

## TECHNICIANS

Set Designer	...	...	...	...	...	Bob Anderson
Set Builders	...	...	...	...	...	Bob Anderson, John Patterson, John and Gill Burnside, John Doney, Marian Macdougall, Alison Griffiths, Harriet Mackintosh
Properties Organiser	...	...	...	...	...	Hillary Campbell, Betty Mackie, Liz Ward, Jean Raeburn.
Props assistants	...	...	...	...	...	Ruth Adler, Maureen Welsh
Wardrobe organisers	...	...	...	...	...	Pat Young, Brenda Taylor
Wardrobe assistants	...	...	...	...	...	
Masks designed and built by	Christelle Steele					
Sound recorded and edited by	David Ryder and Michael J. Barry					
Sound operators	...	...	...	...	...	Joan Ratcliffe, David Lawson
Sound Mixer	...	...	...	...	...	Alan Chambers
Lighting Designer	...	...	...	...	...	Andrew Grant
Lighting operators	...	...	...	...	...	Fiona Morrison, David Newman
Slides photographed by	David Percy and Michael J. Barry					
Slide operators	...	...	...	...	...	Jimmy Steele, Elizabeth Masterton, Janet Patterson
Original music composed by	Adrian Secchi					
Choreography by	Carol Bennett					
Stage Staff	...	...	...	...	...	Clifford Alger, David Percy, Marian Macdougall, George Mann, John Patterson
Programme Editor	...	...	...	...	...	Wendy Mathison
Front of house manager	...	...	...	...	...	Ronnie Marr
Business Manager	...	...	...	...	...	Janet Lewis
Publicity Manager	...	...	...	...	...	Doreen Newbould
Poster and Programme design	...	...	...	...	...	Tony Steers
General Manager	...	...	...	...	...	John Patterson
Production Assistants	...	...	...	...	...	Brenda Taylor, Wendy Mathison, Margaret Anderson
Director	...	...	...	...	...	Michael J. Barry

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Alan Chambers  
Norman Dixon

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University of Edinburgh

# Edinburgh Graduate Theatre Group Presents



# Macbeth

by E. Ionesco

Directed by Michael J. Barry

at  
ADAM HOUSE THEATRE  
CHAMBERS STREET

Programme 10p

## INTRODUCTION TO THE PLAY

It is the Edinburgh Festival, 1984. Breakdown of devolution talks have led to serious popular attempts at Separatism. These have created a powerful English backlash—and, like Russia in Czechoslovakia, England has marched into Scotland with full military force, and has installed a Regent to rule for the English crown, supported by Civil and Military Services composed largely of Scots who are known sufferers of Caledonian Schizophrenia.

A small, but influential group of Scottish dissidents, led by a military junta, whose senior officers are Glamiss and Candor, attempts a coup—and fails. Violently repressive reprisals are taken. Then Hell, or Ambition, or Fate, or History, steps in and takes the reins. A second junta, led by Macbeth and Banco, rebels and succeeds. Scotland becomes independent. But the junta finds it can only hold onto its power by being as despotic and tyrannical as its predecessors. The people are no better off, because the satisfaction of political ambition is only possible through such means as imprisonment without trial, internment, secret police, military law, censorship—and, of course, through blood and killing.

At last, official opinion polls register an enormous swing. There is a popular revolt, fanned by guerrilla revolutionaries and paid agents-provocateurs, fostered by the English government with money, military force and supplies, economic blockades, espionage, and all the other commonplace activities of international relationships today. It succeeds—and the son of the former English Regent is welcomed by the people of Scotland (influenced by extensive National Front propaganda) as a Conquering Hero—until they find out he intends the biggest power game yet: his ambition is so great that he intends to use wealth to create a New Order.

Whether this is or is not possible or probable in British terms is beside the point. Ionesco is using "the Scottish play" as a metaphor—for Hungary, Czechoslovakia, Hitler's Germany, South Africa, Rhodesia, Chile, Argentina, Spain, Portugal, Ireland, and so on, and so on; ad hopeles sinfinitum. When and where will it all end?

Michael J. Barry

I have never written with so much pleasure about such sinister themes. It is melodrama, more or less comic, with surprises, with references to the real world. If there is a conclusion it is that every dictator is paranoid, as are those with political ambition. The world will not be saved simply by wise men proclaiming the distribution of wealth. It's only a question of madmen. My Macbeth is near enough Ubu Roi—and I was put on the track by Jan Kott.

Eugene Ionesco

Having suppressed a rebellion, Macbeth is placed near the throne. He can become a king, so he must become a king. He kills the rightful sovereign. He then must kill the witnesses of the crime, and those who suspect it. He must kill the sons and friends of those he has killed. Later he must kill everybody. In the end he will be killed himself.

History is shown as a nightmare. It paralyses and terrifies. Everyone is enveloped by it. Everyone is steeped in blood. The whole world is stained with blood. There is only one theme in Macbeth: murder. History has been reduced to its simplest form, to one image and one division: those who kill and those who are killed.

All Macbeth can do before he dies is to drag with him into nothingness as many living beings as possible. This is the last consequence of the world's absurdity.

Jan Kott

We shall not capitulate—no, never. We may be destroyed, but if we are, we shall drag a world with us—a world in frames.

But even if we could not conquer them, we should drag half the world into destruction with us and leave no one to triumph.

Adolf Hitler

Life...is a tale, told by an idiot, full of sound and fury, signifying nothing.

Nothing is but what is not.

William Shakespeare

## CAST

### The English

Duncan, English Regent in Scotland ...	...	...	...	Donald Craig
Lady Duncan ...	...	...	...	Val Lennie
Macol, his son ...	...	...	...	Mike Young
Duncan's Aide ...	...	...	...	Mike Young
Lady Duncan's Gentlewoman ...	...	...	...	Nikki Fury

### The Scots

Candor ...	...	...	...	Richard Love
Glamiss ...	...	...	...	Ian Raitt
Macbeth ...	...	...	...	Craig Melville
Banco ...	...	...	...	Patrick Taylor
4 other high-ranking commanders ...	...	...	...	Sandy Semeonoff Brian Donald Ian Raitt Richard Love Ian Raitt
Bishop ...	...	...	...	Ian Raitt

### Soldiers

Psychopathic English soldier ...	...	...	...	Mike Young
Two Scottish soldiers ...	...	...	...	Robert Matthews Sandy Semeonoff
Batman ...	...	...	...	Robert Matthews
Wounded soldier ...	...	...	...	Brian Donald
An officer ...	...	...	...	Brian Donald
Duncan's bodyguards ...	...	...	...	Tony Steers Ian Patterson Carol Bennett Liz Ward

### Others

Lemonade seller ...	...	...	...	Brian Donald
Woman of the people ...	...	...	...	Jean Raeburn
Two servants ...	...	...	...	Liz Ward Jean Raeburn
Three servants ...	...	...	...	Sandy Semeonoff
Butterfly Collection ...	...	...	...	Richard Love
Old Clothes Man ...	...	...	...	Brian Donald
First Patient ...	...	...	...	Richard Love
Second Patient ...	...	...	...	Brian Donald
Announcer ...	...	...	...	Paul Howes

There will be an interval of 4 minutes.