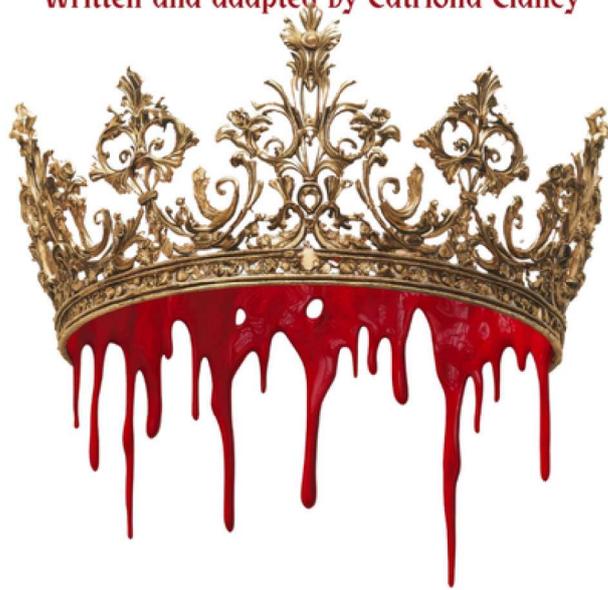


PROGRAM

Lady Macbeth Uncut

The Australian Premiere

Written and adapted by Catriona Clancy



Directed by Nicky Whichelow

VOX Productions

SEPTEMBER 2025

By arrangement with Fillingham Weston Associates



THE CAST



Madelyn Carthew as Lady Macbeth

Madelyn Carthew, better known as Maddy when she's not in trouble, has been acting in Brisbane for the last two years. Making her stage debut in Brisbane Arts Theatre's 'Frankenstein', she has since played in 'Kaleidoscope' for Introspect Theatre, and has just wrapped her first short film 'Kill Truth' directed by Bjorn Weedbrook. Maddy is proud and honoured to be cutting her teeth in her first Shakespearean production in 'Lady Macbeth Uncut', and is keen for audiences to see the women of this story in a kinder light.



Peta Townend as Morag

Peta's love of theatre began early, with school and local productions sparking a passion that never left her. While forging a career outside the arts, she has also followed her heart bringing energy and commitment to a wide range of roles, including Lady Bracknell in *The Importance of Being Earnest* (2022), *Things I Know to Be True* (2023), *Harvey* (2024), and *The Appleton Ladies Potato Race* (2025). In *Lady Macbeth Uncut*, Peta is thrilled to unleash her inner "weird sister" in a dream Shakespeare role.



Stephanie O'Shea as Coira

Steph entered the Brisbane theatre scene in 2018 as choreographer for *Shrek the Musical*, later co-directing its revival. She has since appeared in *50 Shades! The Musical Parody*, *One Man, Two Guvnors* (as Dolly), *When the Rain Stops Falling*, and *10 Reasons*, as well as directing *High School Musical*. Recently seen as "Witchy" in SeaWorld's *Spooky Nights*, she is delighted to showcase Shakespearean women in *Lady Macbeth Uncut*.

THE CAST



Kailah Watson as Eilidh

Kailah is a former Drama and English teacher, now studying Speech Pathology. After a long break from performing, she is thrilled to return to the stage. Past roles include the Scarecrow in *The Wizard of Oz*, Irene in *Crazy for You*, and Tanya in *Mamma Mia*. In *Lady Macbeth Uncut*, she plays Eilidh, one of Lady Macbeth's Gentlewomen, and is excited to be part of this reimagining.



Liz Hull as Lady Macduff

Since moving to Brisbane in 2021, Liz has reignited her childhood passion for acting. Her roles include Alice in *The Vicar of Dibley* (Sunnybank Theatre), M'Lynn in *Steel Magnolias* (Mercury Theatre), *The Sweet Delilah Swim Club* (Villanova Players), and Elizabeth/Lady Lanier in *The Book of Will* (Growl Theatre). By day a Procurement Consultant and mum, Liz is excited to play Lady Macduff in this bold reimagining of *Macbeth*.



