

BY WILLIAM SHAKESPEARE

DIRECTOR PETER EVANS

MACBETH

SHAKESPEARE
LLEB

WE ARE BELL SHAKESPEARE

We ensure Shakespeare's work lives and breathes in theatres, schools and communities throughout Australia, where his words can be truly appreciated.

We value the beauty of Shakespeare's ideas, language and imagery. His work helps us find modern perspectives on timeless truths.

We believe Shakespeare and other great works are not stuck in the past. They are the lens through which we can explore and question the present and imagine the future.

These plays are not static. They're constantly helping us make sense of who we are, where we've been, and where we're going. And we're not static either. We've been travelling the country for more than 30 years, bringing classic theatre to Australia, looking for new ways to inspire, imagine and ignite.

Shakespeare and the other classic plays we present challenge our beliefs and urge us to see ourselves in a new light. Their ability to discover the things that make us human inspires us to make work that challenges preconceptions and encourages new interpretations and contemporary parallels – work that speaks to every age.

ACKNOWLEDGEMENT

Bell Shakespeare acknowledges the First Peoples of the lands and waters on which we rehearse, perform and work across Australia.

We recognise their continuous connection to Country, community and culture and pay our respects to Elders past and present. We honour the sharing of traditional stories; stories that have been passed down through generations.

WELCOME



On behalf of the Board of Bell Shakespeare it is with great pleasure that we welcome you to the first production in our 2023 season, *Macbeth*, directed by Bell Shakespeare's Artistic Director, Peter Evans.

Macbeth is a work of exceptional poetic genius. It has been the source of inspiration for artists from all over the world for centuries. As well as the countless productions that have been presented in theatres, *Macbeth* has been realised on film, as an opera, a ballet, an immersive performance experience, and so much more.

For Bell Shakespeare, Peter Evans first directed *Macbeth* in 1997, realising the company's inaugural extensive national touring production and the beginning of a long relationship with our many regional venue partners and audiences Australia-wide. *Macbeth* has also been the motivation for several new works that the company has presented. Firstly, with renowned Australian children's writer Andy Griffiths who developed and created the hit production *Just Macbeth!* playing two sell-out seasons before being published in book form. *Macbeth* was also the creative inspiration for actor/directors Kyle Morrison and Kylie Bracknell who so sensitively developed and translated the play into Noongar language to create a landmark piece of theatre – *Hecate* – produced by Western Australia's Yirra Yaakin theatre company in partnership with Bell Shakespeare and presented at Perth Festival in February 2020. Adapted productions of *Macbeth* regularly form a central part of our

national education program, providing a live theatre experience for students in school halls and classrooms in every state and territory of Australia.

We are absolutely delighted to be able to present this brand-new production in Sydney, Melbourne, and Canberra this year and in doing so acknowledge the 400th anniversary of the publication of the First Folio in which *Macbeth* appears. After the past several years of disruption there is a palpable feeling of confidence and enthusiasm for live performance and events. We look forward to once again welcoming audiences at both capital city and regional venues, including our new Neilson Nutshell theatre where we will present *Romeo and Juliet* later in the year, and to performing in schools and communities in every state and territory of Australia.

We extend sincere thanks to our government partners: Create NSW, and the Commonwealth Government through the Australia Council for the Arts and the Department of Education, for their ongoing investment in Bell Shakespeare. We applaud the recent release of the national cultural policy which places art at the very centre of government policy and celebrates the unique contribution of our creative and artistic workforce without whom our lives would be so much the poorer.

Bell Shakespeare would not be able to achieve its widespread national reach without the enduring support of our individual donors and the many trusts and foundations and corporate partners who support our program so generously. We extend our sincere thanks to them and particularly acknowledge and warmly thank our *Macbeth* production patrons Dr Anne Reeckmann and Dr Gary Holmes.

We now invite you, our audience, to enjoy our 2023 production of *Macbeth*.

Philip Crutchfield kc
Chair

Gill Perkins
Executive Director



FROM THE DIRECTOR

Macbeth is Shakespeare meditating on guilt. All the major characters express guilt. Lady Macbeth even has a word play on it in one of the most famous scenes Shakespeare wrote:

*If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.*

Macbeth's first stirrings of guilt result in a panic attack at the mere thought of committing murder. It happens in his first soliloquy, the first time Macbeth talks to the audience, confides in us. He is knocked sideways after the Weird Sisters' first prophecy comes true, and he imagines committing murder in order to achieve the second:

*Why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature?*

Lady Macbeth, who is not without feeling or empathy, spends the play seemingly oblivious to guilt, able to compartmentalise:

What's done is done.

But she eventually has one of the most memorable scenes of guilt in all of western theatre — the sleepwalking scene.

Out, damned spot: out, I say.

*Who would have thought the old man
to have had so much blood in him?*

An amazing piece of writing, just amazing. A poem made up of snatches of lines and scenes from the play we now experience from a different perspective. We retrospectively assess earlier scenes of horror and murder, realising Lady Macbeth was much more vulnerable and frightened than she first appeared.

Then comes one of my favourite passages in Shakespeare, where Macbeth describes his lack of fear and feeling:

*I have almost forgot the taste of fears.
The time has been, my senses would have cooled
To hear a night-shriek...*

Amazing. And another example of Macbeth's intense feeling in his ability to describe his new lack of feeling. So very Shakespeare!

