MACBETH

November 28th, 29th & 30th 2013

For Ruth

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THE CRYPT COMPANY OF PLAYERS PRESENT

MACBETH

At The Crypt School

Director & Producer

Joanne Lucas

Graphics & Publicity

James Lyden

Plot adapted from

1963 Original Crypt Production Brochure

Based on the play by

William Shakespeare

28th, 29th & 30th November 2013

OUR CHARITY

As a company we have been raising money by selling our MACBETH 2013 wristbands. They have been on sale from October 2013 at various events and rehearsals for £1 and we, as a company are going to donate the proceeds from the money raised to Macmillan Cancer Support.

As a school, Macmillan Cancer Support is very important as we unfortunately and sadly lost one of our staff members to cancer in 2013.

We hope by supporting Macmillan Cancer Support in this way we are helping the charity and the scientists to get one step closer to curing cancer for good.

At the end of the show tonight there will be a donation bucket on the Crush Hall table - any donations at all will be greatly appreciated.

Thank you.

Wishing the cast and crew of The Crypt School’s production of ‘Macbeth’ all the very best. Have a great show! Kylie x

06:17 PM - 10 Jun 13

kylie minogue

@kylieminogue
Good evening Ladies and Gentlemen, Staff, Students and Families.

Almost a year ago, I was approached by my Form Tutor who told me about this project – ‘MACBETH’. I was at first hesitant about getting involved, knowing the pressure that had surrounded previous productions.

I decided to go along to the first series of rehearsals, which were all about getting to know the group and feeling comfortable performing in front of each other. From that day I have been completely amazed by the work of our Director, Mrs Joanne Lucas, and the work of the students here at The Crypt – who collectively form “The Crypt Company of Players”.

This production is more than just a ‘school production’, it is the product of 12 months hard work, dedication and teamwork. This production has brought people together, created new friendships, and allowed us all to have a brilliant time in creating the show you are going to see tonight.

Working with Mrs Lucas and The Company has been an honour and a privilege. It has been a highly enjoyable experience, and I sincerely hope that the passion that all of us here have for MACBETH is reflected in the performance you are about to see.

I hope you enjoy tonight’s performance.

James Lyden
During rehearsals for this 2013 production an original production brochure from 1963 was found. Believed to be the only copy the School has left, this production was part of a 8-year long run of productions at the school and was performed in MARCH 1963. It was brilliant to find and read the old production brochure and to find out that the production used costumes selected from the wardrobes of THE ROYAL SHAKESPEARE THEATRE, STRATFORD-UPON-AVON.

1963 CAST
THREE WEIRD WOMEN – P. R. TURLEY, P. BOTTOMLEY, D. N. FARMER
DUNCAN – K. O’NEIL
MALCOLM – P. K. LATHAM
CAPTAIN – T. J. WILSON
ROSS – P. J. SANCHES
MACBETH – T. C. MITCHELL
BANQUO – D. F. S. WHITCOMBE
ANGUS – R. F. WITTS
LADY MACBETH – M. P. WORKMAN
SEYTON – A. P. J. PELOPIDA
FLEANCE – D. A. STORER
PORTER – C. A. GRAFTON
MACDUFF – D. G. LAKE
LENNOX – A. H. ROBERTS
DONALBAIN – K. J. HARGEST
AN OLD RELIGIOUS MAN – R. A. LUCK
BOY – G. B. PEGG
MURDERERS – R. PILKINGTON, R.H. MUTTON
LADY MACDUFF – S. W. J. SMITH
SON TO MACDUFF – K. N. TURNER
ENGLISH DOCTOR – D. M. WELLMAN
SCOTTISH DOCTOR – J. C. LAMB
GENTLEWOMAN – M. K. DOLAN
MENTEITH – F. G. B. ALDHOUSE
CAITHNESS – N. A. BASTIN
SERVANT – C. J. GARDNER

During the evening there was an interval of 15 minutes in which coffee was on sale in the Dining Hall. Ices, chocolates and soft drinks were available in the Crush Hall Special Buses ran to the Cross in Gloucester at the end of the performance at approximately 9:45pm. Join our celebrations of this 50th Anniversary on Saturday 30th November 2013 – St Andrews Day.
THE PLOT OF MACBETH
PART ONE

The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth’s companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies sceptically until some of King Duncan’s men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches’ prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits with King Duncan, and they plan to dine together at Inverness, Macbeth’s castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened. Lady Macbeth suffers none of her husband’s uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she overrides all of her husband’s objections and persuades him to kill the king that very night.

