
WORLD PREMIERE
Mackenzie
BELL SHAKESPEARE.
BY YVE BLAKE
DIRECTOR VIRGINIA GAY

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 35 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 new work that challenges preconceptions and encourages new interpretations and contemporary parallels — work that speaks to every age.

FIRST NATIONS 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 and staff of Bell Shakespeare, welcome to the world premiere season of *Mackenzie*! We are proud to present Yve Blake's hilarious and twisted take on the Scottish Play, directed by one of our most exciting theatre-makers, Virginia Gay.

We read many scripts in our jobs, so when one takes you by surprise and gives you complete delight, you remember it. Such was the day *Mackenzie* arrived, and as often happens in these cases, we knew we wanted to produce it before we'd even finished the first ten pages. Yve has clearly been a special talent for some years, but we didn't know she had a love for and fascination with *Macbeth*. A work for younger audiences is always on our agenda, but we feel what Yve has achieved holds delight for classic Shakespeare lovers as well [if you dare]. She has created something bold and irreverent, yet grounded in the things Shakespeare is interested in: single-minded ambition, guilt, and a community torn apart. Yve also mines the pathos in Mackenzie's recognition of feelings lost, of a life lost, but she has wrapped it in a satire, at times a farce, that Macbeth's Porter would be proud of.

Mackenzie opens in our own unique theatre space, The Neilson Nutshell, before a season at the Fairfax Studio, Arts Centre Melbourne.

Then we have Peter's acclaimed production of *Macbeth*, touring to more than 20 theatres across the country. And finally, don't miss the rest of our exciting 2026 events: the ever-popular Sonnets and Semillon in Sydney, and our lively script-reading series, Play In A Day, in Sydney and Melbourne.

Of course, none of the important work we do in theatres, schools, communities, and youth justice centres would be possible without the ongoing support of our government and corporate partners, individual donors, and trusts and foundations. We extend our sincere thanks to you all, and particularly acknowledge the Australian Government through Creative Australia and the Office for the Arts, the NSW Government through Create NSW, our *Mackenzie* Supporting Syndicate, and our *Mackenzie* Production Patron, the extraordinary Katie Page, CEO, Harvey Norman.

Thank you for coming to Mackenzie. Enjoy the ride!

Peter Evans
Artistic Director

James Evans
Executive Director





FROM THE DIRECTOR

It's an enormously fun thing to enter into the bonkers, brilliant world of a new Yve Blake play. It's even more fun being the child of an English Professor (specialty — Shakespeare), which meant I could appreciate the elegance of her adaptation, while still scream-laughing at several of Yve's more psychotic lines.

We made this world via five streams: Shakespeare (obviously), the epic, the great tragedies, and honouring everything that Bell Shakespeare stands for; kids TV, particularly the intense (and occasionally cursed) shows of the mid-naughties; horror, particularly camp horror; stadium pop, so we could see our stars really sparkling; and comedy, specifically, sketch comedy — an occasionally maligned art form, but one of Australia's greatest exports, and a rich seam of insanity that deserves its time in the mainstage spotlight.

We wanted to fill this world with Easter eggs if you love *Macbeth*, and Easter eggs if you love *High School Musical* and *Camp Rock* (emphasis on the camp). We wanted to honour what we started to call 'the ancient texts', which is everything Zac Efron/ Demi Lovato/Macduff ever touched, right? Yve has found such a perfect parallel to a battle for ancient Scottish monarchy in the rigid hierarchy of a set, and the relentlessness of the ascend-to-destroy pipeline.

Directing a comedy is about assembling the funniest people you know, giving them space for mad, brilliant flights of genius, then doubling down on precision and craft and technique around them. As an actor, I know that you're only ever as good as the actors you work with, and as a director, I know that even more, but it goes out to all your collaborators. So, we not only have comic geniuses in the cast delivering breathtaking star turns, but we have funny, irreverent, brilliant, inventive people off-stage, who have packed this show with design choices and sound worlds and crazy outfits that deliver their own punchlines, and perfectly invoke our brightly coloured, nightmare world of ambition, guilt and unforgettable pop bangers.

I believe that theatre should try to pack as much punch as it possibly can. We're up against such easy highs in the form of the socially mandated dopamine pump that is welded to our hands. We've got a responsibility to make people feel as much as possible, and here that is jokes, jump scares and pathos. I've loved making this world, making a safe, silly space for people to blossom and this script to sparkle. Our cast is magnificent, our creative team is terrific, and coming to work every day at Bell Shakespeare has been a dream. We hope you enjoy this insane meditation on the timelessness of *Macbeth* and the relentless hell of child-stardom, and we hope your kids love it too.

Virginia Gay xx

Virginia Gay
Director





FROM THE WRITER

Writing *Mackenzie* was the most fun I've had writing anything. It also turned out to be free therapy.

By the end of 2024, I was burned OUT. After a year of non-stop deadlines, writing had stopped feeling fun. I longed to feel how I did when I was 15, when I'd stay up all night writing batshit plays that absolutely no one was waiting to read. Just for the love of it.