Our production is social. We are concerned with the political life of the characters. The play is full of formal language. It is worth noting how important hospitality and the language of graciousness was to the Elizabethans and Jacobeans. Shakespearean tragedies tend to be about the individual blowing up a town, a city, or indeed, a nation.

At a certain point most characters know what the Macbeths have done. A couple of them know immediately. And Shakespeare shows us the politics of grappling with a mad tyrant. Over the last few years and the seemingly endless parade of 'strongmen' we have seen here and around the world, I have thought about this play. And not just about Macbeth and his wife, but the characters around him. We have trapped them onstage. Some of you may have seen us explore this with our production of *Richard 3*. Characters caught in cycles of violence and revenge. Here they are at a perpetual banquet and séance. We are set around 1920, after the destruction of the First World War, with more calamities to come. Spiritualism is popular, a need to reach the dead.

Shakespeare wrote *Macbeth* in 1606. Seven years earlier, he wrote *Julius Caesar*, featuring another guilt-ridden murderer — Brutus. The night before killing Caesar, Brutus describes the nightmarish space between thought and action:

*Between the acting of a dreadful thing
And the first motion, all the interim
Like a phantasma, or a hideous dream...*

In *Hamlet*, Shakespeare stretches out that nightmare to fill an entire play. For Macbeth, the space between thought and action gets shorter and shorter, until it disappears entirely:

Be it thought and done.

By filling each moment with action, Macbeth temporarily holds at bay the creeping terror that life has been meaningless. That it has all been for nothing.

A terror that will ultimately overwhelm and consume him.

Peter Evans
Director

COMPANY LIST

PRODUCTION PATRONS

Dr Anne Reeckmann & Dr Gary Holmes

CAST

Macbeth Hazem Shammass
Ross/Witch Rebecca Attanasio
Banquo/Doctor Julia Billington
Lady Macduff/Witch Isabel Burton
Malcolm/Fleance Jeremi Campese
Donalbain/Witch Eleni Cassimatis
Duncan/Porter/Seyton James Lugton
Lennox/Bleeding Captain Kyle Morrison
Lady Macbeth Jessica Tovey
Macduff Jacob Warner

UNDERSTUDIES

Lauren Richardson
Laurence Young

CREATIVES

Director Peter Evans
Associate Director Abbie-lee Lewis
Set and Costume Designer Anna Tregloan
Lighting Designer Damien Cooper
Composer and Sound Designer Max Lyandvert
Movement, Fight and Intimacy Director Nigel Poulton
Dramaturg James Evans

CREW

Head of Production Benjamin Howlett
Production Manager Slade Blanch
Stage Manager (SYD) Eva Tandy
Stage Manager (SYD, CBR, MELB) Grace Guppy
Assistant Stage Manager Milly Grindrod
Head Electrician Sam Wylie
Head Mechanist Jay Jones
Head of Audio Todd Hawken
Head of Costume Sara Koliijn
Costume Cutter/Maker and Dresser Sally-Anne Mason
Costume Cutter/Maker Fiona Warmbath
Costume Cutter/Maker Valerie Adele
Hair and Make-up Artist Mindwell Holcomb
Production & Stage Management Secondment
Promise Mudzingwa
Costume Secondment Paula Noctor
Costume Secondment Olga Zbinyakova
Set Built by Thomas Creative
Drapes by Theatre Star
Lighting supplied by Chameleon Touring Systems
Freight provided by ATS Logistics

PHOTOGRAPHY

Campaign photography Pierre Toussaint
Rehearsal photography Brett Boardman

SPECIAL THANKS

Heather Lee
Melissa Wrench
Daniel Narvaez

SYNOPSIS

Macbeth and Banquo, generals in the service of Duncan, King of Scotland, are returning victorious from battle when they are hailed by three Weird Sisters who prophesy that Macbeth will earn a new title and then become King. They also predict that Banquo's descendants will be kings.

The first part of the prophecy is soon fulfilled when Duncan rewards Macbeth's loyal service. Macbeth tells his wife, Lady Macbeth, about the Sisters' prophecies, and the couple decide to kill Duncan while he is a guest in their home. After the murder, Duncan's son and heir, Malcolm, flees to England for safety.

Macbeth, now King of Scotland, attempts to have Banquo and his son, Fleance, murdered. Banquo

is killed but Fleance escapes. Later that night the ghost of Banquo haunts Macbeth, appearing to him at a banquet.

Macbeth visits the Sisters again. They warn him to beware Macduff, a nobleman who has fled to England, but assure him that he cannot be harmed by any man born of woman. Macbeth orders the murder of Macduff's wife and children.

In England, Malcolm and Macduff raise an army and march against Macbeth who, armed with the Sisters' prophecy, believes himself to be invincible. As Malcolm's troops draw nearer, Macbeth learns that his wife has died. Macduff finally confronts Macbeth, who discovers that the prophecy was not as it seemed.





ALL IN THE MIND?

BY ANDY MCLEAN

The Macbeths' imagination is what makes the couple great, yet it also destroys them.

Day one in the rehearsal room. I'm sitting alone when I feel it for the first time. That tiny crackle of energy. Of possibility. Before me, a ring of empty chairs face in towards each other. Looming in the background, a makeshift stage waits in silent anticipation, shrouded in a black curtain.