Did you know?
Macbeth was called “The Scottish Play” by all involved in Victorian times. Today many would say that any misfortune surrounding the production would be coincidence, but even today actors and people involved in productions around the world consider it bad luck to speak the word ‘Macbeth’ while inside the theatre, most refer to it as “The Scottish Play”. The history around this superstition originates from the time of writing—it was documented that Shakespeare used the spells of real witches in the script, allowing the witches to get angered, and causing them to curse the play. Many believe that if ‘MACBETH’ is spoken inside the theatre, one way to relieve yourself of the curse is to remove yourself from the building instantly, walk around it three times, spit on the actor who said it, say an obscenity and then wait for a member of the cast to invite you back into the building. A similar ‘ritual’ is to spin around as fast as possible on the spot and utter other obscenities.

Although we have had no spinning and obscenities in the rehearsals of this production—nobody knows if the play is cursed or not!
He and Lady Macbeth plan to get Duncan’s two chamberlains drunk so they will black out; the next morning they will blame the murder on the chamberlains, who will be defenceless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan’s death is discovered the next morning, Macbeth kills the chamberlains—ostensibly out of rage at their crime—and easily assumes the kingship. Duncan’s sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well.

Fearful of the witches’ prophecy that Banquo’s heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo’s ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth’s kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth’s accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle.

Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff’s castle be seized and, most cruelly, that Lady Macduff and her children be murdered. When news of his family’s execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan’s son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth’s forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth’s tyrannical and murderous behaviour. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth’s opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself, certain that the witches’ prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches’ prophecy.

In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not “of woman born” but was instead “untimely ripped” from his mother’s womb (what we now call birth by caesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.
WILL PRICE as DUNCAN – King Of Scotland
MATT FRY as MALCOLM – Duncan’s Elder Son
DOMINIC PLANT as DONALBAIN – Duncan’s Younger Son
OLLI EVELEIGH as ENGLISH LORD
SAM GAFFNEY as MACBETH – Thane Of Glamis / Cawdor / King
SAFAH EL-GADI as LADY MACBETH – Later Queen of Scotland
EMILE APPOLINARI as DOCTOR OF MEDICINE / SPY
IZABELLE BUTLER as GENTLEWOMAN – Attending the Queen
EDI MAY as BANQUO – Scottish Thane
ROB MOFFATT as FLEANCE – Banquo’s Son
TOM BERRY as MACDUFF – Thane Of Fife
LUCY MINERS as LADY MACDUFF – Thane Of Fife’s Wife
JOSH BARRETT as SON OF MACDUFF
MAX CARTER as LENNOX – Scottish Thane
JOSH WHISSON as AMBASSADOR – Scottish Thane
JAKE SKITT as THE PORTER
JUDE HUNT as CAPTAIN / SINGER
HARRY KIRBY as THE LONE SINGER
SAM MUNDAY as MURDERER / MESSENGER
SEB GOULDING as MURDERER / SEYTON
GEORGE HOLMES as MESSENGER
WILL MATSON as SERVANT to LADY MACBETH
NATHAN IMPEY as WEIRD SISTER ONE
OLI TRIGG as WEIRD SISTER TWO
JAMAAL FAROOQ as WEIRD SISTER THREE
HARRY PRITCHARD as OLD MAN
JAKE SKITT as THE PORTER

WITCHES
GEORGE BARTON
TRIS BEARD
JACOB BLAGDEN
TOM BOWDEN
RHYS COLENUITT
SAM HAWKINS
CHARLIE HENDRICK
DAVE JACKSON
ED LEWIS
MATT NASH
DAN NASH
BILLY NEWPORT
EDEN SAUNDERS
OLI SULLIVAN
ROBIN TRIGG
ALEX WARING
ETHAN WHITFIELD

Director & Producer
Joanne Lucas

Assistant
Mark Bennett

Graphic Design & Publicity
James Lyden

Set Design
Smiths of Enfield

Set Building
Julian Burchett and Peter Cresswell

Armourer
Jake Skitt

Set Painting
Clare Medcroft, Hilary Dyer-Price, Josh Whisson, Ashleigh Carter and Jonny Ashmead

Front of House
Michelle Gardner, Jenniie Hill, Nicole Riddick, Mimi Halfpenny, Ashleigh Carter, Joy Blagden, Ben Davies, Charlotte Huggins

Grateful thanks to The CSA for providing refreshments and the Cark Park Attendants who braced the Cold!