



JAI COURTNEY

MACBETH

DIRECTED BY SIMON PHILLIPS

MTCC MELBOURNE
THEATRE
COMPANY

Welcome



Since our founding days, MTC has presented exceptional productions of both Australian plays and the classics, ensuring that whatever crosses our stages speaks to our times.

Simon Phillips has gathered an extraordinary team behind this production of *Macbeth*, reinvigorating Shakespeare's masterpiece, giving fresh perspective and contemporary significance to the iconic narrative.

MTC sits at the heart of one of the world's great arts precincts, in one of the most vibrant cities of the world. It's always a thrill to experience our productions alongside Melbourne's passionate audiences and I'm sure that this fearless vision of *Macbeth* will excite generations of theatre-goers, new and old.

We are incredibly grateful for the love and support we receive from our audiences, but with ticket sales only covering just over half of our operating costs, the funding we receive from government, corporate partnerships and donors must do a lot of heavy lifting. Donations to MTC play a crucial and vital role to the Company. They allow us to present the world-class theatre you see on our stages – such as this astonishing production of *Macbeth*. They also support initiatives such as play developments, writing commissions, subsidised tickets for disadvantaged schools, our Women in Theatre Program and education activities.

This year through our tax appeal we are asking you to help us continue MTC's story. Your support will help contribute to MTC's sustainable growth so that we can continue to create remarkable theatre for everyone. For more information visit mtc.com.au/yourmtc.

As always, thank you for your support and I look forward to seeing you at the theatre.

A handwritten signature in black ink, reading 'V Lovett'.

Virginia Lovett
MTC Executive Director

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which Southbank Theatre and MTC HQ stand, and we pay our respects to Melbourne's First Peoples, to their ancestors past and present, and to our shared future.

MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



MTC is a member of Live Performance Australia and the Australian Major Performing Arts Group.



MELBOURNE THEATRE COMPANY PRESENTS

J A I C O U R T N E Y

MACBETH

DIRECTED BY SIMON PHILLIPS

5 JUNE – 15 JULY

Southbank Theatre, The Sumner

— Cast —

Macbeth Jai Courtney
Lady Macbeth Geraldine Hakewill
Witch/Nurse Jane Montgomery Griffiths
Witch/Lady Macduff Shareena Clanton
Witch/Fleance/Macduff's son Kamil Ellis
King Duncan/Porter/Doctor Robert Menzies
Malcolm/Murderer Tom Hobbs
Donalbain/Seyton Dylan Watson
Lennox Lachlan Woods
Ross Rodney Afif
Angus Khisraw Jones-Shukoor
Banquo Kevin Hofbauer
Macduff/Murderer Dan Spielman
Soldier/Thane Guy Talon
Soldier/Thane Blake Testro
Other roles played by the company

— Creative Team —

Director Simon Phillips
Set Designer Shaun Gurton
Costume Designer Esther Marie Hayes
Lighting Designer Nick Schlieper
Composer Ian McDonald
Voice & Text Coach Leith McPherson
Associate Director Dean Bryant
Stage Manager (Rehearsals) Jess Burns
Stage Manager (Performance Season) Julia Smith
Deputy Stage Manager Whitney McNamara
Assistant Stage Manager Jess Keepence
Fight Choreographer Lyndall Grant
Composition Secondment Connor Ross
Video Director of Photography Josh Burns
Armourer Len Steel
Military Consultant Tactical Performance Australia
Rehearsal Photographer Deryk McAlpin
Production Photographer Jeff Busby

— About the play —

In the aftermath of a bloody battle, amongst the desecrated ruins of war, Macbeth and Banquo meet a group of unearthly beings who predict a tale of unimaginable greatness for them. When the prophecies start to come true, Macbeth dares to imagine ... and thus begins the reign of Shakespeare's most infamous tyrant. Consumed by ambition and drunk with power, Macbeth embarks on a ruthless campaign to murder his king and take the throne for himself.

This performance runs for approximately 1 hour and 55 minutes, with no interval.

Production
Partner



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Cover photo: Justin Ridler

Stepped in blood

***Macbeth* is widely considered Shakespeare's most popular play; a bloodthirsty and timeless tale about the price of ambition.**

The story of a soldier in 11th century Scotland has been adapted and reimagined innumerable times, often by the world's most prolific actors and directors, with parallels drawn, and then redrawn, between *Macbeth* and history's greatest dictators.

