

Wilson's School

SHOCK TACTICS

Macbeth



Wilson's School presents
SHOCK TACTICS in

Macbeth

by William Shakespeare

Directed by Jeff Shaw

Opening night: 9 February 2000

- Running time: about 2 hours 50 minutes, including 20 minute interval
- Interval refreshments will be available in the foyer
- Please switch off mobile phones
- Stroboscopic lighting is used in this production
- A video recording will be available. Details at the Box Office stand in the main foyer

TIME: The Future

Capitalism has collapsed; war and pollution have done their worst, leaving only ravaged countryside and broken cities for rival warlords to fight over.

Among the ruins dwell survivors of the cataclysm, mutants with supernatural powers, determined to wreak revenge on those who live above...

Such is the premise of the Shock Tactics *Macbeth*. It is a fairly outlandish scenario for the Scottish play, but anyone who has seen movies like *Mad Max* or *Total Recall* will be in familiar territory. So how do you 'modernise' an Elizabethan classic? And why would you even want to try?

The 'why' is easy enough: theatre is a living medium, the age-old art of storytelling, not a kind of antiquarianism. It only works when it communicates directly to the audience, engaging them emotionally as well as intellectually. To do this it needs to draw on images which are closely related to their experience. Shakespeare knew this; even his Roman plays were played in Elizabethan dress. Nowadays many people are more familiar with the cinema than the theatre, and it is not surprising that some of the most effective modern renditions of Shakespeare have been on film.

There are any number of ways of reinventing Shakespeare. All of his greatest dramas deal with the burning questions of life which never lose their relevance and power. The devil is in the details, particularly in the matter of weaponry. The age of sword-fighting is past, and the modern equivalent of the serious violence committed by Shakespeare's characters would certainly involve the use of guns. Baz Luhrman found an ingenious solution to this difficulty in his *Romeo and Juliet*, where *Sword* and *Rapier* were the brand names of designer firearms. But that was a film; gunfights on the stage are a different proposition, as we discovered in 1997's *'Tis Pity*. The gunshot is either too quiet and hence risks an unwanted comic moment, or else so loud that people cover their ears; and for the final 'shoot-out' we had to resort to a mime sequence. In *Macbeth*, however, our imaginary future has conveniently forgotten the use of firearms, though other modern technologies appear intact. This has enabled us to work on hand-to-hand fighting, which is much more exciting on stage. We hope you enjoy it: the cast have worked out all their moves for themselves.

JMS

SHOCK TACTICS are:

First Witch	Christian Palmer
Second Witch	James Barbour
Third Witch	Matthew Lamble
Duncan, King of Scotland	Paul Longden
Malcolm, son of Duncan	James Bryan
Donalbain, son of Duncan	Tim Atkins
Wounded Sergeant	Oliver Driscoll
Lennox	Adam Smit
Rosse	Alexis Leonidou
Angus	Brian Melican
Macbeth	Adam Davies
Banquo	Michael England
Lady Macbeth	Camila Saunders
Manservant	Jonathan Mills
Tumbler	Davion Cheng
Macduff	Justin Laleh
Fleance, Banquo's son	Alex Crowley
Porter	Elliot Taylor, O. W.
Rosse's friend	Laurence Thompson
First Murderer	Andrew Hall
Second Murderer	Laurence Thompson
Third Murderer	Jonathan Eynon
Hecate	Elliot Taylor, O. W.
Head Bouncer	Sean Merrick
Lady Macduff	Katharine Turner
Macduff's son	Tom McAweaney
Messenger	Rory Thompson
Doctor	James Barbour
Laundry woman	Laura Lamble
Menteith	Martin Hemming
Caithness	Edward Gilchrist
Seyton, Macbeth's armourer	Samuel Roberson
Siward, Earl of Northumberland	Tim Atkins
Young Servant	William Brothwood
Siward's son	Rory Thompson

