

William Shakespeare's

MACBETH

adapted by

Clive Duncan

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Author's Note

Macbeth was written and first performed in the summer of 1606 for King James 1st of England and Scotland, and his guest, King Christian 4th of Denmark. Writing for the King, Shakespeare drew together themes he hoped would please; the play's story borrows from two Scottish legends – the secret murder of King Duff, and the killing of Duncan, in battle, by Macbeth. James 1st was a direct descendant of Banquo, he was interested in witches and witchcraft and had written books about it. Shakespeare knew the King didn't like long plays, so he kept it short (the original play is just over 2000 lines). A year before this play was performed the big news in England was the Gunpowder Plot – a failed attempt, by Jesuits, to blow up the Houses of Parliament, followed by the trial and public executions of the plotters. Treason and rebellion would have still been fresh in the mind. Shakespeare combines all these elements to give us a dark story of power, temptation and murder – a tragedy typical of its time.

But this play is different from other Jacobean Tragedies. The audiences in Shakespeare's day enjoyed Tragedy – the more dead bodies at the end of the play the better they liked it. They even used special effects – pig's blood squirted from an animal's bladder was a favourite! The more evil and cold-hearted the villains, the more the audience would cheer (or boo). We still like this kind of story today; Quentin Tarantino is a master of it, many computer games involve "killing" enemies accompanied by lively sound effects. How this play differs is that Macbeth is not an evil person. At the start of the play we see a good man loyally fighting for his King, but temptation, greed and opportunity drag him down. Macbeth knows the difference between right and wrong – he is frightened by his own actions, suffers guilt afterwards and, in the end, loses everything. Whilst playing to his audiences' desire for blood and destruction, Shakespeare gives more – a study of evil, a psychological thriller, which still fascinates after four hundred years.

In its original form the play lasts two and a half hours, it has thirty characters, the text contains many words no longer in use and has sentence structures that, although understandable, isn't how English is spoken today. To be able to bring this play to you from Vienna in a small touring van, perform it within an hour and in a language that is not your native tongue means making alterations if we want you to enjoy it! I've viewed these changes not as problems, but as an aid to making the story as clear as possible and to give the production a style in which to tell the story. I've removed everything from the play that isn't part of the main story-line. Thirty different characters in a play can be confusing, we spend much of the time working out who is who whilst missing the story, so I've reduced it to nine to be shared between four actors. Having some of the characters hooded, or faceless, lets us focus on the main players and adds to the theme of the Fates working against Macbeth. The idea of having the witches masked is to set them apart from the "real" people in the

play. Shakespeare never uses the word “witch” in the text, but refers to them as “weird sisters”. Weird, which we now use to mean odd or strange, comes from a word meaning fate or destiny – these three are from a different, supernatural, world. I’ve replaced the words that are no longer in use (i.e. gouts of blood becomes drops of blood), and simplified some of the language and sentence structures (i.e. “Say to the King the knowledge of the broil as thou didst’t leave it” becomes “Tell the King what happened in the battle”). However, much of what you will read or hear in this version is untouched Shakespeare and is written in blank verse (the rhythm is iambic pentameter – five beats of ten syllables with the stress on the second syllable – try saying: de-dum de-dum de-dum de-dum de-dum! – put the stress on: dum – it’s like a heartbeat). I’ve kept this for any changes that I’ve made so that the language will flow more easily. Although this rhythm won’t be obvious when you hear the play spoken, the beat of the lines creates tension in the same way the beats in music do. It’s like rap though the rhythm isn’t as strong.

If you enjoy reading and watching this play have a look at the original version. You can download it on <http://the-tech.mit.edu/Shakespeare/>

Clive Duncan

Characters in the play:

Duncan	King of Scotland
Malcolm	his son
Macbeth	Thane ¹ of Glamis, later Thane of Cawdor, later King of Scotland
Lady Macbeth	his wife
Banquo	a Thane (Lord)
Macduff	Thane of Fife

Three witches

Lords and servants

Note: This version of Shakespeare’s Macbeth has been adapted for four actors. To keep the story of the play as clear as possible, in both reading and watching, only the names of the main characters are used – the other characters, of lesser importance, are called Lord or Servant, etc.

¹ Honorary title of a Scottish noble or lord

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SCENE ONE

Four actors come into the acting area. One puts on the crown and the other three stand in attendance.

Music.

The actor playing the king removes the crown and lies down, to be covered by a cloth. Another actor stands in his place. The crown is placed on his head, a sword placed in one hand, an orb² in the other.

BANQUO (narrating)

When one king dies, another takes his place.
Often his son, if not, a man we trust.
All this is natural – the country's safe.
But when a king is murdered, stabbed to death,
After the shock and funeral there is
A scabble³ for the throne. It must be filled.
But how to choose the best man for the job?
Fear and suspicion⁴ fills up every thought
Turning friends to enemies, brother against
Brother. Who killed the king? And why? Surely
To make a vacancy⁵ for the top job –
The hand which grabs the crown wielded⁶ the knife.
And so it was with this king, here – Macbeth.
This once brave man, my friend, noble Macbeth.
Ha! this power-grabbing tyrant! Murderer!
He cut down anybody in his way,
Including me. Oh yes, including me,
His closest friend – we'd fought a war together –
I died, face down, throat cut, in a ditch.
Excuse my bitterness – betrayal⁷ hurts.
This ancient story should hold meaning for you;
Change blades⁸ for bullets, kings for presidents,

2 a small globe with a cross on the top, carried at a coronation (Kugel, Ball)

3 rough struggle or fight

4 Misstrauen, Verdacht

5 to create an opening

6 held, used

7 Verrat

8 swords

Swap courts for boardrooms, gold and land for oil,
Then look around – the story keeps repeating –
For every powerful man who's grown rich
You'll find the innocents face down in a ditch.

The tableau changes – Macbeth exits. The dead king gets up and sits on the throne.

BANQUO (narrating)

So, the good king Duncan, king of Scotland,
Well loved, a father figure to us all,
Is attacked by Norway, hungry for his land.
A call to arms sees every single Scot
Defend his king and country with his life...

Sounds of a battle. Two soldiers take up swords and fight – a short, brutal fight. One is getting the better of the other when a third intervenes⁹ and saves the soldier on the ground. He receives a wound in doing so. The second soldier flees. The first soldier helps the third soldier...

MALCOLM Thank you, my friend, you've saved my life.

SOLDIER T'was nothing.

MALCOLM The king, my father, will be pleased with your
Act of bravery. Come, I'll take you to him.

Malcolm helps the soldier to the king.

DUNCAN Who is that wounded man?

MALCOLM A soldier, sir,
Who risked his life for me. My thanks again.
Tell the king the story of the battle.

SOLDIER The odds were stacked against us.¹⁰ The enemy
Had mercenaries¹¹ from the Western Isles¹²
But brave Macbeth, a courageous man indeed,
Cut through the crowd, making a bloody path
Which led right to their captain; then, with his sword,
Slit¹³ him from the stomach to the chin,
Chopped¹⁴ off his head and stuck it on a pole

9 comes in between

10 chances of winning were minimal

11 hired soldiers

12 The Hebrides (and possibly Ireland)

13 cut (with a long, straight, narrow cut)

14 hacked, cut

The enemy were frightened and they ran.
 The king of Norway made them turn and fight;
 He had the help of Cawdor and his men.
 The thane of Cawdor is a traitor, Sir.
 He's turned against his country and his king.

DUNCAN And when this happened, what did your captains do?
 Macbeth and Banquo – did they fight or run?

SOLDIER They fought! They fought like twenty men, and showed
 No mercy to the enemy. To keep it short;
 We won the battle!

DUNCAN Great news! Well done – and thanks.
 Macbeth and Banquo are to be rewarded.
 Cawdor's fighting for the other side;
 For this treason¹⁵, I sentence him to death
 And give his lands and castle to Macbeth.

MALCOLM Leave it to me, father, I'll see it done.

DUNCAN What he has lost, honest Macbeth has won.

BANQUO (*narrating*)
 Honest Macbeth – he was, and Scotland's son.
 A national hero. He had saved the day.
 But another fight was starting for Macbeth;
 Each day we pray – lead us not into temptation¹⁶,
 And Fate put three sisters in our way. Oh
 Temptresses¹⁷ all. Though not what you are thinking...

Discordant music. The actors put on masks to become the three weird sisters¹⁸.

FIRST WITCH When shall we three meet again,
 In thunder, lightning, or in rain?

SECOND WITCH When the hurly-burly's¹⁹ done,
 When the battle's lost and won.

THIRD WITCH Before the setting of sun.

FIRST WITCH Where the place?

SECOND WITCH Upon this heath.

THIRD WITCH Here we will meet Macbeth.

FIRST WITCH Where have you been, sister?