At its core, the story of *Macbeth* explores themes of free will in contest with the notion of fate; ambition overriding the responsibility of duty; violence, betrayal and political machinations, and perhaps above all else, the power of the psyche and its capacity to destroy a human being from the inside out.

Dr David McInnis, the Gerry Higgins Lecturer in Shakespeare Studies at the University of Melbourne, believes that 'in our contemporary world of "fake news" and "alternative facts", the power of rhetoric and the rhetoric that comes with power have never been more important.'

Macbeth acts upon the witches' riddling prophecies without pausing to ascertain the veracity of what he hears. The witches' divinations ring true for our current political climate, he says. Party promises are broken and agendas are designed to mislead, rather than inform of a more modest but genuine plan. The witches' use of

equivocation, 'fair is foul and foul is fair', seems particularly pertinent to current political spin.

Shakespeare was politically judicious and wrote *Macbeth* during the Gunpowder plot of November 1605 – a notorious act of terrorism where Catholic conspirators attempted to blow up Parliament House and assassinate King James I. In the following years, all citizens were required to take oaths of allegiance to the King. One of the virtues of Shakespeare's writing, however, is his resistance to topicality; a literary choice that has made Shakespearean tragedies relevant centuries later. 'Shakespeare deliberately avoids overt topicality and attends instead to underlying themes and motivations,' Dr McInnis says. 'The result is a play that stands the test of time and can offer fresh insights into political power-play and violent ambition.'

The notion of a ruthless despot led by self-gain may be the oldest and most common story in global politics. Director Simon Phillips believes the appeal in *Macbeth*'s character boils down to the fact he commits a series of crimes knowing them to be wrong. *Macbeth* grapples with his conscience initially, before disintegrating into a leader without scruples, led completely insane. ►

'In our contemporary world of "fake news" and "alternative facts", the power of rhetoric and the rhetoric that comes with power have never been more important.'



Jai Courtney in rehearsal as Macbeth



*Director Simon Phillips with Associate Director Dean Bryant and Lachlan Woods;
(above) Kamil Ellis, Jane Montgomery Griffiths
and Shareena Clanton*



Tom Hobbs, Dan Spielman and Dylan Watson



Geraldine Hakewill
and Jai Courtney

‘[Macbeth and Lady Macbeth] reap the rewards or the consequences of their actions. And here we have the fascination of watching people do something that they know to be wrong. They know it’s wrong even as they are doing it. Watching that come unstuck, with the added juice of seemingly impossible premonitions in *Macbeth*, makes for great drama,’ Simon says.

Macbeth is a Christian play, and more universally, a moral play, Dr McInnis says. Macduff morphs into a Christ-like character, while Macbeth takes on full satanic qualities by the play’s end. ‘Macduff urges Malcolm, Banquo and others to “rise up and walk like sprites” from “your graves”, and from that point on, Macbeth is consistently characterised as “devilish”, a “hell-hound” and “the brightest of fallen angels” (i.e. Lucifer).’



Robert Menzies and Geraldine Hakewill



Kevin Hofbauer

Macbeth is a play with underlying concerns that can be transplanted from Jacobean London, to gangland Melbourne and back to the historic Scottish highlands with ease. It’s a play that defies time and geography and begs us to ask the question – can we ever expect to live in a world without war, and without the violence that ensues when our conscience is abandoned?



Go online to read an interview
with Director Simon Phillips.
www.mtc.com.au/backstage

Dressing Macbeth

Esther Marie Hayes sheds some light on the inspirations behind her costume design.

Shakespeare wasn't featured on Esther Marie Hayes' school reading lists. However, throughout her early years as a costume designer, she has undergone a thorough education of the world's most famous playwright. *Macbeth* marks Esther's third Shakespearean play for Melbourne Theatre Company, working alongside the same creative team under the direction of Simon Phillips for both *Richard III* in 2010 and *Hamlet* in 2011.

Simon appointed Esther as a fresh-faced VCA graduate to design costumes for Joanna Murray-Smith's 2009 play *Rockabye*. From there, the two developed a strong theatrical language and aesthetic that would inform their creative collaborations.

Having grown up between Spokane and Melbourne in a multi-generational 'military family,' Esther was told stories about her

Esther's research started with her own family history, but delved into much deeper territory when she broke down the role of each character; modernising the narrative to bring it into the 21st century.