Soon, this empty space will be filled by a small group of actors. A line here, a gesture there and, little by little, piece by piece, their ideas will form something that is, at once, fragile yet formidable; real yet imaginary.

Together, they will summon the dark spirit of *Macbeth*.

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Tomorrow and tomorrow and tomorrow. By day six, the energy is bouncing off the walls. Actors are leaping, falling, yelling, and gasping. On day 10, we hear incantations. Day 16, dancing and joyous laughter. Day 17, manic laughter. By day 26, the room is humming with camaraderie, confidence, and just the right frisson of nerves.

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On the final day, a hush returns to the rehearsal room. A clock ticks. The future can be felt in this instant. And from here, the actors' collective energy reaches out directly to you, in the theatre, right now, reading these very words.

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How has this energy been transmitted? Through imagination. The performers' imagination. The creatives' imagination. The (long-dead) writer's imagination. And the audience's imagination. Because you're an accomplice now, too.

Why do we channel this imagination? Because Macbeth and Lady Macbeth demand it. They depend upon it. Imagination is what tempts them, toys with them, and sends them tumbling towards ruin disguised as greatness.

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In our play, Macbeth begins imagining his future as soon as the witches invite him to do so. And when he writes to tell Lady Macbeth, she's similarly transfixed: "Thy letters have transported me beyond / this ignorant present". From here on, their minds cease to exist in the present.

They obsess over if, how and when they will kill Duncan. As soon as they achieve their "vaulting ambition", they fret about when Duncan's body will be discovered and how to cover their tracks. But having secured the crown, they cannot enjoy the moment. For them, "ordinary life is suddenly arrested"; their attention must race forwards, trying to eliminate every possible future threat to their status. That is, except when guilt drags their minds backwards, reliving their crimes.

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As for the audience, in this play we see Macbeth in our imagination before he even steps foot on stage. Three supernatural sisters say they're destined to meet Macbeth after a battle. Then one of his brothers in arms paints us a blood-soaked portrait of a formidable, all-conquering military leader.

So, right from the start, our imagination is fired up and ready for *The Tragedy of Macbeth*; a play where extraordinary moments occur that are seen by some, yet unseen by others.

In the audience, we don't see the evil spirits that Lady Macbeth invokes. We don't see the execution of the original Thane of Cawdor. We don't see "the airborne dagger" that leads Macbeth towards Duncan's chamber. But Shakespeare's vivid language, and our imagination, make us feel like we have.

Similarly, we don't hear the "lamentings heard in the air" nor the "strange screams of death" that are reported the night before Duncan's murder, and only Macbeth hears the voice that tells him he "hath murdered sleep". But our imagination makes us believe these things to be true.

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Perhaps what is most unsettling for the audience, though, is when we enter the *Macbeths' imagination*. The witches are visible only to Macbeth, Banquo, and us. Banquo's ghost with its "gory locks" can only be seen by Macbeth and us. And when Lady Macbeth sleepwalks, only we in the audience know that it is Duncan's blood she sees in her nightmare; only we understand the fragments of past conversations that she is reliving.

With such access to the Macbeths' imaginations, we are the sole witness to the pollution of the couple's mental states. We see their minds descend from being "rapt in the wonder" of the witches' prophesies, to being "full of scorpions". We understand why, at a dinner table full of friends, the King and Queen of Scotland feel utterly alone. We know the psychological damage that propels a formidable warrior and his fiercely intelligent wife towards madness and death.

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So, as you take your seat today: brace yourself. The moment before the play begins, when the theatre goes black, you'll feel it too. That little crackle of energy. Of possibility. Here we are, a room full of strangers, ready to let our imaginations run away with us. Just be careful what you wish for.

Andy McLean is a writer who grew up in Stratford-upon-Avon, before following the Bard to London. Unlike Shakespeare, he now lives in Sydney.





COSTUME DESIGN

MACBETH



BANQUO



DUNCAN



LADY MACBETH



LENNOX



FLEANCE



MACDUFF



DONALBAIN

BY ANNA TREGLOAN

MACBETH



ROSS



DONALBAIN



MALCOLM



PORTER



LADY MACDUFF



LADY IN WAITING

CREATIVE TEAM

PETER EVANS

DIRECTOR

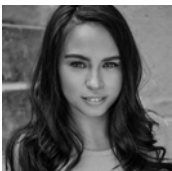


Peter Evans is **Bell Shakespeare's** Artistic Director. For Bell Shakespeare Peter has directed *Hamlet*, *In A Nutshell*, *A Midsummer Night's Dream*, *The Miser*, *Antony and Cleopatra*, *Richard 3*, *Othello*,