SECOND WITCH Killing swine.²⁰

15 Hochverrat

16 Versuchung (from the Lord's Prayer)

17 women who tempt (usually in a sexual sense)

18 strange women; (in Anglo-Saxon mythology) goddesses of destiny, able to predict the future

19 noise and confusion of battle (Wirrwarr, Wirbel)

20 the death of pigs was popularly attributed to witches in Shakespeare's day

FIRST WITCH And you, little sister?

THIRD WITCH Shhh! Macbeth comes.

ALL The weird sisters, hand in hand,
 Travellers of the sea and land,
 So we go around, around.
 Three to yours and three to mine
 And three again, to make up nine.²¹
 Peace! the spell is cast.²²

They giggle and run away to hide. Enter Macbeth and Banquo.

MACBETH It's been a foul²³ day, though victory was sweet.

BANQUO How much further is it?

The Third Witch jumps up – Banquo is startled²⁴ and draws his sword. The First Witch appears from where she was hiding.

BANQUO What are these!
 They look so old and withered²⁵ and so wild.
 They're not local. Escaped Norwegian prisoners!?
 Do you speak English? Can you understand me?

The witches put their fingers to their lips.

BANQUO I'm not quite sure but I think they're women;
 They're very hairy – makes it hard to tell.

MACBETH Speak, if you can: what are you?

FIRST WITCH Welcome, Macbeth! Thane of Glamis!

THIRD WITCH Welcome, Macbeth! Thane of Cawdor!

FIRST WITCH Welcome, Macbeth, who shall²⁶ be king one day!
Macbeth backs away.

BANQUO Don't tell me you're afraid of this good news?
 What are you? Fortune tellers? Hey! Please can
 You read my palm²⁷? You promise him great things,
 What about me? No, please don't leave me out;
 If you really can see the future and
 Read the fate²⁸ that's hanging in the stars
 Give me my horoscope – I'm Capricorn.

FIRST WITCH Welcome!

THIRD WITCH Welcome!

FIRST WITCH Welcome!

21 the numbers 3 and 9 were considered magic numbers in the 16thc.

22 destiny has been fixed through our magic

23 'foul' refers to both awful weather and the fierce battle that day

24 taken aback, suddenly shocked

25 verwelkt, eingeschrumpft

26 'shall' (rather than 'will') implies a future determined by some higher authority

27 the underside of my hand (to tell my fortune)

28 destiny (Schicksal)

THIRD WITCH Lesser than Macbeth, and greater.
 FIRST WITCH Not so happy, yet much happier.
 THIRD WITCH Father of kings, though you'll never be king.
 So welcome, Macbeth and Banquo!
 FIRST WITCH Banquo and Macbeth, welcome!
 MACBETH Stop this nonsense. I am the thane of Glamis,
 But the thane of Cawdor lives, and to be king?
 There's little chance of that. Why tell me this?
 Why do you stop me here, in this bog²⁹,
 With this strange news? Tell me, I order you!

Witches vanish.
 BANQUO They've vanished³⁰, disappeared. Where have they gone?
 MACBETH They've melted³¹ into air. I wish they'd stayed!
 BANQUO Were they real or just hallucinations,
 Caused by the battle – or whisky afterwards?
 MACBETH Your children shall be kings.
 BANQUO You shall be king.
 MACBETH And thane of Cawdor too. Or so they said.
 BANQUO They did. That's what they said to you. Who's here?
Banquo puts up his sword again – enter a lord.
 LORD The king is grateful for your work today.
 He heard you fought courageously, Macbeth
 And wants to see you both immediately.
 You'll get the castle, lands and title of
 Thane of Cawdor.
 BANQUO What, those old devils were right!
 MACBETH The thane of Cawdor lives.
 LORD He is a traitor³²
 And dies tonight.
 MACBETH Glamis, and thane of Cawdor!
 Two out of three – does this mean I'll be king?
To the lord I thank you for this interesting news.
To Banquo Do you think that your children shall be kings?
 Those women said I'd be thane of Cawdor
 And your sons would be kings.
 BANQUO If they are right
 Then you'll sit on the throne. A warning, though:

29 marshland
 30 suddenly gone away
 31 dissolved
 32 Verräter

Fate is mischievous³³ and will give you trouble.
 Resist³⁴ temptation, keep away from evil.
To the lord My friend, a word with you.
Banquo moves away with the lord.
 MACBETH These strange predictions
 Cannot be bad – but are they any good?
 They promised me success, and now I'm Cawdor!
 But do I wait or should I snatch³⁵ the crown?
 A wicked³⁶ thought, though one I find exciting.
 It stirs my soul, my heart knocks on my ribs.
 BANQUO Look at Macbeth, my partner's deep in thought.
 MACBETH No! Fate will crown me if it wants me king,
 I need do nothing.
 BANQUO Macbeth, we wait for you.
 MACBETH Think about what's happened here, and then,
 When we have time, let's talk some more about it,
 Till then, say nothing. Let's go to the king.

BANQUO (*narrating*)
 Now Macbeth's sights are on the bigger prize;
 Cawdor Castle's good, but Scotland's better.
 All he has to do is trust to Fate.
 But he's ambitious³⁷ and ambition cannot wait.

Music.
The actors make the court – one puts on the crown.
 DUNCAN Is the thane of Cawdor dead?
 MALCOLM He is. Before
 He hanged he confessed³⁸ to all his crimes and then
 He asked for your forgiveness. He also spoke
 Of deep repentance³⁹.
 DUNCAN Sadly, there is no way
 To see the evil hidden behind men's smiles.
 Cawdor was one of my most trusted men.

Enter Macbeth and Banquo.
 DUNCAN Ah! Brave, honest Macbeth, you are welcome!

33 plays malicious tricks
 34 don't give way to
 35 seize, take
 36 evil
 37 ehrgeizig
 38 admitted
 39 regret (Reue)

MACBETH My debt to you is more than I can pay.
To be allowed to fight for king and Scotland
Is the only wage⁴⁰ I ask for.

DUNCAN Welcome.
You have done well for me and I'll make sure
That you'll do well by me. And Banquo here,
As brave as all the rest, let me embrace⁴¹ you
And hold you to my heart.

BANQUO With pleasure, your highness.

DUNCAN Sons, kinsmen⁴², thanes;
Thanks to the courage of my warriors here
Norway is defeated, Scotland's safe.
To be safer still I think it would be wise
To name the king who'll follow on from me.
I have decided that when I am dead
Malcolm, my eldest son, inherits⁴³ the crown,
I make him now the Prince of Cumberland.

Malcolm kneels before his father, who dubs him⁴⁴ with a sword.
That's not the only honour I'll award;
For nobleness, like burning stars, shall shine
On all who've earned it.

To Macbeth
I'll go to Inverness,
To stay with you, Macbeth, my trusted friend.

MACBETH You honour me greatly, and I must ask
To leave here right away; I'll ride straight home
To make the preparations and give
My wife these joyful news.

DUNCAN My worthy Cawdor!

The King, Banquo and the lord exit.

MACBETH Malcolm, the king's son, is standing between
Me and the crown. I must remove this prince
Or my ambition fails. Stars, hide your fires,
Do not light up my black and deep desires.

Macbeth exits.

40 reward

41 hug (umarmen)

42 blood relatives

43 receives (by legal succession)

44 touches his shoulders, to name him Prince

SCENE TWO

Banquo enters carrying a letter.

BANQUO (*narrating*)

Macbeth rides hard for home with his great news.
He and his wife are made for one another;
They are a match, a pair, a golden couple.

Enter Lady Macbeth – she snatches the letter from him and begins to read it.

They say behind each great man stands a woman;
Oh, she's behind him, guiding every move,
For only with his fame can she be famous,
And only with his wealth can she be rich,
But without her he'd be neither rich or famous;
In this house she's the boss as you will see.
Here's a letter he wrote after the battle
Telling her of the witches' prophecy⁴⁵.
And with his words, Macbeth plants a seed
Which will grow into ambition or greed.

LADY MACBETH (*reading*) "They met me after we had won the battle and
called me Thane of Cawdor and said I would be king. When I tried to question
them they vanished into thin air. Then came word from the king, who called
me Thane of Cawdor! I think they have supernatural power and can see into the
future. I have written to you straight away, my dearest wife, that you may see
what greatness is promised us. Keep this secret for now."

You were already Glamis and now you're Cawdor.
You could be king, as well, if you had guts⁴⁶.
But you're too soft, too gentle in your mind
To do what must be done. You want great things,
You have ambition, but you are not ruthless⁴⁷.
You'll play rough, but do not like to cheat.
O, let me whisper to you in your ear;
The courage of my tongue will teach you how
To boldly⁴⁸ take away the royal crown.

45 what they predicted as the future

46 the courage

47 i.e. you show too much pity and compassion

48 bravely, courageously

Enter a servant excitedly.