'The set design was already completed, so I was responding to that initially, before looking at each individual character.' She began researching the uniforms of various authorities in different parts of the world – the police force in Mexico and SWAT teams in France; army generals in the Middle East; humanitarian aid workers in war zones and first responders at terrorist attacks; as well as foot soldiers in small nations of Europe. She looked at the dress codes of French horse-riding teams, and the formal dinner garments of the King of Jordan and his wife. Regulation Army pyjamas in the United States and the balaclavas and bandanas worn by hate-crime groups and gangsters

[Esther's] family history helped to inspire the design of various soldier's costumes: 'The soldier's costumes ... feel close to home.'

grandfather serving for his country from a young age. She then watched her two uncles and three cousins move around the world as members of the United States Navy and Army.

This family history helped to inspire the design of various soldier's costumes, many of which have been repurposed from the military uniforms used in Esther's costume design for *Hamlet*. 'The soldier costumes are special to me; they feel close to home.'

were also pinned to the inspiration costume board. Esther looked at TV crime dramas *The Night Manager* and *Orphan Black* for additional research.

When it came to the witches, high-end fashion was the focus. 'We wanted them to look similar, but with individuality as well. We were looking at black fabrics, and layering to create those silhouettes. And we looked at how fashion has been interpreted by military dress, as well as that kilt look



Costume designs for (from left) Lady Macbeth, a soldier, Macbeth, a murderer and young Siward

with the heavy boots,' which Esther says ties the play back to its Scottish roots. 'It's hard when we've created a world that's very modern, to then also create that unearthly, spiritual image, which the witches represent.'

The inauguration clothes of American presidents and first ladies also made their way onto the board, along with Oscar-worthy ball gowns. Alexander McQueen's sheer, figure-hugging lines and a surplus of sequins were the first port of call when it came to designing Lady Macbeth's ceremonial gown.

Next to *North by Northwest*, *Macbeth* is the most labour intensive job Esther has designed. With a cast of 15 and numerous actors playing multiple characters, Esther's biggest concern was designing costumes that could accommodate all the necessary quick changes required to tell this multifaceted story.

'All three are modern adaptations. *Richard III* was political, *Hamlet* was political and militaristic, and *Macbeth* is militaristic.'

Esther says. All three shows involve a considerable amount of blood, which for a costume designer, is bound to present logistical problems.

Her favourite part of the whole process, she says, is the 'breaking down' of the soldiers' costumes, where the garments are dyed, sanded and washed in various rinses to make them look worn. 'My favourite part is seeing this transformation. It's hard work but it looks like magic.'

Other than watching unworn, hand-tailored uniforms turn into tattered ones, Esther loves collaborating with her peers in the creative process. 'There are so many different people that you work with doing a production of this scale and every part counts.'



Go online to see the gallery of *Macbeth* rehearsal and production images.

www.mtc.com.au/backstage

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Cast & Creative Team



JAI COURTNEY

Macbeth

Jai Courtney makes his Melbourne Theatre Company debut in *Macbeth*. It marks his return to the stage for the first time in six years. After graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2007, Jai appeared in several guest roles on Australian television before being cast in the American cable series *Spartacus: Blood & Sand*. Since then he has forged a career largely focused in feature film, working both domestically and abroad. Credits include; *Jack Reacher*, *A Good Day to Die Hard*, *Felony*, *Divergent*, *The Water Diviner*, *Unbroken*, *Terminator: Genisys* and *Suicide Squad*. Other theatre credits include *The Turning* (Perth Theatre Company) and *Cyrano De Bergerac* (Black Swan). In 2016 Jai received the Breakthrough Award from Australians in Film.



GERALDINE HAKEWILL

Lady Macbeth

Geraldine Hakewill is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This is her Melbourne Theatre Company debut. Her stage credits include *Baal* (Malthouse and Sydney Theatre Company), *Chimerica*, *Disgraced*, *Fury* and *Les Liaisons Dangereuses* (Sydney Theatre Company), *Peter Pan* (Belvoir, New York Tour), *Tartuffe* (Bell Shakespeare) and *The Pride* (Darlinghurst Theatre Company). Geraldine has appeared in a number of feature films including *Uninhabited*, *Wasted on the Young*, *Joe Cinque's Consolation* and *The Pretend One*, as well as the short films *I'm Raymond* and *Young Labor*, which she also associate produced, and *Shadow/Self* which she also co-created and executive produced. Her television credits include *Camp*, *Soul Mates*, *Here Come The Habibs*, *Pulse* and *Wanted*, for which she was nominated for Most Outstanding Newcomer at the 2017 TV Week Logie Awards.



