

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

GOT A COUPLE OF MINUTES BEFORE THE PERFORMANCE BEGINS?

Scan the QR code to sign up for our shows mailing list and be the first to know about our upcoming shows and events.



Did you know the entire **Cast**, and the majority of the **Creative and Technical Team** are students currently training at Bristol Old Vic Theatre School? We love supporting the next generation of creative experts. Find out more about our charity at oldvic.ac.uk/support-us.

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 21st 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
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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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