Romeo And Juliet, *As You Like it*, *The Dream*, *Tartuffe*, *Phèdre*, *Macbeth*, *Julius Caesar*, *The Tempest*, *The Two Gentlemen Of Verona*, and *Intimate Letters* with the Australian Chamber Orchestra. His other **theatre** credits as Associate Director at Melbourne Theatre Company from 2007-2010 include directing *Clybourne Park*, *A Behanding in Spokane*, *Life Without Me*, *Dead Man's Cell Phone*, *The Ugly One*, *The Grenade*, *God Of Carnage*, *Savage River*, *Realism*, *The Hypocrite*, *Blackbird*, *Don Juan In Soho*, *Who's Afraid of Virginia Woolf?*, *The History Boys*, *Don's Party*, *The Give And Take*, *Dumbshow* and *The Daylight Atheist*. In addition, credits include *Pygmalion*, *The Great*, *Fat Pig* and *The Give And Take* for Sydney Theatre Company; *Hamlet*, *Rosencrantz And Guildenstern Are Dead*, *King Lear*, *Copenhagen*, *Proof*, *Muldoon* and *The Christian Brothers* for New Zealand's Court Theatre; *The Daylight Atheist* for Queensland Theatre Company; *The Yellow Wallpaper* and *A Poor Student* for the Store Room at Malthouse Theatre; *Jesus Hopped The A Train* for Red Stitch Actors Theatre; *Kiss Of The Spiderwoman* for Theatre Adami at the SBW Stables; and *The Dumb Waiter* for the Studio Company at Belvoir St Theatre.

ABBIE-LEE LEWIS

ASSOCIATE DIRECTOR, MACBETH



Abbie-lee Lewis (she/her) is a Kalkadoon woman, actor, director, teaching artist and graduate of the Western Australian Academy of Performing Arts (WAAPA) in both Aboriginal Theatre and

Acting. For **Bell Shakespeare**, she performed in *A Midsummer Night's Dream* in 2021, learning productions of *A Midsummer Night's Dream* and

Macbeth, was a member of The Players and is a Bell Shakespeare teaching artist. Abbie-lee was the Assistant Director on **Bell Shakespeare's** 2020 production of *Hamlet*. Abbie-lee's other **directing** credits include *Cutter and Coota* for Moogahlin Performing Arts and Sydney Living Museums and *Charlie Pilgrim* for the Australian Theatre for Young People (ATYP). Abbie-lee's other **theatre** credits include *Tracker* for ILBIJERRI Dance Theatre, Australian Dance theatre and Sydney Festival; *Our Town* for Black Swan State Theatre Company; *Fallen* for She Said/Sport for Jove; *Talk It Up* for Yirra Yaakin Theatre Company, *Bleeding Tree* for Blue Room Theatre and *Bushfire* for Sydney Fringe Festival. Abbie-lee's **television** credits include *Black Comedy* and *Dr Max*. Her **short film** credits include *Sal* and *Tash*. Abbie-lee is the recipient of the 2022 & 2023 Andrew Cameron Fellowship with Belvoir St Theatre and the Cultural Consultant on ATYP's production of *The Resistance*. **Abbie-lee is the 2023 recipient of Bell Shakespeare's Cosgrave Associate Artist Award.**

ANNA TREGLOAN (APDG)

SET AND COSTUME DESIGNER



Anna Tregloan (she/her) is a multi-award winning designer, artist and creative producer with an extensive history in performance and visual arts across Australia and internationally. For **Bell**

Shakespeare Anna has previously designed *Hamlet*, *In A Nutshell*, *The Miser*, *Julius Caesar*, *Venus and Adonis*, *Taming of the Shrew* and *Twelfth Night* and developed an experimental rendering of *Richard the Third* (R3). Other **theatre** credits include *The Planet* with Garin Nugroho for AsiaTOPA and Holland Festival; *The Odyssey*, *Criminology*, *Eldorado*, *Journey of a Plague Year*, *Sleeping Beauty*, *Tell-Tale Heart* and *Babes in the Woods* for Malthouse Theatre; *Spring Awakening* and *Optimism* for Sydney Theatre Company; *My Bicycle Loves You* and *The Tale of Salmunori* for Legs on the Wall; *Oscar and Lucinda* for Sydney Chamber Opera; *Certia Anak* for Polyglot Theatre/Paper Moon Puppet Theatre; and *Between 8&9* for ChamberMade Opera/Sechuan Conservatory of Music/AsiaTOPA; along with

CREATIVE TEAM

work with Ranters Theatre, Back To Back, Circus Oz, Melbourne Theatre Company and Force Majeure.

Installations and exhibitions credits include *BLACK* for Malthouse Theatre; 9 iterations of *The Ghost Project* with *The Association of Optimism*; *Wonderland* and *The Nightingale and the Rose* for ACMI; *Museum of Love and Protest* for the Sydney Gay and Lesbian Mardi Gras; *Perfection, Blood and SWARM* for Science Gallery Melbourne; *Collette Dinnigan: Unlaced* for Powerhouse MAAS; and she was curator for the Australian Exhibition for the *Prague Quadrennial of Performance, Space and Design 2014-2021*. She also created *The Impossible Project*, a creative archive of projects which seemed possible but ultimately proved unachievable and is currently building an immersive installation entitled *Belief System*.