JANE MONTGOMERY GRIFFITHS

Witch/Nurse

Jane Montgomery Griffiths has worked with many UK theatres, including RSC, Chichester, Derby Playhouse, Cambridge Theatre Company, Harrogate Theatre and Compass Theatre. In Australia, she has performed in *Wit* (Artisan Collective); *King Lear* (Bell Shakespeare); *Sappho...in 9 fragments*, *Wild Surmise*, *Frankenstein*, *Antigone* (Malthouse); *Wizard of Oz* (Belvoir); *Good People* (Red Stitch); *Elektra* (Fraught Outfit), *The Story of O* (The Rabble/Melbourne Theatre Company NEON), and for Radio National. TV/Film include: *One Against the Wind*, *A Murder of Quality*, *Red Dwarf*, *Casualty*, *The Bill*. She has had plays produced by Malthouse Theatre (*Sappho...in 9 fragments*, *Wild Surmise* and *Antigone*), ABC Radio National and NIDA (*Eurydice* and *Orpheus*). Awards and nominations include a Green Room Award for Outstanding Performer (*Wit*); Manchester Evening News Best Actress (*Electra*); White Rose Best Actress (*Gaslight*); Victorian and NSW Premiers' Literary Awards *Sappho...in 9 fragments*); Green Room Award for New Writing (*Wild Surmise*); and winner of RE Ross Playwriting Award. Jane is Director of the Centre for Theatre and Performance at Monash University and appears as part of the Monash Performance Research Unit.



Costume designs for (from left) Macbeth, Lady Macbeth, and a nurse

Cast & Creative Team



SHAREENA CLANTON

Lady Macduff/Witch

Graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2010, Shareena Clanton's theatre engagements have included *The Battle of Waterloo* (Sydney Theatre Company); *Stolen* (Riverside); *White Rabbit Red Rabbit* (Every Cloud Productions/Malthouse); *The Tempest* and *The Comedy of Errors* (Shakespeare WA); and *My Wonderful Day* (Ensemble Theatre). In 2013 Shareena was cast as Doreen Anderson in the Foxtel TV series *Wentworth*. Other TV credits include *Redfern Now* (Blackfella Films); *Ash VS Evil Dead* (Starz Network); *Nowhere Boys: Two Moons Rising* (Matchbox/ABC); *Miss Fisher's Murder Mysteries* (ABC) and *Ben Elton – Live From Planet Earth* (Fremantle Media). Shareena made her film debut as Sally in the 2015 feature *Last Cab To Darwin*, directed by Jeremy Sims. Award nominations include: Best Guest or Supporting Actress in a Television Drama 2013 AACTA Awards; Graham Kennedy Award for Most Outstanding New Talent 2014 Logie Awards; and Best New Talent 2014 Astra Awards.



KAMIL ELLIS

Fleance/Witch/Macduff's Son

Macbeth is Kamil Ellis' Melbourne Theatre Company debut. Previous stage credits include *The Secret River* (Sydney Theatre Company) and *The Terrarium* (NIDA). TV credits include *Bushwacked Bugs* (ABC/Mint Pictures); *Deep Water* (Blackfella Films); *Nowhere Boys 3* (Matchbox Pictures); *Cleverman Season 1 & 2* (Goalpost); *Dance Academy* (Werner Film); and *My Place* (ABC TV). Kamil is a 17 year-old Wiradjuri boy who has been performing traditional song and dance since the age of two. Kamil is in his final year of high school and is successfully juggling the completion of his HSC while filming the second series of *Cleverman* and performing in MTC's season of *Macbeth*.