CJ de Mooi as Macbeth

CJ is an English actor who has called Australia home for three years. With extensive West End credits, international tours of his award-winning solo play *Banana Crabtree Simon*, and a Matilda Award for Best Leading Performance (2025), he has also featured in film and television. A seasoned Shakespearean actor, CJ is thrilled to fulfil a lifelong ambition by playing *Macbeth* in Brisbane, the stage where he feels most at home.

THE CAST



Toby Chittenden as Banquo

Toby is a storyteller, writer and character actor, with a bit of stand-up comedian thrown in. He has been performing on stage, in and around the Brisbane for many years to high repute. He has a passion for live performance and takes great delight in engaging the audience and drawing them into his performances. With a love of Shakespeare dating back to his schooldays in England, he is relishing this opportunity as part of this extraordinary cast for this innovative take on 'The Scottish play'.



Wayne Hinton as King Duncan

After early roles in musicals, Wayne rediscovered theatre in 2018 with SpadeWERX. Since then, he has performed widely in Shakespeare (Much Ado About Nothing, A Midsummer Night's Dream, Twelfth Night), classic comedies (Present Laughter, Charlie's Aunt, Hay Fever), and dramas including Cosi and 84 Charing Cross Road. In 2023 he joined Brisbane Arts Theatre as Badger in The Wind in the Willows, embracing Brisbane's vibrant theatre community.



Liam Wilson as Malcolm

Liam began acting in high school, creating original works before performing with Fraser Coast Regional Council, Maryborough Players Inc, and Macabre Theatre Company. Notable roles include Snapshots from Home, Macbeth, and Singin' in the Rain. Since moving to Brisbane, he has appeared in When the Rain Stops Falling and A Midsummer Night's Dream. Liam is excited to return to Shakespeare as Malcolm in Vox Productions' Lady Macbeth Uncut.

THE CAST



Shaun King as Macduff

Shaun has been a regular presence on Brisbane stages since 2002, performing or directing over 20 productions, primarily with Brisbane Arts Theatre. His credits include *One Flew Over the Cuckoo's Nest* (three productions), *He Died with a Felafel in His Hand* (twice), and *Accrington Pals*. An award-winning actor with a love for roles spanning farce to psychological drama, Shaun is delighted to bring his talent to this singular production.



Adrian Hogan as Angus

Adrian stumbled onto the stage one day and hasn't found the exit. A lifelong actor and musician, recent highlights include the *Strings Attached* concert series with Brisbane Symphony Orchestra, *Commedia dell'arte* and *Shakespeare* with the House Troupe at the Abbey Medieval Festival, and *The Fifth Elephant* (Lord Vetinari/Igor) at Brisbane Arts Theatre. He also appeared on television in *Outback Opal Hunters* and in early 2025 played Macduff in Outdoor Theatre Company's production of *Macbeth*.



Isaiah Harrison as Rosse

Isaiah has been acting in Brisbane since 2021, debuting in Ad Astra's *The Amateurs*. He has since appeared in *Frankenstein* (Brisbane Arts Theatre), toured with Introspect Theatre's *Kaleidoscope*—winning two Best Actor in a Minor Role awards—and performed in Thrive Productions' *Farndale's Murder Mystery*. He has also recently appeared in PIP Theatre's *Accidental Death of an Anarchist*, Isaiah is passionate about performing and looks forward to continuing his theatrical journey.

THE CREW



Nicky Whichelow - Director and Producer

Nicky began her acting career with the Royal Shakespeare Company in London, appearing in *The Tempest*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Macbeth*. She later performed in *Great Expectations*, *Death of a Salesman*, *The Importance of Being Earnest*, and *Misery*. Since moving to Brisbane, she has acted in *Wind in the Willows*, *Under Milk Wood*, *Ebenezer*, and *The Book of Will*, while also directing and producing *10 Reasons* in 2024.



Catherine Radbourne - Co-director

Catherine holds a BA in Theatre Studies from the University of New England and trained in acting at C3 Creative Arts College, Sydney. She has directed *12 Angry Jurors* and *Gaslight* with Sandgate Theatre, and performed in *12 Angry Jurors*, *Life Drawing* (UpStage Theatre), and *Sherlock Holmes and the Hound of the Baskervilles*. *Lady Macbeth Uncut* marks her first experience co-directing and directing Shakespeare.



