

# SHAKESPEARE DOUBLE BILL MACBETH

Written by William Shakespeare  
Directed and Adapted by Rachael Walsh  
Designed by Mima Jupp

Welcome to our enticing Shakespeare double bill. You will be watching the BA Professional Acting second-year students on stage - this production is a collaboration between students and staff from across the School, including costume, lighting, sound, stage management, props, scenery construction, design, voice and directing.

**Our adaptation of Macbeth is about 1 hour and 5 minutes long. There will be a 15 minute interval between Macbeth and Twelfth Night.**

## Creative and Technical Team

**Director** Rachael Walsh\*  
**Set Designer** Mima Jupp  
**Costume Designer** Mickey Dimitrova  
**Assistant Director** Cara Crozier-Cole  
**Sound Designer & Op** Ebony Hayes\*  
**LX Designer & Op** Frankie Brown  
**Sound Designer & Operator** Leo Palmer  
**Fight Arranger** Jonathan Howell †  
**Intimacy** Clare Fox †  
**Voice Coach** Sue Cowen †  
**Dialect Coach** Katy Sobey †  
**Assistant Voice & Dialect Coach** Nell O'Hara  
**Production Manager** Steve O'Brien  
**Associate Producer** Ruth Sidery †  
**Production Supervisor** Bryony Rutter †  
**Stage Manager** Mara Tucker  
**Deputy Stage Manager** Mika Wild  
**Lighting Operator** Abigail Georgia  
**Technical Tutor** Joe Stathers †  
**Additional Technical Support** Chris Swain\*  
**Infrastructure Crew** Rhys Gillard\*, Pat Heys\* and Tom Gould\*

\* Visiting professional | † BOVTS staff

**Costume Supervisor** Anna Mann  
**Costume Assistant & Maker** Jess Padday  
**Costume Assistant & Dresser** Lilli Jeffries  
**Costume Makers** Alicia Sewell, Ella Cunningham, Elvira Sperring, Rosie McMahon, Eleanor Finlay, Jenna Simpkins  
**Milliner** Becky Davies\*  
**Dye and Breakdown** Phoenix Barnett-Moore  
**Costume Tutors** Rozi Hogger †, Sarah Campbell \* and Elaine Andrews †  
**Head Of Costume** Jill Blundell †  
**Construction Assistant** Aidan Toombs  
**Scenic Carpenters** Andy Powell\* and Lewis Bamford\*  
**Scenic Artist** Jo Browne\*  
**Assistant Scenic Artist** Skye Turner\*  
**Construction Manager** Max O'Malley-Mesher  
**Construction Assistant** Will Manthorpe  
**Head Of Scenic Construction** Andy Scrivens †  
**Prop-making Supervisor** Aidan Toombs  
**Prop Makers** Zoe Del Carlo, Kit Gannon, Jack McMahon, Chris Wierzbicki, Živa Bučer\*  
**Prop Making Tutor** Louise Thomas †  
**Graduate Prop Maker** Kacey Purnell †  
**Programme Notes** Abby Greenhalgh

We'd like to extend our thanks to all staff at The Station & Jikoni café.

Festival opens: Thursday 21<sup>st</sup> May 2026

Performances: Thurs / Fri / Sat at 7pm & 1pm Sat matinee

Week 1: *Four Play* by Jake Brunger / *Meat* by Gillian Greer

Week 2: *The Étienne Sisters* by Ché Walker / *dirty butterfly* by debbie tucker green

Week 3: *King Troll* by Sonali Bhattacharyya / *The Crocodile* by Tom Basden

Week 4: *Island Town* by Simon Longman / *Blackthorn* by Charley Miles



**SUMMER  
FESTIVAL**  
FOUR WEEKS,  
EIGHT PLAYS

# Cast

**Malcolm** Hannah Blaney  
**Banquo** Sophia Chrysanthou  
**Macbeth** Kai Freeman  
**Lady Macbeth** Lydia Hague  
**Lady Macduff / Porter / Caithness** Syrai-Elise Harewood Williams  
**Third Witch** Hari Johnson  
**Sergeant** Jo Johnson  
**Duncan / Siward** Rohaan Kayum  
**Lennox** Sam Lawless  
**Second Witch** Freya Meeks  
**First Witch** Lorna Muriungi  
**Ross** Tyler Nazare  
**Macduff** Daniel Owen  
**Donalbain / Fleance / Young Siward** Georgia Sutcliffe

Bristol Old Vic  
Theatre School

## PROGRAMME NOTES ABBY GREENHALGH - MA DRAMA WRITING STUDENT

Macbeth is an unstoppable rollercoaster. Confronting the myths we choose to believe, and the actions we take to prove them right, the play reminds us how easily we can all become “walking shadows” when we seek meaning in empty promises.

With only a glimpse of power, Macbeth and Lady Macbeth propel themselves on a path towards what they believe to be their fate. The spiralling structure of the tragedy is embraced and accelerated in this expertly abridged version.

In his own time, Shakespeare responded to mass political anxieties by turning to the individual. He explored the psychological cost of ambition and the moral responsibility of leadership. With this in mind, Macbeth’s modern day ramifications cannot be understated.

The play shows how personal insecurities can cause destruction and violence that impacts millions, echoing the terrifying reality of our own global politics. Bringing to mind leaders such as Trump and Putin, Macbeth hears what he wants to hear: tales of his own superiority. The more power he gets, the more isolated he is from anyone who could convince him otherwise.

This production in particular confronts the dangers of letting rigid, dictatorial gender binaries shape our world. Rachael Walsh’s noir-inspired take embraces the danger and brutality of Macbeth’s court, where action is the ultimate proof of masculinity. It is the characters’ faith in prescriptive gender roles that allows a parasitic evil to take hold and destroy society from within. Life does not “signify nothing,” rather, the characters are unable to imagine an alternative beyond the rigid rules and expectations that govern their world.

Moments of resistance emerge however, through the playful witches and future ruler Malcolm as they embrace a fluidity that is missing from Macbeth’s severe, black-and-white outlook. By the end of the act, we are ushered into a brighter, freer future. The seeds are planted for the explosion of gender that occurs in Twelfth Night; a fitting foil as one of Shakespeare’s most gender-queer plays.

Macbeth allows the talented students of Bristol Old Vic Theatre School to present an essential meditation on morality; their emotional depth and technical precision perfectly capture the knotty mess of humanity. The show offers a stark perspective on how the roles we feel duty-bound to perform for society can also be the things that destroy us.

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