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Shakespeare's Globe

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# Research Bulletin

Issue Number 23

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## **The 2001 Globe Season The Red Company**

### *Macbeth*

By Dr Jaq Bessell  
(Globe Research)

**Shakespeare's Globe Theatre**  
**The Celtic Season 2001**  
**The Red Company**  
*Macbeth*

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***Macbeth***  
The Celtic Season 2001  
The Red Company

**Dramatis Personae**

King Duncan of Scotland  
Malcolm, *his eldest son*  
Donalbain, *his youngest son*  
A Captain in Duncan's army  
Macbeth, *Thane of Glamis*  
Lady Macbeth, *his wife*  
Porter at Macbeth's castle &  
Seyton, *servant of Macbeth*  
Doctor to Lady Macbeth  
Waiting-Gentlewoman, to Lady Macbeth  
Two Murderers attending on Macbeth

Banquo, *a Scottish Thane*  
Fleance, *his son*  
Macduff, *Thane of Fife*  
Lady Macduff, *his wife*  
Lennox, *a Scottish Thane*  
Ross, *a Scottish Thane*  
Angus, *a Scottish Thane*  
Weird Sisters

*Other roles played by members of the company.*

**Musicians**

Trumpet  
Bass clarinet, soprano & alto saxophones  
Double bass  
Percussion

**Production**

Master of Play  
Master of Design  
Master of Music  
Master of Choreography

**Terry McGinity**  
**Chu Omambala**  
**Mark Springer**  
**Colin Hurley**  
**Jasper Britton**  
**Eve Best**

**Paul Chahidi**  
**Terry McGinity**  
**Hilary Tones**  
**Jan Knightley**  
**Richard Attlee**  
**Patrick Brennan**  
**Mark Springer**  
**Liam Brennan**  
**Hilary Tones**  
**Richard Attlee**  
**Jonathan Oliver**  
**Jan Knightley**  
**Liza Hayden**  
**Paul Chahidi**  
**Colin Hurley**

**Frazer Tannock**  
**Andy Keenan**  
**Andy Lewis**  
**Phil Hopkins**  
**Michael Gregory**

**Tim Carroll**  
**Laura Hopkins**  
**Claire van Kampen**  
**Sian Williams**

## GENERAL PRODUCTION NOTES

- 10 April, 2001

Master of Play Tim Carroll talked about the challenge and freedom in trying to create an atmosphere of evil and foreboding in daylight at the Globe. He said he was looking forward to solving the problems of the play without recourse to dry ice or candlelight.

He also said he was not particularly interested in "butching up" actors to look like warriors, nor was he interested in setting it in a particularly "Scottish" setting – or indeed setting it in a modern Bosnian-style context. The main event of the play is not dependent on a war going on – he wanted to concentrate on the "inner landscape" of the people in the play – exploring actions and consequences, thoughts, motivations. TC said he wanted to create a world of "rough metaphor".

Because you can't use painted flats in the Globe, it is a place that lends itself to the imagination – we should ask the audience to believe in the illusion. If what the actors do is sufficiently clear and they believe in it, the audience will want to buy into it.

TC said that, for instance with stage killing, we should find a way of "killing" people that is much stronger, more suggestive and asks more from the audience than using buckets of Kensington Gore and trying not to breathe when lying on the stage. We don't know much about death and we cannot very accurately represent it on the stage – we should allow the audience to imagine it in a way that is true for them.

TC said he wanted to think about imaginative ways of creating the play's own world, with status signifiers that we have devised ourselves, rather than having a ready-made set of guidelines (as in Original Practices shows). TC noted that the old adage about "solve the witches and you solve the play" is probably true. Usually the witches are dimly-lit, barely seen; he felt that in our production the witches would be very "outward" rather than "inward". This should encourage the audience to deal with the choices we make – he said that evil need not be side-lit, but might be rather reassuring, even glamorous.

Doubling: With 14 cast members, doubling is necessary. TC said he had tried to make the doubling significant. 2 of the witches (who are male) play the Porter and Bloody Sergeant – indeed these latter characters could be thought of as Witches throughout the play. He said he hoped the choices in this production would be bold, rather than apologetic (as is so often the case with the Porter in particular). The 3<sup>rd</sup> Murderer could be one of the Witches, and his purpose could be to ensure that Fleance is not murdered. The First Witch is female, and TC described her as "the source of all evil" – she will preside over the events of the play, and the other 2 witches will report back to her. Young Macduff will be played by Liam Brennan, who also plays Macduff.

TC said he intended to cut III, 5 and III, 6. These scenes are between the banquet and Macbeth's visit to the witches. He said he hoped that these cuts, along with cuts in Act V he would soon be making would enable the play to be played through without an intermission in around 2 hours. To speed things along, the Young Siward plot would be cut, and there would be a certain degree of Chorus-type work in Act V, with actors possibly in the galleries.

TC said that Master of Music Claire van Kampen had suggested an interesting way to start the play musically would be to play jazz or blues.

The motivation behind an evil act is the source of mystery in the play – it is not about creating a mood of evil or mystery in the environment, which would let the audience off the hook. TC said he wanted the moral choices made at each stage by all of the characters to be made clear, so that the audience is able to ask, 'What would I do?'

### **Clothing**

Laura Hopkins, Master of Clothing and Properties, said she hoped the design would fulfil TC's vision of a 'landscape of the soul'. The palette was based on evening wear – strong black and white, which would read well on the stage and lend a non-specific historical background. A strong *ensemble* look to the clothing was important to TC, and there was a strong possibility that a lot of people would be on stage at any one time. He was interested in playing with groups and solos as a means of creating focus.

### **Setting**

TC hoped that many of the scenic effects would come out of rehearsal. LH described a counterweighted platform that might be used to create the banquet scene. It would be either dropped to the floor or lifted to the roof when not needed. This would need to be rigged up in rehearsal as soon as possible. TC liked the idea of something that looked familiar like a table, but odd, without legs.

## **VERSE**

- 12 April, 2001

Jasper Britton wanted to know if it was possible to use the Applause edition of the text – the arrangement of line endings corresponded to those in the Folio, rather than the heavily-edited Penguin version. The line endings offered a greater variety of acting choices, thought JB – the regularised line endings in the Penguin did not.

TC said he encouraged all cast members to bring in editions they favoured.

TC asked the actors to run through the play observing the following rules:

- you should begin speaking before the previous speaker has finished their speech, *ie* lines should overlap. You have to continue to the end of your speech.
- you should not pause to observe punctuation, except line endings
- you could pause at any place APART from punctuation

The effect was startling. Though at first the verse speaking seemed chaotic, the actors quickly became quite liberated and free in their speech. The Witches' conjuring sounded extremely powerful – indeed the cacophony they created seemed entirely appropriate.

After a few scenes, TC asked the actors to pause and he explained the point of the exercise: Shakespeare makes choices about where to end his lines that correspond to more than the end of a sentence. In conversation we almost never let the other person finish what they are saying. Politicians do this: they realise it is very difficult for anyone to interrupt them in the middle of a sentence, so they tend to pause in mid-sentence, rather than at the ends of sentences, which they routinely run on.

The exercise was designed to discover the ways in which the verse accurately depicts realistic conversation. TC asked the actors to resume, this time cautioning them to wait long enough to hear their real "trigger" words, or cues, or reason to speak in reply or interruption.

The shared lines of Macbeth and his wife in I.7 sounded particularly exciting and vibrant using this technique. Giles Block, Master of Verse, has developed this kind of approach to verse speaking, but rarely is it possible to hear the full flow of the play at such an early stage of rehearsals. The actors sounded confident and fluid, tackling the play's dense and often complicated language, as a result of being freed from their preconceptions about the "correct" rhythms of the verse.

During passages of several consecutive half-lines or shared lines, the charge to anticipate or overlap meant that most actors simply continued speaking, which wonderfully captured the momentum, speed and drive of thought in the language.

Triggers that appear in the last word of a given speech need special care – the alert actor can anticipate a polysyllabic word by snapping up the first syllable of that word as a trigger. This is one of the techniques the actor can use to tap into the rapidity of speaking that most accurately mirrors how we speak in life today.

There were moments when the speaking sounded slightly automatic, but TC commented that it was really useful in highlighting the potential in the end of the line. In addition, there were occasions when the language seemed to portray the way in which the thought may be finished two or three words before the end of the sentence.

• 17 April, 2001: Full Company Verse Work with Giles Block

Master of Verse Giles Block began the session by apologising for the strangeness of the situation – TC would be away for a week; Mark Rylance, SW and GB would be leading sessions during the time he was away.

GB asked for comments from around the table that described the actors' experiences of working with Shakespeare's language:

- it should be simpler than people make out it is
- it should sound just like a person talking
- the more I live with what I have to say, the better – it becomes richer
- finding the mean – beautiful verse spoken as people would speak in life – is the challenge
- my confidence with the language lessens as I get more experience – I'm less sure of what I know:
- it would be nice to have a picture of the mechanics of verse speaking
- it would be nice to see how accessible we can make it
- I get ahead or behind myself; connecting word and thought
- Some of the ground rules inhibit my acting

GB said he felt there was a widespread belief today that there is a conflict between the desire to be real and the demands of the language. GB said he felt there was in fact no conflict – that verse represents spontaneous speech. The verse line correlates to the amount of speech that is comfortable to speak on a single breath. Very often this correlates to thought – more so in the early than the late plays? – people do draw breath to express new thoughts.

GB asked JB to read an excerpt from *The Rape of Lucrece* (written about 1594). He noted that in speech people tend to run their words into each other, except when they wish to emphasise something. Shakespeare's early verse features a large proportion of end-stopped lines, with heavy punctuation. As his craft developed and he became more in tune with the ways in which people actually speak he tended to move the heavy punctuation away from the end of the line: people do not usually pause at the end of sentences, because they do not want to be interrupted.