Hazel Evans - Stage Manager

Since moving to Brisbane in 2017, Hazel has worked extensively with Brisbane Arts Theatre, completing Certificate III and IV in Live Production and Technical Services and contributing to over 20 productions. With experience spanning plays, musicals, youth theatre, and Shakespeare, they have taken on roles from sound designer to production manager, though stage management remains a favourite. *Lady Macbeth Uncut* marks Hazel's first production with Vox Productions.

THE CREW



Zoe Power - Sound Design

Zoe has always had a love for the arts in all forms, pursuing music and writing. Ten years ago she found a passion for theatre and technical production and hasn't looked back. She holds a Bachelor of Fine Arts from QUT and while she has never taken to the stage, Zoe can often be found working in a variety of roles behind the scenes. Some of her recent credits include: Sound Designer for Frankenstein with Brisbane Arts Theatre and Stage Manager for The Hound of the Baskervilles with UpStage Theatre.



Carter Jayne - Lighting Design

Carter has a passion for live performance, with a particular love of theatre. Beginning as a lighting and sound operator with Brisbane Arts Theatre, she aspires to a career in lighting design for musicals and concerts. Recent credits include Blood Brothers (Ghostlight Theatre Co., 2024) and Beans Means Love (Sandgate Theatre Inc., 2025). Carter is currently a 2025 Technical Production Trainee with QPAC.



Kailan Tyler-Moss - AD Costume

Kailan began acting in 2012 and, after leaving dance in 2015, immersed herself in theatre training and productions across South-East Queensland, from Shakespeare to interactive works. At 18, she made her directorial debut, soon followed by her film debut in Invisibilis. This year, Kailan focuses on directing as Assistant Director for Lady Macbeth Uncut and Co-directing her original production with Sandgate Theatre Inc

THE CREW



Toni Spry - Dedicated Prompt

After a long hiatus from the arts since studying drama in high school, Toni is thrilled to be back in the creative scene as Prompt for *Lady Macbeth Uncut*. They are especially excited to be part of this bold reimaging of *Macbeth*, told powerfully through a female lens, and to be working alongside the exceptionally talented Nicky Whichelow. Grateful for the opportunity to collaborate with such a skilled cast and crew, Toni is proud to support this important and compelling production.



Megan Brown - AD Set

Lady Macbeth Uncut marks Megan's transition from acting to directing after numerous performances across Brisbane. Having first directed Shakespeare showcases, she is thrilled to be Assistant Director for this retelling of the Scottish tragedy. Megan has loved incorporating her knowledge of Shakespearean literature and Medieval history into the production and is grateful to Nicky, the cast, creatives, and crew for making this Australian premiere such a rewarding experience.

BEHIND THE SCENES



Heidi Gledhill - Intimacy Director

Heidi is a certified Intimacy Director and Coordinator, dedicated to fostering safe, respectful, and creatively empowered environments for performers. Trained with Intimacy Directors and Coordinators (IDC), USA, she applies a trauma-informed, consent-based approach to staging intimacy for theatre and film, with credits across Brisbane, Sydney, and the Gold Coast. Heidi also draws on her experience as a director and educator to support productions in achieving dynamic and ethical performances.



Archie King - Voice of Lady Macduff's Son

Archie has been a theatre kid since birth, appearing in his first production at 4 months old. An award winning actor, Archie has acting credits in stage, voice over and film. His latest stage credits include *The Fifth Elephant*, *Wind in the Willows* and *101 Dalmatians*.