So, in the midst of my burnout, I decided to write something JUST for me. A secret art therapy project. My rules were: it had to be an adaptation (so I couldn't spiral about story beats), and it had to make me snort-laugh.

Then an idea landed on my head like bird shit: What if Macbeth was a 13-year-old child star? And what if Lady Macbeth was her ruthless stage mum?

I've always been morbidly obsessed with child stars. Aren't we all? There's something mythic about them. The way we chart their rise, then salivate over stories of their downfall. What's up with that? Is it just us projecting our own fears of aging? Of expiring?

And in late 2024, ageism was haunting my brain. In my early twenties, I wrote a musical called *FANGIRLS* that got a lot of love in Australia, then a sparkly production in London. Along the way, people congratulated me not just for writing that show, but for being so yOuNg while doing it. They meant well, but it planted a fear in me: if I stop being young, will people stop caring about my work?!!!

There's a goblin inside me who sometimes makes me google things like 'Phoebe Waller-Bridge Fleabag How Old When'. A goblin desperate to know how young people were when they made extraordinary things, so I can admonish myself for not having done enough 'by now'. I suspect that goblin lives in most of us.

In writing *Mackenzie*, I got to look that goblin in the eyes and disembowel it. I got to skewer our cultural obsession with youth, fame and public downfalls. I got to write about my deepest, muckiest fears — all while making the silliest show I've ever written. With no stakeholders attached, I let my imagination run hog-wild. Somewhere in the process, I fell in love with writing again.

After the first draft fell out of me in a three-week fever dream, I had the scary realisation that I wanted this art therapy project to leave my hard drive.

I am endlessly thankful to the friends who read early drafts (and upgraded my punchlines), the actors who starred in the FIVE public readings before this production, and Homegrown Musicals Australia for helping bring some of those readings to life.

I'm also grateful that Virginia Gay fell for my ploy to get her to direct this. I could not have asked for a smarter or sillier co-conspirator. Dream combo.

And finally, thank you to the team at Bell Shakespeare who, every step of the way, have let this play be as freaky, naughty and goofy as my wildest dreams. Like, look around?! These girls really GET it!

And just FYI: I dedicate this show to my strong and incredible Mum. Who is a complete angel, and NOTHING like Ruth!

Y B♡

Yve Blake
Writer



COMPANY LIST

CAST

Mackenzie Kimberley Hodgson
Ruth Nikki Britton
Beau and others Ryan González
Gayle and others Billie Palin
Dahlia and others Anusha Thomas
Producer and others Jane Watt
Understudy Genevieve Goldman
Understudy Tom Rodgers

CREATIVES

Director Virginia Gay
Script & Songs/Consulting Producer Yve Blake
Set & Costume Designer Keerthi Subramanyam
Associate Set & Props Designer Slade Blanch
Associate Costume Designer/Head of Costume Sara Kolijn
Lighting Designer Kelsey Lee
Sound Designer Tom Lowndes
Choreographer Elle Evangelista
Music Consultant and Vocal Arranger Sean Donehue
Intimacy Coordinator Bree Peters

CREW

Stage Manager Georgie Deal
Assistant Stage Manager Daniel Story
Dresser Ally Mansell
FOH Audio Engineer & Deputy Head of Audio (Sydney) Jem Hoppe
FOH Audio Engineer & Deputy Head of Audio (Sydney & Melbourne) Dylan Robinson
Production Manager Benjamin Howlett
Head Electrician Sam Wylie
Head Mechanist Matthew Scott
Head of Audio Todd Hawken
Deputy Costume Supervisor Delan Woods
Costume Cutter Valerie Adele
Costume Cutter Fiona Warmbath
Set by Thomas Creative
Lighting supplied by Chameleon Touring Systems
Freight supplied by John Kline AAA Touring

SPECIAL THANKS

Virginia Gay, Dominica Nicholls, Sean Donehue, Bridie Connell, Jim Fishwick, Kirsty Maguire, Gillian Cosgriff, Michelle Brasier, Madeleine Gandhi, Georgia Symons, Emmanuelle Mattana, Leigh Lule, Penny Greenhalgh, Rachel Tunaley, Harriet Allcroft, Oliver Coleman, Reuben Kaye, Patrick Durnan Silva, Honor Wolff, Frankie McNair, Hannah Camilleri, Alex Hines, Cassie Hamilton, Milo Hartill, Samantha Andrew, Mel O'Brien, Charlene Kaye, Nick Hedger, Ben Nicholson, Dylan McBurney, Amber McMahon, Aisha Aidara, Emma Harvie, Dylan Mulvaney, Mary Malone, Reneé Lamb, Jessica Whitehurst, Yasser Zadeh, Michael Lynch, Claire Nightingale, Alice Chuter, Becki Whitton, Karis Oka, Chloe Petts, Jay Jones, Isabella Sigglekow, Angela O'Connor, Renee Taylor, Lizzi Jacobson, Ashleigh Chandler, Arwen Davidson and Chad D'Elboux Barnier.