ROBERT MENZIES

King Duncan/Porter/Doctor

Robert Menzies acts in *Macbeth* after appearing in *The Weir*, *The Cherry Orchard*, *Music*, *Queen Lear*, *Hamlet*, *Life Without Me* and *August: Osage Country* for Melbourne Theatre Company. He has also appeared in *A Christmas Carol*, *The Wild Duck*, *The End*, *The Threepenny Opera*, *Measure for Measure* (Belvoir); *A Midsummer Night's Dream*, *The Golden Age*, *Macbeth*, *Fury*, *Gross und Klein*, *War of the Roses*, *Reunion/A Kind of Alaska*, *Julius Caesar*, *Seneca's Oedipus* (Sydney Theatre Company); *The Government Inspector* and *Knives in Hens* (Malthouse). Robert has also appeared in numerous films including *Cactus*, *Force of Destiny*, *Canopy*, *Home*, *Siam Sunset*, *Three Dollars*, *Lamb*, *Bliss* and *Heatwave*. For television he has appeared in *Glitch*, *The Beautiful Lie*, *Monash & the Anzac Legend*, *My Brother Jack* and *3 Acts of Murder*.



Costume designs for (from left)
Lady Macduff, Fleance and King Duncan

Cast & Creative Team



TOM HOBBS

Malcolm/Murderer

Tom Hobbs returns to Melbourne Theatre Company to play Malcolm in *Macbeth*, following his appearance in *His Girl Friday* for MTC in 2012. Tom's other theatre credits include *Tartuffe* (Bell Shakespeare); *Innocence*, *Christie in Love*, *Much Ado About Nothing*, *Ghetto*, *The Hollow* and *Womb Division* (Victorian College of Arts). Tom's film credits include *Holding the Man*, *King Kong*, *The Railway Man* and *Unbroken*. His television credits include *Picnic at Hanging Rock*, *Miss Fisher's Murder Mysteries*, *Rake*, *Spartacus: Vengeance*, *Howzat!* Kerry Packer's *War*, *Neighbours*, *Winners and Losers* and *Murder on the Blade*. Tom's short film credits include *Crossing the Line*, *Fetch* and *Back to Earth*.



DYLAN WATSON

Donalbain/Seyton

Dylan Watson completed full time training at 16th Street Actors Studio in 2011 and has since continued his studies with coaches and directors such as Larry Moss, Carol Rosenfeld, Ian Rickson and Kerry Armstrong. Dylan's theatre credits include *Jumpy* for Melbourne Theatre Company, *The Beauty Queen of Leenane* for Kin Collective and *Quills* for Mockingbird Theatre. Television and film credits include *Unbroken*, *Dr Blake's Murder Mysteries*, *It's a Date* and most recently he starred as the villain Ari Philcox in *Neighbours*. He is a founding member of Lightning Jar Theatre who had their inaugural production of *Stupid F*cking Bird* in February 2017.



LACHLAN WOODS

Lennox

Lachlan Woods graduated from the Victorian College of the Arts in 2009. He is a familiar face to Melbourne Theatre Company audiences, having performed in the critically acclaimed *Richard III*, *Hamlet*, *North by Northwest* and recently the world stage premiere of *Double Indemnity*. Other theatre credits include *Heaven* (La Mama); *Pale Blue Dot* (Malthouse Theatre/OpticNerve); *Macbeth* (OpticNerve); The Australian Playwriting Festival; *I Love You, You're Perfect, Now Change* (UHT). Lachlan's film work includes the lead in David Parker's *The Menkoff Method*, James Cameron's *DeepSea Challenge 3D*, the soon to be released *That's Not Me* and the short *A Terrible Beauty*. His television work includes *The Doctor Blake Mysteries* (Series 4); *Molly* (Mushroom Entertainment); *Better Man* (SBS); *Winners and Losers* (Seven Network); *Neighbours* (Network Ten); *Underbelly Files: The Man Who Got Away* (Screentime). Lachlan is an Associate Artist of the acclaimed theatre-making ensemble OpticNerve Performance Group.



Costume designs for (from left) Malcolm, Seyton and Lennox

Cast & Creative Team



RODNEY AFIF

Ross

Rodney Afif works regularly across film, television and theatre. Recent film appearances include *The BBQ*, *Hotel Mumbai*, *Ali's Wedding* and the latest instalment of *Pirates of the Caribbean: Dead Men Tell No Tales*. He also played Aaronow in Melbourne Theatre Company's production of David Mamet's *Glengarry Glen Ross*. He played a lead role in the AFI nominated feature *Lucky Miles* and the award winning short, *Azadi*. Other feature film credits include *The Killer Elite*, *My Year Without Sex*, *Love's Brother* and *Serenades*. His many television projects include *Rosehaven*, *Offspring*, *Winners and Losers*, *East West 101*, *Satisfaction*, *Rush*, *All Saints* and *City Homicide*. Rodney's previous appearances with MTC include *Wait Until Dark*, *Three Sisters*, *The Balcony*, *Two Brothers* and *The Golden Dragon*. He also played the role of Othello for the Eleventh Hour Theatre Company's production of *Othello*. In 2005, he became a Clown Doctor and since then Dr Achoo! has worked at the Royal Children's Hospital Melbourne and in pediatric wards in many other hospitals.