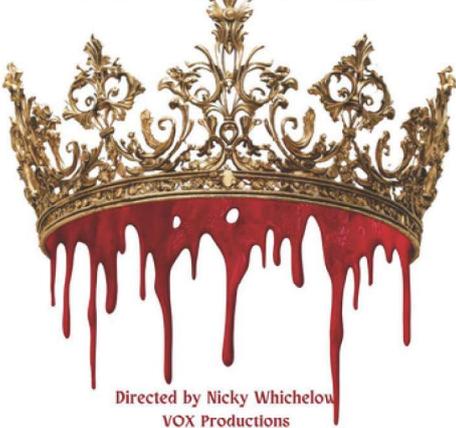
Catriona Clancy - Writer

Catriona is an actor and writer of Irish heritage. She trained at The Webber Douglas Academy of Dramatic Art and took lead roles in 'Mrs Warren's Profession', 'Pride & Prejudice', 'Blithe Spirit' and 'Huis Clos'. For five years she also ran a theatre company, "Curious Cloud Productions". She took the Playwriting Foundations course at The Arcola Theatre and was short-listed for Capsule Theatre Festival in 2021. Her play 'No Issue' was staged at Theatre 503 in July 2022. 'Lady Macbeth Uncut' was produced at The Drayton Theatre in October 2024 and she is currently adapting a novel for the stage.

THE STORY

Lady Macbeth Uncut

Written and adapted by Catriona Clancy



Directed by Nicky Whichelou
VOX Productions

ABOUT THE PLAY - CATRIONA CLANCY

Lady Macbeth Uncut, written and adapted by Catriona Clancy and directed and produced by Nicky Whichelou from VOX Productions reframes Shakespeare's classic from Lady Macbeth's standpoint, highlighting her strength within a patriarchal society.

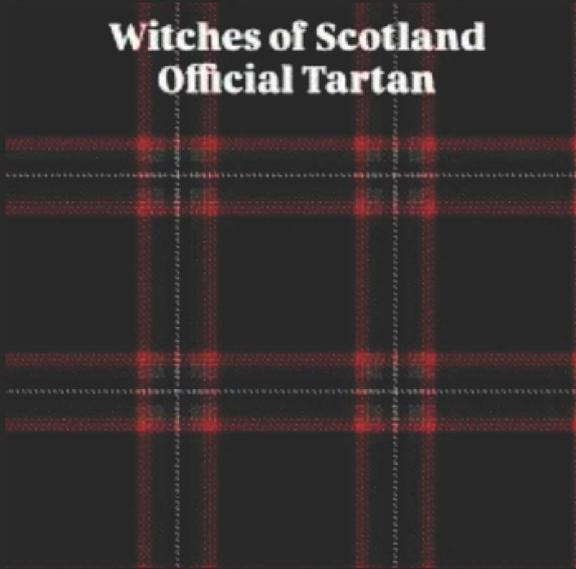
Helen Mirren said recently, in an interview, that Lady Macbeth's role was "horribly underwritten", and this really resonated with me. I think our view of her is very limited, she's known generally as the 'fiend-like queen' and a byword for evil manipulation. And my research confirmed my hunch.

The real woman of 11th century Scotland, whose first name was Gruoch, experienced violence and prejudice. Several members of her family were murdered by the king's army, as they had stronger claims to the throne. Inspired by Gruoch, my adaptation builds empathy for a woman in her forties, who finds herself with very little agency, but challenges this with the support of other women.

In my version, the Witches are not on the margins but instead re-imagined as Gentlewoman from her previous court. The play demonstrates how they too are the butt of misogynistic attitudes, but through their relationship with Lady Macbeth, we see how powerful and resilient female alliances can be – a model which is much needed as our sense of community gets ever more fractured."

THE TARTAN

Witches of Scotland Official Tartan



THE WITCHES TARTAN

As the Director and Producer of this reimagined staging in *Lady Macbeth Uncut*, I believe some of the references we can bring to the stage are not mere decoration—it is dramaturgy. It tells story, builds character, and carries meaning that reverberates far beyond the stage. That is why I decided to introduce the newly released witches' tartan to the stage. Tartans have always been more than just fabric in history and this newly launched fabric is a living memorial, an act of reclamation, and a visual manifesto of the play's deepest themes.

THE WITCHES TARTAN

The tartan on stage is based on the Witches of Scotland tartan—an official, newly designed cloth launched only a few months ago in February 2025 that commemorates the thousands of women and some men persecuted during Scotland's witch trials. Between 1563 and 1736, under the Scottish Witchcraft Act, over 4,000 people were accused, with many tortured, executed, or burned. The tartan is a tribute to these victims, designed to keep their stories alive and to challenge the legacies of misogyny and fear that fuelled the trials.