The following points were made:

1. An excerpt from *Merchant of Venice* features almost no punctuation at the end of the line, but has line-endings that bear fruit if given slight emphasis. The nature of the character-information contained within the emphasised line-endings could be interpreted in many different ways, but there are opportunities and possibilities contained therein.
2. Couplets tend to “lock in” meaning – perhaps this is why they are employed

3. Heightened language tends to distance us from the reality of the scene. Poetry is something different from verse. If you don't commit to the nature and quality of the images and make them come from inside you then the language can sound empty, boring and distant. Metaphor is magic because it link two or more elements that are not normally linked.
4. GB asked JK to read a (prose) excerpt from Holinshed, before PC read a speech that the passage inspired, from *Henry VIII*. All agreed that the verse had the flavour of "real speech" about it – sometimes the argument appeared to backtrack or be augmented for clarification.
5. Verse and Prose: In *Julius Caesar*, Antony speaks in verse while Brutus speaks in prose. That is because Brutus has rehearsed his speech beforehand, said GB.
6. Verse drama these days is highly specialised. Historically, it became associated with sentimental and heightened language *after* Shakespeare. 'We speak in order to conceal, rather than reveal what we feel' – Goldsmith. This marks the change. Shakespeare came to be thought of as incredibly crude, removed and clumsy, because the characters in Shakespeare's drama reveal themselves. Our delight today is in seeing what lies *behind* the words – we tend to say one thing and mean another – actors use the idea of *subtext*, which implies concealment. Witness the excerpt from *Twelfth Night* (II,I) – the only instance when Antonio and Sebastian speak in prose, or compare with *Much Ado About Nothing* – predominantly "clever prose" – Beatrice speaks in verse for the first time after she hears Benedict is in love with her.
7. Dryden: 'You cannot build a character on opposites' – but Shakespeare does, and we are just about coming around to accept that.

## MOVEMENT

- 10 April, 2001

Choreographer Sian Williams had her first session with the full company (on the first day of rehearsals). She explained that she would be working with the group on broad strokes of ideas with chairs. The work would take the form of several simple exercises:

1. From sitting in a chair, come to standing, over the course of 60 seconds.
2. Repeat the exercise, but when you reach the final stage (at 60 seconds) fix your gaze at a person across the room from you. This time everyone counts (1, 10, 20, 30, 40, 50, 60). The group managed this exercise in unison, remarkably.
3. Split into 2 groups, sitting facing each other in lines. When you reach the final position at 60 seconds, you have to present as a group a united threat to the other group opposite. Everyone counts, again. One group picked up their chairs, some from underneath, some from up above, to threaten the other group. TC said it was

very interesting to see how eye contact between antagonists gave a strong sense of purpose to the movement.

4. Sit in the groups again, but this time in a more "conspiratorial" arrangement, as though the impetus to rise up and attack comes from this starting position. This proved particularly effective.
5. This time the groups faced away from each other. This time the aim is to be taken unawares by the advance of the other group – the chairs may be used to attack or defend, depending on your decision in the moment. It was interesting to note that most people in both groups chose initially to defend. Seeing others opposite also showing an impulse to defend, a few people twisted around to change their position to an attack.
6. This time, remembering the precise pattern you have created, repeat the last exercise at a greater speed.
7. With chairs in a single circle, hold hands. This image equals *happy*. The end image is *sad*, with broken hands, the chair turned around, with your head in your hands. Silent this time (SW will count). The journey may take any route you like, as long as the end point is the same.
8. SW split the company into 3 groups, and asked them to work with (instead of *happy* to *sad*) any of the following: anger-fear; trust-suspicion; good-evil; elation-deflation. Each group could discuss the timing and the plot of their piece beforehand.

One group used sound to complement their movement from elation to deflation.

One group moved in silence, using only their bodies and facial expressions to show trust to suspicion.

One group used an explosion of breath and movement that morphed into less certain gasps and pants to show anger moving to fear.

9. SW showed the group a series of standard moves that needed to be performed by each person in the same order, but the tempo and the intention behind each movement was to be decided individually – as a response to their own "story". After the company worked through their own sequence, SW asked individuals to show their pieces for the group. Each told a different story – some were very moving – one included a very violent, improvised dialogue!
10. The last exercise was similar to the above, using the same sequence, but working in groups with an agreed story.

TC pointed out that the application of the work might take the place of a lighting change in the Globe – shapes moving from one form to another to change the focus place. He thought the idea of the group in the chairs was potent, and worth exploring to the extreme. He hoped that enough would be generated so that SW could cut 80% of the work to find the distillation that is suitable for the piece as it takes shape.

- 19 April, 2001: Generating material for the “Victory” moment.

SW had been asked to explore this kind of release and expression of relief after a horrific battle in physical terms.

SW had been working with the full company for each of the morning sessions this week while TC honoured a previous commitment abroad. (GB led the full company with verse/text sessions in the afternoons, and MR led a session on 18/04/01)

SW led the group in a thorough physical warm-up, which featured several yoga-type stretching and breathing exercises.

After the warm-up, SW asked the group to begin moving around the room. Then, she asked everyone to follow the tempo of a particular actor; after a few moments she nominated another actor, and so on.

The second phase of the exercise involved following the same “leaders”, in the same order, but without the prompts from SW. Once the group had established the tempo of one leader, another decided to take on the lead, and so on.

The third phase of the exercise repeated the second, with the added challenge to each leader to change the direction as well as the tempo of the movement.

The next phase was to add in gesture and sound and revel in the absurdity of the group activity. SW encouraged the group to be bold with the range of their movement and breath.

Out of that exercise, SW isolated a few movements that she developed in repetition, adjusting the range of the gestures and sounds. This created a basic vocabulary of gestures that the group could then build on as they were invited to move around as a group of victorious football supporters.

Next, SW split the group into 3 smaller groups. Using some or all of the physical ideas they had just developed, SW asked each group to develop a fast and furious sequence (4 x 8 beats) changing gestures as agreed amongst themselves. The gestures could be shortened or stretched to any tempo they wished. She gave the groups about 3 or 4 minutes to devise their routine.

The first group’s routine resembled a Maori *haka* (as employed by the All Blacks), with linear, aggressive movements and accompanying grunts. This, thought SW, would be quite in keeping with the euphoria that characterises the moments after the battle – after the second witches’ scene before Macbeth arrives to meet the witches.

SW wanted to merge the three sequences together: the first as a push or assault, the second as a more inward embrace, with the third as a combination of the first two. The

sequences were to be performed simultaneously, in the same space, by the groups as before.

After this part of the exercise the group discussed their options with SW. The juxtaposition of the vigorous movement and gestures with the sophistication of tuxedos and jazz music interested everyone. JB had the idea of the full company entering in a kind of *haka*, wearing balaclavas as well as dinner jackets.

Next SW asked the group to split up into pairs to move as units (one group was a threesome) around the room in the spirit explored earlier, whilst maintaining continuous contact with each other. SW played some Duke Ellington tunes underneath these. Though each was different, each could be said to communicate a spirit of reckless, joyful abandon.

SW was interested in capturing elements from each of the routines. It might be interesting to have several different routines going on at once, before one movement suddenly catches the whole ensemble – and everyone joins in for a few moments before the routine diversifies again.

Several of the routines featured elements that were nicely ambiguous – actions that could be playful, but equally could be violent. Someone brought up the parallel between Martin Scorsese’s use of popular music with scenes of extreme violence in films like *Goodfellas*. SW was particularly interested in developing these ambiguities and disturbing undertones to the otherwise jubilant tone of the “victory”.

- After the break, SW led the group in an improvised routine based on a circular movement. Duke Ellington was used as a soundtrack – SW noted that Ellington had composed a number of pieces inspired by Shakespearean texts for the Stratford Ontario Shakespeare Festival.

Next, SW arranged the group in a triangular formation facing front. This would be their position for the “routine” they had developed in the circle. SW then asked the group to disperse and to “mill about”. On an agreed call from TMcG, the group would go to their places. At another agreed call, the finger-clicking start to the routine would begin. Thus the routine, though choreographed, had a feeling of spontaneity about it.

SW suggested that the “call” needed to be a more grotesque noise. After taking a quick survey of piercing or unpleasant noises, she decided to allow each person to make whatever noise they wanted to, provided it could rise to a *crescendo* at the same time as everyone else’s.

The exercise was run again, with a tremendous *crescendo* heralding the start of the routine – itself very “cool” and contained. SW liked the way this both set up and thwarted our expectations. The second phase of the routine was a repeat of the finger-clicking gestures, this time beginning at the same time but out of formation, happening

wherever the actors found themselves. The juxtaposition of the closely-formed with the more spontaneous-looking, 'off the cuff' was very interesting.

SW noted that the brevity of each gesture or part of the routine prevented the piece as a whole from turning into the stuff of musicals. She wanted the group to hint at each moment, but to avoid settling into it for too long. She thought it would be interesting to spend just long enough with each bit of information so that the audience "just about gets it" when it changes again.

Each of the elements incorporated into the routines over the course of the session began as actor choices. The process was one of layering and adjustment, and it seemed that every member of the ensemble had a stake in the finished product. SW's role was one of shaping the raw material. Her chief concern was to capture the extreme antithetical counterpoints, to provide focus, with bursts of spiky energy followed by smooth and fluid movements.

Finally SW asked the group to review the whole sequence, and working in two groups find extra moments to tell different aspects of the story over what had been developed already. She would perhaps merge the two sets of discoveries at the end of the session.

The results of the sessions made use of sustained and lightning changes of focus, as well as repetitive actions and surprising outbursts.

- Witches' movement with SW: 24 April, 2001

SW wanted the first appearance of the Witches before Banquo and Macbeth to have a very speedy, energetic entrance – within a count of 8, the whole group should have found their places surrounding Macbeth and Banquo. The group (LH, PC and CH) each used 2 chairs – LH moving at a much more measured pace, PC and CH moving at double tempo, fetching first one chair and then another. Each witch stood on two chairs (one foot on each) so that they could look down upon the other characters on the stage.

Also, SW was interested in exploring the mix of femininity and masculinity that might be implied by Banquo's comment that 'you should be women...but by your beards...' She brought in a series of images that showed figures adopting a variety of stances: broad, narrow, feminine, masculine, aggressive and sexy, etc. SW was interested in the idea of shape-shifters, of the witches continually changing form before our very eyes. She found the choices the actors made were very effective when they dropped into various attitudes momentarily without getting too involved in any one of them for too long. Dispassionate movement between poses was also interesting – like anatomical illustrations, for instance. The two men explored more curvaceous poses, while LH tended to explore more solid, squared-off poses in juxtaposition.