SERVANT The king comes here tonight!
LADY MACBETH I don't believe it!
Is my husband with him? If this were true,
He'd have sent word so that I could prepare.
SERVANT He did! He did, it's true: our thane is coming.
One of his men rode on ahead of him.
LADY MACBETH He brings great news. The raven croaks⁴⁹, announcing
Duncan's fatal⁵⁰ coming to my house.
Come, you spirits – and fill my body full
With terrible cruelty! Make my blood ice!
Harden my heart, and numb⁵¹ all of my senses.
Come to my woman's breasts and take my milk,
And leave a liquid hatred in its place.
Come, thick night, like the blackest smoke of hell,
So I won't see the wound my sharp knife makes,
Or heaven see the wicked thing I do
And make me stop!

Enter Macbeth.

Great Glamis! Worthy Cawdor!
You shall be much greater than both of them!
Your letter has pleased me more than I can say;
My love, the future is ours for the taking!⁵²
MACBETH My dearest love, Duncan comes here tonight.
LADY MACBETH And stays till when?
MACBETH He says until tomorrow.
LADY MACBETH Oh, may he never see another day!
Your face, Macbeth, will give the game away!
We both know that the king must be dealt with.
You can leave all of the details to me.
But you must play the host and welcome him
With friendship, kindness and with deepest love;
So no one sees the serpent⁵³ about to strike.

Music announces the King's approach.

MACBETH We will speak later.

Macbeth exits.

49 krächzt (the raven was a traditional mediaeval symbol of ill-fortune)

50 foretelling death

51 dampen, paralyse

52 for us to seize

53 evil snake

Enter Duncan and Banquo. Lady Macbeth curtsies⁵⁴.

DUNCAN Where's the thane of Cawdor?
We chased him all the way, but he rides well.
His love for you made him ride faster – he
Has won the race. My dearest lady...
We are your guests tonight! Give me your hand
And take me to your man, my brave Macbeth!

They exit leaving Banquo.

Music – a reel⁵⁵ – lively, rhythmical, suggesting a dance, a good time...

BANQUO (narrating)

Good food and drink, music and lively dancing.
All are happy. Except the host – Macbeth.
The plans his wife has made move on too fast.
He hesitates – he needs the time to think –
He wants the crown – but murdering the king?

Enter Macbeth – he stops when he sees Banquo. Banquo bows⁵⁶ slightly and exits.

MACBETH If we do this – this deed⁵⁷ – and that is it –
The matter closed, finished – I would do it.
If I knew that there'd be no consequence –
The king is killed and then no further trouble –
I'd take the risk. But bad deeds have a way
Of plaguing⁵⁸ those who do them. He's here in trust;
I am his cousin, subject and his host,
I should shut the door against his murderer,
Not use the knife myself. Besides, Duncan is
So good a man, so loved, all of Scotland
Would mourn⁵⁹ his passing and demand enquiries.

Enter Lady Macbeth.

My dearest love. How's things? How is the king?
LADY MACBETH He's finished eating. Why have you left the table?
MACBETH Has he asked for me?
LADY MACBETH Do you not know he has?
MACBETH We will go no further with this business.
There is no need; I've just received promotion⁶⁰

54 greets politely (knicksen)

55 lively Scottish dance music

56 bends his head (out of respect)

57 act

58 pestering, pursuing

59 lament, regret deeply

60 Beförderung

And everyone can see we're going places.⁶¹
 We will be patient and just wait awhile.

LADY MACBETH What happened to the big ideas you had?
 Was your ambition so drunk it fell asleep
 And wakes up now with a bad hangover?
 Our future plans spewed⁶² up in sick and vomit?
 You are so weak, you do not really love me!
 You are a coward, you're not a real man!
 You are afraid of your own dreams...

MACBETH Be quiet!
 I dare do anything a man may do.
 There isn't a man alive who dare⁶³ do more.

LADY MACBETH Why did you bother⁶⁴ to tell me your great plan?
 When you said you'd do it you were a man.
 And to be greater than a thane will make
 You much more of a man. Now chance provides
 The opportunity, you hesitate.
 I know how tender it is to love a child;
 I would have plucked⁶⁵ that baby from my breast
 And dashed⁶⁶ its brains out, if I had sworn⁶⁷ as you
 Have done to this.

MACBETH What if we fail?

LADY MACBETH We fail?
 Just play the soldier with the nerves of steel
 And we'll not fail. When Duncan is asleep
 I'll give to his two guards so much good wine
 They'll lose their minds and memory. When they are in
 A deep and drunken sleep outside his door,
 We'll do what we must to the sleeping king;
 And all the blame will fall upon his guards.

MACBETH Dear wife, give birth to men-children only,
 Your strength and courage and cunning⁶⁸ should make
 Nothing but males. If we cover those sleeping
 Guards with blood, and even use their daggers⁶⁹

61 we're a successful couple

62 thrown

63 would dare (Konjunktivform)

64 take the effort

65 pulled quickly

66 knocked

67 promised

68 cleverness, slyness

69 Dolche

For the murder, everyone will think that
 They have done it.

LADY MACBETH Of course – no doubt about it.

MACBETH All right, I will do what I have to do.
 Let's go, we must pretend that all is well
 And hide our wickedness behind our smiles.

They exit.

The music stops.

We hear night sounds – an owl hooting, the wind beginning to blow.

Enter Banquo.

BANQUO (*narrating*)

All is quiet in the castle of Macbeth.
 The fires burn low, the candles are blown out.
 I was weary⁷⁰ from the travelling and the war
 But could not sleep, so walked the battlements⁷¹.
 The night is dark and cold, the wind blows strong.
 A feeling in my bones says – something's wrong.

Enter Macbeth.

BANQUO

Who's there?

MACBETH

A friend.

BANQUO

My friend, not yet asleep? The king's in bed.
 He is so pleased with you he sent me with
 This diamond⁷² as a present for your wife.

MACBETH

Most generous, although his visit here
 Is much more precious to me than any stone.

BANQUO

I dreamt last night of the three weird sisters.
 They were right about you...

MACBETH

I'd forgotten them.

But if you have a moment or two to spare
 Perhaps we could discuss what they told us,
 I'd be grateful⁷³.

BANQUO

Whenever you wish.

MACBETH

Sleep well!

Banquo exits. Music.

Is this a dagger which I see before me,
 The handle toward my hand? Come, let me hold you.
 I cannot touch you and yet you are still there?

70 tired

71 top platform of the castle

72 traditionally, a diamond was thought to be a lucky charm against witchcraft. Here it may seem ironic?

73 thankful

How can I see you but I cannot feel you?
 You're false, a fake, a dagger of the mind,
 Coming from my fraught⁷⁴ imagination.
 I see you still, you are as real as this,
 My own dagger, this one I'm holding here.
 You point in the direction I am going,
 The same weapon I'm about to use,
 And on your blade and handle drops of blood,
 Which were not there before. You are not real!

A bell rings.

I go, and it is done; the bell invites me.
 Don't listen, Duncan; for it is a knell⁷⁵
 That is calling you to heaven or to hell.

Exit.

Owl hoot.

Enter Lady Macbeth.

LADY MACBETH The wine that's made them drunk has made me brave,
 What's put them out has given me fire.

Owl hoot.

What's that!
 It was an owl that shrieked⁷⁶. He's doing it.
 There's nothing to stop us. The drunken guards
 Show disrespect with snoring⁷⁷ – I drugged their drinks.

MACBETH (*off*) Who's there? Who? What!

LADY MACBETH Don't say they've woken up and he's not done it!
 The attempt on Duncan's life will see us hang.
 I left the daggers ready, he couldn't miss them.
 Had the king not resembled⁷⁸ my own father
 I would have killed him, myself...

Enter Macbeth.

What happened!?

MACBETH I have done the deed. Did you not hear a noise?

LADY MACBETH I heard the owl scream and the crickets⁷⁹ cry.
 Did you not speak?

MACBETH When?

LADY MACBETH Now.

MACBETH As I came down?

74 troubled

75 death-bell (Grabgeläut)

76 (schreien) an owl's shriek was supposed to announce a death

77 schnarchen

78 been similar to, looked like

79 (Grillen) crickets were also said to foretell death

LADY MACBETH Yes.

MACBETH (*looking on his hands*) This is a sorry sight.

LADY MACBETH A stupid thought, to say a sorry⁸⁰ sight.

MACBETH Whose room is next to the king?

LADY MACBETH It's his son.

MACBETH He laughed in his sleep, and then cried 'Murder!'
 And then Malcolm woke up. I stood and listened.
 He said his prayers and went to sleep again
 Then cried 'God bless us!'⁸¹ and then said 'Amen';
 Hearing his fear, I could not say 'Amen',⁸²
 Why could I not say that word 'Amen'?

LADY MACBETH Forget it now or it will make you mad.

MACBETH I thought I heard a voice cry 'Sleep no more!
 Macbeth has murdered sleep'.

LADY MACBETH What do you mean?

MACBETH It cried out 'Sleep no more!' to all the house.
 'Glamis has murdered sleep, and therefore Cawdor
 Shall⁸³ sleep no more. Macbeth shall sleep no more.'