Scan and stream the songs from *Mackenzie*.



LIGHTS. CAMERA. AMBITION.

By Andy McLean

Mackenzie takes *Macbeth* off the battlefield and onto the floor of a children's TV studio — where the knives (and the one-liners) are just as sharp.

Wait. Do not adjust your television – you read that correctly. *Mackenzie* really is a modern-day retelling of *Macbeth*, set in a TV studio during the filming of a kids' show.

The audacity of it! Should we clutch at our pearls? What would Master Shakespeare make of these upstart Aussies rewriting his masterpiece?

Well actually, he'd probably approve. Because *Mackenzie* is a play within a play within a play. And that's exactly the kind of meta-theatrical hijinks that William Shakespeare got up to himself. Remember the lines he gave the lead actor in the original *Macbeth*:

> *Life's but a walking shadow, a poor player,*
> *That struts and frets his hour upon the stage.*

Shakespeare couldn't resist a little nod and a wink to the audience. And from *Hamlet* to *The Tempest* to *A Midsummer Night's Dream*, he loved nothing more than a play within a play. So in a sense, he'll be sitting right beside you in the theatre today, whispering, "I know that you know that we know that *Mackenzie* is all make believe. Yet here we are; engrossed in this story, feeling every cut and thrust as if it were real."

But Shakespeare's ghost isn't just here to admire the stagecraft. He's here because *Mackenzie* shares something darker with *Macbeth* — the intoxicating, corrupting taste of ambition. Together, playwright Yve Blake and director Virginia Gay have concocted a heady brew where Hammer Horror meets *Rocky Horror*. Stadium pop meets *Camp Rock*. *Saturday Night Live* meets *The Mickey Mouse Club*. So open wide. Here it comes.

FAIR IS FOUL AND FOUL IS FAIR

If you're reading this before the house lights go down and the show begins, then let this be a warning: the characters will do and say some despicable things. We may be in a fictional children's TV studio but there's no room here for sentiment. Through the shimmer and sheen, you'll see vaulting ambition, sly betrayals and gnawing guilt.

The studio is staffed by a small army of adults — all enlisted and drilled to present the wholesome, hyper-colour façade of *The Dahlia Show*. Everyone here has a vested interest in maintaining the clean-cut image of the adolescent celebrities who prance and preen in front of the camera.

The propaganda that these grown-ups feed the young performers is: "The show must go on, no matter what." (A message enthusiastically endorsed by family members for whom these kids have become the breadwinners.)

Even behind the scenes, everybody is putting on a front. The instant the cameras are switched off,



directors stroke egos and makeup artists stroke hair. Performers are always, always "so grateful for this opportunity!" while parents quietly plot their offspring's next career move.

This is an ecosystem where everyone is feeding off one another. It's a wild, warped place for the young teens at the centre of this story to grow up. So, besides the traces of *Macbeth*, you might also hear echoes of young starlets from yesteryear — from Judy Garland to Lindsay Lohan to Amanda Bynes to Britney Spears.

[Cue flashback: Harp. Shimmer. Dissolve.]

A FRUITLESS CROWN

At the peak of her powers, Britney Spears was praying for a broken leg. She'd long since conquered children's TV on The Mickey Mouse Club and now sat upon the glittering throne of pop — but she was desperate to escape.

Spears had it all. Fabulous fashion. Fantastic hair. Fast cars. Famous boyfriends. Movie premieres. Sold-out stadiums. Yet she remembers that period, in early 2004, as "one of the darkest times of my life".

In her tell-all memoir, The Woman in Me, Spears describes the multi-million-dollar Onyx Hotel Tour like a military tour of duty. "We hit the road once again. More buses. More costume racks. More long rehearsals. More step-and-repeats."

Spears' regimented existence was so gruelling that she called upon a higher force to intervene. "I hated that entire stupid tour — so much that I prayed every night. I said, 'God, just make my arm break. Make my leg break. Can you make something break?'"

Spears' prayers became prophecy. Knee injuries cut the tour short.

GIVE ME MY ARMOUR

Spears' recollections are strikingly similar to a phenomenon described by soldiers during wartime — wishing for a non-crippling injury that would merit being sent home from the front line. In World War I, British troops called this the "Blighty wound", while Americans have called it the "million-dollar wound".

The stakes are undeniably higher for soldiers than pop stars but, in both cases, bodily harm is the only conceivable exit from an intolerable obligation.

Former Nickelodeon star Jennette McCurdy can doubtless relate. In 1998, at the age of six, she was conscripted into an acting career by her mother. Like Spears, McCurdy spent her childhood sweating under TV studio lights, following barked orders from directors and choreographers.

In her memoir, I'm Glad My Mom Died, McCurdy recalls that she was working when she got her first period, and this "news" quickly spread around the cast and crew. She also describes the first time she kissed a boy — micromanaged on set, in front of a camera crew, repeated over seven excruciating takes.