The actors went through a sequence of statuesque poses once more. SW liked the greater degree of precision this time around, but thought that the sequence needed a development around halfway through. This could involve dismounting from the chairs – permanently

or temporarily – before the sequence segued into the stepped, circular “surrounding drudge” as the Witches spoke to Macbeth and Banquo for the first time. SW thought the collusion between the Witches needed to be marked immediately before they speak to the men – this could be a call, a gesture, a handclap and a drop from each chair, perhaps.

SW was interested in the possibilities of each Witch being able to move in their own space as well as engage with Macbeth and Banquo – there are dramatic possibilities in the two men needing to work to get their attention.

For the prophecies themselves, SW wanted to move from the freestyle movements of their entrance to a tightly-structured unit, a three-headed beast of sorts, imparting the important information about Macbeth’s destiny. Standing facing front with three heads stacked one on top of the other, the actors looked a little like a speaking totem pole.

Melting into the ether was another challenge that needed to be fulfilled as the Witches exit. It was possible that other members of the ensemble could mask their exit in some way – or indeed the Witches could simply merge into the ensemble – as they do at various other points in the play. SW suggested the group might experiment with a *reverence* – a balletic deep curtsy – that could allow them to tuck in and curl away at the end. This seemed to work well.

## MUSIC

Master of Music Claire van Kampen composed a score inspired by the music of Miles Davis and other great jazz musicians. The band was composed of trumpet, percussion, double bass, vibraphone and saxophone. A CD of the original score is available from the Globe shop, or via the Globe website, [www.shakespeares-globe.org](http://www.shakespeares-globe.org).

- 15 May, 2001: First Band Call

Phil Hopkins experimented with different playing levels on the vibes – CvK indicated what she thought good underscoring levels would be.

This cue CvK likened to *Les Parapluies de Cherbourg* in feel – film-noir, smoky, with a pulse throughout played with a brush on a cymbal. The saxophonist experimented with “bendy” notes, which CvK liked. CvK did not conduct the band on this occasion, but used a metronome.

The saxophonist then named the chords for the piece, so that the musicians could play around with the existing score, choosing other notes in the same tonal families. This is a common practice when composing jazz, said CvK. It increases the possibilities and options for the musicians in performance; if this process or layer was missed out, the musicians would need to simply stick to the score. CvK encouraged the saxophonist and trumpet player to develop short solos around the existing structure, returning to a central *allargando*.

The composition is a layering process - CvK's score was played through, transposed if necessary (tenor/alto sax, for instance.) PH noted that he was using a D-alt scale – a scale CvK uses a lot. CvK recorded each play-through on cassette.

## **SELECTED SCENES IN REHEARSAL**

### **Act I, Scene 1**

- 24 April, 2001: Rehearsal on Stage

The Company sat on chairs along the *frons scenae*. The Witches began the top of the show by making the preshow announcement in character. They carried and manoeuvred chairs. The Company picked up their own chairs and manoeuvred them into a rough kind of crescent shape that represented Duncan's court, from which the next scene began. TC wanted the arrangement of chairs to correspond to the idea of a "raft", with the surrounding area being regarded as swamp or quicksand – to be traversed only with the help of chairs.

TC wanted the first ensemble move to be sharper – after 'There to meet with...Macbeth'. He asked the company to stand by their chairs, facing the tiring house, and to raise their chairs above their heads on 'with' of the above line.

This time, the Company abandoned their chairs in an organised diagonal line leading from the CS area where Duncan crouched, to the SL pillar.

- 17 May, 2001

TC tinkered with the pre-show announcement and added a piece of business for the ensemble that involved each member collecting a stone from one of the three Witches' chairs – to establish the idea that each individual has their own stone. The ensemble was to collect the stones in a neutral manner rather than in character, said TC.

### **Act I, Scene 2**

- 24 April, 2001: Rehearsal on Stage

This, like the opening scene, was highly choreographed using chairs. The Bloody Sergeant episode took place in front of the SL pillar – CH clutched a chair across his body as a means of signifying his wounds.

Using the new diagonal arrangement of chairs, CO and RA made their way out to CH using their chairs as moveable stepping stones. Ross and Angus (JO and JK) entered

from the flanking door SR in the same manner, edging across to TMc in the CS area, of the platform.

TC used this session to rework and reinforce work on the choreographed opening of the play in the space. Lifting, holding and freezing the chairs required the company to take their cues, including an up-beat or preparation beat from one company member, as a means of keeping the movement together. This needed a lot of practice.

### **Act I, Scene 3**

- 17 May, 2001

TC looked at the beginning of this scene with the performance platform in place. CH carried a bucket and a stone, representing the life of the sailor referred to in the First Witch's opening speech. LH threatened to drop it into the bucket, but (as the text suggests) had to be content with simply tossing it into the air – CH caught it just in time before the life was "lost".

The choreography that SW had devised while TC was away in Barcelona segued into the scene at the end of the First Witch's speech. The ensemble gradually got into their triangular formation between the lines 'Thrice to thine...to make up nine' – lines shared by CH, LH and PC.

The trigger for the music and choreography was 'Peace! The charm's wound up'.

TC wanted to incorporate a gesture into the choreography that revealed and then protected the stones in the actors' hands, a piston-like punch action, rather like a dummy followed by a punch. The hand that held the stone should come forward to show the stone, but this should be withdrawn as the "real punch" follows through with the other hand, quickly and unexpectedly.

This movement could be concluded with a decisive double slamming of the stone on the floor.

Next, the punching movement was extended so that it became a travelling movement to take the ensemble DS for four beats.

Next, TC and SW described the next move which involved switching from holding the stone to clutching a small handful of feathers. This would be done by placing the stone in the right hand pocket while retrieving the feathers from the same pocket. This would happen on a four-count move US. Then, the ensemble would repeat their cross DS, finally releasing the feathers on the final punch/clap motion.

Finally, TC asked the ensemble to wear a jacket (several rehearsal jackets were available in the rehearsal room) and secrete the feathers in the right hand pocket. The sequence was tried again, and was quite successful.

Next, the encounter between Banquo, Macbeth and the Witches was rehearsed. As an experiment the position of the Witches was adjusted from DS to US in order to take advantage of the stage's depth, and to open up to the sides of the house. PB and JB played straight out to the Globe, rather than turning US and masking themselves.

TC wanted PB and JB to turn around and play US towards the Witches. PB adjusted his position so that from a strong DSC position this was an effective choice. JB moved over to the DSL corner, another good vantage point. As the Witches left the two men crossed back to DSC, looking out to the Globe.

### Act I, Scene 5

- 12 April, 2001

Trigger-words: TC asked EB and JB to read their first scene together. As they heard a "trigger" word that cued them to answer in return, they should also speak that. There might be an implied question in the repeated trigger word, said TC:

**EXAMPLE:**

'...Duncan comes here tonight.'  
'DUNCAN? When goes he hence?'  
'HENCE? Tomorrow, as he purposes'

TC then asked the actors to run through the exchange again, this time making a non-verbal noise before they spoke. The purpose of this was to substitute real, human, conversational utterances in the place of what we think of as the rhythm of the verse.

This was a very informative exercise – as EB and JB worked their verbal gestures both responded to the other's utterances, which drove their own speech patterns. It sounded extremely natural.

The next phase of work on this scene (TC worked on all of the couple's scenes in sequence) involved the overlapping of lines. EB admitted to finding this difficult at first, but TC reassured her that there was a real value in discovering the many ways in which people commonly fight for the right to speak and try not to be interrupted. Rarely, if ever, said TC, do people let each other finish what they begin to speak.

- 27 April, 2001

EB thought it was important to find a very different quality and tone to the staging of this scene, compared to the activity and mayhem of very "male" elements that precede it.

EB confessed to difficulties in "inventing" or "discovering" this passage. TC talked to her about Mario Cuomo, the former governor of New York City, who missed out on presidential power because of a failure to entertain the notion of losing a campaign, and a desire to preserve his integrity. The point of the analogy was the frustration felt by those

around Cuomo – there is a certain vanity in scruples, a certain self-regard that Macbeth has and Lady Macbeth knows needs to be knocked away if he is not to grow old and bitter if he doesn't become king.

JB was late for rehearsal and so not available to speak to or refer to. In one sense having him there would have been helpful – to have someone to persuade, etc – but TC reminded EB that this would not overcome the challenge of playing the scene in the Globe. Ultimately, this would need to be actively played out. TC suggested that it is helpful to have another person there to *refer* to when speaking directly to the audience – to “present” the idea of Macbeth to the audience. After all, Lady Macbeth doesn't need to tell herself all these things – she knows them already – she is telling us. TC suggested that EB run through this portion of the scene playing an action not of trying to persuade Macbeth to be more ruthless, but instead to persuade the audience to “sign her petition” asking him to do the same.

EB did so, and then TC asked her to repeat the exercise, this time letting him interrupt her as a spokesman for the “masses”. It was interesting to note the dynamic created when EB tried to drown out TC, using emotive language about “fear.” TC noted that it was hard to deny that Macbeth would wish something done, undone, for the sake of his scruples.

TC then asked EB why it was so important for Lady Macbeth for Macbeth to be king? EB thought this was a difficult question to answer, but perhaps it was partly the “Mrs Cuomo” syndrome (that she believes he is genuinely the best man for the job) and partly symptomatic of their relationship. That is, she needs to know not only that she has married the best man in the world, but that the world acknowledges that he is the best man. EB didn't think it was anything to do with a personal ambition to become queen, but it might be a rather childish rage at the stupidity of a world that would allow a child to die, or would not recognise her husband as the best candidate for king.

TC noted that ambition implies discontent; how discontented then is Lady Macbeth, he wondered? TC noted the voracity of her actions – she pounces upon this “opportunity” with the energy of someone recognising a “last chance”. Is she in fact clinically depressed, and does she believe that if Macbeth was king then she would be happy? TC warned against trying to play a “state” (like depression) but it would be helpful to play the actions contingent on the state. No planning has gone into this, and TC was certain there was no element of calculatedness about Lady Macbeth, and very little or no selfishness.