DAMIEN COOPER (APDG) LIGHTING DESIGNER



Damien Cooper (he/him) is a lighting designer working in theatre, opera and dance. For **Bell Shakespeare**, Damien has designed the lighting for *The Tempest*, *Moby Dick*, *The Government Inspector* and

Macbeth. Damien's **career highlights** include *The Ring Cycle* for Opera Australia, the Broadway production of *Exit the King*, *Swan Lake* for The Australian Ballet, *Keating! The Musical* for Company B and *Birdbrain* for Australian Dance Theatre. Damien's **theatre** credits include productions with Sydney Theatre Company, Belvoir St Theatre, Melbourne Theatre Company, Malthouse Theatre and Australian Theatre For Young People (ATYP). Damien has worked extensively in **opera and dance** with credits including works with Opera Australia, Houston Grand Opera, Canadian Opera Company and Lyric Opera Chicago, Pinchgut Opera, The Australian Ballet, Sydney Dance Company, Universal Ballet, Western Australian Ballet, Bangarra Dance Theatre, Australian Dance Theatre, Sydney Festival, Marrugeku, Tasdance, Australian Chamber Orchestra, Chunky Move, Stalker Theatre Company and Shaun Parker Company. **Film** credits include *Mao's Last Dancer* and *Dance Academy*. Damien has

won three Sydney Theatre Awards for Best Lighting Design, four Green Room awards for Best Lighting Design, and two Australian Production Designers Guild awards.

MAX LYANDVERT COMPOSER AND SOUND DESIGNER



Max Lyandvert (he/him) is a multi-award-winning composer, sound designer and theatre maker. Max has previously worked with **Bell Shakespeare** for *Hamlet*, *In A Nutshell*, *A Midsummer Night's*

Dream, *Hamlet*, *Titus Andronicus*, *The Miser*, *Antony and Cleopatra*, *The Merchant Of Venice* and *Othello*. Other **theatre** credits include *Mary Stuart*, *Saint Joan*, *Top Girls*, *All My Sons*, *The Testament Of Mary*, *The Golden Age*, *Endgame*, *Children Of The Sun*, *Macbeth*, *Dinner*, *Waiting For Godot*, *Lost Echo* and *War of the Roses*, and many others for Sydney Theatre Company; *Book Of Exodus Part 1 & 2* for Fraught Outfit; *The Winter's Tale* for Queensland Theatre Company; *Dead City*, *The Wizard Of Oz*, *Oedipus Rex*, *The Business*, *The Ham Funeral*, *UBU*, *A Midsummer Night's Dream* and *Opening Night* for Belvoir St Theatre; *Gulls*, *Macbeth*, *The Idiot*, *Kafka Dances*, *Courtyard Of Miracles*, *Closer*, *The Rose Tattoo* and *Twelfth Night* for State Theatre Company of South Australia; and *Art And Soul and Design For Living* for Melbourne Theatre Company. Max has also worked extensively for most of Australia's theatre companies, festivals and physical theatre companies such as Legs on the Wall and Force Majeure. Most recently Max composed for the Burgtheatre's major production of *Trojan Women* in Vienna. Max won an AACTA award for best music in **television** for *The Kettering Incident*, and composed the music for *The Devil's Playground*. Recently Max composed the music for the mini-series *Eden*. His **documentary film** credits include *Gayby Baby* and *After The Wave*. Max has won the Helpmann Award for Best Sound Design twice, and won the Sydney Theatre Award for Best Sound Design for *Titus Andronicus*. Max composed the music for the Australian Pavilion for the Venice Biennale 2019.

CREATIVE TEAM

NIGEL POULTON MOVEMENT, FIGHT AND INTIMACY DIRECTOR



Nigel Poulton (he/him) is an award-winning movement, fight and intimacy director/coordinator, SAG-AFTRA stunt performer and actor. For **Bell Shakespeare**, Nigel's credits include *The Lovers*, *Hamlet*,

Much Ado About Nothing, *The Miser*, *Antony and Cleopatra*, *Richard 3*, *Othello*, four productions of *Hamlet*, three productions of *Romeo and Juliet*, four productions of *The Dream/A Midsummer Night's Dream*, *Macbeth*, *Julius Caesar*, *King Lear*, *The Duchess of Malfi*, *The Servant of Two Masters*, two productions of *As You Like It*, *Twelfth Night*, and *Wars of the Roses*. In **opera, theatre and dance**, Nigel's credits include works with Finnish National Ballet, The Australian Ballet, New York City Ballet, Washington Opera, the Metropolitan Opera, Opera Australia, Strut & Fret, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre, Belvoir St Theatre, La Boite Theatre, Playbox Theatre and Kooemba Jdarra. His **film** credits include *Poker Face*, *Thor: Love & Thunder*, *Escape from Spiderhead*, *Occupation: Rainfall*, *Pirates of the Caribbean V*, *The Water Diviner*, *Winter's Tale* and *The Bourne Legacy*. **Television** credits include *Deadloch*, *Nautilus*, *Deadline Gallipoli*, *The Good Wife*, *Person of Interest*, *Boardwalk Empire*, *The Sopranos*, *30 Rock* and *Law & Order: Criminal Intent*. Nigel is a practitioner of Vsevolod Meyerhold's Theatrical Biomechanics system, a Fight Master with the Society of American Fight Directors, past president of the Society of Australian Fight Directors Inc, an Honorary Fight Director with Fight Directors Canada, and a certified Intimacy Director and Coordinator with Intimacy Directors and Coordinators (IDC). Nigel has been awarded a Green Room Award for outstanding contribution to the stage.