For more than a decade, McCurdy's life was dictated by her mother's constant hustle to secure auditions, the best agents, and ever bigger acting roles. Feeling powerless, McCurdy's body became her sole site of agency or control, and she soon spiralled from counting calories into full-blown bulimia.

When you consider what some child stars were up against back then, it's amazing that any of them grew up unscathed.

THE BE-ALL AND THE END-ALL

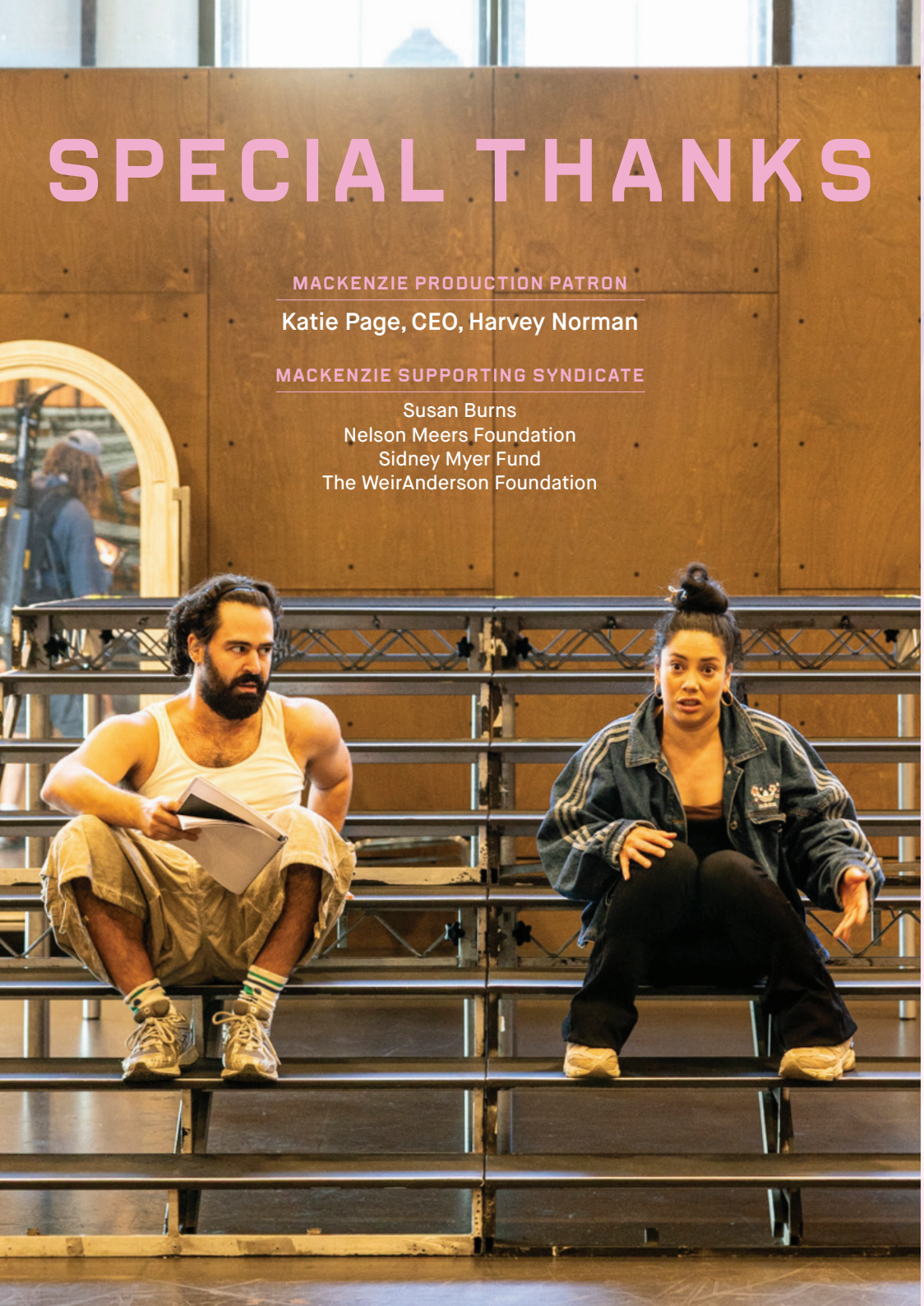
And so here we are. You came for a kids' show. You got Shakespeare, Britney, tween-drama thrills, camp horror chills, and a meditation on the cost of ambition. Of course, Mackenzie is entirely fictional. The Dahlia Show never existed. And no children were harmed in the making of this production. Probably.

So, do not adjust the television. Your show is about to begin.