- ‘The raven himself is hoarse...’ TC noted that this part of the scene seems to be all about Lady Macbeth killing Duncan herself. The idea of this being Lady M's ultimate sacrifice (taking on the guilt herself) interested TC, who thought it would be worth exploring this possibility to the full. Only when she chides Macbeth about the dead baby later should he realise he must not just acquiesce, but actually do the deed himself, thought TC.

The image of the croaking raven was not one that TC wanted to explore literally. It can refer of course to the recently departed (breathless?) messenger, or it could point to a sound cue. TC thought both were interesting, but wanted to use neither – he wanted EB to be able to say it without a sound effect or other staged stimulus; this meant that EB would have to come up with her own reason for saying it.

GB came up with a solution: ravens normally sound hoarse. Hence the line could suggest silence – that this is so unnaturally fatal that even the harbinger of death, the raven, cannot announce it.

JB joined the rehearsal and TC asked EB and him to run the scene from the standpoint of *not* wanting to speak – that neither wishes to speak but is forced to by the other. All other means of playing the scene (without words) should be explored before the tactic of actually speaking be used.

This exercise brought out a very strong physical element in the couple's relationship – many times the pair wrestled each other to the floor, and when not kissing each other they kicked, punched or even bit each other. EB made recourse to words only when she was physically exhausted or overpowered by JB. The fine line between sexual desire and violence was absolutely apparent, but the interesting and surprising discoveries lay in the way in which the partners exchanged dominant and submissive roles and in how the need to speak was connected to winning or losing the battles.

The playfulness of the beginning of this exercise helped in outlining the frustration that Lady Macbeth feels when Macbeth does not follow through on lines like 'Duncan comes here tonight'.

### **Act I, Scene 7**

• 12 April 2001

EB and JB ran through a trigger word exercise, being free to move each trigger as they spoke them back to their partner. The exercise helped to bind the two speakers together – as the motivation to speak is *entirely* because the other person spoke.

The exercise was run again, and TC asked the actors to move precisely when they heard the trigger. In addition, each partner was allowed to repeat all triggers – as many as one per line – even if this meant interrupting a longer speech by their partner. This seemed to make the shared lines in this scene absolutely seamless, and speaking itself became a shared activity. TC was pleased to note how this helped to make the language sound so natural. EB noted that the constant triggers helped the speaker to make their argument clear and forceful, and to deal with their partner's questions or objections.

TC asked both actors to make vocal, non-verbal sounds immediately before speaking. It was clear that JB's choices in some way shaped or modified EB's choice of utterance, and *vice versa*. A kind of "sound subtext" could be heard, which enriched the storytelling

a great deal. It was the choice of sound – for example, sighing or laughing – which had the greatest impact on the rhythms of words the actors spoke.

The next phase – overlapping each other's lines – underlined the incredible momentum the scene possesses.

### **Act II, Scene 1**

- 16 May, 2001

MS (Fleance) slept CS, his head underneath the legs of a chair. As he woke up PB began the scene (seated next to him on another chair.)

'Take thee that too' in this production refers to a buttonhole. It was to contain the "diamond" that Banquo says is a token from Duncan for Lady Macbeth.

JB made a long entrance SL, carrying a bucket. When Banquo surprised him he deposited it by the SL pillar, out of PB's sight.

When it was time to present the buttonhole to Macbeth, PB did not notice that it had dropped into MS's breast pocket. PB broke the action for a second to ask "Where is it?" On reflection, TC liked the absolute naturalness of this moment, and said he thought PB should consider making it part of the business of the scene.

TC was interested in the ways in which JB could distract PB from his concern about the Weird Sisters – he liked the ways in which JB awkwardly tried to bond with Banquo's son, with the merest hint of veiled violence in his mock-rabbit wrestles or faux-punches. MS responded with characteristic teenage disdain.

### **Act II, Scene 2**

- 12 April, 2001

TC worked with EB and JB on trigger-words for their exchanges in this scene. The momentum of the conversation – in the aftermath of Duncan's killing – was very apparent. The "subtext" became a spoken event in this way, and its relationship to the spoken text was very concrete.

TC noted that not only speech triggers speech – sometimes it is an event, like the knocking in the background of this scene.

The exercise was repeated again, and the word "sleep" or "sleeping" seemed to be a trigger every time it was spoken by either partner.

On a textual note, TC asked JB if in his edition the line read ‘...could not I pronounce amen..’ – or whether the "not" and the "I" were reversed. TC pointed out that almost never is the word "not" in a stressed position in a line of verse.

TC asked JB and EB to make vocal, non-verbal sounds before they began to speak their lines. In this scene the "sound subtext" that emerged was characterised by fearful, stammering noises and sharp, staccato breath. EB was reduced to screaming at the top of her voice in frustration as she asked ‘What do you mean?’

TC said that the reason why he liked the exercise was that it made it impossible for the actor to speak the lines without some kind of ‘attitude’ or action behind it.

TC asked EB and JB to overlap each other’s lines, and to fight for the right to speak. The effect was startling – the scene became a pitched verbal battle, interrupted only by the inevitable knocking at the door.

### **Act III, Scene 1**

- 27 April, 2001

TC asked JK, RA and JB to experiment with the idea of the Murderers as a single, almost inhuman unit. He had JB seated on a chair facing SR, back to RA and JK who were seated, facing SL. Only after the murder contract had been settled did they turn around to look at him.

As a second exercise, TC had 3 observers play “secretaries” to deliver an endless stream of paperwork for JB to sign as the scene progressed, supplying him with an obstacle to play against.

JK asked if this was the first time the Murderers heard of Fleance, and of the need to kill him. TC thought that there were 2 clear options – either this is news, and a recoil of some sort would be in order, or alternatively, the Murderers could have known exactly what he wanted, and simply be wondering how long it was going to take him to get to the point.

TC said that it was becoming increasingly clear to him that Macbeth is prepared to go to any lengths to avoid taking on the guilt of his actions – this is probably the reason why he doesn’t kill Banquo himself.

Next, TC asked the actors to clear the stage of all of the chairs apart from the 3 they sit on. The person who is about to speak moves his chair before sitting down and speaking. It was allowable to move at other times, but not to speak and move at the same time.

This exercise produced many interesting stage pictures, with Macbeth seated at one end of the stage, the Murderers at the other. Also, an interesting huddle developed, as the scene drew to its conclusion – TC was interested in exploiting this idea.

Next, TC asked the actors to try to interrupt each other. Given that JB had the bulk of the lines in the scene, JK and RA had many opportunities to improvise attempted interruptions, which generated two very enthusiastic-sounding murderers, full of suggestions about how and when to kill Banquo, and full of objections about the killing of Fleance.

Next, TC asked the actors to run the scene again, this time trying to avoid speaking, speaking only when other means of communication seemed impossible. This was interesting in that it focussed the actors' minds on the particular words they use, and why they need them. It was also clear in this exercise that items in lists are very distinct and different, and that certain phrases can modify or alter others that, on reflection, the speaker is dissatisfied with.

Next, TC asked the actors to pause at the end of each phrase, and for the listener(s) to ask the speaker a question that can either be answered or ignored by the next line.

Finally, TC asked the actors to run the scene once more in a flowing version whereby they attempt to interrupt with questions which are anticipated and circumvented. This produced a highly naturalistic style.

### Act III, Scene 2

• 12 April, 2001

JB and EB ran through their exchange in this scene using the trigger-word exercise. TC was interested in how JB picked up on EB's 'You must *leave* this' for his trigger for the line 'O, full of scorpions is my mind, dear wife!' TC thought this suggested Macbeth could not leave his own mind – that wherever he goes and whatever he does, the scorpions in his mind are inescapable.

Also, Lady Macbeth's culpability over Banquo's murder came up for discussion as a result of this exercise – if 'But in them nature's copy's not eterne' provokes Macbeth's realisation that '...they are assailable', can it really be true that she does not know of his plans to murder Banquo and Fleance? Does Macbeth trick her into suggesting the murder?

JB proposed cuts in the scene. The end of his penultimate speech in this scene now read:

'Ere the bat hath flown  
His cloistered flight, there shall be done  
A deed of dreadful note.'

The exercise was run again, and afterwards TC commented on how cruel some of Macbeth's language seems, when directly addressed to his wife – that she should applaud "the deed", etc.

As a second stage of work on this exchange, TC asked EB and JB to make some kind of vocal but non-verbal sound before speaking their lines. This way, the 'attitude' behind the line was realised in a kind of sound event, the energy of which drove the line and dictated the rhythm of speech. For his final speech of this scene, JB made what sounded like wild animal noises, as he spoke of "night's black agents". TC said it was very interesting how Macbeth turns into a monster that he punishes Lady Macbeth for creating.

TC asked the actors to speak over each other so that the lines overlapped. What tended to occur as a result was that EB repeated lines like 'Come on', first as an attempt to soothe, then to squash the endless *tirade* that is Macbeth's speeches in this scene. This exercise highlighted how Lady Macbeth's chances to respond decrease as the play develops and Macbeth retreats inside himself.

### **Act III, Scene 4**

• 12 April, 2001

EB and JB ran their exchange from 'It will have blood...' onwards. TC asked them to use repeated trigger-words as cues to speak. The process made conscious and articulated the subconscious process of apprehension, and so it was possible in watching the scene to guess at the thought processes of the characters.

EB said she found the exercise very difficult in this scene. TC noted that the difficulty that EB admitted to was indicative of the ways in which the couple's communication begins to break down. The pair begin to talk at cross-purposes, so it is more difficult in this scene to pick up and respond to triggers quickly than in the earlier scenes, when the couple seem to finish each other's thoughts.

TC said he was fascinated in rehearsing the couple scenes to learn how Macbeth and Lady Macbeth experience a changeover of personalities over the course of the play. Before Macbeth is crowned, it is Lady Macbeth who is all-confident, all-action. After the coronation, Macbeth becomes steadfast in the purpose of maintaining power, and Lady Macbeth is the one who feels that what has been done already should be enough. By the time we see Lady M at the end of the play, it is she who is obsessive about not being able to get the blood off her hands.