JAMES EVANS DRAMATURG



James Evans is Bell Shakespeare's Associate Director. He is a graduate of the National Institute of Dramatic Art (Acting) and holds a Master of Arts (English) from the University

of Sydney. For **Bell Shakespeare** James has directed two national touring productions, *Much Ado About Nothing* and *Julius Caesar*, also directing *Macbeth*, *Romeo and Juliet* and *A Midsummer Night's Dream* for young audiences. He has appeared in *Hamlet*, *In a Nutshell*, *Richard 3*, *Romeo and Juliet*, *Macbeth* and *Henry IV*, and is the host of Bell Shakespeare's popular podcast, *Speak The Speech*. This year James will play Capulet in Peter Evans's new production of *Romeo and Juliet*. James co-wrote and presented the acclaimed iPad App *Starting Shakespeare* (named Best New App by Apple in 17 countries) and co-directed the ABC online series *Shakespeare Unbound*. He has been a visiting artist at the University of San Diego, as well as presenting a series of Shakespeare and leadership seminars in Hong Kong, Shanghai, Tokyo, Mumbai and Singapore. James's work with Bell Shakespeare in Youth Justice Centres is the subject of the award-winning feature documentary *Kings of Baxter*.

CAST

HAZEM SHAMMAS MACBETH



Hazem Shamas is an actor, producer and Western Australian Academy of Performing Arts graduate. For **Bell Shakespeare**, Hazem has appeared in *Romeo & Juliet*, *The Tempest*, *The Comedy of*

Errors and *Macbeth*. Other **theatre** credits include *Rules For Living* for Sydney Theatre Company; *Counting and Cracking*, *Sami in Paradise*, *Atlantis*, *Mother Courage and Her Children*, *Scorched*, *Antigone*, *Gates of Egypt*, *Paul and Stuff Happens* for Belvoir St Theatre; *Disgraced* for Melbourne Theatre Company; *Othello* for State Theatre Company South Australia; *The Call* for Griffin Theatre Company; *Trustees and Criminology* for Malthouse Theatre; *The Tribe* for Urban Theatre Projects and *Buried City*, an Urban Theatre Projects, Belvoir St Theatre and Sydney Festival co-production. Hazem's **television** credits include *The Twelve*, *Barons*, *Hungry Ghosts*, *The Hunting*, *My Life is Murder*, *The Secret She Keeps*, *The Gloaming*, *Halifax: Retribution*, *Safe Harbour*, *Underbelly*, *East West 101*, *After the Verdict* and in 2023, *The Clearing*. Film credits include *X*, *The Tumbler* and *Alex and Eve*. Hazem is a co-founder of touring theatre company, Poetry In Action. Hazem won a Logie Award for Most Outstanding Talent and an AACTA Award nomination for Best Lead Actor in a Television Drama for his performance in *Safe Harbour*.

REBECCA ATTANASIO ROSS / WITCH



Rebecca Attanasio (she/her) is a Sydney-based actor and graduate of the National Institute of Dramatic Art (Acting). For **Bell Shakespeare**, Rebecca was a member of the national touring company The

Players in 2022. Rebecca's other **theatre** credits include *The Wind in the Willows* for the Australian Shakespeare Company, *The Tempest* for Sport for Jove, and *Next to Normal* during her time at NIDA. Rebecca is thrilled to be making her mainstage debut in this production of *Macbeth* with Bell Shakespeare.

JULIA BILLINGTON BANQUO / DOCTOR



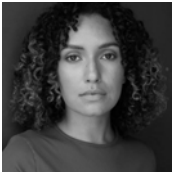
Julia Billington (she/they) is an actor, director, teaching artist, drama coach and graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** she has previously appeared

in *The Comedy of Errors* and in a learning production of *Romeo and Juliet* and is a teaching artist and regular director of The Players. Other **theatre** credits include *Embers* and *Gallipoli* for Sydney Theatre Company; *Baghdad Wedding* for Belvoir Street Theatre; *The Myth Project: TWIN* for Melbourne Theatre Company and *My Name Is Rachel Corrie* for La Boite Theatre for which she received a Greenroom Groundling Award for Best Performance in an Independent Production. Julia has also worked as the Drama Coach on the Emmy Award winning television series *First Day*, assisting over a dozen of the youth cast in shaping their performances, including two first-time transgender actors Evie Macdonald and Jake Childs. Julia's **television** credits include the Netflix series *Pieces Of Her*; ABC series *Janet King*; telemovie *Catching Milat*; *Home And Away*; *East West 101*; *Starting From Now*; *Tricky Business* and *In Your Dreams*. Julia's **film** credits include Australian independent features *Ellie and Abbie* (and *Ellie's Dead Aunt*) and *All About E*, both of

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which enjoyed international acclaim. Her latest feature *Buckley's Chance* starring Bill Nighy, was released in late 2021. Julia has been a proud member of MEAA since 2008.

ISABEL BURTON LADY MACDUFF / WITCH



Isabel Burton (she/her) is a Sydney-based actor and vocalist with a Bachelor of Performance from the University of Wollongong. For **Bell Shakespeare**, Isabel was a member of the national touring

company The Players in 2022. Isabel's other **theatre** credits include *The Place Before The Place* for ArtLab – Shopfront Arts Co-op; *Sole Mates* for TwoLeftFeet Theatre at Adelaide Fringe Festival; *Belfast Girls* for Echo Theatre and *Unbecoming* for ETC Productions. Isabel has appeared in several **commercials** including those for TKMAXX and Mount Franklin. Isabel is a proud member of MEAA.