Andy McLean is a freelance writer, podcaster and presenter based in Sydney. swashandbuckle.com.au





SPECIAL THANKS

MACKENZIE PRODUCTION PATRON

Katie Page, CEO, Harvey Norman

MACKENZIE SUPPORTING SYNDICATE

Susan Burns
Nelson Meers Foundation
Sidney Myer Fund
The WeirAnderson Foundation

CREATIVE TEAM

DIRECTOR
VIRGINIA GAY



Virginia Gay is an award-winning performer and creative. **As Writer and Performer**, Virginia created *Cyrano* for Melbourne Theatre Company and Black Swan State Theatre Company, The Traverse Theatre, Edinburgh and The Park Theatre, London. **As Writer**, her credits include *Mama Does Derby* for Windmill Production Company and Sydney Festival; and *The Boomkak Panto* for Belvoir St Theatre. **As Director**, she has worked on *The Boomkak Panto* for Belvoir St Theatre; *Paper Cut* (Tropfest Finalist Film); and *The Fig Tree* for Hayes Theatre Co and Adelaide Cabaret Festival. Her **stage** credits include *Calamity Jane* for Sydney Opera House, Hayes Theatre Co, Arts Centre Melbourne and Belvoir St Theatre; *Vivid White, The Beast, On the Production of Monsters* and *Minnie and Liraz* for Melbourne Theatre Company; *Cautionary Tales for Children* for Arena Theatre; and *High Society* for Hayes Theatre Co. Her **screen** credits include *Colin From Accounts, Thank God You're Here, Safe Home, Winners and Losers, After the Verdict, Savage River, All Saints* and *Judy & Punch*, which premiered at Sundance. Her **awards** include an Edinburgh Fringe Festival Fringe First (New Writing) and Off West End Award (Best Lead Performer) for *Cyrano* and Sydney Theatre Award (Best Actress in a Musical) for *Calamity Jane*. Her **nominations** include a Logie Award nomination (Most Outstanding Supporting Actor) for *After the Verdict*. Virginia was the Artistic Director of Adelaide Cabaret Festival in 2024 and 2025.

SCRIPT & SONGS/CONSULTING PRODUCER
YVE BLAKE



Yve Blake is an award-winning playwright, composer and screenwriter. Yve wrote the book, music and lyrics for *FANGIRLS*, which premiered at Queensland Theatre Company and Belvoir St Theatre, before touring Australia, returning to the Sydney Opera House and then premiering in London, produced by Sonia Friedman Productions. Her **awards** include a Sydney Theatre Award (Best Mainstage Musical), Matilda Award (Best Musical or Cabaret), AWGIE Award (Music Theatre), Green Room Award (New Australian Writing for Musical Theatre) and Stage x Netflix Debut Award (Best Composer, Lyricist or Book Writer) for *FANGIRLS*. Yve's **nominations** include an ARIA nomination (Best Original Soundtrack or Musical Theatre Cast Album) for *FANGIRLS*. The *FANGIRLS* script is now studied in the curricula of three Australian states. Yve is an alumna of the Royal Court Writers' Programme, a 2024 Women in Music Australia Soho House Fellow, and has been a visiting artist at Princeton University. She has also developed and presented her work in London at Soho Theatre, Southbank Centre, Old Vic New Voices, the National Theatre Studio, and the Barbican. Currently, Yve is working between the UK and Australia, and developing several new works for stage, film and TV.



CREATIVE TEAM

SET & COSTUME DESIGNER KEERTHI SUBRAMANYAM



Keerthi is a graduate of the National Institute of Dramatic Art (Bachelor of Fine Arts in Design for Performance). **As Set and Costume Designer**, Keerthi has worked on *Back to Bilo* for Queensland Theatre Company; *At What Cost?*, *Never Closer*, *The Wrong Gods*, *Nayika: A Dancing Girl* and *Lose to Win* for Belvoir St Theatre; *Seven Methods of Killing Kylie Jenner* for Malthouse Theatre, Darlinghurst Theatre Company and Green Door Theatre; *Murder for Two* for Hayes Theatre Co; *Chewing Gum Dreams* for Red Line Productions and Green Door Theatre; *Detention* for Monkey Baa Theatre Company; and *CHOP CHEF* for Bush Opera. **As Associate Designer**, Keerthi's credits include *Grand Horizons* for Sydney Theatre Company; *Jungle and the Sea*, *Wayside Bride*, *Light Shining in Buckinghamshire*, *The Boomkak Panto* and *Cursed!* for Belvoir St Theatre; and *Young Frankenstein* for Hayes Theatre Co. Her **awards** include an Australian Production Design Guild award (Set Design) for *Nayika: A Dancing Girl*. Keerthi was the Artistic Associate for Belvoir St Theatre in 2022 and has worked as their props supervisor since 2023.

