

*Photo by Tom Lewis*

**MONASH** MPAVILION

*Program &  
Relaxed Performance Guide*

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# MACBETH





**Macbeth was made on the land of the  
Kulin Nations.**

**We pay our respects to their elders, past,  
present, and emerging.**

**This land has born storytelling for 60,000  
years. We are honoured to be able to  
participate in that legacy.**

**Always was, always will be,  
Aboriginal land.**







# MACBETH

*By William Shakespeare*

*Revised by Jaimi Houston & Ryan Hamilton*

## **Relaxed Performance Guide and Program**

Prepared by *Alice Pryor, Amanda Dhammanarachchi,  
& Ryan Hamilton*

## **Performance Dates**

Wednesday, October 9th, 7:30PM

Thursday, October 10th, 2:30PM

Thursday, October 10th, 7:30PM

Friday, October 11th, 7:30PM

**Macbeth runs for 90 minutes, with no interval**

## **Venue**

Monash MPavilion

*26 Ancora Imparo Way, Monash Clayton Campus*

*Photo by Jaimi Houston*

## *This document will contain...*



A note from the directors;  
Jaimi Houston & Ryan Hamilton



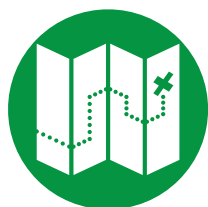
An overview of who made the show,  
including pictures of the performers.



A list of the special people who helped  
make this production possible.



An overview of how this performance is  
accessible, and how we make it a  
relaxed performance.



Venue, and performance information.  
Including how to get there, and what  
you can expect to see.



*Jaimi*

*Ryan*

*Photo by Alice Pryor*





*Photo by Jaimi Houston*



*Photo by Jaimi Houston*



*Photo by Alice Pryor*





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*This video of Ryan sheepishly drinking coffee after spilling it in a Starbucks in London was taken by Jaimi about 15 seconds before we decided to do Macbeth. You're welcome.*

## ***A Note From the Directors***

In 2018 the MPavilion, designed by famed Dutch architecture firm OMA was moved to Monash Clayton.

In 2019, on New Year's Day, in London, at a Starbucks next to the Globe, Jaimi and I decided to produce and direct an adaptation of Macbeth.

So it is in this strange, porous, and empty space we find ourselves. This space, like an Ancient Greek amphitheatre, or Shakespeare's Globe, is deeply theatrical. Shakespeare's globe, and by extension his work, had no separation between audience and performer, never took itself too seriously, and by all accounts was mostly improvised. It sounds like it would have been a fun time.

Eve Sedgwick's essay 'Paranoid Reading and Reparative Reading' investigates modes of analysis which search for 'deeper meaning,' and asks: 'Supposing we were ever so sure of all those things — what would we know then that we don't already know?'

While we didn't know it at the time we begun this project, that sentiment was fundamental to our approach to Macbeth. We chose Macbeth just because it's real exciting, satisfying in it's brevity and efficiency, and most of

the dramaturgical analysis has been done for us. If you see any powerful links between the narrative and today's political climate, good for Shakespeare—what a remarkably timeless playwright.

Great theatre is traditionally meant to be 'challenging' and have a deeply hidden symbolic meaning audiences are meant to search for. This bores us. Theatre should make positive change in the world it exists in. Plus, we like having fun at the theatre. It's a win-win.

Therefore, we wanted to place development and growth of the students who did this project at the forefront. Most crew members are doing roles which are firsts for them, and for many of our performers, this is only their first or second student theatre production.

The performance you're about to enjoy was made with collaboration and kindness. Our actors created it, not us. I'd like to say we only curated it but that runs the risk of sounding pretentious.

We've attempted to embed accessibility within Macbeth. It's a relaxed and free

space, there's a performer who describes all the visual elements of the performance, there's open captioning, and of course, what I'm most excited for, is that it's completely free.

For too long theatre has excluded people, and been boring. So... Macbeth is our remedy—this is what we believe theatre has been and can be. It's full of tonal whiplash, It's not perfect, and we're just getting started, but we hope you like what you see.