The next time the scene was run, TC asked JB and EB to make vocal non-verbal gestures before they began to speak their lines. Here it was possible to hear, as well as see, how the couple inhabit different worlds by this point in the play. JB chuckled in parts, while EB sobbed through parts of the scene. TC reiterated the usefulness of trying to circumvent the intellectual process, and having to make decisions in the moment, based on something real. TC noted that he didn't necessarily want either actor to litter their performances with grunts and squeals, but he found it useful in that it made everyone think about the scenes tactically – the noises are often weapons to undercut or overwhelm

what their partner has just said. Shakespeare understands absolutely the way in which negotiations are chiefly about power, and partially about creativity.

TC asked the actors to speak their lines over each other. Given that Lady Macbeth has few chances to respond to Macbeth's lines, she made many repetitions, which in itself was very revealing. TC said he would be interested to repeat the exercise with the intention of listening more to each other.

- 16 May, 2001

TC asked EB and JB to speak through the scene. Certain of the lines were spoken as interruptions or overlaps – for example, those lines when Lady Macbeth tries to reassure the assembled guests as Macbeth rages at the vision of Banquo's ghost.

TC asked the pair to run through the same process but this time to sit on two chairs, back to back, playing the same actions to each other.

### **Act IV, Scene 1**

- 2 May, 2001

TC revealed his plan to experiment with splicing this scene with the "England" scene: Macbeth's fortunes as predicted by the Apparitions will be played out in jump-cuts to the corresponding fortunes of Macduff with Malcolm.

TC admitted that the experiment might not work, but he had tried it in a previous production about 14 years ago, and he wanted to try the idea again.

TC said that the Apparitions would be a re-run of the Banquet scene, but distorted in some way.

In order for this parallel to work, the Banquet scene would have to inform the Apparitions scene and *vice versa*. Eight banquet guests would double with the eight kings; the toast 'our duties and the pledge' would probably appear in both scenes.

First, the Witches' movements were reviewed – SW had been working with the actors on these earlier in the day. JB lay on his back on the rehearsal table (platform substitute), head over the DS edge of the table. TC wanted the Witches to tip him off the platform in a disorienting fashion for 'Speak. Demand. We'll answer.' After experimenting with some fairly acrobatic dismounts, TC approved a move that involved CH and PC swivelling the still-prone JB 180° before tipping the platform so that he slid off DS to standing.

The chairs for the Apparitions would be lop-sided versions of those used in the banquet. EB lay underneath the table, as though in a dead sleep.

TC noted that whatever “festive” garment or decoration JB would be wearing for the banquet scene, the actor in the centre of the line-up for the Apparitions would be wearing the same costume. JO was the actor in the centre of the line-up. TC wanted to use a dislocation in the scene, and he asked EB (still under the table) to speak the first “warning” lines about Macduff, as JO lip-synched.

After LH’s line, ‘He will not be commanded’, LB and CO rose from their chairs (at either end of the line of Apparitions) and each walked DS (outside of both pillars) to the front of the stage to begin to play the beginning of IV.3. across the front edge of the stage.

(TC noted that the killing of Lady Macduff would be spliced in after Malcolm reveals his true nature to Macduff).

CO made good use of JB’s physical presence crouching at the front of the stage, making explicit reference to the “tyrant”.

The England scene would run until Malcolm’s line ‘It is myself I mean’. At this point, LH was to stand up to draw focus, and say ‘here’s another’. EB was to roll out from under the table to sit on the floor facing JB. She was to lip-synch as LH, CH and PC repeated their trick of “rotation speaking” (one syllable at a time) that they use to make the preshow announcement. This, thought TC, might even give a kind of justification for the otherwise lame joke ‘Had I three ears I’d hear thee’.

This technique made for a rather disjointed mode of speech, and so TC decided to modify the choral speaking so that the three Witches spoke in unison, not rotation, as EB lip-synched.

After JB’s ‘And sleep in spite of thunder’, the scene in England (IV.3) picked up where it left off, as before, running until ‘But I have none’. At this point, the scene jumped back to the Third Apparition. The channel for the Apparition this time would be some kind of doll representing the baby the couple lost. The baby would be held by EB, and the lines would be spoken by JB himself, thought TC. Afterwards, TC changed his mind and asked HT to speak the lines.

The cue for the next jump-cut to the England scene was ‘Sweet bodements! Good!’ Once again, CO and LB left their chairs and crossed DS to play the scene. The scene continued to Macduff’s line ‘Thy hope ends here!’ at which point it cut back to ‘Yet my heart/Throbs to know one thing...’ from the Apparitions scene.

The final Apparition – the eight descendants of Banquo – would be formed by the steady rise, one by one, of those seated at the table. Their heads should fall slowly to the table on ‘Seek to know no more’, and each actor was given a trigger word from Macbeth’s speech upon which to rise to their feet as though toasting him (as in the banquet scene). The same order of gestures would be used in the banquet scene itself. PB completed the picture standing atop the platform facing JB, smiling for ‘...Banquo smiles upon me,/And

points at them for his.’ This line would be the trigger for the entire *ensemble* to break the line and begin to mime playing instruments in a jazz band. They would exit in this mode.

The company took a short break, and then ran through the scene in its entirety to see how the various components fitted together.

The trigger to cut back to the England scene was Macbeth’s line ‘Stand aye accursed in the calendar’.

The England scene ran through to Macduff’s line ‘’Tis hard to reconcile’, at which point the scene cut back to Lennox’s entrance in IV.1 ‘Come in, without there.’ LB and CO remained in place DS of the pillars as RA and JB played through IV.1 up to ‘But no more sights.’

TC changed the trigger for the cut to the final Apparition moment to Macduff’s line, ‘Fit to govern!/No, not to live!’ After this line, JB would come back in with ‘Yet my heart/Throbs to know one thing’.

TC decided that PB should not leave the *ensemble*, but should instead rise to be identified as ‘too much like the spirit of Banquo’. In addition, he thought CO and LB should not take part in the Apparitions element of the scene, but should stay out by the pillars in between jump cuts to the England scene.

Finally, TC rehearsed the end of the scene. With LB and CO in place by the SR pillar, JB’s last line ‘But no more sights!’ cut smoothly into IV.2. JO and HT entered from USL and crossed down to where LB had sidled around the pillar to become Macduff’s son for this scene.

TC asked the actors to run the whole scene once more, before breaking for the evening.

• 16 May, 2001

The platform was functional and available for use in rehearsal. It was operated by Unusual Rigging Ltd. The false ceiling in the large room at Duthy Hall had to be removed to rig up the platform, and this provided an effective white “flat” against the back wall.

The platform was held at a tilt for the Apparitions scene, as the chairs would also be balancing on legs of uneven length.

TC asked PC and CH to devise a type of gesture that would bring on the Apparitions. They opted for a vocal gesture, as though each was singing the trigger line on a single, high-pitched note.

SW worked with the actors playing Apparitions so that their body positions communicated the idea of uneven ground more clearly.

For ‘Be lion-mettled...’ EB carried a wrapped up sheet as though it was a baby. This pretence was kept up until the end of this Apparition’s lines, when EB dropped the bundle before rolling back under the table. JB caught the bundle, and continued to regard it as a baby until the exit of the Witches and Apparitions, when Macbeth started to “search” through the bundle frantically, before discovering it to be merely a sheet.

For “Seek to know no more” TC wanted the Apparitions to begin a very slow rise from their chairs, turning away from Macbeth and towards the back wall.

### **Act V, Scene 6**

- 17 May, 2001

The battle between Macbeth and Macduff would be suggested in the same stylised manner as the choreographed ‘battle’ and ‘victory’ sequence; SW and TC worked with JB and LB on a shirt-ripping routine. Both men carried stones in their hands that they lunged for – when they missed, a “wound” was registered by a rip in the shirt. At first the two actors experimented ripping the shirt of their opponent (the shirts they wore had small holes made by scissors) but this was actually quite comic in practice.

Instead, TC asked TH and VR to sit on chairs US of the actors, each holding a shirt to provide the sound-effect of a ripping shirt. JB and LB lunged at each other in an organised rhythm, and as they both withdrew they suffered a wound (a rip to the shirt).

Eventually, after a number of moves yet to be agreed, LB would take JB’s stone, and exit with it; JB’s lunge, a last-ditched attempt to retrieve his stone, would take him up over the heads of the ensemble as before, through a cloud of feathers, into which he would “vanish”. It was important that whatever moves were devised, the gestures should indicate that Macduff wins in a fair fight.

### **TECHNICAL REHEARSALS**

22-26 May 2001

- 22 May, 2001: Day 1 of Technicals

The platform had been tested prior to the actors’ arrival on stage in costume. CvK asked the musicians to warm up as the company entered through the central opening and picked up their stones from the three chairs DSC.

The pre-show announcement was made by TH (standing in for LH), CH and PC. The end of the announcement was the cue for the first music cue proper. This cue was played somewhat more slowly than the piece used in rehearsals.

CvK asked PH to take a visual cue to end the first cue (it needed to halt abruptly on 'There to meet with Macbeth'). The visual cue was fixed at when the ensemble lowered their arms – after the “danger” of the Witches passes.

After the cue had been tried that way, CvK and TC decided to change the cue so that the music cut out abruptly on 'there to meet with.' This meant that LH's business attempting to wrest the stone from JB's hand (unsuccessfully) happened in a silence. LH's line, 'Macbeth' – the first name-check of the play - rang out without underscoring.

On 'Fair is foul...' the ensemble exited through the flanking doors as TMc, MS and RA moved to the platform before it was hoisted approximately 5 feet above stage level. This action was underscored with the same cue as that for the top of the scene.

- Platform raised, with Duncan and attendants, Bloody Sergeant (CH) in a chair, facing US, in DSL corner. CH dropped his stone into a bucket by his side at the end of the Sergeant's speech – signifying that he dies of his wounds.

- Ross and Angus (JO and JK) entered through the flanking door SR, standing on chairs to address Duncan and attendants on the raised platform. The platform was lowered to around 3 feet above stage level after 'Great happiness', so that Duncan's party could disembark to the stage.

- Underscoring once more for the Witches' next entrance (in I.3). The speeches too were scored throughout – a strong pulse on the snare drum and cymbal beat out wonderfully the 4-stress speech pattern of the Witches' lines.

LH and PC performed a short dance together before crossing to CH, still in DSR corner, to revive him with the question, 'Where hast thou been, sister?' CH regained consciousness and wryly indicated the stone in his bucket for 'Killing swine'.