LADY MACBETH Who was it that cried out? My dear husband,
 It won't do any good to think like this –
 So foolishly of things. Go get some water,
 And wash away this blood from both your hands.
 Why did you bring these daggers from the place?
 They must lie there. Take them back and smear⁸⁴
 The sleeping guards with blood.

MACBETH I'll not go back.
 I am afraid to see what I have done.
 I dare not look at him again.

LADY MACBETH Coward!⁸⁵
 Give the daggers to me.

Lady Macbeth exits.

We hear knocking.

MACBETH Who is that knocking?
 Why does every noise I hear frighten me?
 What hands are here? Ha! They pluck⁸⁶ out my eyes.

80 sad, miserable, wretched

81 May God bless us! (Konjunktivform)

82 Inability to pray was regarded as a sign of being possessed by devils

83 is destined to (cf. 'will' would be only a general prediction)

84 cover, wipe (beschmieren)

85 Feigling

86 pull (ausreißen)

Will all great Neptune's⁸⁷ ocean wash this blood
Clean from my hands?

Enter Lady Macbeth.

LADY MACBETH My hands are now like yours, but I'm ashamed
To have a heart so white.

Knocking.

I hear a knocking
At the south entry. We will go to bed.
A little water cleans us of this crime.
How easy is it then!

Knocking.

Listen! More knocking.
Get on your nightgown,⁸⁸ do not be so lost
In your thoughts.

Knocking.

MACBETH Wake Duncan with your knocking! I wish you could!

They exit.

Knocking.

Enter a Porter.

PORTER Here's a knocking indeed! Knock, knock, knock! Who's there, in
the name of Beelzebub?⁸⁹

Knocking.

Knock, knock! Who's there, in the other devil's name?⁹⁰

Knocking.

Knock, knock. Never quiet! Who are you? I'm coming, I'm coming. Please,
remember the porter.⁹¹

Enter Macduff.

MACDUFF Was it so late, friend, when you went to bed,
That you need a lie-in?

PORTER Well, sir, we were drinking till the early hours, and drink,
sir, causes three things.

MACDUFF What three things are those?

PORTER It causes, sir, a red nose, sleep, and urine. Lechery⁹², sir, it does and it
doesn't. It gives you the desire, but it takes away the performance. It sets

87 Roman god of the sea

88 dressing gown (Hausgewand)

89 the Devil

90 ie. Satan's

91 ie. with a tip!

92 excessive sexual desire, lust

him on, and it takes him off. It persuades him and disheartens him. Makes him
stand to, and not stand to...⁹³

MACDUFF Hush, man. Is your master awake?

Enter Macbeth.

MACBETH Good morning to you, brave Macduff.

MACDUFF And to you.

Is the king up yet, my friend?

MACBETH I do not know.

MACDUFF He asked me to call for him first thing:

I'm only just in time.

MACBETH I'll take you to him.

MACDUFF Does the king leave today?

MACBETH He does. He said so.

MACDUFF It's been a terrible night. Where we stayed,
The chimneys⁹⁴ were blown down; and, some, they say,
Have heard strange voices in the air. The earth,
It rumbled⁹⁵ and it shook.

MACBETH It was a rough night.

Exit Macduff

MACDUFF (*from off*) O horror, horror, horror!

MACBETH What's the matter?

Enter Macduff.

MACDUFF Go to the king's bedroom. I cannot speak.

Exit Macbeth.

Ring the alarm bell. Murder and treason!

Wake up! Get out of bed! O God! Wake up!

Lock all the doors! We are not safe! Get up!

Come here immediately! Ring the bell!

Bell rings.

Enter Lady Macbeth.

LADY MACBETH What's the matter? Tell me!

MACDUFF O gentle lady,

You must not hear the dreadful news I have.

Enter Banquo.

Banquo, Banquo, the king – he has been murdered!

LADY MACBETH What, in our house?

BANQUO Too cruel anywhere!

Oh no, please tell me that it is not so.

Enter Macbeth.

93 ie. be ready for action, but unable to get an erection

94 Schornstein

95 rumpeln, rattern

12 Sept – 22 Oct 2016

WOODY SEZ - The Life & Music of Woody Guthrie

This musical celebrates a giant of American music, Woody Guthrie, known since the 1930s and '40s as "America's greatest folk poet". WOODY SEZ is a joyous, toe-tapping, and moving musical event, transporting the audience through the fascinating, beautiful, and sometimes tragic story of Woody Guthrie's life with over twenty-five of his most famous songs. The combination of the cast's infectious enjoyment, Woody's incredible journey, and a stirring mix of moving ballads and energetic foot-stompers make this a must see.

7 Nov – 22 Dec 2016

TWELFTH NIGHT by William Shakespeare

Duke Orsino is deeply in love with Lady Olivia, who is in mourning for her recently deceased brother and refuses to receive any messages from Orsino. Meanwhile, Viola is washed ashore following a shipwreck in which she believes her twin brother, Sebastian, has drowned. Disguising herself as a young man under the name Cesario, she enters the service of Duke Orsino and quickly finds her way into his favour. Orsino sends the "young man" to woo the Countess Olivia, much against Viola's will, for she has fallen in love with the Duke herself

16 Jan – 25 Feb 2017

SLEUTH by Anthony Shaffer

The ingeniously twisted plot is set in a cosy English country house owned by celebrated mystery writer, Andrew Wyke. The writer's home reflects his obsession with the inventions and deceptions of fiction and his fascination with games and game-playing. He lures his wife's lover, Milo Tindle, to the house under the pretence of welcoming Tindle's taking her off his hands. Wyke makes a proposal the young, penniless lover can't resist which sets off a chain of audacious bluffs and double bluffs with a chilling outcome.

13 March – 22 April 2017

OUTSIDE MULLINGAR by John Patrick Shanley

Family farms, feuds and fences have separated neighbours Rosemary and Anthony since childhood. The two eccentric introverts straddling forty have spent their entire lives in rural Ireland. Rosemary watches the years slip by whilst hoping for the painfully shy Anthony to notice something beyond a patch of grass. When his father threatens to disinherit him, not considering his son the right candidate to take over the family farm, Anthony discovers that the beautiful and tenacious Rosemary holds the key to his future. Their rocky journey to happiness is deeply moving and funny, whilst they try to overcome the biggest obstacle – themselves.

28 April – 11 May 2017

VET'S YOUTH ENSEMBLE presents
The Rock Musical

RENT by Jonathan Larson

The Vienna's English Theatre Youth Ensemble was started in 2011 to serve as a practical training ground for young actors and actors in training interested in performing in English.

The Tony Award winning rock musical, RENT, deals with a group of aspiring artists living in New York City's East Village in the late 1980's; trying to survive and celebrate life under the shadow of poverty and the AIDS epidemic. A modern version of Puccini's opera "La Bohème", the story follows Mark, an aspiring filmmaker, and his friends, as they face the issues of everyday life in the artistic lower class, struggling to pay the rent while searching for love and happiness. Written by the talented young lyricist/musician Jonathan Larson, RENT was an instant Broadway sensation; winning a Pulitzer Prize in 1996, as well as a Tony Award for Best Musical.

12 – 14 May 2017

ENGLISH LOVERS

Best Improv in town!

Back by popular demand! Let the legendary, award-winning English Lovers amaze, amuse, excite, dazzle, daze and delight you & romp, stomp and vamp their way into your hearts again. They act, they sing, they dance, they mime and they rhyme – nothing is impossible for these accomplished improvisers! No two shows the same. Every night an adventure. Secure tickets fast to be transported into their magical world of spontaneous storytelling!

29 May – 8 July 2017

BEAU JEST by James Sherman

Chicago resident teacher Sarah Goldman is a nice Jewish girl with a problem: her parents want her married to a nice Jewish boy. They have never met her boyfriend, the very un-Jewish WASP executive Chris. As the devoted daughter that she is, Sarah wants to make her parents happy and so she invents a perfect Jewish boyfriend, "Dr. David Steinberg". Before long she finds herself caught in her own net. So she decides to contact an escort service to send her a Jewish date to impersonate this fictional boyfriend during a family dinner. Instead, they send Bob Schroeder, an aspiring actor, who does indeed look the part but unfortunately is as 'goy' as her real boyfriend. Luckily he is a good improviser and knows FIDDLER ON THE ROOF by heart. Sarah's parents are enraptured, and soon, so is Sarah ...

MACBETH If I had died an hour before dawn broke,
My life would have been blessed⁹⁶, but from this moment,
Nothing will ever be the same again.
Life is worthless. Goodness itself is dead.

LADY MACBETH Help me from here, please!

MACDUFF Somebody, help!
Lady Macbeth is taken away.

MACBETH The guards, in his bedroom, are the murderers.
Their hands and faces were all covered with blood;
So were their daggers, which, still bloody, I found
Upon their pillows. They stared, and were surprised.
I got so angry that I've killed them both.
The king's life should not have been trusted with them.

MACDUFF You've killed them both? But why did you do that?

