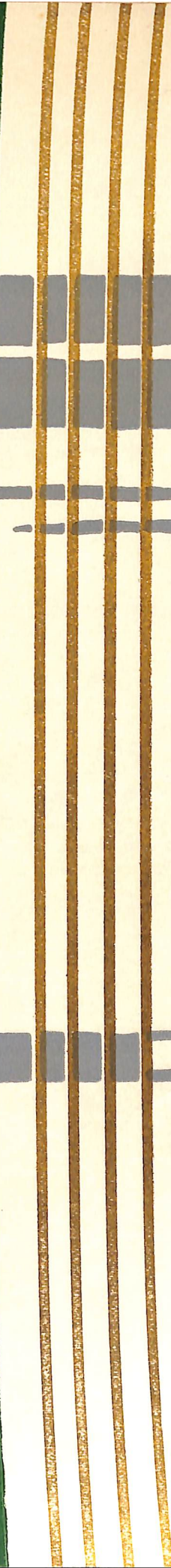


McBeth.



1732 1960



Manoel  
Theatre

9 McBeth.

SREMONA

13

THE MANOEL THEATRE  
MANAGEMENT COMMITTEE

AND THE BRITISH COUNCIL

*Present*

The Nottingham Playhouse  
Company

IN ASSOCIATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

IN

MACBETH

*By WILLIAM SHAKESPEARE*

AT

The Manoel Theatre

VALLETTA

Friday 27th, Saturday 28th, Sunday 29th, 1961.



*JOHN NEVILLE*

## THE NOTTINGHAM PLAYHOUSE

The Nottingham Playhouse first opened its doors on the 8th September 1948. It quickly acquired a remarkable reputation under its first Director of Productions, Andre van Gyseghem and has since established itself very firmly in the life of Nottingham and as one of the leading repertory companies of the English stage.

With its main or second company the Playhouse has toured Holland, played theatreless towns in North East England for the Arts Council, has a station at the Embassy Theatre, given plays in the North of the County for school children in six successive years and frequently given broadcast performances for the B.B.C.

The Nottingham Playhouse has long had connexions with the City and the County Education Committees and the University of Nottingham. Each year, apart from its performances to the public, the Playhouse has given about forty matinees to children from schools in the city and county of Nottingham, thus cultivating the habit of theatre-going early in life. This is one of the reasons why Nottingham Playhouse audiences are the youngest repertory theatre audiences in the country.

The Playhouse is sponsored by the Nottingham Theatre Trust Limited, a private Company debarred by its rules from distributing any profit. In its shareholders and Board of Directors, this Company is representative of the artistic, business and educational life of the city, and of those who for many years have worked for the establishment of a professional repertory theatre of the highest standard in Nottingham. The Vice-Chancellor of Nottingham University is Chairman of the Board.

Throughout its life the Playhouse has benefited from the financial help and advice of the Arts Council of Great Britain.

Bolt's play "A Man For All Seasons" deals with the final episodes in the life of Sir Thomas More. More, later canonised as a martyr, was Henry VIII's Chancellor; and in the quarrel over the Royal divorce which led to the break with Rome he preferred the integrity of his conscience to the favour of the King. In his own words on the scaffold he was:—

"The King's good servant, but God's first".



**MARGARET TYZACK**

## THE AUTHOR

WILLIAM SHAKESPEARE was born at Stratford-upon-Avon in April, 1564. He was the third child, and eldest son, of John Shakespeare and Mary Arden. His father was one of the most prosperous men in Stratford, who held in turn the chief offices of the town. His mother was of gentle birth, the daughter of Robert Arden of Wilmcote. In December, 1582, Shakespeare married Ann Hathaway, daughter of a farmer, of Shottery, near Stratford; their first child Susanna was baptised on May 6th, 1583, and twins, Hamnet and Judith, on February 22nd, 1585. Little is known of Shakespeare's early life, but it is unlikely that a writer who dramatised such an incomparable range and variety of human kinds and experiences should have spent his early manhood entirely in placid pursuits in a country town.

From 1592 onwards the records are much fuller. In March, 1592, The Lord Strange's players produced a new play at Rose Theatre called "Harry the Sixth," which was very successful, and probably the First Part of Henry the Sixth.

In April, 1593, Shakespeare published his poem "Venus and Adonis," which was dedicated to the young Earl of Southampton; it was a great and lasting success and was reprinted nine times in the next few years. In May, 1594, his second poem, "The Rape of Lucrece," was also dedicated to Southampton.