KHISRAW JONES-SHUKOOR

Angus

Khisraw Jones-Shukoer makes his Melbourne Theatre Company and mainstage debut as Angus in *Macbeth*. Since graduating from 16th Street Actors Studio in 2015, Khisraw has performed in plays such as *The Wind in the Willows* (Australian Shakespeare Company); *A Midsummer Night's Dream* (Melbourne Shakespeare Company); *The Tempest* and *The Comedy of Errors* (MSC); and *Tinderbox* (The Owl and Cat). Khisraw has worked on independent films: *A Little Resistance* (Rusty Sprocket Films) and *As Far as the Eye Can See* (Duain Cameron). He also directed Francesca Pazniokas' *KEEP* (The Owl and Cat) in 2016.



KEVIN HOFBAUER

Banquo

Kevin Hofbauer makes his mainstage debut for Melbourne Theatre Company in *Macbeth* playing Banquo. He has also appeared in *Menagerie* (Daniel Schlusser Ensemble/MTC NEON); *The Flick* (Queensland Theatre Company/Red Stitch Actor's Theatre); *Trevor* (Red Stitch); *Tame* (Malthouse Theatre); and *Things Not to Do After a Breakup* (Tunks Productions). For television Kevin has appeared in *Offspring* (Channel Ten); *Mr & Mrs Murder* (Channel Ten); *Rush* (Channel Ten); and *Small Time Gangster* (Foxtel).



Costume designs for (from left) Ross, Angus, Banquo, Macduff and Macduff's son

Cast & Creative Team



DAN SPIELMAN

Macduff/Murderer

Dan Spielman returns to Melbourne Theatre Company to play Macduff having appeared in *The Seagull* for MTC in 2001. His other stage credits include *The Blind Giant is Dancing* (Belvoir); *Macbeth* (Bell Shakespeare); *A Golem Story*, *Knives in Hens*, *The Ham Funeral*, *The Journal of the Plague Year* (Malthouse Theatre); *The Cherry Orchard*, *The Cripple of Inishmaan*, *A Midsummer Night's Dream*, *Art of War*, *The Season At Sarsparilla*, *The Bourgeois Gentleman*, *The Lost Echo*, *Mother Courage and Her Children* (Sydney Theatre Company); *Untitled Monologue*, *Half and Half*, *Dog and The Ninth Moon* (Keene/Taylor Theatre Project). Dan's film credits include *One Perfect Day*, *Tom White* and *The Hunter*. His television credits include *The Code*, *Deep Water*, *An Accidental Soldier*, *Miss Fisher's Murder Mysteries*, *Offspring*, *Raw FM*, *Blue Heelers*, *Wildside*, *Stingers*, *Farscape*, *The Secret Life of Us*, *Satisfaction*, *Mary Bryant*, *My Place* and *Darwin's Brave New World*. Dan's short film credits include *The Lighter*, *The Director*, *The Pitch* and *The Date*.



SIMON PHILLIPS

Director

Simon Phillips was Melbourne Theatre Company's Artistic Director from 2000 to 2011. His MTC credits over thirty years include *North by Northwest*, *The Importance of Being Earnest*, *Hamlet*, *Richard III*, *The Drowsy Chaperone*, *August: Osage County*, *Pennsylvania Avenue*, *Songs for Nobodies*, *Poor Boy*, *Rock-a-bye*, *The Pillowman*, *Festen*, *The 25th Annual Putnam County Spelling Bee*, *Two Brothers*, *Cyrano de Bergerac*, *Urinetown*, *The Visit*, *Inheritance*, *The Blue Room*, *Proof*, *Bombshells*, *The Tempest*, *Company*, *Serious Money*, *What the Butler Saw*, *Dreams in an Empty City*, *The Resistible Rise of Arturo Ui*, *Amy's View*, *The Herbal Bed*, *The Comedy of Errors*, *Julius Caesar*, *Arcadia*, *Hysteria*, and *High Society*. On the commercial stage, his productions include *Priscilla*, *Queen of the Desert – the Musical*, *Andrew Lloyd Webber's Love Never Dies* and *Eat, Pray Laugh – Barry Humphries's* farewell tour, which have had various international seasons. For his direction, Simon has won seven Green Room Awards and five Helpmann Awards.