MACBETH Here lay Duncan dead, and there, his murderers?
I lost control of myself, but who can blame me?
Anyone who loved the king would do the same.

BANQUO We have to tell the prince his father's dead.
Then let's meet to investigate⁹⁷ this crime;
The guards, most like, were hired, so who's behind it?
Whoever it is, they do not frighten me
And I will fight against this evil treason.

MACDUFF And so will I.

MACBETH Let us get ready, then.
We'll meet in the great hall in thirty minutes.

Exit Macbeth and Banquo.
Enter Malcolm.

MALCOLM What's wrong?

MACDUFF Your father's dead. Murdered.

MALCOLM Who did it?

MACDUFF His guards. By the look of it.⁹⁸

MALCOLM But why?

MACDUFF Who knows?

MALCOLM Where are they now?

MACDUFF Macbeth has slaughtered them.⁹⁹

MALCOLM This evil act is only the beginning.
My father dead and I stand next in line.
Why kill the king if not to get the crown?

96 gesegnet

97 find out about, examine

98 As it seems.

99 killed them as if they were animals

MACDUFF Which means my life's not safe, or I am framed¹⁰⁰
To look responsible. Whichever way,
I have to leave.

MALCOLM Where will you go?
England.
Distance will keep me safe. For now, I don't
Know who to trust. For wherever I look
There's daggers in men's smiles.

MACDUFF Farewell, my lord.
They both exit.

SCENE THREE

We hear ceremonial music, strong and rousing.

Macbeth enters with lords and Banquo. They crown him king.

BANQUO (*narrating*)

He has it now: King, Cawdor, Glamis, all
As the weird women promised; but I know
He played a dirty game. A good king dead,
And Malcolm fled – so everybody thinks
He's guilty of the crime, and so the crown
Falls neatly¹⁰¹ on Macbeth. But he wants more.
What use's a gift which is not yours forever?
I was told my children would be kings;
If they were right with him, why not with me?
This Macbeth knows and, cunning¹⁰² as he is,
Knows what I'm thinking. I didn't see the danger:
I was no more safe with him than a stranger.

Music as Lady Macbeth enters. She and Macbeth greet Banquo.

MACBETH Banquo – my most important ally...¹⁰³

LADY MACBETH And friend!

MACBETH Tonight we hold a special dinner, sir,
And you are invited.

BANQUO I will be there.

MACBETH You ride this afternoon?

BANQUO That's right, I do.

100 set up, shown

101 conveniently

102 clever and sly

103 Verbündeter

MACBETH I needed some advice, but never mind,
We'll talk tomorrow. How far do you ride?

BANQUO All afternoon.

LADY MACBETH Don't forget our dinner.

BANQUO Don't worry, I'll be there.

MACBETH You've heard the news?
Wild rumours¹⁰⁴ come from England about me!
That murdering son denies his crime¹⁰⁵ and then...
But more tomorrow. Your son, he rides with you?

BANQUO He does, in fact, he's waiting for me now.

MACBETH Ride well. Till seven o'clock tonight, farewell.

Exit Banquo.

See to the preparations for tonight.

Exit Lady Macbeth.

Getting the job is one thing, keeping it another.
Is all this fate or is it my design¹⁰⁶?
If destiny; the hags¹⁰⁷ who gave me this
Promised Banquo a dynasty. I get
A trinket¹⁰⁸, he's happy ever after!
For Banquo's children I have sold my soul,
For them the gentle Duncan have I murdered,
To make them kings, the seed of Banquo kings!
That will not be. A gambler¹⁰⁹ may not hold
The cards he wants, but knowing his opponent's
Can help him win the game. Who's there?

Enter a lord.

You remember what I told you yesterday?
Have you thought more about what I have said?
Banquo is your enemy, as is he mine,
And every minute he grows more dangerous.
I could, as king, make sure that he's removed,
But he has friends and they'd object to that.¹¹⁰
That's why I need your help.

LORD You have it, my lord.

MACBETH It must be done tonight, far from this castle,
Make sure you do the job with no mistakes.

¹⁰⁴ false reports

¹⁰⁵ says he is innocent

¹⁰⁶ plan

¹⁰⁷ ugly old women, witches

¹⁰⁸ something only trivial, unimportant

¹⁰⁹ a card-player

¹¹⁰ they would be against that

Banquo is off somewhere, but comes tonight.
His son is with him – this is most important –
Kill him, as well – do not let him escape.
No problem, sir. They won't be seen again.

LORD

Exit lord.

MACBETH It's done. And so is Banquo.¹¹¹ Friend, sleep tight.
Your soul will fly to heaven – and flies tonight!

Enter Lady Macbeth.

LADY MACBETH Have we risked everything for this? Gloom¹¹² and
Despair? You're the most powerful man in Scotland
Yet you refuse to enjoy what victory brings.
You sit alone, feeling sorry for yourself,
Brooding on¹¹³ the guilty things we've done.
Such memories should be buried with the dead!
What's done is done and should now be forgotten.

MACBETH

We have burnt the snake, not killed it;
And now it waits, ready to strike back.
A blade, a rope, poison – it is waiting;
Don't trust the food – the knock upon the door.
The fear fills my sleep with terrible dreams.
Oh! How I envy Duncan in his grave;
After life's hard work he sleeps well.
Nothing worries him now.

LADY MACBETH

For heaven's sake
Calm down! And pull yourself together.
Cheer yourself up before the dinner tonight.

MACBETH

I will, my love, and you must do so, too.
Remember Banquo, you must flatter¹¹⁴ him.
Smile, but don't let him see what you are thinking
We are not safe.

LADY MACBETH

Stop this – and stop this now!

MACBETH

O, my head is full of scorpions,¹¹⁵ dear wife!
You know that Banquo and his son live.

LADY MACBETH

But they cannot live forever, can they?

MACBETH

That's true. Be happy then. Before nightfall
We'll receive news which makes us safe at last

LADY MACBETH

What have you done?

MACBETH

You'll find out soon enough, and when you do,

¹¹¹ i.e. done for, finished off

¹¹² misery (Elend)

¹¹³ worrying about

¹¹⁴ schmeicheln

¹¹⁵ my mind is filled with conflicting thoughts

You'll cheer and clap my deviousness¹¹⁶, my love.
Exit Macbeth and Lady Macbeth.
Music – lively and joyful, which continues through this and the next scene.

Enter Banquo with his son.

BANQUO (*narrating*)

Cunning Macbeth, I suspected nothing.

From another place a lord enters.

Even as my killer came towards me

I thought he brought a message from the king.

The lord produces a knife.

The blade flashed and in a single moment

I understood the treachery¹¹⁷ of the man.

The lord stabs¹¹⁸ Banquo who sinks to his knees as his son enters.

Run, boy, and save yourself! He'll kill you too!

Banquo's son runs and as the lord gives chase, Banquo holds on to him.

Though I was dead I hoped to save my son.

The lord strikes Banquo with the knife again and Banquo releases¹¹⁹ his grip and falls forward.

The lord exits.

As a table is set Banquo slowly gets to his feet.

BANQUO (*narrating*)

And as my corpse¹²⁰ rolled deep into a ditch¹²¹

With no burial, prayers or ceremony,

The party at Macbeth's began to swing.

Too soon for my spirit to find rest,

I went along – an uninvited guest.

Banquo sits at the table, hooded¹²².

Macbeth, Lady Macbeth and a lord come to the table.

MACBETH Sit down, sit down, everyone is welcome.

LADY MACBETH I wish you welcome too, to all our friends.

MACBETH I'll sit here, in the middle, with my friends

And soon we will start a drinking game!

To the lord There's blood upon your face.

116 underhand dealing, trickery

117 Verrat

118 with a dagger

119 let's go

120 dead body

121 Graben

122 with a covering over his head

LORD It's Banquo's then.

MACBETH And is he dead?

LORD My lord, his throat is cut;

I saw it, myself.

MACBETH Well done. Efficient.

And Banquo's son, you cut his throat as well?

LORD We had a problem and the boy escaped.

MACBETH And now it starts again. All was perfect,

But now return those nagging¹²³ doubts and fears.

But Banquo's safe?

LORD The bottom of a ditch.

His body is unrecognisable.

MACBETH Thank you for that. Banquo's young son is not

Yet dangerous. There's time.

LADY MACBETH My dear husband,

You must be first to drink.

MACBETH Must I? Of course –

Cheers, everyone!

They drink.

LORD Your majesty, please sit...

Banquo removes his hood and sits in Macbeth's seat.

MACBETH The seat's taken...

The lord points to where Banquo sits.

LORD This is your seat right here.

MACBETH Where?

LORD Here, my lord.

Macbeth sees Banquo's ghost.

LORD What's wrong, your majesty?

MACBETH Who is responsible for this?

LORD For what?

MACBETH You cannot say I did this. Do not shake

Your ghostly head at me!

LORD Stand up! The king's not well. Everyone stand!

All stand.