Every colour and thread count in the tartan is rich in symbolism. Black and grey represent the dark times of the witch trials and the literal ashes of those burned. Red and pink symbolise the blood of the victims and the red ink of legal documents that condemned them—paper turned weapon. White stands for the three demands of the Witches of Scotland campaign: pardon, apology, and memorial. Most powerfully, the 173 black threads mark the 173 years the Witchcraft Act remained in force—decades of state-sanctioned persecution.

And what better way to wind together some of the themes of the play, the witches are no longer marginal figures or comic grotesques. This tartan can therefore visually connect the women to a real historical trauma—giving voice to the silenced and hopefully introducing audiences to a new historical context.

ACCESSIBLE THEATRE



AUSLAN INTERPRETER PERFORMANCE

Accessible theatre is more than a courtesy—it is a vital bridge that opens rich cultural experiences to all. VOX Productions' upcoming staging of *Lady Macbeth Uncut* exemplifies this commitment by embedding accessible design at its core with a dedicated performance for those who are deaf or hard of hearing from the amazing team at FAB Interpreting.

Accessible theatre carries deep importance. Beyond compliance, it signals inclusion—acknowledging diverse ways of receiving and interpreting stories. Moreover, by including accessibility, *Lady Macbeth Uncut* challenges industry norms, inviting mainstream audiences to appreciate how inclusivity enriches storytelling. It underscores that accessibility and artistic integrity are not opposing forces, but complementary ones.

In an era where representation reigns, accessible theatre extends representation to the fullest—enabling audiences to not only watch but experience stories in ways that resonate deeply.

VOX Productions' accessible staging of *Lady Macbeth Uncut* exemplifies how theatre can honour its heritage while inviting everyone into its narrative web.

Accessible theatre is more than a courtesy—it is a vital bridge that opens rich cultural experiences to all.

Our Auslan-interpreted performance at PIP Theatre on Saturday 6th September at 2pm is provided by the wonderful team at [FAB Interpreting](#).

Integrating sign language into the fabric of the show ensures that the lyrical intensity of Shakespeare's text remains unlost and that poetry is felt in visual expression as much as in spoken word.

LADY MACBETH'S NECKLACE

CUSTOMISED JEWELLERY FROM MATCHMAKER OPALS



Not only are our cast wonderful on stage, one of them Adrian Hogan (Angus), is also a qualified jeweller with a decade of experience in his craft and he has created a personal piece for Lady Macbeth Uncut drawing on the symbol of Scotland - the Thistle. Made from Sterling Silver, this piece also acknowledges the long held tradition in Scottish history of silver being the preferred metal in the formative history of Scotland in the first millennium AD.

THE SYMBOL OF THE THISTLE

The traditional Scottish symbol is the national flower: the thistle. The story which surrounds the adoption of the thistle is, as always, shrouded by mythology. The legend goes back to the reign of Alexander III (1249 - 1286). The Scots were under attack from the Vikings, who had landed on the coast of Largs under the cover of darkness. To maintain the element of surprise, the Norse men removed their footwear and moved through the fields to the Scottish camp. Little did they know that the field was covered in thistles! Of course, one of the Norse men shrieked as he stood on the flower and the sleeping Scots were alerted, winning the day! Although there is no hard evidence to prove this story is true, the thistle has remained an important Scottish symbol for over 500 years.

ABOUT ADRIAN

A qualified jeweller with a decade of experience, Adrian crafts fine jewellery for his company Matchmaker Opals in his studio workshop on the northside of Brisbane. Using traditional hand manufacturing techniques and drawing on his 15 years of opal cutting experience he creates bold designs in old and new styles. He has won multiple awards for his work, including international competitions such as the Queen of Gems Design Awards held in Winton, Qld, and the Australian Opal Awards in Lightning Ridge, as well as the Royal Queensland Art Society. He has worked on jewellery for television series, making a collaborative piece for Outback Opal Hunters, and prop jewellery for Nautilus.

He is thrilled to bring his work to the stage for the first time in Lady Macbeth Uncut.