Director	Jeff Shaw
Design	Alan Smith
Scenery	Kevin Hemmings Bert Burchill
Lighting	Anthony Fahey
Costumes	Emma Waterhouse Deborah Lamble
Stage Manager	James Warner
Assistant Stage Manager	Ross Towes
Sound	Stuart Moore
Props Manager	Elliot Treharne
Special Effects	Chris Burton Stephen Metcalfe-Wood
Wardrobe/Make-up	Laura Lamble Kathy Fairchild Christianne Englard
Lighting Crew	Matthew Couch Jonathan Hill David Walsh Sam Gnanaseharam Matthew Bell Robin Mills Patrick Keville
Props Crew	Ben Nicholls Keith Edwards David Trusson Hugh Stiemens
Construction/Stage Crew	Robin Mills Ricky Thevakarrunal Michael Hewer Hemal Chudasama Year 10 Art class
Box Office	John Harries

Thanks to **Paul Gerrard** for inspiration, **Dyrck Lamble** for printing our posters, and all who contributed their time and talents

Life's but a walking shadow;

A POOR PLAYER

that struts and frets

his hour upon the stage

and then is heard no more:

it is a Tale

told by an IDIOT

Full of sound and fury

signifying Nothing

PREVIOUS PRODUCTIONS

THE LIFE OF GALILEO	Bertolt Brecht	Dec. 1975
ANDROCLES AND THE LION	Bernard Shaw	Mar. 1976
SWEENEY TODD	George Dibdin Pitt	Dec. 1976
OLIVER!	Lionel Bart	Mar. 1977
BIRDS	Aristophanes	Dec. 1977
TWELFTH NIGHT	William Shakespeare	Feb. 1979
THE IMPORTANCE OF BEING EARNEST	Oscar Wilde	Dec. 1979
ANTONIO'S REVENGE	John Marston	Dec. 1980
THE DEVIL'S DISCIPLE	Bernard Shaw	Dec. 1981
ENTER A FREE MAN (STAFF)	Tom Stoppard	Jul. 1982
CHIPS WITH EVERYTHING	Arnold Wesker	Dec. 1982
THE GOLDEN MASQUE OF AGAMEMNON	John Wiles	Feb. 1983
TOAD OF TOAD HALL	A. A. Milne	Jul. 1983
THE ROYAL HUNT OF THE SUN	Peter Shaffer	Dec. 1983
ACCIDENTAL DEATH OF AN ANARCHIST (SIXTH FORM)	Dario Fo	Mar. 1984
THE REAL INSPECTOR HOUND (STAFF)	Tom Stoppard	Jul. 1984
BEYOND A JOKE (SIXTH FORM)	Derek Benfield	Nov. 1984
HUBERT AND THE FIREWORK	Martin Knight	Dec. 1984
SMOKING IS BAD FOR YOU/ A TRAGIC ROLE/ OUT AT SEA/ MEDEA	Anton Chekov Slavomir Mrozek Euripides	Mar. 1985
WHITE LIARS/BLACK COMEDY (STAFF)	Peter Shaffer	Jul. 1985
MY FAIR LADY (SIXTH FORM)	A. J. Lerner & F. Lowe	May 1986
THE SPORT OF MY MAD MOTHER	Ann Jellicoe	Jul. 1986
JACK AND THE BEANSTALK (SIXTH FORM)		Dec. 1987
FROGS	Aristophanes	Mar. 1987
THE COMEDY OF ERRORS	William Shakespeare	Dec. 1987
THE THWARTING OF BARON BOLLIGREW	Robert Bolt	Jul. 1988
CINDERELLA (STAFF)	John Morley	Dec. 1988
THE INJUSTICE DONE TO TOU NGO/ AFTER MAGRITTE	Kuan Han Ch'ing	Mar. 1989
OEDIPUS THE KING	Tom Stoppard	Mar. 1990
DRACULA SPECTACULA	Sophocles	Mar. 1990
A MIDSUMMER NIGHT'S DREAM	J. Gardiner & A. Parr	Dec. 1990
DOCTOR FAUSTUS	William Shakespeare	Mar. 1992
CULTURE BEAT	Christopher Marlowe	Dec. 1992
HIAWATHA	Paul Gerrard	Mar. 1994
ALADDIN (STAFF)	Michael Bogdanov	Dec. 1994
'TIS PITY SHE'S A WHORE (Secombe Theatre)	John Morley	Dec. 1995
GHETTO (Secombe Theatre)	John Ford	Feb. 1997
THE SEVEN SIDED DICE	Joshua Sobol	Feb. 1998
	Phil Rean & Mike Smith	Jul. 1999