Jaimi Houston



Ryan Hamilton



*Photos by Jaimi Houston*



# ***CREW***

**Jaimi Houston** Co-Director

**Ryan Hamilton** Co-Director/Producer

**Alice Pryor** Marketing Manager

**Pat Clements** Production Assistant

**Kelly Wilson** Stage Manager

**Amanda Dhammanarachchi** Stage Manager Assistant

**Rosie Watt** Stage Manager Assistant

**Tom Lewis** Trailer & Poster Photography

**Kitty Malam** Costume Design

**Daniel Coldebella** Lighting Design/Operator

**Bianca Montagner** Composer/Musical Director

**Susanna Gao** Assistant Tech/Operator

**Liam Paternott** Dramaturg

**Savanna Wegman** Dramaturg

**Rachael Vassallo** Jewellery Design



*Photos by Alice Pryor*

# CAST

***Aileen  
Lau***



**BANQUO,  
YOUNG SIWARD**

***Amanda  
Dhammanarachchi Sheppard***



**LADY MACBETH,  
SEYTON**

***Amelia  
Sheppard***



**MACDUFF, SERGEANT,  
LORD**

***Ashley  
Conlan***



**QUEEN DUNCAN,  
SIWARD, LORD, CHILD**

***Bianca  
Montagner***



**LENNOX,  
LADY MACDUFF,  
MUSICIAN**

***Ellen  
Ma***



**MALCOLM**



CAST

*Haralambos  
Nerouppos*



MACBETH

*Caitlin  
Harry*



WITCH

*Rachael  
Vassallo*



ROSS, FLEANCE, LORD

*Sarah  
Matthews*



AUDIO DESCRIBER,  
MESSENGER, DOCTOR,  
PORTER

*Tayla  
Harry*



WITCH

*Rebecca/Yunkai  
Wang*



WITCH

# ***And a Special Thanks Goes To...***

*We'd like to give a huge thank you to the many people who helped make Macbeth a reality. It's been a huge task, made so much easier by your support. Thank you.*

Yvonne Virsik, Jason  
Lehane and Monash Uni  
Student Theatre

Kitty Malam

Geo Valentine

Shmuli Brown

Emma Batty

Ian Cormick

Andrey Grant

The cast, crew, and  
creatives of MUST's Do  
Not Collect \$200

Natasha Nosiara

Adele Cattenazzi

Athelie Down

Ash Basham

Freya Solnordal

Maria Veresova

Gregor Campbell and the  
Monash Shakespeare  
Company

Nesceda Blake

Nathaniel Svanosio

Krutika Ambani

Agata Dmochowska

Stephen Matheison

Everyone Who Expressed  
Support or Interest

Jane Montgomery Griffiths,  
Daniel Lammin, Fleur  
Kilpatrick, Fiona Gregory,  
Stacy Holman-Jones,  
Stephen Nicolazzo, Tom  
Heath, Chris Cody, and all  
at The Centre for Theatre and  
Performance

Ash Baxter

Peter Skids Nguyen

No Fear Shakespeare

Charlotte Armstrong

Le Tao

Leanne Evans &  
Peter Hamilton

Dan & Fatima  
Dhammanarachchi

Stephanie Dimitrou

Kyp & Sofia Nerouppos

Jarryd Redwood

Tiernan Maclaren

Shane & Deb Houston

Brendan McCleary

Elly Darcy

Katherine Matthews





*Photos by Ryan Hamilton*



*Photo by Jaimi Houston*



## ***What is a relaxed performance?***

A relaxed performance is one that exists in an environment that is designed to feel freer and allow audience members to feel more at ease at the theatre. This kind of performance exists as an alternative experience to that of a traditional theatre setting, where catering towards audience members with autistic spectrum conditions, sensory and/or communicative disorders, disabilities that require the use of wheelchairs/and or other medical devices, and those bringing young children can be overlooked.

A relaxed performance purposes to eliminate any deterring aspects of theatre that could be a potential reason for individuals to feel as though they can't attend and engage. This includes aspects such as the limitation and/or eradication of intense technical effects (loud noises and bright lights) and the strict regulations for audience reaction (feeling they can't engage/react as they would outside of the theatre).

Overall, relaxed performances are designed to ensure that we are creating accessible artistic spaces where all feel welcome and participate and enjoy.