LADY MACBETH Please don't my friends, he often gets like this.

An illness from his childhood – just keep still.

It will soon pass – he'll be himself again.

Don't stare, it only makes him worse.

Ignore him and please eat!

To Macbeth What's going on?

123 that worry him all the time

MACBETH Either someone's playing a trick, or else
 There's something evil – look!

LADY MACBETH There's nothing there!
 You're paranoid¹²⁴, calm down. Nothing's there.
 This is like the imaginary dagger
 You said led you to Duncan. Are you mad?
 You're staring at a stool¹²⁵!

MACBETH See there, see there!
 O look! Look! There! What do you say?
 I know that you can nod, say something too!

Banquo covers his head.

MACBETH He's gone, but I swear I saw him.

LADY MACBETH Saw who?

MACBETH I always thought that when you died – that's it!
 The end. But no! The dead don't die – he's here.
 I saw him in my seat.

LADY MACBETH Have you forgotten
 That we have company?

Macbeth recovers himself and looks around...

MACBETH You must forgive me.
 There's nothing to worry about at all,
 It's grief, from Duncan's death, it still affects me¹²⁶.
 It's nothing. Don't be alarmed. Where's my glass?
 I drink to you – my good companions,
 And to our dear friend Banquo, who's not here,
 I wish he was! To you, and him, good health!

They drink. Banquo reveals¹²⁷ himself again.

MACBETH Get away from me! Leave me alone!
 You're dead. Throat cut and lying in a ditch!
 Those staring eyes are closed, they cannot see.
 Ah – come alive again, fight man to man
 But do not send me ghosts, so everywhere
 I look I see your face accusing me!
 Get out of here!

Banquo vanishes.

 Why, so, he's gone,
 My friends – apologies.

LADY MACBETH Good night everyone.
 Don't wait to say good bye, but go at once.

124 suffering from a mental disorder that makes him feel persecuted

125 a chair without a back

126 influences

127 uncovers, shows

The lords exit.

MACBETH He's after blood. They say, blood will have blood.

LADY MACBETH I've never been so embarrassed¹²⁸ in all my life!

MACBETH I see Macduff did not turn up tonight.
 What do you make of that?¹²⁹

LADY MACBETH Did you invite him?

MACBETH I did; I'll find out why he did not come
 I have spies everywhere – one's watching him.
 I'll go tomorrow to the weird sisters;
 They'll tell me more, I need to know the worst.
 I will destroy anyone who's against me!
 I am up to my neck in blood; I think
 It's easier going on than turning back.

LADY MACBETH Oh go to bed. And try to sleep.

MACBETH These dreams
 And visions are just childish fears
 Which I'll grow out of – with each crime I commit.

Macbeth and Lady Macbeth exit.

We hear pipe¹³⁰ music.

Enter Banquo.

BANQUO (*narrating*)

The king is ill at ease – he does not sleep.
 He trusts no one and nobody trusts him.
 Like all dictators he'll only survive
 By removing any opposition
 And terrorising everybody else.
 His spies bring news of those who plot against him;
 He deals with those the way he dealt with me,
 But what he wants to know is very simple –
 Is Macbeth the winner in the end?
 So he returns to see those strange sisters,
 To ask them what the future holds in store.¹³¹
 If he can know the ending of the story
 He'll rewrite it – to make it end in glory.

Three of the actors put on masks to become witches.

128 verlegen

129 How do you understand that?

130 Dudelsack, Scottish pipes

131 has in reserve for him

ALL Double, double, toil¹³² and trouble;
Fire burn, and cauldron¹³³ bubble.

FIRST WITCH Fillet¹³⁴ of a fenny snake¹³⁵,
In the cauldron boil and bake.

SECOND WITCH Eye of newt¹³⁶ and toe of frog,
Wool of bat¹³⁷ and tongue of dog.

THIRD WITCH Adder's fork¹³⁸ and blind-worm's sting,
Lizard's¹³⁹ leg and owl's¹⁴⁰ wing.

ALL For a charm of powerful trouble,
Like a hell-broth boil and bubble.

FIRST WITCH Peace. The spell¹⁴¹ is made.
Third witch plays a pipe.

SECOND WITCH By the pricking¹⁴² of my thumbs,
Something wicked this way comes.¹⁴³

Enter Macbeth.

MACBETH Don't let me stop whatever you were doing.
What were you doing?

THIRD WITCH A deed without a name.

MACBETH I command you to answer all my questions.

FIRST WITCH Ask.

SECOND WITCH Demand.

THIRD WITCH We'll answer.

MACBETH Tell me, then...

FIRST WITCH We know what you want.
Listen, but say nothing.

First witch holds up a sword.

MACBETH Macbeth! Macbeth! Macbeth! Beware Macduff.
Beware¹⁴⁴ the thane of Fife. That's all. Enough.
Whatever you are, thank you for this warning,
You've read my fears.

132 long hard work

133 large metal pot for boiling liquids over a fire (Kessel)

134 slice of boneless meat

135 snake living in marshland

136 Wassermolch

137 Fledermaus

138 twin-tongue of a viper

139 Eidechse

140 young owl, Eule

141 magic charm

142 Stechen

143 supposedly a common belief among witches that itching thumbs foretold evil

144 watch out for

SECOND WITCH Macbeth! Macbeth! Macbeth!

MACBETH Had I three ears I'd hear you.
Second witch holds up a bloody baby doll.

SECOND WITCH Be ruthless¹⁴⁵, bold and strong.
No man born of a woman shall harm Macbeth.

MACBETH Then live, Macduff, I need not fear you.
No, I'll make sure I'm safe, he shall not live.
Third witch holds up a branch.

THIRD WITCH Be lion-hearted¹⁴⁶, proud; and do not care
Who plots, rebels, or where the traitors are.
Macbeth shall never be defeated till
Great Birnam Wood¹⁴⁷ has marched up to your castle.

MACBETH That will never be! Who can move the forest?
Trees can't walk; without their roots they fall.
Macbeth is safe. But tell me one more thing;
Shall Banquo's children ever wear this crown?

ALL Ask no more.

MACBETH Tell me! Or curses¹⁴⁸ will fall upon you!

FIRST WITCH Show!

SECOND WITCH Show!

THIRD WITCH Show!

The actor who plays Banquo removes his witch's mask and sits. The other two witches remove Macbeth's crown and place it on Banquo.

MACBETH You are too like the spirit of Banquo. Down!
The witches take the baby doll, wrap it up and put it on Banquo's knee. They place a small crown on its head.

MACBETH You filthy hags! Why do you show me this?
Banquo laughs.

MACBETH Horrible sight! Now, I see, it is true.
Third witch plays a pipe.

FIRST WITCH Yes, sir, all this is true.
The witches run off, laughing.

MACBETH Where have they gone? Come back! Come back! Who's there?
Enter a lord.

MACBETH Did you see the weird sisters?

LORD No, my lord.

MACBETH Did they not pass you?

LORD I saw no one, my lord.

145 show no pity or compassion

146 courageous, bold, brave

147 a wooded hill near Dunkeld, 12 miles north of Perth. Macbeth's fort was at Dunsinane, some 10 miles away.

148 Flüche, Verwünschungen

MACBETH I heard a galloping horse. Who was that?
 LORD A messenger, my lord, who brings the news;
 Macduff is fled¹⁴⁹ to England.
 MACBETH Fled to England!
 I will attack the castle of Macduff.
 His wife and all his children will be slaughtered.
 Where is this messenger? Take me to him.

They exit.

Enter Banquo.

BANQUO (*narrating*)

Macduff believes that he can raise an army,
 Remove Macbeth, restore the rightful heir.¹⁵⁰
 If Malcolm, Duncan's son, can be persuaded
 To return home then Scotland will be saved.
 But he's underestimated Macbeth,
 He doesn't know how low that man can stoop¹⁵¹;
 Macduff's house receives a little visit –
 His wife and children all put to the sword
 And not a living soul is left alive.
 Unaware of this he finds Malcolm,
 He's safe across the border down in England,
 Although a boy he's a smooth¹⁵² politician,
 And poor Macduff has come under suspicion....

SCENE FOUR

Music.

Enter Malcolm. He sits.

Enter Macduff.