LH was lifted to the platform for 'A sailor's wife...', and CH and PC pushed either side of the platform so that it swung freely for 'I'll give thee a wind...'

LH dismounted and the platform was taken out on 'The Weird Sisters, hand in hand...'. The ensemble entered in three groups through all doors (beginning 'thrice to thine.')

A music cue was added to underscore 'The Weird Sisters...', a phrase from the cue for the big choreography number to follow. The underscoring went out on the first syllable of 'Peace...the charm's wound up', and the cue started again with the choreography.

- After lunch, the aerial descender was tested for the entrance of Banquo's Ghost, first by Richard Howey the Production Manager, later by PB. It worked successfully.

The tech continued with a reblocking of the main piece of choreography so that it appeared less flat across the front of the stage at the end of the piece. TC also wanted the end of

the music cue to be sharper – thought not so much that it sounded like a surprise or interruption.

- The next music cue underscored the text from ‘So foul and fair a day I have not seen’ until ‘Speak, I charge you!’ The cue featured double bass playing “bent” notes and a pulse on snare and cymbal. A trumpet (played with a mute) and sax layered on the top of this. The cue itself was in four sections which segued into each other (4a, 4b, 4c and 4d). SW taught the ensemble a new piece of choreography for the final section of the sequence, as the Witches made a gradual exit through the central opening.

The Witches cleaned their spectacles during Banquo’s speech, with large white handkerchiefs from their tuxedo pockets.

The company re-entered and arranged their chairs in a triangular formation over the SR portion of the stage, facing DSC for the latter part of the scene. This group represented the entrance indicated in the text by *Enter Ross and Angus*, and PB addressed the entire ensemble as “Cousins” as the text indicates.

TC sat in the central bay, middle gallery, and asked the actors on stage (seated in their triangular formation) to look up together to the upper, middle and lower galleries and down into the yard.

‘Two truths are told...’ – JB sat on a chair DSC, facing out to the Globe.

- ‘Is execution done on Cawdor?’ –the scene change was indicated by a change to a V-formation of chairs, facing out to the Globe. PB stood in the central opening, facing into the tiring-house, until “entering” to sit at TMc’s right hand. The ensemble blew party hooters to celebrate the entrance of Macbeth, the acknowledgement of Banquo and the naming of Malcolm as Prince of Cumberland.

- EB entered for ‘They met me in the day of success...’ in a grey silk bias-cut evening gown.

- 23 May, 2001: Day 2 of Technicals

TC reworked the business for the killing of Banquo in advance of the technical rehearsal proper. TC wanted JK to pop a party popper so that the paper ribbons clung to his head – this he said would be useful for ‘there’s blood upon thy face’ later.

The test-run worked with a degree of success (it featured a blindfolded PB as “pig in the middle” as the 3 murderers threw his stone between them), but though JK was successful in directing the contents of the party popper, the ribbons fell off his head as he jumped from the platform to the stage floor.

Next, TC asked the whole company and musicians to run through from the top of the show to the point at which technicals ceased the day before, as a reviewing exercise.

EB's quick-change from tuxedo to evening gown went smoothly. The letter from Macbeth was represented by the handkerchief from JB's tuxedo jacket pocket.

- The platform was brought down to the height of the central opening for Duncan's entrance (I.6). TMc stood DSC facing out, at the apex of the ensemble's V-formation. A music cue coincided with the lowering of the platform and EB's rhyming couplet, and the level of this needed to be adjusted so that the lines were not lost.

The platform was lowered to table-height for the transition into I.7. The line of men in Duncan's party in I.6 turned 180° to face into the tiring house and sat down on their chairs. JB crossed to DSC to begin the 'If it were done...' soliloquy. Members of the ensemble not in I.6 filled up the US side of the table, entering the tiring-house.

- CvK wrote a new music cue for 'Give me your hand' – transition from I.6 to I.7. TC asked if this could be lengthened to underscore the business of the actors moving to sit at the descending platform as though at a table. EB and TMc alone sat at the US side of the table.

- I.7. HT walked around the perimeter of the stage, carrying a bucket. She entered on EB's line 'When Duncan is asleep', and JB hastily silenced EB until HT had moved out of earshot.

CvK added in a music cue to coincide with the raising of the platform at the end of this scene. It was a variation of Piece No. 5; the band's variation needed to be shortened by a single note to coincide with the platform raise and the start of the next scene. CvK also asked the musicians to alter their attack on the first note of the piece so as not to drown out the text.

CvK noted that the score would revolve around seven core pieces she had composed with the band prior to technicals. Each piece had been named, rather than simply numbered (so as not to be confused with cue numbers in the script) and each title featured some kind of reference to the original style and tempo of the piece as it was originally played. Variations or portions of each piece could be extrapolated to fill each moment or event.

- II.1

JB and LH made a long entrance SL, LH carrying a bucket, as the ensemble slept underneath their chairs, along the back wall. Clutching the buttonhole given to him (as a diamond) by Banquo and Fleance as well as the bucket, JB experienced difficulty reaching for the 'air drawn dagger'. He concluded that a buttonhole in his jacket lapel would be helpful.

JB took off his shoes and socks, placing his shoes along the ledge of the SR pillar. He clung to the pillar in an attempt to keep his bare feet off the floor, as though it might turn to quicksand or hot coals at any moment.

CvK and TC discussed whether the sound for 'the bell invites me' should be a bucket being struck by something, or a more musical sound. TC decided that the noise of the bucket was not pleasing or effective, and so CvK wrote a cue involving bass, vibes and a drum fill. It was a variation of Piece No. 2, *Tuesday Blues*. CvK added in a trumpet at the end of the cue.

- 23 May, 2001 Evening

TC worked with EB and JB in Inigo Jones Studio 3 during the evening after the second day of technical rehearsals on stage. He asked the actors to run each of their scenes together in order. Afterwards TC asked them to stretch the playing area between them, so that they avoided becoming stuck in a DSC position. Then he gave each actor separate notes, and each a separate main line of action to play.

- 24 May, 2001: Day 3 of Technicals

The murder of Banquo worked well. PB and MS "entered" by walking under the platform, JK and RA lying in wait for them on top. The blindfolded "piggy in the middle" conceit was executed without much difficulty, and JK managed to keep some of the contents of the party popper on his head.

The transition into III.4 was rehearsed several times, as it involved the correct placement of chairs so that the platform could be dropped smoothly into position to represent the banquet table with guests seated around it. This often resulted in a backlog of actors attempting to set their chairs along the US edge of the table. TC urged the actors not to feel they had to run to pick up their chairs, and asked JB to leave a 2-second pause after 'Ourself will mingle with society/And play the humble host' to give time for the chairs to be set.

- After Banquo's first appearance at the banquet PB exited through the central opening to gauge the time needed to prepare for an aerial descent from the heavens for his second appearance. A single chair occupied the DS edge of the table, positioned in dead centre.

The toast and the aftermath of Banquo's second appearance (the chaos that ensues) needed to be rehearsed before trying the scene with the aerial descent. The ensemble would split into two groups, scattering to the two US corners of the stage, taking their chairs with them. This freed up and gave focus to the CS area.

The scene was tried once more, this time with the blindfolded PB flying in. EB climbed onto the platform and tried to distract JB as he tried to defend himself against the ghost with the empty chair.

Getting all of the chairs off the stage to leave Macbeth and Lady Macbeth alone on stage for the close of the scene proved difficult.

- IV.1

The music cue for the Witches' entrance needed to be adjusted so that it fell after EB lay down to sleep under the platform. The cue itself was too loud for the text to be heard over the top. CvK adjusted the level of the cue so that it dropped when the Witches began to speak. Since the cue needed to be in effect a dance number punctuated by speeches of various length, this piece would become gradually less complicated technically as both actors and musicians became more familiar with each other. The Witches' speeches had been rehearsed as a series of rhythmic verses rather than as naturalistic speech episodes so it was comparatively easy to tailor music (played at various levels: *f.p*, *mf*) to it. PC's "Cool it!" was especially amusing against the jazz music.

CvK noted that each of the Witches' lines represented a single bar of music. The sections between speeches needed to be further scripted so that each time the music came back *fortissimo* the music would undergo some kind of progression, rather than simply getting louder.

The ensemble backed through the central opening onto the stage for the Apparitions, carrying their chairs to the lop-sided platform/table. The ensemble wore soiled versions of their party hats as well as fogged up spectacles.

The cueing for the music to drop out as the "England" scene segued in and out needed some close attention to detail. CvK instructed the musicians to drop the levels to underscore Macbeth's lines before the segue into the England scene, and to drop out altogether as CO and LB began to speak.

The Apparitions held golden stones as 'the seeds of Banquo'. PB smoked an oversize cigar as he lay stretched out on the inclined table. LH wore a champagne-coloured silk bustle dress as a change from her regular tuxedo.

The England scene ran through to Macduff's line, 'tis hard to reconcile' at which point LB crossed to the SR pillar and sat down at its base. LB used an oversize tuxedo jacket to signal his change of character to Macduff's son.

- IV.2: The line of murderers experimented with a collection of stockings and masks over their faces. This was altered in favour of masks only. The murderers stood in a line along the US edge of the platform, facing US. LB used the platform as a child might use a playground swing or balancing plank on a climbing frame.

The line of murderers backed on to the stage through the central opening. PC and CH entered through the flanking door SL

- 25 May, 2001: Day 4 of Technicals

- IV.3 AK the saxophonist/clarinetist wanted to experiment with a flute for the Lady Macbeth sleepwalking scene. CvK listened to the effect but ultimately preferred the

sound of a discordant saxophone. TMc and HT played the scene out to the Globe from the DS corners; EB was on the platform, raised to half the height of the central opening, facing out. TMc used a toothpick and carried a knife and fork in his pocket. At the end of the scene he tucked a napkin into his shirt collar.

The gloss finish on the platform made it possible for EB to slide off easily as the platform was tilted down at the SR end. CH and PC each caught a hand and gently steered EB in the direction of the SR door. EB tried this first while wearing her tuxedo jacket on top of her dress; without the jacket the angle of the platform had to be made steeper in order for her to slide off. The platform was detached from its supporting wires at one end (by CH and PC). Counterweights needed to be attached to the free wires as the platform continued to be hoisted into an upright position.