ASSOCIATE SET & PROPS DESIGNER SLADE BLANCH



Slade Blanch (he/him) is Bell Shakespeare's resident Production Manager. **For Bell Shakespeare**, Slade has worked as Production Manager on *Romeo & Juliet*, *The Lovers*, *Hamlet*, *A Midsummer Night's Dream*, *One Man In His Time*, *The Comedy of Errors*, *In A Nutshell*, *In A Nutshell: The Poetry of Violence*, *Macbeth*, *Romeo and Juliet*, *Twelfth Night*, *King Lear*, *Henry 5* and *Coriolanus*. **As Set Designer**, his credits include *Jesus Christ Superstar* and *Phantom of the Opera* for Willoughby Theatre Company; and *Annie*, *Beauty and the Beast* and *Alice in Wonderland* for Pennant Hills High School. Slade has worked on over 40 productions with Ensemble Theatre, from Assistant Stage Management to Production Management, and has worked casually with many companies, including Capitol Theatre and Sydney Lyric Theatre.

ASSOCIATE COSTUME DESIGNER/ HEAD OF COSTUME SARA KOLIJN



Sara Kolijn is a graduate of the Auckland University of Technology. **For Bell Shakespeare**, Sara has worked as Head of Costume on *Julius Caesar*, *Romeo & Juliet*, *Coriolanus*, *Henry 5*, *King Lear*, *A Midsummer Night's Dream*, *Macbeth*, *Twelfth Night*, *The Lovers* and *The Comedy of Errors*. As Costume Supervisor, Sara's credits include *Rent* for LDP Productions and Opera Australia; and *The Lover and the Dumb Waiter*, *Midnight Murder at Hamlington Hall*, *Still Unqualified*, *Letter for Molly* and *Black Cockatoo* for Ensemble Theatre. **As Costume Buyer**, her credits include *Tell Me I'm Here* and *The Boomkak Panto* for Belvoir St Theatre. **As Costume Coordinator**, Sara has worked on *Whitely*, *Meistersingers*, *El Viaggio A Reims*, *Die Meistersingers* and *The Love of Three Oranges* for Opera Australia; and *The Pohutukawa Tree* and *Oliver* for Auckland Theatre Company. Her **screen** credits in costume include *I Know What You Did Last Summer*, *NCIS Sydney*, *Heartbreak High*, *Be Your Own Boss* and *I'm A Celebrity... Get Me Out Of Here*.

LIGHTING DESIGNER KELSEY LEE



Kelsey Lee is a lighting, set and costume designer for theatre and dance. **For Bell Shakespeare**, Kelsey has worked as Lighting Designer on *The Comedy of Errors*. **As Lighting Designer**, her credits include *Purpose* and *4000 Miles* for Sydney Theatre Company; *Destiny* for Melbourne Theatre Company; *Big Girls Don't Cry*, *The Curious Incident of the Dog in the Night-Time*, *Well-Behaved Women* and *A Room of One's Own* for Belvoir St Theatre; *The Lewis Trilogy*, *Sex Magick* and *Whitefella Yella Tree* for Griffin Theatre Company; *Autotune* for Regroup; *Mutiara* for

CREATIVE TEAM

Marrugeku; *Gurr Era Op* for Force Majeure; *Bette & Joan*, *Masterclass*, *The Memory of Water* and *A Letter for Molly* for Ensemble Theatre; *Queen Fatima* for National Theatre of Parramatta; *Life Is A Dream*, *Extinction of the Learned Response* and *Skyduck* for Belvoir St Theatre 25A; *April Aardvark* for Australian Theatre for Young People; and *Sistren*, *Good Dog* and *If We Got Some More Cocaine I Could Show You How I Love You* for Green Door Theatre Company. **As Costume Designer**, Kelsey has worked on *Silence & Rapture* for Sydney Dance Company and Australian Chamber Orchestra; and *Switzerland* for Ensemble Theatre. **As Set and Lighting Designer**, her credits include *An Ox Stand On My Tongue* for Belvoir St Theatre 25A. **As Lighting, Set and Costume Designer**, she has worked on *Wilfred Gordon McDonald Partridge* and *There's a Sea in my Bedroom* for Australian Chamber Orchestra; and *Lulu* for the National Institute of Dramatic Art. **As Co-Production Designer and Lighting Designer**, Kelsey has worked on *Destro, She Said* for Belvoir St Theatre 25A.

SOUND DESIGNER TOM LOWNDES



Tom Lowndes, also known as Hot Dub Time Machine, worked as the **Sound Designer** on TV shows such as *Underbelly* and *McLeod's Daughters*. As a **DJ**, he has performed at festivals including Coachella, Tomorrowland, Splendour in the Grass, and the Edinburgh Fringe Festival.

CHOREOGRAPHER ELLE EVANGELISTA



Elle Evangelista is a graduate of the University of Western Australia (Bachelor of Arts in English) and the Western Australian Academy of Performing Arts (Bachelor of Arts in Dance). **For Bell Shakespeare**, Elle choreographed *Twelfth Night*. **As Choreographer**, Elle's credits include *The Curious Incident of the Dog in the Night-Time*, *Big Girls Don't Cry*, *Holding the Man*, *The Master and Margarita*, *The Cherry Orchard*, *The Boomkak Panto*, *The Rep Season* and *Furious Mattress* for Belvoir St Theatre; *A Very Expensive Poison* for the National Institute of Dramatic Art; and *How to Catch A Star and Where to Hide A Star* for Australian Chamber Orchestra. **As a dancer**, she has worked for Force Majeure, KAGE Physical Theatre, Opera Australia, and she has been awarded residencies to create new work by Ausdance NSW, Shopfront, DirtyFeet, Critical Path, March Dance, Brand X and Supercell Festival of Contemporary Dance. From 2019–2021, Elle was an Artist Representative on the Board of Critical Path and in 2022 a Belvoir Artistic Associate.