JEREMI CAMPESE MALCOLM / FLEANCE



Jeremi Campese (he/him) is a Sydney-based actor, vocalist and musician. For **Bell Shakespeare** he has appeared in *Hamlet* and was a member of the 2019 Players. His other **theatre** credits include

Godspell for Hayes Theatre Co.; *Still, I Rise* for Darlinghurst Theatre Company; *Romeo and Juliet* and *Twelfth Night* for Sport for Jove; *Photograph 51* for Ensemble Theatre; *Martin Lysicrates Prize* for Griffin Theatre Company; *Intersection: Chrysalis* for Australian Theatre for Young People/Griffin Theatre Company; *A Clockwork Orange*, *Moth* and *Oedipus Doesn't Live Here Anymore* for the Australian Theatre for Young People; *Yen*, *Rosaline* and *DNA* for KXT Bakehouse; *Nosferatu: A Fractured Symphony* for Montague Basement at Old 505.

ELENI CASSIMATIS DONALBAIN / WITCH

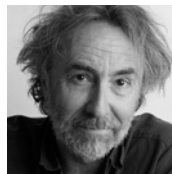


Eleni Cassimatis (she/her) is a Sydney-based actor and graduate of the Actors Centre Australia. For **Bell**

Shakespeare, Eleni appeared in *Hamlet*, *In A Nutshell*, *The Comedy of Errors*, was a

member of the 2020 and 2021 Players and is a Bell Shakespeare teaching artist. Other **theatre** credits include *Icarus* for Mark Bolotin; *Everyone I've Ever Loved or Slept with or Both* for Revolving Days; *Pool (no Water)* for Sydney Fringe Festival (actor and producer); *Twelfth Night (Heads or Tails)* for Virginia Plain; and *A Snowflake on the Tongue of Oberon* for The Red Square Collective. In 2019, Eleni toured Australia, New Zealand, Hong Kong and the United Arab Emirates performing for Poetry In Action. Her **film** credits include the web series *Tales from 88* for Mustard Lover Films; the short film *Eleni's Confessions*, *Gecko* (Flickerfest finalist) and the AFTRS short film *Way Star*. Eleni's **voice** work includes the independent short film *Time Stamp*. Eleni is a proud MEAA member.

JAMES LUGTON DUNCAN / PORTER / SEYTON



James Lugton has previously appeared in **Bell Shakespeare's** *Hamlet*, *Julius Caesar*, *Richard 3* and *Othello*. His other **theatre** credits include *A Doll's House*, *Diplomacy* and *The Odd Couple* for Ensemble Theatre;

Unholy Ghosts for Griffin Theatre Company/Whitebox Theatre; *The Hollow Crown*, *Wars of the Roses*, *The Tempest*, *A Midsummer Night's Dream*, *Macbeth*, *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Hamlet*, *Edward II*, *The Crucible* and *The Taming of the Shrew* for Sport for Jove; *The Young Tycoons* and *Miss Julie* for Darlinghurst Theatre; and *Empire: Terror on the High Seas* for Tamarama Rocks surfers. James' **television** credits include *The Twelve*, *The Unusual Suspects*, *Harrow*, *Diary of an Uber Driver*, *Rake*, *Doctor Doctor*, *Fighting Season*,

CAST

Mary: The Making of a Princess, Home & Away, Wonderland, Packed to the Rafters and Paper Giants – The Birth of Cleo. His **film** credits include *Hacksaw Ridge* and Joe Cinque's *Consolation*. James won a Sydney Theatre Award for Best Actor in an Independent Production for *The Taming of the Shrew*. James is a proud member of MEAA.

KYLE MORRISON

LENNOX / BLEEDING CAPTAIN



Kyle Morrison (he/him/Baal) is a Noongar of the southwest of Western Australia with Budimya and Watjari heritage, actor, director and Western Australian Academy of Performing Arts graduate. For **Bell Shakespeare**,

Kyle performed in *A Midsummer Night's Dream* and was creative instigator and actor for *Hecate*, a retelling of *Macbeth* completely in the Noongar language for Yirra Yaakin Theatre Company and Bell Shakespeare which premiered at Perth Festival 2020. Other recent **theatre** credits include *Swan Lake* for West Australian Ballet, where he is also a Creative Associate, performer and teaching artist. Kyle was Artistic Director of Yirra Yaakin Theatre Company from 2009–2019. During his tenure, his **directing** credits include *Muttacar Sorry Business*, *In The Nyitting Time*, *Good Lovin*, *Honey Spot*, *Mother's Tongue*, *Kaarla Kaatijin*, *The Cake Man* (with Belvoir St Theatre), *King Hit*, *The Fever* and *The Fret* and *So Long Suckers*. Kyle's recent **film** credits include voice actor on *Fist of Fury Noongar Daa*, a re-voiced version of the Bruce Lee film *Fist of Fury* in Indigenous Noongar Daa language. For his performance in *Hecate*, Kyle won Best Supporting Actor and his direction of *King Hit* was awarded Best Production at the Performing Arts Western Australia Awards.