- The ensemble took their places in the middle and upper galleries, carrying small plastic boxes filled with leaves to represent Birnam Wood. TC asked the ensemble (or Chorus) to take up a series of relaxed positions, instead of striking an epic pose. He also wanted the voices to sound as conversational as possible, rather than declamatory.

JB paced out a kind of figure-of-eight pattern around the pillars as the platform was hoisted into position and the ensemble played the opening of the scene around the galleries. Apart from PC, LH and CH (all juggling fiends?) he was alone on stage. TMc's Doctor spoke to JB from the balcony.

LH threw a stone to PC from the balcony before the news of the Queen's death.

V.6.

TC wanted more stones in the bucket that JB emptied out onto the stage before Young Seyward's entrance – as though he had been on a killing spree.

Macduff's entrance for 'Turn, hellhound turn' needed to be as Young Seyward's, that is through the swinging platform. However, once he had entered, TC wanted the platform to cease swinging abruptly. To do this it was determined that CH and PC needed to change position and both pull and push the platform from both sides so that its momentum could be killed.

Next, SW worked with the ensemble to clean up their entrance through the discovery space, carrying chairs. The ensemble should enter on 'gaze o'the time' after the fight between JB and LB had finished the feather fight DSC.

The chairs in position, the final fight was rehearsed, with the ensemble ripping white handkerchief-sized pieces of cotton as JB and LB moved through the fight choreography, showing Macbeth and Macduff both lunging for each other's stone.

CvK wanted to mark the end of fight sequence with a sound that was different from the piece that underscored the fight itself. She opted for a trumpet *crescendo* that could be cued visually to coincide with the exact moment Macduff seizes Macbeth's stone.

Macbeth's final exit involved a rather spectacular dive into a double-line of members of the ensemble, who would in effect pass him over their heads (as in bodysurfing).

LB asked SW if she could take a look at the final sequence of fight choreography – he felt the balance was off. SW showed both actors how to maintain a better center of gravity.

LB re-entered through the SL door as soon as possible after exiting through the central opening. He sat on a chair in the V-formation but did not acknowledge CO until his line 'Hail, King!...'. The ensemble joined in for 'Hail King of Scotland' as the text indicates – TC wanted this to be particularly lacklustre.

The V-formation of chairs signified Malcolm's accession to the throne at the close of the play. The ensemble replaced their stones on three chairs DSC to bring the action of the play as a whole full circle. The final music cue featured an abruptly curtailed, unresolved note as its tag. As such, the sharp rise from seated to standing facing front was difficult to time perfectly at first.

### Re-Rehearsal Period

**One innovation of the 2001 Season was the introduction of a re-rehearsal period, after the production had opened and had the opportunity to fully engage with its audience. Tim Carroll took advantage of the opportunity to look in more detail at several aspects of the production during this time.**

- 5 July, 2001

TC wanted to look at the beginning of the show and make adjustments to the timing of the ensemble getting up from their seats and charging downstage. He wanted this cue to be brought forward 4 beats so that the ensemble had more time to establish some new business, involving the wrapping of their respective (stone-bearing) hands in their napkins/handkerchiefs. The stone should be held on top of the napkin, said TC.

- 'A drum, a drum, Macbeth doth come': This moment now involved unwrapping the hand and replacing the napkin in the pocket.

'What are these?' : The Witches now appeared to Banquo and Macbeth seated along the front edge of the stage, facing US. The ensemble gathered in front of the opening to the discovery space, in three lines of four, facing US. The First Witch (LH) 'vanished' into the yard.

- The arrival at Macbeth's castle of Duncan and his train was altered so that the line of men formed at the same time as Lady Mac emerged to greet them. Beforehand, the men stood dispersed around the stage, 'at ease', chairs slung over the shoulder.

TC wanted to try a different greeting: he suggested that each of the 'soldiers' step forward and kiss Lady Macbeth as Duncan asked 'Where's the Thane of Cawdor?' TMc objected and TC promised to return to it later in the rehearsals and look at the moment again.

- The murder of Duncan – this should take place either in the tiring-house or not at all (i.e. unseen) said TC. This could be achieved if TMc simply continued walking off (through the central opening) as the rest of the ensemble settled down to 'sleep' underneath their chairs. TMc would re-enter in the 'running around section' when Macduff rouses the castle from sleep.

- Banquo and Fleance meet Macbeth in darkness, and PB should only be able to perceive JB as he draws very close to him, rather than as soon as he emerges from behind the pillar.

JB noted that he had absolutely no idea why LH accompanied him in this scene, unless it was because a line is addressed to her character, 'Go bid thy mistress...strike upon the bell.' It was decided that it would be better if LH entered at the end of this section, from the flanking door USL, as though crossing to the central opening. JB could intercept her with 'Go bid...' and send her back the way she came in.

### ***Macbeth at the Teatro Olimpico, Vicenza*** **1-7 October, 2001**

At the invitation of the Minister for Culture in Vicenza, the Red Company took their production of *Macbeth* to the Teatro Olimpico, a venture undertaken very successfully the previous year with the White Company's production of *Hamlet*.

The Teatro Olimpico represents the height of Renaissance architect Palladio's achievement, and has been maintained in as authentic a manner as possible. The theatre features a steeply raked perspective set for a production of *Oedipus Rex*, designed by a student of Palladio.

The Teatro Olimpico also represents one of the finest surviving examples of architecture from this period, and is a primary reference for much of the painting and modelling found on the Globe stage and in the auditorium.

- 2 October, 2001: Technical 1 (evening)

The musicians set up in the USL corner of the stage.

Before the company began the technical rehearsal, TC explained that the first ensemble entrance would be through the trap in the floor, USC. Wooden treads had been built for this purpose. This, thought TC, would be stronger than an entrance from SR, the only other viable option.

There would be no platform or table substitute for the Vicenza performances. Chairs would be used when action needed to be played above the stage floor level.

The original façade of the proscenium features many holes in which brackets would have been fitted for the small oil lamps used to light the first productions in the theatre. The *trompe l'oeil* perspectives from the set of *Oedipus Rex* featured the same brackets to give depth and a kind of realism to the “The ban street scene” effect. The large number of holes seemed to indicate that, if required, a great deal of light could be used in the auditorium as well as on stage and backstage. For our production, lighting technicians worked in the background throughout technicals, adjusting the level of light in the auditorium and the main stage area, as well as in three of the five perspectives: USR, USC and USL. Lighting trees were mounted in the upper level windows, SR and SL. These threw the brightest lights across the stage area, while the edges of the stage were lit in the same general wash as the orchestra. This tended to result in groups of actors gravitating to the CS area.

The acoustics were not good – the actors and the musicians echoed at different frequencies in the large empty auditorium, making it especially difficult to hear the actors. The trumpet could be heard best when using a mute, and the vibraphone dominated the soundscape.

The actors also had to adjust to a much shallower playing area. The stage of the Teatro Olimpico is very wide, but not too deep. This affected the Battle sequence choreography in particular, as the entire company moved DS in three rows, the front row of actors stopping just short of the extreme edge.

Only one crossover exists backstage, and so exits that would normally involve crossovers had to be looked at carefully. The orchestra or pit area provided a comparable yard equivalent, and the height of the stage was a much more modest three feet, making exits from the stage level much easier.

- For ‘the Prince of Cumberland...’ the company split into 2 halves, crossing to either SR or SL to sit, rather than crossing US *en masse*, as in the Globe production.
- Any walking under spoken text needed to be as quiet as possible – the sound of footsteps echoed tremendously around the auditorium.
- JB changed his entrance for ‘I have done the deed...’. Though he entered the trap to kill Duncan he re-emerged from DSR, backing onto the stage. This, explained JB,

was because it was difficult to re-enter swiftly using the treads from the substage area through the trap in the stage floor.

- As Banquo's Ghost, PB entered through the trap in the floor initially, but creeping up behind Macbeth in this way was unsatisfactory. Instead, PB opted to enter the auditorium, in front of the first row of the *cavea*. He was able to walk around the auditorium in a semi-circle, in clear view of Macbeth (on the stage) as well as the majority of the audience.
- 3 chairs substituted for the table for the Apparitions scene.
- EB entered through the trap during the Apparitions scene.

• Day 2 of Tech: October 3, 2001

Young Macduff was "hidden" in the orchestra, instead of under the platform. LB crouched at the edge of the stage, DSC, and was helped up to stage level by CH for 'you egg... young fry of treachery...'.

The sleepwalking scene took place CS. Initially the complex series of walkways backstage had made it difficult for EB to enter on time through the USL opening – several areas backstage were marked '*non toccare*' (do not touch) – but the timing of this entrance was solved with practice.

The chorus of thanes approaching Dunsinane was arranged around the uppermost steps of the auditorium, in an equivalent fashion to the Globe production.

The catch at the end of the fight sequence went well, but TC suggested that JB not exit into the open trap, as it would probably take too long to re-enter for the curtain call.

• Dress Rehearsal: 3 October, 2001, 8.30pm

The opening announcement made by the Witches had been translated into Italian, and it was tried for the first time at the start of the dress rehearsal. Instead of breaking down each word and taking a syllable each, the Witches each spoke a phrase one at a time – the pronunciation of the Italian was sufficiently difficult for the actors without adding the verbal trickery of the English version. The announcement was only partially successful, but enough time remained for the actors to master the pronunciation.

The orchestra was filled with rows of chairs in readiness for the following night's performance. Italian press photographers were present throughout the dress rehearsal.

- Opening Night: 4 October, 2001, 9pm

Most of the audience followed along with an English/Italiano edition of the text, published by Teatro Olimpico.<sup>1</sup>

The auditorium was almost full to capacity, and as a result the acoustics were greatly improved.

Several words or phrases in the text were translated by the actors in performance. These included:

‘La vittoria e nostre’ for ‘the victory fell on us’ (Ross - JO)

‘Trattimenti!’ for ‘O, treachery!’ (Banquo - PB)

‘Domani, e domani...’ for ‘Tomorrow, and tomorrow...’ (Macbeth – JB)

(These were, with the exception of JB’s invention, cut for the performances that followed).

The sleepwalking scene received an impromptu round of applause in much the same way that a famous aria is often applauded by the audience at an opera.

The actors (especially EB) experimented with a degree of physically heightened acting to support and on occasions amplify the spoken text.