By the summer of 1598 Shakespeare was recognized as the greatest of English dramatists. Booksellers were printing his more popular plays, at times even in pirated or stolen versions, and he received a remarkable tribute from a young writer named Francis Meres, in his book Palaris Tamia. In a long catalogue of English authors Meres gave Shakespeare more prominence than any other writer, and mentioned by name twelve of his plays.

Shakespeare lived the later part of his life in Stratford where he was regarded as one of the most important citizens. He died at Stratford on April 23rd, 1616, and was buried in the chancel of the church, before the high altar. Shortly afterwards a memorial, which still exists, with a portrait bust, was set up on the north wall. His wife survived him.

J.H.

## THE PLAYERS

JOHN NEVILLE has come to the Playhouse immediately after finishing the film "Billy Budd" with Peter Ustinov. After three years at the Bristol Old Vic, he joined the OLD VIC COMPANY where he played most of Shakespeare's great characters; Iago, Hamlet, Aguecheek and Richard II are among the parts which made him one of the greatest Shakespeare interpreters of our time. He has been in the film "Topaz" with Peter Sellers, and taken the part of Lord Alfred Douglas in "Oscar Wilde" (with Robert Morley). He has worked for Peter Dews before playing Henry V on BBC Television.

MARGARET TYZACK has been in repertory at Chesterfield, Worthing and the Sheffield Playhouse. She has had numerous leading parts in West End productions, among them the part of Mag in "Progress to the Park" at the Royal Court Theatre, and Sarah in "Man on Trail" at the Lyric, Hammersmith. She has appeared in many TV plays and in the films "Behind the Mask", "Lady in Waiting" and "Black Pawn, White Pawn."

GEORGE SELWAY is also at the Playhouse for the first time. He has been with the Midland Repertory Company at Coventry and at the Bristol Old Vic. More recently, he has played in "The Bargain" with Alastair Sim at the St Martin's Theatre. He has been in several films, including "The Secret Place" and "Tiger Bay," and was in the Peter Dews-TV production of "Henry V" with John Neville.

DEREK WARE is a fight arranger and "stunt man." He appeared in B.B.C.'s "An Age of Kings," and arranged fights for "Macbeth" at the Ludlow Festival earlier this year.

## OTHER PRODUCTIONS BY THE NOTTINGHAM PLAYHOUSE COMPANY

MUCH ADO ABOUT NOTHING — Directed by Val May. Setting by Graham Barlow.

MERCHANT OF VENICE — Directed by Andre van Gyseghem. Setting by Graham Barlow.

RICHARD III — Directed by Val May. Setting by Graham Barlow.

MAM'SELLE NITOUCHE (by Donald Cotton) — PREMIERE. Directed by Denis Carey. Setting by Graham Barlow.

ROOTS (by Arnold Wesker) Directed by Colin George. Setting by Graham Barlow.

ONE WAY PENDULUM (by N. F. Simpson) — Directed by Colin George. Setting by Graham Barlow.

RHINOCEROS (by Ionesco) — Directed by Val May. Setting by Graham Barlow.

THE SURVIVORS (by Irwin Shaw and Peter Viertel) — Directed by Stewart Burge. Setting by Graham Barlow.

# MACBETH

IN TWO ACTS

THE SCENE IS SET IN SCOTLAND AND IN ENGLAND

There will be one interval of 15 minutes.

## DRAMATIS PERSONAE

|  |                                 |
|--|---------------------------------|
| <i>First Witch</i>                           | ROWENA COOPER                   |
| <i>Second Witch</i>                          | MARGARET DOUGLAS                |
| <i>Third Witch</i>                           | ELLEN KNOX                      |
| <i>Duncan, King of Scotland</i>              | CHRISTOPHER HANCOCK             |
| <i>Malcolm (His son)</i>                     | ANTHONY VALENTINE               |
| <i>Donalbain (His son)</i>                   | JOHN TOYE                       |
| <i>MacDuff,</i>                              | HUGH SULLIVAN                   |
| <i>Lennox</i> (Noblemen of Scotland)         | JOACHIM TILLINGER               |
| <i>Ross</i>                                  | COLIN GEORGE                    |
| <i>A Sergeant</i>                            | GEORGE SELWAY                   |
| <i>Macbeth</i> (Generals in the King's Army) | EDGAR WREFORD                   |
| <i>Banquo</i>                                | JOHN NEVILLE                    |
| <i>Lady Macbeth</i>                          | MARGARET TYZACK                 |
| <i>Seyton</i>                                | RONALD CREAM                    |
| <i>Fleance, son to Banquo</i>                | DEREK WARE                      |
| <i>A Porter</i>                              | GEORGE SELWAY                   |
| <i>An Old Man</i>                            | GEORGE INNES                    |
| <i>Two Murderers</i>                         | GEORGE INNES &<br>GEORGE SELWAY |
| <i>A Doctor</i>                              | CHRISTOPHER HANCOCK             |
| <i>A Gentlewoman</i>                         | MARIELAINE DOUGLAS              |
| <i>A Lady in Waiting</i>                     | ROWENA COOPER                   |