JESSICA TOVEY

LADY MACBETH



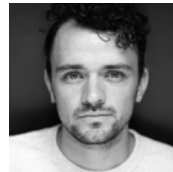
Jessica Tovey (she/her) is an actor whose career spans television, film and stage. For **Bell Shakespeare**, Jessica has appeared in *The Merchant of Venice* and *The Miser*.

Jessica's other **theatre** credits

include *Truck Stop* for Q Theatre, *Double Indemnity* for Melbourne Theatre Company, *Constellations*, *Twelfth Night* and *Antigone* for Queensland Theatre. Jessica's extensive **television** credits include leading roles in the critically-acclaimed telemovie *Paper Giants: The Birth of Cleo* for Southern Star/ABC TV, three seasons of Channel Ten's television series *Wonderland* and the Network Nine television series *Underbelly: Golden Mile* and multiple seasons on Channel Seven's series *Home and Away*. She also appeared in *Wolf Creek*, *Panic at Rock Island*, *Wicked Love*, *Rescue Special Ops*, *Cops L.A.C.*, *Mr and Mrs Murder*, *Hamish and Andy's True Story* and *Bad Mothers*. Jessica's **film** credits include *Adoration* opposite Robyn Wright-Penn and Naomi Watts, *Tracks* opposite Mia Wasikowska, and *Lemon Tree Passage* and *Beast No More*. Jessica has been nominated for two Logie Awards and the Independent Film Magazine's 'Out of the Box' Awards for her work.

JACOB WARNER

MACDUFF



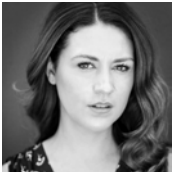
Jacob Warner (he/him) is a graduate of the Actors' Centre Australia. For **Bell Shakespeare** Jacob has appeared in *Hamlet*, *A Midsummer Night's Dream*, *The Merchant of Venice* and *Romeo and Juliet* and will

appear as Romeo in Bell Shakespeare's 2023 production of *Romeo and Juliet*. His other **theatre** credits include *A Raisin in the Sun* for Sydney Theatre Company; *Shepherd* for 25a Belvoir and Aya Productions; *Luna Gale* for Ensemble Theatre; *On the Shore of the Wide World* for Griffin Theatre Company/ Pantsguys; *Snugglepot and Cuddlepie* for CDP

CAST

Productions/Monkey Baa; *Daylight Saving* for Darlinghurst Theatre Company and *The Block Universe* for Old 505. His **musical theatre** credits include the Australian tour of *Muriel's Wedding the Musical* for Global Creatures. Jacob's **film** credits include the feature films *Ride Like a Girl* and Mel Gibson's *Hacksaw Ridge*. His **television** credits include *Dr Feelgood and Sisters*, and the web series *Sexy Nails*. Jacob is a proud member of MEAA.

LAUREN RICHARDSON UNDERSTUDY

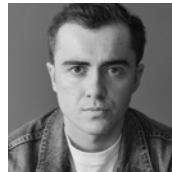


Lauren Richardson (she/her) is a Sydney-based actor and graduate of the Actor's Centre Australia and Macquarie University, and is currently completing a Master of Education at Western Sydney

University. For **Bell Shakespeare**, Lauren has appeared in *The Comedy of Errors*. Lauren's other **theatre** credits include *Pomona* with Kings Cross Theatre (KXT); *Fierce* and *Threnody* with The Old Fitz; *Three Sisters* for Sport for Jove and *Consensual*

for New Theatre. Lauren's **screen** credits include *A Place to Call Home*, *Spirited* and *Cops L.A.C.* as well as numerous commercials and voice overs. Lauren is a proud member of MEAA.

LAURENCE YOUNG UNDERSTUDY



Laurence Young (he/him) is a Sydney-based actor and graduate of Federation University's Bachelor of Stage and Screen. For **Bell Shakespeare**, Laurence was a member of the national touring

company The Players in 2022. Laurence's other **theatre** credits include *Nothing* for ARY Presentations; *Macbeth* for Melbourne Opera; *Analog* for Three Fates Theatre; *Hamlet, Romeo and Juliet* and *Macbeth* for Australian Shakespeare Company; *Hamlet* for Melbourne Shakespeare Company and Victorian Theatre Company and *Dead Wallaby* for Spilt Ink. Laurence's **screen** credits include the short film *Get Home Safe*. Laurence is a proud member of MEAA.





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“I could be bounded in a nutshell and count myself a king of infinite space...” Hamlet, Act 2, Scene 2

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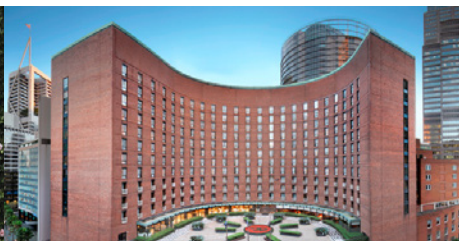
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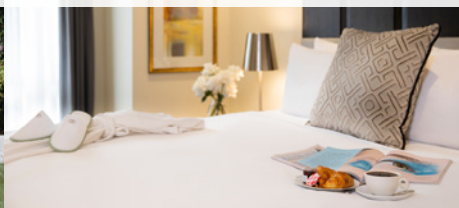
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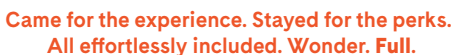
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Macbeth, Act 1, Scene 7

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