- Performance 3: 6 October, 2001, 9pm.

Frazer Tannock (trumpet) and Tamzin Gibb (Stage Manager) were absent from the band line-up, owing to a medical emergency. Jack Morrison covered for TG, and FT’s trumpet lines were adapted by Andy Keenan on alto saxophone.

The opening announcement by the Three Witches was changed back to the English version, and was very well received.

EB and JB were both more confident in their relationship with the audience, and found a subtlety in their playing that was perhaps not possible to explore on the Globe stage.

- Final Performance: 7 October, 2001, 9pm.

FT was back in the band line-up. A video recording was made of the evening’s performance.<sup>2</sup>

After the Witches’ first encounter with Macbeth and Banquo, LH’s exit through the orchestra was especially well-received by audience members seated in that area.

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<sup>1</sup> A copy of this text is available in the Globe Library and Archive.

<sup>2</sup> A copy of this video is available in the Globe Library and Archive.

JB's soliloquy, 'Our fears in Banquo stick deep...' made great use of PB's recently-vacated chair. Perhaps this visual reference enriched the speech for members of the audience without a copy of the text in Italian.

## TEXTUAL NOTES

The Penguin edition of the play (G.K. Hunter, ed., London, 1995) was used as the performance text for this production. The following changes were made to the text:

### Lines cut:

#### I.1

"I come ... Anon!" line 8

#### I.2

"for to that ... him," lines 10-12

"That now Sweno ... use," lines 61-65

#### I.3

"But under ... I know it;" lines 109-113

"Kind gentlemen, ... read them," lines 150-152

#### I.4

"Would thou ... mine," lines 19-21

"Your highness' ... honour," lines 24-28

"The rest ... you," line 45

#### II.3

"But I requited ... sometime," lines 35-37

#### II.4

"Where is Duncan's ... bones," lines 32-35

#### III.1

"Sirrah! ... before us," lines 44-47

"And to that ... Caesar," lines 51-56

"Rather ... utterance!" lines 70-71

"passed ... Banquo," 79-83

"whereby ... alike," lines 98-100

"Grapples ... perfect," lines 105-107

"For certain ... eye," lines 120-124

"Acquaint ... time," line 129

"I'll call ... concluded!" lines 139-140

### **III.2**

“ere ... peal,” lines 41-43

### **III.3**

“and near ... watch,” lines 7-8

### **III.4**

“To feed ... without it,” lines 34-36

“Ere ... weal;” line 75

“This is ... murder is,” lines 81-82

“fill full!” line 87

### **III.5**

Entire scene

### **III.6**

Entire scene

### **IV.1**

“O well done! ... put in,” lines 39-43

“Though ... answer me”, lines 51-59

“Rebellious ... custom,” lines 96-99

“And some ... sight!” lines 119-121

“I’ll charm ... pay,” lines 128-131

“I did hear ... came by?” lines 138-139

“The flighty ... with it,” lines 144-145

“Where ... they are,” lines 154-155

### **IV.2**

“I am not ... advice,” lines 65-68

### **IV.3 (from lines 1-139, which are inserted into IV.1)**

“Bleed, ... affeered,” lines 31-34

“Better ... reign,” lines 65-66

“and it ... kings,” lines 86-87

### **IV.3**

“Well more anon ... grace,” lines 139-159

“Gracious ... Seyward and”, lines 189-190

“An older ... gives out,” lines 191-192

“and the powers ... instruments,” lines 237-238

### **V.1**

“A great perturbation ... performances,” lines 9-12

“I will set ... strongly,” lines 32-33

“yet I have ... beds,” lines 55-57

“Foul ... abroad,” line 67  
“infected ... secrets,” lines 68-69  
“My mind ... doctor,” lines 71-75

## **V.2**

“His uncle Seyward”, line 2  
“Revenge ... man,” lines 3-5  
“that way ... manhood,” lines 6-11  
“Well, march ... Birnan,” lines 25-31

## **V.3**

“Raze ... brain,” line 42  
“Were I ... draw me here,” lines 61-62

## **V.4**

“Cousins, ... nothing,” lines 1-2  
“’Tis his main hope ... Towards which,” lines 10-21

## **V.5**

“Were they ... home,” lines 5-7  
“I pull ... tarrying here,” lines 42-48

## **V.6**

“You, worthy ... fight,” lines 2-7  
“Those clamorous ... death,” line 10  
“There thou ... bruited,” lines 30-32  
“The tyrant’s ... castle,” lines 35-39  
“Let fall ... crests,” line 50  
“Before my body ... shield,” lines 71-72  
“Some must ... bought,” lines 75-76  
“and your noble son ... comfort,” lines 77-92  
“I see ... mine,” lines 95-97  
“My thanes ... named,” lines 101-103  
“Which would ... time,” line 104  
“Who, ... upon us,” lines 109-111

## **Lines inserted or attributed to different characters**

### **I.1**

First Witch says, “Macbeth,” line 7  
After “Macbeth,” line 7, insert Third Witch saying, “Macbeth,” and then Second Witch saying, “Macbeth.”  
All three witches say, “Fair is ... air,” lines 9-10, several times

### **I.2**

Third Witch play Captain

After “thunders”, line 26, insert “break”  
Donalbain say, “The worthy Thane of Ross,” line 46  
Replace “lapped in proof”, line 56, with “brave Macbeth”

### **I.3**

Third Witch say, “Killing swine,” line 2  
Second Witch say, “Sister, where thou?” line 3  
Just First Witch say, “Thrice to thine,” line 34  
Just Second Witch say, “and thrice to mine,” line 34  
Just Third Witch say, “And thrice again to make up nine,” line 35

### **II.3**

Second Witch play Porter

### **II.4**

Third Witch play Old Man

### **III.3**

Second Murderer say, “The west ... day,” line 5  
First Murderer say, “Who did strike out the light?” line 19  
Third Witch play Third Murderer, who says, “Was’t not the way?” line 19  
First Murderer say, “There’s but ... fled,” line 20

### **IV.1**

First Witch say, “By ... comes,” lines 44-45  
Second Witch say, “Open, locks,” line 46  
Third Witch say, “whoever knocks!” line 46  
Just First Witch say, “A”, just Second Witch say, “deed”, just Third Witch say, “with”,  
just First Witch say, “out”, just Second Witch say, “a”, and just Third Witch say, “name,”  
line 48  
After First Witch says “Thyself”, Second and Third Witches say, “Thyself”, then First  
Witch says, “office”, and Second and Third Witches say, “office”, then First Witch says,  
“deftly”, Second and Third Witches say, “deftly”, then First Witch says, “show”, and  
Second and Third Witches say, “show,” line 67  
After “commanded,” line 74, insert IV.3.1-50, which is from Malcolm saying, “Let us  
seek ...,” line 1, to Malcolm saying, “It is myself my mean,” line 50  
First Witch say first “Macbeth,” Second Witch say second “Macbeth,” and Third Witch  
say third “Macbeth!” line 76  
First Witch say, “Be bloody, bold, and resolute;” line 78  
Second Witch say, “laugh to scorn / The power of man;” lines 78-79  
Third Witch say, “for none of woman born”, line 79  
First Witch say, “Shall”, line 80  
Second Witch say, “harm”, line 80  
Third Witch say, “Macbeth,” line 80  
After “thunder,” line 85, insert IV.3.50-90, which is from Malcolm repeating, “It is  
myself I mean,” line 50, to Malcolm saying, “But I have none,” line 90

After “against him,” line 93, insert Macbeth repeating Third Apparition’s lines, “Macbeth ... against him,” lines 91-93

After “Sweet bodements! Good!” line 95, insert IV.3.90-103, which is from Malcolm repeating, “But I have none,” line 90, to Macduff saying, “No, not to live!” line 103

Only First Witch say, “Show his eyes”, line 109

Second and Third Witches say, “and grieve his heart;” line 109

Only First Witch say, “Come like shadows,” line 110

Second and Third Witches say, “so depart,” line 110

After “calendar,” line 133, insert IV.3.103-139, which is from Macduff saying, “O nation miserable,” line 103, to Macduff saying, “’Tis hard to reconcile,” line 139

Replace “’Tis two ... word”, line 140, with “Good my lord,”

## **IV.2**

Replace “Thou speak’st ... for thee,” lines 43-44, with “Poor prattler, how thou talk’st!”

Character of Lennox replace character of Messenger

Second Witch play Murderer who says, “Where is your husband?” line 80

Third Witch play Murderer who says, “He’s a traitor,” line 82, and “What, ... treachery!” lines 83-84

## **IV.3**

As noted above, lines 1-139 (to Macduff: “’Tis hard to reconcile”) inserted into IV.1, so, after cuts, IV.3 starts with Macduff: “See who comes here,” line 159

After “thither”, line 189, insert “with” (for clarity) and “ten thousand men” from line 190

## **V.2**

Character of Ross replaces character of Menteth

Lennox say, “What does the tyrant?” line 11

Character of Young Seyward replaces character of Cathness

Ross say, “Others, ... fury;” lines 13-14

Angus say, “but for certain ... rule,” lines 14-16

Lennox say, “Now does ... hands;” lines 16-17

Young Seyward say, “Now minutely ... faith-breach,” line 18

Ross say, “Those he ... love,” lines 19-20

Angus say, “Now does ... thief,” lines 20-22

Lennox say, “Who the n shall ... there?” lines 22-25

## **V.3**

First Witch play Servant

Second Witch play Seyton

## **V.4**

Young Seyward say, “We learn ... before’t,” lines 8-10

Place “We learn ... before’t,” lines 8-10, before line 1 of scene

Malcolm say, “What wood is this before us?” line 3

Character of Ross replace character of Menteth

Characters of Malcolm, Angus, Young Seyward, Macduff, and Ross replace Soldiers

Character of Young Seyward replace character of Seyward  
Replace “is”, line 7, with “was” (for clarity)

**V.5**

Second Witch play Seyton  
Third Witch play Messenger

**V.6**

Replace “With my”, line 20, with “My father Seyward’s” (for clarity)  
Replace “I’ll”, line 21, with “Shall” (for clarity)  
Place Seyward: “This way, my lord ... rendered,” line 34, right before “I would ...  
arrived,” line 74