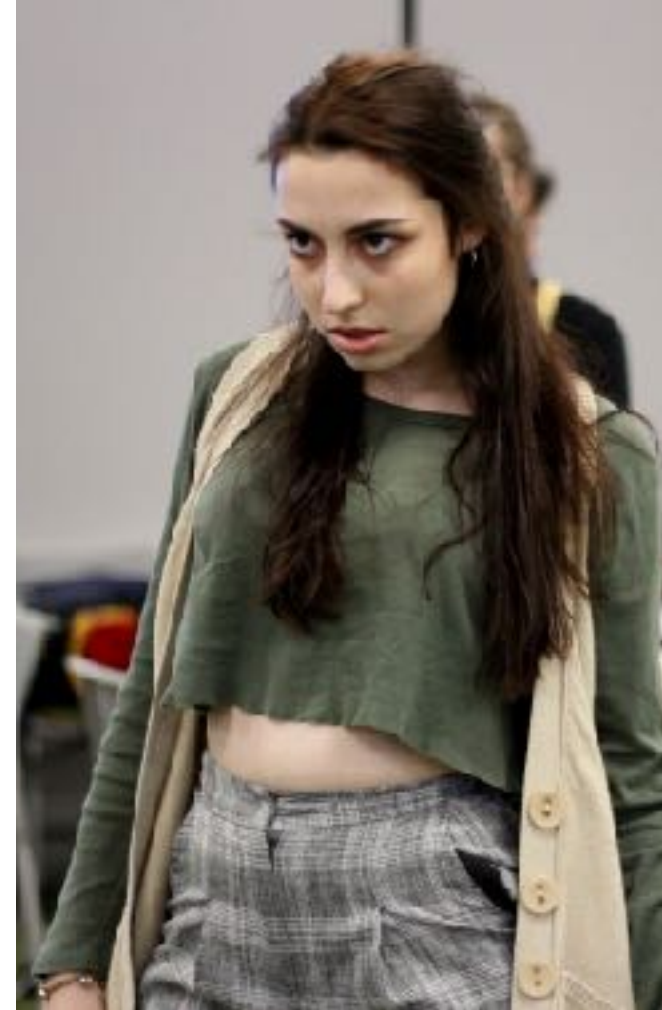
## ***What does this mean in our performances of Macbeth?***

Well, as briefly mentioned earlier, our performances will ensure that aspects of our show practically create this space.

During the show, lighting will consist of parcans shielded by barn doors to prevent excessive glare for the audience, and ambient light provided by the fusion bar lights in the Mpavilian. Sound will be entirely live, consisting of acoustic guitar and hand drum, played by music director, Bianca Montagner. House lighting will be white wash, also from the fusion bar lights.

Access to get in and out of the space is non-restricted, as our theatre exists in an open, out door area. This means people can come and go at any time. Should an audience member need to exit the performance at any time, they should simple motion at a stage manager who will accompany them safely out of the space.

**Our performance will also be audio described, open captioned, and is physically accessible.**



*Photos by Jaimi Houston*



## Getting to MPavilion

Our shows will be taking place at Monash MPavillion at 26 Ancora Imparo Way, Monash Clayton campus. Access to this space is open and is be wheelchair accessible.



The Cranbourne and Pakenham train lines will get you to Monash Clayton. Sometimes, Metro signs may indicate Westall, Dandenong, this is ok. Get off at Huntingdale Station and take the 601 bus to Monash.