MALCOLM My friend, Macduff. How are things in Scotland?
 MACDUFF Not good. You would not recognise the place.
 Each day fathers, husbands, brothers are killed.
 Nowhere is safe. No one is safe. The road
 Going south is full of refugees¹⁵³.
 It is a land of terror and of fear.
 MALCOLM Don't worry, when the time is right I will

MACDUFF Put right these wrongs.
 MALCOLM You must act now!
 MACDUFF Patience.
 MALCOLM I need to know whose side you are on.
 MACDUFF On yours, of course!
 MALCOLM Macbeth was honest once.
 MACDUFF You were a friend of his, he's done no harm
 MALCOLM To you – how do I know that you are not
 MACDUFF Sent by Macbeth himself?
 MALCOLM I am no traitor.
 MACDUFF But Macbeth is. And if I can point out –
 MALCOLM You've left your wife and children unprotected;
 MACDUFF Either you know they're safe or else my life
 MALCOLM Is the price for their safety. Which is it?
 MACDUFF Forgive my suspicions – I must be careful.
 MALCOLM And so our poor country will bleed to death
 MACDUFF Because our prince is scared¹⁵⁴ of the tyrant.
 MALCOLM Your stolen crown is lost! Goodbye, then, sir.
 MACDUFF I am not the traitor you think I am.
 MALCOLM Don't get me wrong – I'm not afraid of him.
 MACDUFF I understand what he's done to Scotland
 MALCOLM And I could raise a force to crush¹⁵⁵ Macbeth.
 MACDUFF But if I did you'd see no change in the
 MALCOLM Country that you love.
 MACDUFF Oh? Why should that be?
 MALCOLM Macbeth's as pure as snow compared to me.
 MACDUFF Believe me, no one's as evil as Macbeth!
 MALCOLM You think he's bad? No woman's safe with me;
 MACDUFF Your wives, daughters, mothers, young or old –
 MALCOLM I'll have them all – the more the merrier¹⁵⁶!
 MACDUFF Power and sex – the old cliché. Not good,
 MALCOLM But should not keep you from the throne. You'll be
 MACDUFF The king – women will throw themselves at you.
 MALCOLM And then I am a greedy soul. If I
 MACDUFF Were king I'd need to live in style; I'd rob
 MALCOLM My people of their jewels, gold and houses.
 MACDUFF There'd be no need – as king you'd be well paid:
 MALCOLM Scotland has enough gold to make you rich.

149 has escaped

150 put Malcolm on the throne, as is only right

151 fall, drop; lower himself

152 clever, skilful

153 Flüchtlinge

154 frightened

155 defeat, conquer

156 happier, better

MALCOLM We'll overlook¹⁵⁷ these minor faults of yours
And focus on your better qualities...
But I have none. Justice, truth and mercy,
Courage, strength and patience are nothing to me.
If you think I am fit to be your king,
Let's go to Scotland now.

MACDUFF Fit to be king!
No, not to live. Your mother was a saint,
Your father was the very best of men;
I'd pinned¹⁵⁸ my hopes on you – a big mistake.
Scotland's finished. We will not meet again.
Macduff, enough of this charade¹⁵⁹. You've passed
My test. You are here for honest reasons.
Macbeth has often tried to trap me and
So I must be cautious. What I have said
About myself is all untrue; I am
Still a virgin¹⁶⁰, I do not want money,
I have never lost my faith in God,
These lies, about myself, are the first I've told.
I am your king and ready for the fight.
England has given me ten thousand soldiers.
You and I will march together.

Enter a lord.

MACDUFF Who's this?
LORD Excuse my interruption – I bring news.
MALCOLM What has Macbeth done now?
LORD My lord, my news
Is not for you but for Macduff.
MACDUFF What news?
LORD There is no easy way to tell you this...
MACDUFF Tell me quickly – you must hold nothing back.
LORD Your castle's been attacked, your wife and children
Have all been killed. To tell you how they died
Would be the death of you.
MALCOLM Is no one safe?
My friend, I have no words...
MACDUFF My children too?
LORD Wife, children, servants, all that could be found.
MACDUFF I was not there to save them. My wife, too?

157 forget about, ignore

158 put, placed

159 absurd game

160 someone inexperienced in life, (or sexually)

He has no children. All my little ones?
Did you say all? O, God! Did you say all?
Every single one and their mother?
Did heaven look down and leave them to their fate?
Sinful¹⁶¹ Macduff, they died because of you!
MALCOLM Let grief¹⁶² turn to anger and let revenge
MACDUFF Sharpen your sword. There is no time for grief.
Oh, I'll grieve later¹⁶³ – I have work to do.
Just bring me face to face with him. And if
He wins the fight then God can forgive him.
MALCOLM Our army is ready, it's time to move.
If it's any comfort – Macbeth will fall.

They exit.

Pipe music.

Banquo masked as a witch comes into the acting area playing a pipe. Lady Macbeth, in a nightgown, follows as if being drawn along by the music. She repeatedly washes her hands as if trying to remove stains¹⁶⁴ from her hands. Banquo stops playing and removes his mask.

BANQUO (*narrating*)

Whilst Malcolm mobilises English troops
A gloom¹⁶⁵ falls on the castle of Macbeth.
His friends slip quietly away and those
Who stay, stay out of fear, not love. Even
His wife, his partner, once, in crime, retreats¹⁶⁶
Into herself; she's lost in guilty dreams...

Banquo blows shrilly¹⁶⁷ on the pipe.

LADY MACBETH Who would have thought the old man would have so much blood
in him? It will not wash away. Will my hands never be clean? All the perfume in
the world will not hide that smell!

Sings: In darkness let me dwell¹⁶⁸
The castle walls shall weep¹⁶⁹

161 morally wrong (sündig)

162 (n.) great sadness at a death

163 (vb.) express my great sadness

164 dirty spots, marks

165 great darkness

166 turns, withdraws

167 sharply, piercingly

168 this echoes a line from a song, published in 1610, by the Elizabethan musician, John Dowland

169 cry tears

To keep me from my sleep
Close all the shutters¹⁷⁰ tight
To keep it black as night
In darkness let me dwell.

Enter Macbeth.

MACBETH Doctor, how is my wife?

BANQUO Not well. Her mind
Is troubled with dark thoughts. Insomnia¹⁷¹
Has exhausted¹⁷² her, so when she sleeps
She can't relax, so walks and talks, whispering
All her guilty secrets.

MACBETH Cure¹⁷³ her of that!

LADY MACBETH Where is Macduff's wife? Where are his children? Don't look so
worried, my lord; Banquo is dead and buried, he cannot hurt you. A little water
cleans us of this crime...to bed... to bed.

Macbeth puts his hand over Lady Macbeth's mouth.

MACBETH Doctor, can you not mend¹⁷⁴ a broken mind,
Or take away a painful memory,
Remove a heavy sorrow¹⁷⁵ from the heart?

BANQUO You need a priest, church, confession, not me.

LADY MACBETH (*sings*) In darkness let me dwell...

MACBETH Medicine is useless; take her away.

Lady Macbeth is led away by a lord.

MACBETH Where is my armour? I will put it on!

Banquo helps with Macbeth's armour.

Let Malcolm come, I do not fear that boy;
He was born of a woman – can't do me harm.
Till Birnam wood has marched up to these walls
I am the king, I am invincible¹⁷⁶!

He exits.

Music – martial¹⁷⁷ drumbeats

Enter Malcolm, Macduff and a lord.

MALCOLM Where are we now?

170 Fensterladen

171 sleeplessness

172 tired her out

173 heal

174 repair, restore

175 weight of unhappiness

176 I cannot be defeated!

177 warlike

MACDUFF Birnam Forest. Ahead

Macbeth's castle. Between this wood and it
Is open ground – dangerous to attack.

MALCOLM Get every man to cut himself a branch
And hold it up in front of him. It will
Act as camouflage¹⁷⁸ and stop the enemy
From knowing how many soldiers we have.

MACDUFF His plan will be to stay put¹⁷⁹ in his castle;
Lock himself in and wait for us to leave.

MALCOLM He's outnumbered, what else can he do?
But we've the strength to batter¹⁸⁰ down his doors –
And once we're in... Come on, it's time to move.

They exit.

Enter Macbeth.

MACBETH Hang out our flags along the castle walls!
Let them come. We can outlast¹⁸¹ a siege¹⁸²;
We'll watch them die of hunger and disease.
If my soldiers had not deserted me
I would have fought and driven them all away.

We hear a woman's cry.

What's that? I have forgotten the taste of fear.
There was a time when such a scream would have
Me reaching for a sword; I've seen such blood
And horror that nothing bothers¹⁸³ me now.

Enter a lord.

What was that cry?

LORD The queen is dead, my lord.

MACBETH She would have died tomorrow, or the next
Day, or the next. Time ticks away leaving
The dead behind it as it creeps along.
She's gone. Our lives are brief; an actor in
A play – dramatic scenes then take a bow¹⁸⁴;
A tale, told by an idiot, full of
Rage and despair – meaning very little.

178 Tarnung

179 remain fixed

180 break, beat

181 last longer than, survive

182 Belagerung

183 troubles, worries

184 receive applause and make an exit

Enter lord.

LORD My lord, as I was keeping watch I looked
Towards Birnam, and, this is true, my lord,
The wood began to move.
MACBETH I don't believe you!
LORD Look for yourself and you will see it coming.
MACBETH 'Macbeth shall never be defeated till
Great Birnam Wood comes to your castle'
Ha! Now a wood grows legs and comes this way.
I cannot say those weird sisters lied
But I no longer trust their prophecies.
We're trapped, there's no escape. Open the gates!
We'll meet them face to face. If I'm to die
I'll die a fighting man, sword in my hand.

