



Hamlet

BY WILLIAM SHAKESPEARE DIRECTOR DAMIEN RYAN

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SHAKESPEARE.



Bringing Shakespeare to the classroom

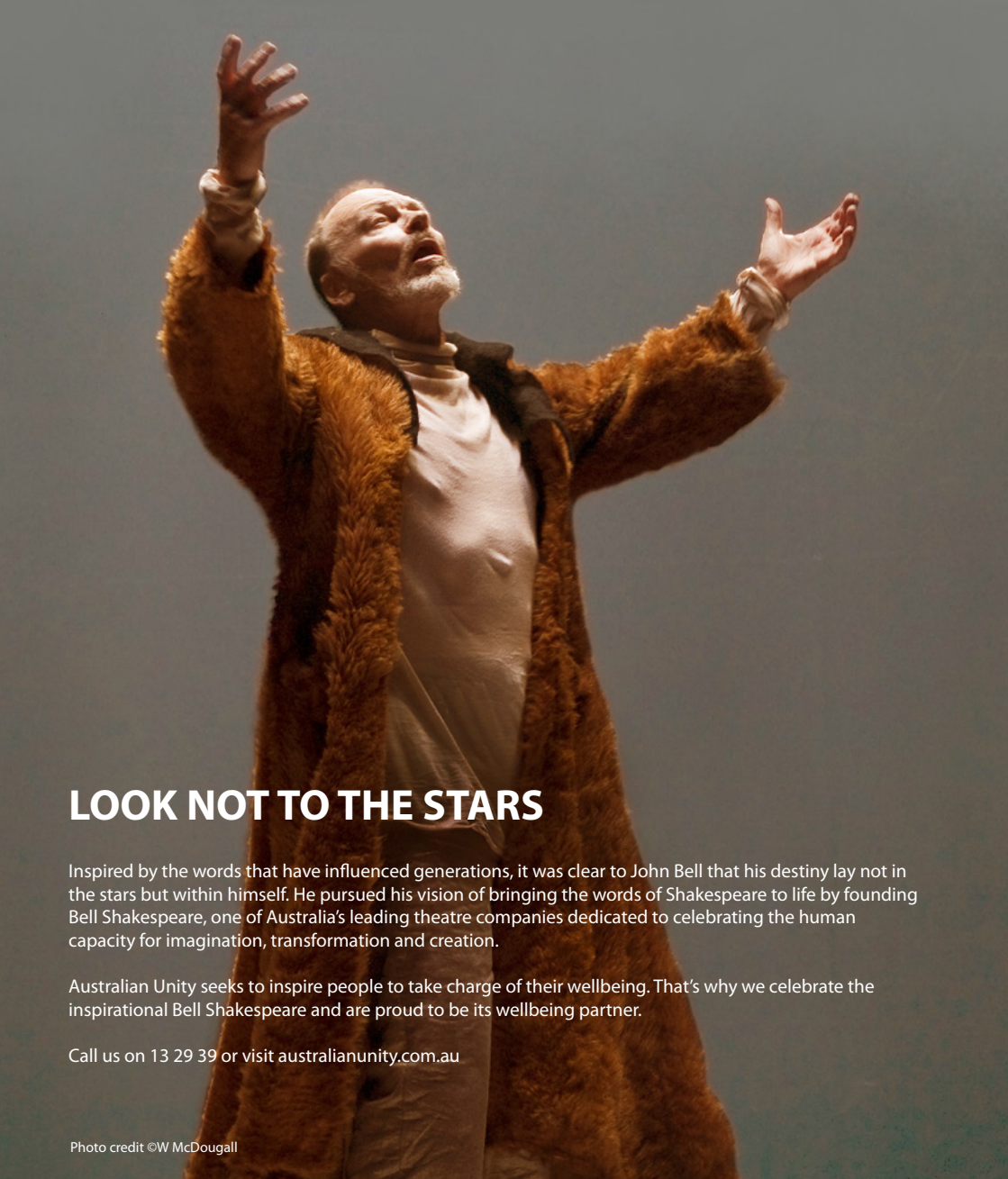
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We are pleased to continue our long-standing national partnership with Bell Shakespeare, which since 2001 has helped bring the joy of Shakespeare to students across rural and regional Australia.

From Central Queensland to the Pilbara, we are proud of our contribution to the education of young Australians in the communities where we work and live.

Let the performances continue to inspire.

BHP Billiton Sustainable Communities is a charity established by BHP Billiton as part of its community investment program.



LOOK NOT TO THE STARS

Inspired by the words that have influenced generations, it was clear to John Bell that his destiny lay not in the stars but within himself. He pursued his vision of bringing the words of Shakespeare to life by founding Bell Shakespeare, one of Australia's leading theatre companies dedicated to celebrating the human capacity for imagination, transformation and creation.