SHAUN GURTON

Set Designer

Of the many designs that Shaun Gurton has created for Melbourne Theatre Company, the most recent are *Disgraced*, *Pennsylvania Avenue*, *Ghosts*, *Glengarry Glen Ross*, *The Mountaintop*, *The Other Place*, *The Heretic*, *Red*, *Hamlet*, *Apologia*, *Richard III*, *Godzone*, *The Colours*, *Moonlight* and *Magnolias*, *Scarlett O'Hara* at the *Crimson Parrot*, *Entertaining Mr Sloane*, *Festen*, *King Lear*, *Cheech* (also for the *Centaur Theatre*, Montreal), *Inheritance*, *The Recruit*, *Bombshells*, *The Rain Dancers*, *Man the Balloon*, *Art*, *Measure for Measure*, and *The Misanthrope*. He has designed for most major Australian theatre companies including Queensland Theatre, STC, Belvoir and Playbox. He has also worked extensively in commercial theatre and opera, designing *Cavalleria Rusticana*, *Pagliacci*, *Otello*, and *Mer de Glace* for Opera Australia, and *Fly*, *The Consul*, *The Flying Dutchman*, and *Carmen* for Victoria State Opera. Shaun received Green Room Awards for Best Design for *Richard III*, *Steaming*, *Master Class*, *Rivers of China*, and *Festen*. In 2004, he was presented with the John Truscott Award for Excellence in Design and has been nominated for Helpmann Awards twice.



Cast & Creative Team



ESTHER MARIE HAYES

Costume Designer

For Melbourne Theatre Company, Esther Marie Hayes has designed the costumes for *Double Indemnity*, *North by Northwest*, *The Beast*, *Other Desert Cities*, *The Heretic*, *Hamlet*, *All About My Mother*, *Richard III* and *Rockabye*. A 2006 Graduate of VCA, Esther was awarded an Orloff Family Charitable Trust Scholarship. Her other costume credits include *Curtains* (The Production Company); *Mother and Son* (McLaren House); *Nixon in China*, *Midnight Son*, and *The Baroque Triple Bill* (Victorian Opera); *Delectable Shelter* (The Hayloft Project); *Scare Campaign* (Cyan Films). In the collaborative group "The Sisters Hayes" Esther has designed set and costumes for *Antigone*, *Walking into the Bigness*, *Blood Wedding* (Malthouse Theatre); Production design for *Carnival of Mysteries* (Melbourne International Arts Festival), *A Good Death* (Next Wave Festival), *The Great un-Reveal* (Arts Project Australia); and Production Artwork and Season Brochure for The Malthouse Theatre 2015 Season.



NICK SCHLIEPER

Lighting Designer

Nick Schlieper has designed for all of the major performing arts companies in Australia and works regularly internationally. His previous work for MTC includes *Hamlet*, *Richard III*, *Poor Boy*, *Ninety*, *The Visit* and set and lighting for *Death and The Maiden* and *North By Northwest*. His recent designs for STC, include *Chimerica*, *The Present* (in Sydney and on Broadway), *A Flea In Her Ear*, *King Lear*, *Macbeth*, *Rosencrantz and Guildenstern Are Dead*, *Waiting for Godot*, *Big and Little* (in Sydney, London, Paris and Vienna), *War of the Roses*, *The City* and set and lighting for *Endgame*, *Face to Face*, and *Baal*. He designed set and lighting for *Malthouse*, *Pompeii LA*, and *Belvoir Street*, *Royal David's City*. He lit *Priscilla – Queen of the Desert* in Australia, on Broadway and in London, and *Love Never Dies* in Sydney, Melbourne, Hamburg and Tokyo. His work in opera includes *Tosca*, *The Turk in Italy*, *Nabucco*, *Tannhäuser*, *Il Trovatore*, *L'elisir d'amore*, and *Falstaff* for Opera Australia; *Don Giovanni*, and Ken Russell's *Madama Butterfly* for Victorian State Opera.