CAST

MACKENZIE
KIMBERLEY HODGSON



Kimberley Hodgson is a graduate of the Queensland Conservatorium Griffith University (Bachelor of Musical Theatre). **For Bell Shakespeare**, this is Kimberley's debut. Kimberley's **stage** credits include *SIX the Musical* for Louise Withers and Associates; *West Side Story* for Opera Australia; *Miss Saigon* for Cameron Mackintosh and Opera Australia; *Little Shop of Horrors* for Woodward Productions; *Mary Poppins* for Michael Cassel Group; *Frozen: The Musical* and *Aladdin* the Musical for Disney Theatrical Group; *FANGIRLS* for Belvoir St Theatre and Queensland Theatre Company; *Triple X* for Sydney Theatre Company and Queensland Theatre Company; and *Rolling Thunder Vietnam* for Blake Entertainment. Her **screen** credits include *Harrow* and *Don't Tell*. Kimberley's **nominations** include a Green Room nomination (Best Supporting Artist) for *Miss Saigon* and Matilda Award nominations (Best Female Actor in a Supporting Role and Best Emerging Artist) for *Into the Woods*.

RUTH
NIKKI BRITTON



Nikki Britton is a graduate of the Actors Centre Australia and École Philippe Gaulier. **For Bell Shakespeare**, this is Nikki's debut. Nikki's **stage** credits include *She Rode Horses Like the Stock Exchange* for Kings Cross Theatre; and the Australian tour of *51 Shades of Maggie Muff* for Theatre Tours International. Her **screen** credits include *Deadloch* for Prime Video; *The Other Guy* for Stan; and *How to Stay Married* for Network Ten. **As Director**, Nikki's credits include *Luke and Sassy Scott Live Australia* for MG Live and Frontier Touring. **As a Stand-Up Comedian**, Nikki's **screen** credits include *The Project, Guy Montgomery's Guy Mont Spelling Bee, The Cook Up with Adam Liaw, Celebrity Letters and Numbers, Have You Been Paying Attention?, The Hundred with Andy Lee* and Stan's *Lockdown Comedy Special*. She has performed for the Busan Comedy Festival, Bengaluru Comedy Festival and Edinburgh Festival Fringe. Nikki has hosted and performed on several podcasts, including *Once Bitten, Plot Twist, Mates Talking About Stuff* and *The Remains* (winner Best Narrative Podcast). Her **awards** include Melbourne International Comedy Festival (Piece of Wood Award winner and Most Outstanding Show nominee) and Adelaide Fringe Award (Best Comedy).





CAST

BEAU AND OTHERS
RYAN GONZÁLEZ



Ryan González (they/them) is a non-binary actor. **For Bell Shakespeare**, this is Ryan's debut. Ryan's **stage** credits include *Fun. Home* for Sydney Theatre Company; *Kiss of the Spider Woman* for Melbourne Theatre Company; *Gutenberg! The Musical!, Zombie! The Musical for Hayes Theatre Co; Moulin Rouge! The Musical, King Kong Live on Stage* and *Strictly Ballroom The Musical* for Global Creatures; *Jersey Boys* for Newtheatricals; *In The Heights* and *Violet* for Joshua Robson Productions; *Calamity Jane* for Sydney Opera House and One Eyed Man Productions; *Strictly Baz Luhrmann* and *Carmen* for Opera Australia; *To Barbra, With Love* for Melbourne Symphony Orchestra; *Indie Symphony II* for Orchestra Victoria; *Assassins* for Sydney Opera House and Luckiest Productions; *Funny Girl* in Concert and *The Bernstein Songbook* for Sydney Symphony Orchestra; *The View Upstairs* for Sugary Rum Productions; *Kinky Boots* for Michael Cassel Group; *Legally Blonde* for Gordon Frost Organisation; *Velvet Rewired*; and their cabaret show *¡Hispanic Attack!*. Their **screen** credits include *Happy Feet Two* and *The Great Gatsby*. Ryan's **awards** include a Sydney Theatre Award for *In The Heights*. Ryan's **nominations** include a Green Room and Sydney Theatre Award nomination for *Jersey Boys*.