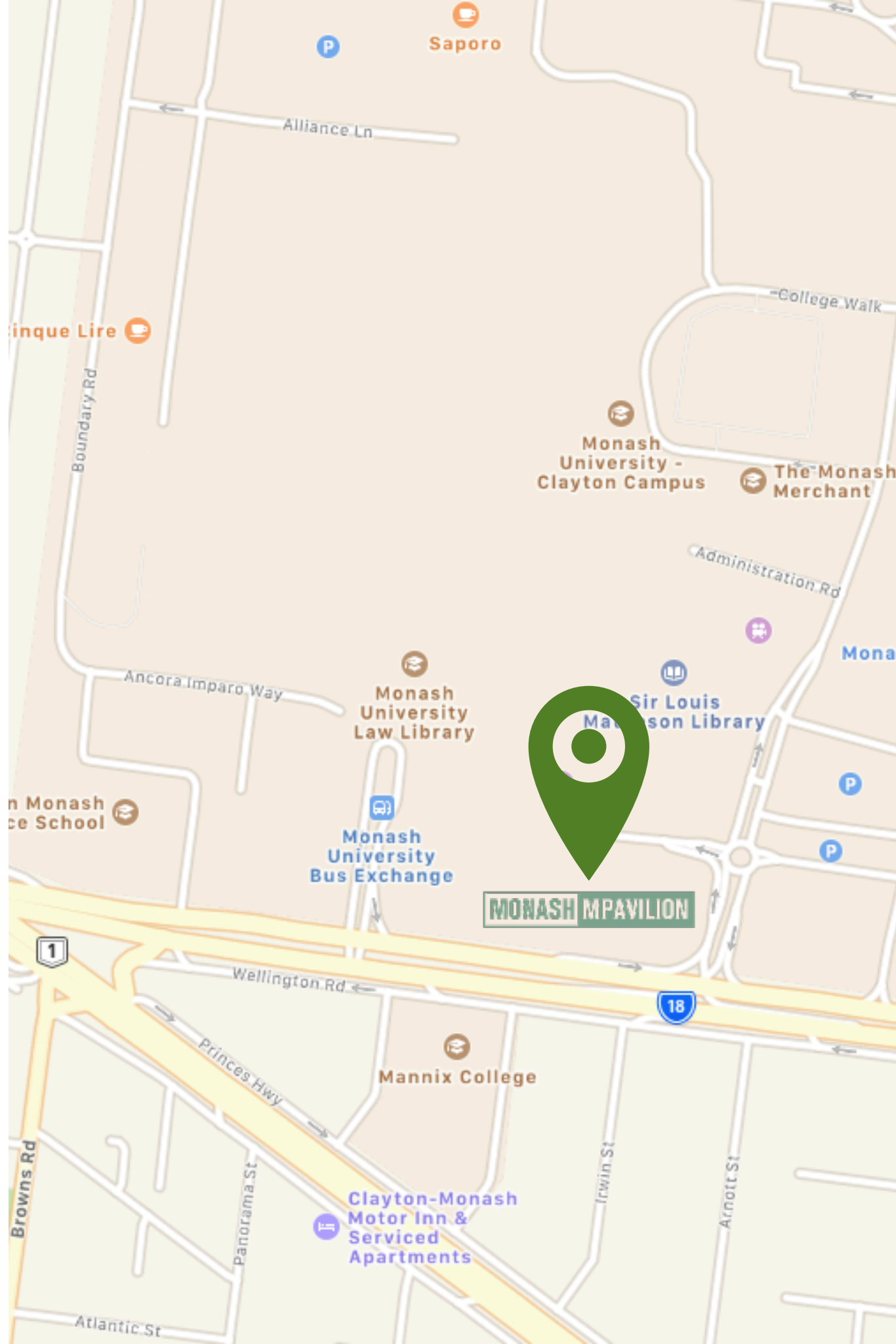
Several buses stop at Monash Clayton. These include 601, 630, 631, 691, 703, 733, 737, 802/804/862, & 900.

Please use the [PTV journey planner](#) to discover the best route for you.



Parking is available directly next to the Monash MPavilion. This parking is only free between 4:30PM and 8:30am on weekdays. Metred parking is available nearby Robert Blackwood Hall.

If the disabled parks are full, you can then park in any red, yellow, or blue permit spaces, ensuring you display your disability permit.





## Venue Information

There are no allocated seats, just wooden benches. There will be blankets, and pillows available for you at the venue.

The Monash MPavilion is wheelchair/pram accessible. Please contact us in advance of visiting the venue so that we can prepare and reserve a space for you and your guests.

The Monash MPavilion does not have toilet facilities. The nearest toilet facilities are just across the road at 29 Ancora Imparo Way. There will be people at the venue advising where these are and will be able to take you.

## Content Warnings

In this performance of 'Macbeth' you will

- Allusions to Miscarriage
- Mental Illness
- Sexism & Misogyny

See and have described to you:

- Physical Violence
- Death and Dying
- Blood
- Child Orphaning

Hear, spoken by actors:

- Sexual Assault
- Abuse
- Self-harm and suicide
- Violence