IAN MCDONALD

Composer

Ian McDonald has worked as Musical Director, Composer, Sound Designer, and Music Editor over many seasons on many MTC productions, most recently on *North by Northwest*, *Pennsylvania Avenue*, *The Gift*, *Apologia*, *Songs for Nobodies*, *All About My Mother*, *Richard III*, *Realism*, *Poor Boy*, *The Hypocrite*, *Ninety*, *Scarlett O'Hara at the Crimson Parrot*, *Rock 'n' Roll*, *The Glass Soldier*, *The Pillowman*, *The History Boys*, *Festen*, *The 25th Annual Putnam County Spelling Bee*, *Urinetown*, *Company*, *Piaf*, *High Society*, *Cyrano de Bergerac*, and *Things We Do for Love*. He was Musical Director on *The Threepenny Opera* (STC); *Cabaret*, *Restoration*, *Marat/Sade*, and *The Emerald Room* (STCSA); *Man of La Mancha* (the Arts Centre); and *Villain of Flowers* and *Nathanial Storm* (NIDA Company). He was Composer for *A Delicate Balance* for STC; *Amy's View* for Queensland Theatre; *Tear from a Glass Eye* for Playbox; *'Tis a Pity She's a Whore* and *A Midsummer Night's Dream* for STCSA; and *Shimada* (Broadway, New York).



Cast & Creative Team



LEITH MCPHERSON

Voice & Text Coach

Leith McPherson has previously worked on Melbourne Theatre Company's productions of *Melbourne Talam* (MTC Education), *Born Yesterday*, *Jasper Jones*, *Skylight*, *Double Indemnity*, *Peddling* (MTC Education), *North by Northwest*, *Jumpy*, *I'll Eat You Last*, *Private Lives*, *Other Desert Cities*, *Hamlet*, *Richard III*, *All About My Mother*, *Dead Man's Cell Phone*, *Boston Marriage*, *Madagascar*, *The Swimming Club*, *The Drowsy Chaperone*, *August: Osage County*, *Explorations: A Streetcar Named Desire* (MTC Education), *Rockabye*, *Songs for Nobodies*, *Ninety*, and *The Dame on the Ten Dollar Note*. Other recent stage work includes *Noises Off* (Queensland Theatre/ MTC), *Matilda: The Musical* (Royal Shakespeare Company, Melbourne Season), *Fiddler on the Roof* (TML Enterprises), *Little Shop of Horrors* (Luckiest Enterprises), *Anything Goes* (Opera Australia/ Gordon Frost Productions), *Once: The Musical* (GFP). Her screen work includes *Your Call is Important To Us*, *Ghost in the Shell*, *The Hobbit* trilogy, *Childhood's End*, *Gods of Egypt*, *The Eye of the Storm*, and *The Lovers*. Leith is Head of Voice and Movement for the Theatre Department at the VCA.



DEAN BRYANT

Associate Director

Melbourne Theatre Company's Associate Director Dean Bryant has previously directed *Born Yesterday*, *Skylight*, *I'll Eat You Last* and *Next to Normal* for the Company. He also worked on *The Drowsy Chaperone*, *The 25th Annual Putnam County Spelling Bee* (and STC season), *Hitchcock Blonde* and *Urinetown* (and STC season). For Hayes Theatre he directed *Sweet Charity* (Helpmann Award) and *Little Shop of Horrors* (Sydney Theatre Award); for Opera Australia, *Two Weddings*, *One Bride* and *Anything Goes* (and GFO). Other credits include *Once We Lived Here* (London season), *DreamSong* (Theatre Works), *Straight* (Red Stitch), *The Last Five Years* and five musicals for The Production Company. With composer Mathew Frank, he wrote Green Room award-winning musicals *Prodigal* and *Once We Lived Here*, as well as *Virgins: A Musical Threesome*, *The Silver Donkey* and an Amy Winehouse musical for Channel 10's *Mr & Mrs Murder*. Dean created verbatim piece *Gaybies* (Midsumma, Darlinghurst Theatre Company). Dean is Worldwide Associate Director of *Priscilla, Queen of the Desert - The Musical* and is a graduate of WAAPA.



Costume designs for (above) *Lady Macbeth*; (opposite from left) a technician, a nurse, and a servant



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19 April – 16 July 2017



Image:
EXIT 2008–2015
View of the installation EXIT
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