Macbeth exits.

We hear drum beats.

Two lords enter fighting. One of the lords escapes.

Enter Macbeth.

LORD Stop! Who are you?
MACBETH You do not want to know.
LORD Macbeth! I'm not afraid of you.

They fight and the lord is killed.

MACBETH He was born of woman.

Enter Macduff.

MACDUFF The noise was this way. Macbeth – where are you!
MACBETH The one man I was hoping to avoid.
Keep back, Macduff, my hands are stained¹⁸⁵ with too
Much blood of yours already.
MACDUFF No words, Macbeth.
Just this....

Macduff attacks Macbeth and they fight.

MACBETH You cannot win, Macduff, fight someone else!
My life is charmed¹⁸⁶ – no man born of woman
Will ever beat me.

MACDUFF Your charm is worthless.
I was not born. My mother died in labour¹⁸⁷,
My father cut me from her womb to save

185 made dirty

186 protected by magic

187 while giving birth

My life. And so, I was not born of woman.

MACBETH Those two-faced hags with their double meanings!
They promised me all and nothing, whispering
Sweet nothings¹⁸⁸ in my ear! I'll not fight you.

MACDUFF Surrender¹⁸⁹ then. We'll put you in a cage,
Parade the streets – Roll up!¹⁹⁰ To see the monster!

MACBETH Surrender to Malcolm? Never! I'll not
See him wear this crown and take my title.
Although the witches promises turned out
Both true and false, let's test the final one!
Beware Macduff! Ha! Give it all you've got.
And damn the first one who cries, "Stop, enough!"

Macbeth and Macduff fight. Macbeth is killed.

Enter Malcolm and lord. Macduff removes the crown from Macbeth.

Pipe music.

Macduff puts the crown on Malcolm's head.

MACDUFF Hail, king! For now you are. Scotland is free.
Hail, King of Scotland!
ALL Hail, King of Scotland!

The picture freezes.

The End.

188 soft, unimportant words/usually of love

189 give up!

190 Come along!

VIENNA'S *English* THEATRE
SINCE 1963

1966 MAN OF DESTINY by George Bernard Shaw
 1967 THE HAPPY JOURNEY by Thornton Wilder
 1968 VILLAGE WOOING by George Bernard Shaw
 1970 THE IMPORTANCE OF BEING EARNEST by Oscar Wilde
 1971 THE GLASS MENAGERIE by Tennessee Williams
 1972 MAN OF DESTINY by George Bernard Shaw
 1973 LOVERS by Brian Friel
 1973 AN INSPECTOR CALLS by J. B. Priestley
 1974 THE HAPPY JOURNEY by Thornton Wilder
 1975 OF LOVERS AND FOOLS, scenes from Shakespeare as arranged by Manfred Vogel
 1976 A SLIGHT ACCIDENT by James Saunders
 LOOK BACK IN ANGER by John Osborne
 1977 THE HAPPY JOURNEY by Thornton Wilder
 ARMS AND THE MAN by George Bernard Shaw
 1978 FAMILY ALBUM by David Newby
 AN INSPECTOR CALLS by J. B. Priestley
 1979 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde
 ALL MY SONS by Arthur Miller
 1980 THE HAPPY JOURNEY by Thornton Wilder
 MAN OF DESTINY by George Bernard Shaw
 1981 FAMILY ALBUM by David Newby
 RELATIVELY SPEAKING by Alan Ayckbourn
 1982 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde
 A MAN FOR ALL SEASONS by Robert Bolt
 1983 ROBIN HOOD by Nicholas Allen. An entertainment with music
 LOVERS by Brian Friel
 1984 THE HAPPY JOURNEY by Thornton Wilder
 1984/85 KING ARTHUR by Nicholas Allen. An entertainment with music
 THE IMPORTANCE OF BEING EARNEST by Oscar Wilde
 1985/86 THE CANTERVILLE GHOST by Nicholas Allen, based on the story by Oscar Wilde
 THE GLASS MENAGERIE by Tennessee Williams
 1986/87 SONGS AND DREAMS by Nicholas Allen
 SAME TIME, NEXT YEAR by Bernard Slade
 1987/88 DICK WHITTINGTON AND HIS CAT by Sean Aita
 LOOK BACK IN ANGER by John Osborne
 1988/89 THE WIDOW'S DIAMONDS by Nicholas Allen
 THE PRIVATE EAR by Peter Schaffer
 1989/90 ROBIN HOOD by Nicholas Allen. An entertainment with music
 IN PRAISE OF LOVE by Terence Rattigan
 1990/91 THE HAPPY JOURNEY by Thornton Wilder
 DANGEROUS OBSESSION by N. F. Crisp
 1991/92 RICHARD THE LIONHEART by Nicholas Allen
 THE FOUNTAIN OF YOUTH by Sean Aita
 THE ZOO STORY by Edward Albee
 1992/93 SONGS AND DREAMS by Nicholas Allen
 STAGE BY STAGE by Jennie Graham
 I OUGHT TO BE IN PICTURES by Neil Simon
 1993/94 TREASURE ISLAND by Sean Aita
 SHERLOCK HOLMES INVESTIGATES by Ingrid Statman
 RELATIVELY SPEAKING by Alan Ayckbourn
 1994/95 FAMILY ALBUM by David Newby
 FREDDY AND THE CLOVEN HOOF by Adam Bridges
 LOVERS by Brian Friel
 1995/96 THE CANTERVILLE GHOST by Nicholas Allen
 DRACULA by Sean Aita
 MY CHILDREN! MY AFRICA! by Athol Fugard

1996/97 CRUSOE by Nicholas Allen, based on the novel by Daniel Defoe
 LOVE HURTS by Sean Aita
 THE GLASS MENAGERIE by Tennessee Williams
 1997/98 HUCKLEBERRY FINN by Sean Aita
 SUGAR AND SPICE by Philip Dart
 ALL MY SONS by Arthur Miller
 1998/99 THE SWORD AND THE CROWN by Sean Aita
 BOTTLING OUT by Philip Dart
 BUTTERFLIES ARE FREE by Leonard Gershe
 1999/00 BANANAS by Sean Aita and Nicholas Allen
 DANCE CLASS by Clive Duncan
 THE BROWNING VERSION by Terence Rattigan
 2000/01 AROUND THE WORLD IN 80 DAYS by Sean Aita
 MILLENNIUM by Sean Aita
 BLUE GIRL by Deborah Aita
 2001/02 HOTMAIL FROM HELSINKI by Judy Upton
 ROMY AND JULIAN by Clive Duncan
 THE LAST YANKEE by Arthur Miller
 2002/03 A PERFECT MATCH by Sean Aita
 A DOG'S LIFE by Sean Aita
 DANGEROUS OBSESSION by N.J Crisp
 2003/04 STREETS OF LONDON by Sean Aita
 WILD WEEKEND by Clive Duncan
 BUTTERFLIES ARE FREE by Leonard Gershe
 2004/05 THE CANTERVILLE GHOST adapted from Oscar Wilde by Clive Duncan
 SUGAR AND SPICE by Philip Dart
 MACBETH adapted from Shakespeare by Clive Duncan
 2005/06 AROUND THE WORLD IN 80 DAYS by Sean Aita
 ROMY & JULIAN by Clive Duncan
 THIS LAND IS YOUR LAND a Woody Guthrie Folk Musicale devised by David M. Lutken
 2006/07 REVOLTING BRITONS by Clive Duncan
 DANCE CLASS by Clive Duncan
 LOOK BACK IN ANGER by John Osborne
 2007/08 VIRTUAL HEROES by Clive Duncan
 WILD WEEKEND by Clive Duncan
 PITCH BLACK by Clive Duncan
 2008/09 PERFECT MATCH by Sean Aita
 LITTLE GIRL LIES by Claudia Leaf
 VIRGINS by John Retallack
 2009/10 FAME GAME by Philip Dart
 SACRIFICE by Claudia Leaf
 MACBETH by William Shakespeare adapted by Clive Duncan
 2010/11 ROB AND THE HOODIES by Sean Aita
 ROMY & JULIAN by Clive Duncan
 BUTTERFLIES ARE FREE by Leonard Gershe
 2011/12 THE SWITCH by Philip Dart
 DISCONNECTED by Adam Barnard
 PITCH BLACK by Clive Duncan
 2012/13 AROUND THE WORLD IN 80 DAYS by Sean Aita
 JEKYLL'S POTION by James Cawood
 A PICTURE by Clive Duncan
 2013/14 VIRTUAL HEROES by Clive Duncan
 POPULAR by Philip Dart
 PRETTY SHREWD by Clive Duncan
 2014/15 SPOOKED! by Sean Aita
 DANCE CLASS by Clive Duncan
 THE MAKEOVER by Clive Duncan
 2015/16 THE FAME GAME by Philip Dart
 UNDERCOVER STAR by Robin Kingsland
 VIRGINS by John Retallack