GAYLE AND OTHERS
BILLIE PALIN



Billie Palin (she/her) is a graduate of the Australian Institute of Music (Bachelor of Music). **For Bell Shakespeare**, this is Billie's debut. Billie's **stage** credits include *HMS Pinafore, Godspell, Pirates of Penzance, Dubbo Championship Wrestling* and *Jekyll & Hyde* for Hayes Theatre Co; *On a Clear Day You Can See Forever* for Squabbalogic; *A Christmas Carol* for Ensemble Theatre; *Once* for Darlinghurst Theatre Company; Ratburger for CDP Theatre Producers; *RENT* for LPD Productions and Opera Australia; *Calamity Jane* for Sydney Opera House and One Eyed Man Productions; and her Sydney Cabaret Competition winning show *From Dubbo to Death*.

DAHLIA AND OTHERS
ANUSHA THOMAS



Anusha Thomas is a graduate of the National Institute of Dramatic Art (Diploma of Musical Theatre) and the University of New South Wales (Bachelor of Laws and Bachelor of International Studies). **For Bell Shakespeare**, this is Anusha's debut. Anusha's **stage** credits include *The Lucky Country* for Melbourne Theatre Company; Hamilton for Michael Cassel Group; *Metropolis* for Hayes Theatre Co and Little Eggs Collective; *The Dismissal* for Squabbalogic; *The Lost Boys* for Seymour Centre and Little Eggs Collective; and *Aurat Raj* for Belvoir St Theatre 25A. As a resident artist for Shopfront Arts Co-op, she created and directed *Mind Your Business*, which had a sold-out season. Anusha is a featured soloist on the ARIA-nominated album *A Very Musical Christmas*, originally filmed and broadcast on ABC TV.

PRODUCER AND OTHERS
JANE WATT

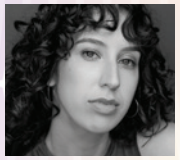


Jane Watt is a graduate of the Western Australian Academy of Performing Arts (Advanced Diploma in Acting). **For Bell Shakespeare**, this is Jane's debut. Jane's **stage** credits include *Godspell* for Hayes Theatre Co; *Spamalot!* for One Eyed Man Productions and Hayes Theatre Co; *Gypsy* for Luckiest Productions and Hayes Theatre Co; *The Cripple of Inishmann* for Mad March Hare; *War Crimes* for Australian Theatre for Young People; *Musical Bang Bang* for Hayes Theatre Co and Adelaide Festival; and *Jazz or a Bucket of Blood* for Melbourne Comedy Festival, Sydney Comedy Festival, Edinburgh Fringe Festival, Sydney Fringe Festival and Melbourne Fringe Festival. Jane's **screen** credits include *The War That Changed Us, The Greenhouse*

CAST

and *Impostors*. Her original comedy work has toured nationally and internationally, including seasons at the Melbourne International Comedy Festival, Sydney Comedy Festival, Edinburgh Fringe and New York's United Solo Festival. In 2020, Jane was awarded the inaugural Equity Comedy Scholarship before completing the Conservatory Program at The Second City in 2022. Since 2024, Jane has been undertaking a carpentry apprenticeship — and loving it.

UNDERSTUDY GENEVIEVE GOLDMAN



Genevieve is a graduate of the Western Australian Academy of Performing Arts (Bachelor of Arts in Music Theatre) and Brent Street (Diploma of Music Theatre). **For Bell Shakespeare**, this is Genevieve's debut. Her **stage** credits include *Bright Star* for Sport for Jove; *The Producers* for Joshua Robson Productions; and *Parade* for Soundworks Productions.

UNDERSTUDY TOM RODGERS



Tom Rodgers is a graduate of the National Institute of Dramatic Art. **For Bell Shakespeare**, this is Tom's debut. His **stage** credits include *The Glass Menagerie* for Ensemble Theatre; and *The Inheritance* and *The Pass* for Seymour Centre. His **screen** credits include *Joe vs. Carole, NCIS Sydney* and *Body Blow*. Tom's **awards** include a Sydney Theatre Award (Best Ensemble) for *The Inheritance*.



IN THE REHEARSAL ROOM























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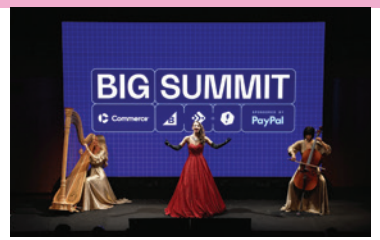
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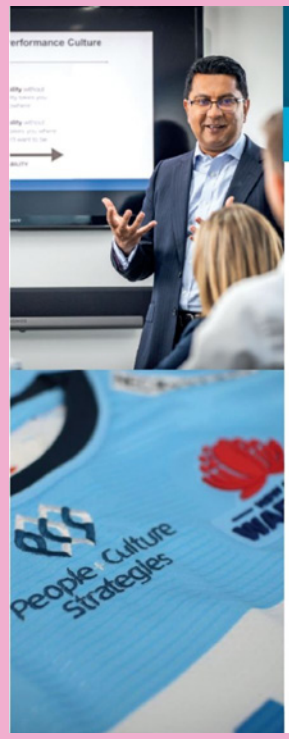




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