*Apparitions, Soldiers, Messengers and Attendants*

Directed by PETER DEWS

The set designed by PATRICK ROBERTSON

Manager and Licensee: EDWARD HOLTON

Director of Productions: FRANK DUNLOP; Stage Director: JOHN HAYES;

Wardrobe Mistress: DORIS NICHOLAS.

Scenery and Costumes made in the Nottingham Playhouse production department

Swords by Swords of York

Wigs by Nathanwigs of London.

## Manoel Theatre Staff

Stage Manager: Brigid Spratt; Wardrobe Mistress: Ethel Farrugia;  
Property Mistress: Anne Rowe; Assistant Wardrobe Mistress and Property  
Mistress: Venea Page; Head Electrician: Charles Tabone; Assistant Electrician:  
John Laus; Stage Carpenter: Joseph Borg.

The set has been built by the Manoel Theatre Stage Staff.



JOHN NEVILLE, EDGAR WREFORD, ELLEN KNOX, ROWENA COOPER,  
MARIELAINE DOUGLAS.

*Macbeth* was first produced as a timely tribute to the Scottish King who had, in 1603, also become King of England under the title of James I. A marked Scottish flavour is therefore to be anticipated in this play; the theme, names and scenes are Scottish, and the procession of Kings sometimes included in Act IV was designed to compliment and interest James by tracing his descent from Banquo, Macbeth's friend, rival and eventual victim.

The action of *Macbeth* is mainly concerned with the progressive degradation of a powerful mind. Macbeth's outstanding qualities on the battlefield and at the council-table have placed him high in King Duncan's favour, and in Act I we see him very near the throne. But he has a secret yearning to be on it, not near it; and his native ambition is fatally encouraged by the supernatural prompting of the witches, a chain of favourable coincidences, and the driving-force of his wife's strong character.



Left to right: JOHN NEVILLE, JOACHIM TILLINGER, RONALD CREAM,  
MARGARET TYZACK, GEORGE INNES, HUGH SULLIVAN.

The murder of King Duncan is the fulcrum on which the whole drama balances. From that moment the fortunes of Macbeth and his wife move downwards and apart at ever-increasing speed. Imagination plays a part in the downfall of them both, culminating, in Lady Macbeth's case, in the famous sleepwalking scene. Imagination is also an important factor in the quality of the play's poetry; for *Macbeth*, written in the period of Shakespeare's stylistic maturity, is as memorable for its style as it is for its characterisation. Macbeth, as his soliloquies reveal, is a man of thought and imagination driven by his own ambition and a combination of external forces into a course of action which, in truly tragic manner, ends by destroying him.

G. B.

# MANOEL THEATRE MANAGEMENT COMMITTEE

Colonel G. C. GATT — *Chairman.*

Notary Dr. V.M PELLEGRINI, LL.D. — *Hon. Treasurer.*

Mr. A. AGIUS FERRANTE, L.P. — *Hon. Secretary.*

Mrs. INES BONELLO CASHA

Mr. GRAHAM BINNS, M.A. (Oxon)

} *Members.*

Mr. MICHAEL KISSAUN — *Manager.*

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## FORTHCOMING ATTRACTIONS

Cachia Dramatic Company "ID-DAHKA TAL-GIOCONDA" (The Gioconda Smile), 4th and 5th November, 1961.

CONCENTUS FIDESQUE ANTIQUI (Old Instruments Group) of Rome, 11th and 12th November, 1961.

OPERA SEASON with two new operas, during November/December, 1961.

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The compilation, layout and editing of this programme was carried out by Dr. V. M. Pellegrini LL.D.  
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