Australian Unity seeks to inspire people to take charge of their wellbeing. That's why we celebrate the inspirational Bell Shakespeare and are proud to be its wellbeing partner.

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John Bell AO, Co-Artistic Director

Visa. Proud to be Bell Shakespeare's
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VISA

WE ARE BELL SHAKESPEARE

Shakespeare's work explores human experience at its limits. It was never just meant to be read. We believe the only way to truly appreciate his work is to see it brought to life through live performance.

We believe Shakespeare and other great works are not stuck in the past, but that they are the key to exploring our present and imagining our future. We value the beauty of Shakespeare's ideas, language and imagery. His work becomes our lens, helping us find modern perspectives on timeless truths.

These plays are not static. They're constantly adapting, helping us make sense of who we are, where we've been, and where we're going. And we're not static either. We've been travelling the country for 25 years, bringing classic theatre to Australia, looking for new ways to educate, collaborate and recreate.

Shakespeare and the other classic plays we present challenge our beliefs and urge us to see ourselves in a new light. Their ability to discover the things that make us human inspires us to make work that challenges preconceptions and encourages new interpretations and contemporary parallels – work that speaks to every age.

FROM OUR CO-ARTISTIC DIRECTORS

For 25 years Bell Shakespeare has been touring Australia – capital cities, regional areas, remote communities and in schools nation-wide. We have performed to over 2 ½ million people.

Over that period our reach has increased annually and each year we perform in approximately 30 venues nationally. Many of Shakespeare's plays have been presented on that national tour, but for one reason or another, *Hamlet* has not been one of them. That is something of an anomaly, seeing that *Hamlet* is the most famous of all Shakespeare's plays and one of the most enduringly popular.

What is the secret of its universal appeal (for it has always been just as popular throughout the non-English speaking world)?

For one thing, it's a rip-roaring good yarn – it's got everything from a vengeful ghost, to a dastardly murder, a turbulent love affair and a fantastic finale with swords flashing and bodies falling everywhere. Its mood swings from comical banter to abusive outrage to the soulful and introspective. And at its centre is the most enigmatic, intelligent and tormented hero in all of world literature.

Caught between a collapsing, medieval world of catholic certainty and the Renaissance notion of scepticism and enquiry, Hamlet is a man struggling to establish a spiritual equilibrium. He also embodies the many dilemmas of youth. He is disgusted by his mother's sensuality and fickleness, by the seeming betrayal of his first love, by the treachery of his school friends, and by the perfidy of his uncle and his one-time companion, Laertes.

Hamlet has an enquiring mind, he wants to know how everything works: How do actors produce tears? How long does a body take to rot? Why are armies fighting over a useless



patch of land? As is the way of youth, he wrestles with the big questions – what is a man? What happens after death? What is the nature of love?

Hamlet has been called the first modern man. He is not so much a "character" as a personality – a bundle of contradictions, impulses and unpredictable mood-swings. An actor cannot "play" Hamlet, he has to embody him and make the role his own. That's why every Hamlet is different and every new Hamlet is a discovery. In Josh McConville we have a protean actor of enormous vitality, passion and humour, a dangerous Hamlet.

We are thrilled to be bringing Damien Ryan's production of *Hamlet* to you. It's been a long time coming. Enjoy.

John Bell AO
Co-Artistic Director

Peter Evans
Co-Artistic Director

SYNOPSIS

The play is set in Elsinore, Denmark, at the royal court of the newly crowned King Claudius. Prince Hamlet is deeply depressed by the sudden death of the previous monarch, his father old Hamlet, and the hasty remarriage of his mother, Queen Gertrude, to his uncle Claudius.

When the ghost of his father appears to Hamlet informing him that he was murdered by Claudius, and calling upon him to avenge his death, Hamlet is locked into a dangerous mission he would rather not have been given. Instead of following his duty to the father he loved and killing the murderer promptly, he is paralysed by inaction.

He intellectualises the task and seeks further proof of his uncle's guilt to the point

where he is himself exposed to the murderer, and has virtually signed his own death warrant.

Disgusted by the relationship between his mother and uncle, and allowing his suspicion of his mother's infidelity to taint his attitude towards women, Hamlet abandons his girlfriend, Ophelia, who later loses her mind and drowns. He accidentally kills her father, the courtier Polonius, mistaking him for Claudius who, frightened of Hamlet's madness and fearing his own safety, persuades Polonius' son, Laertes, to kill Hamlet.

Finally a duel between Hamlet and Laertes ends in the deaths of Claudius, Gertrude, Laertes and Hamlet himself, and rule of the kingdom of Denmark passes to Norway.



CAST

Hamlet **Josh McConville**

Ophelia **Matilda Ridgway**

Claudius/Ghost **Sean O'Shea**

Gertrude **Doris Younane**

Horatio **Ivan Donato**

Laertes/Francisco/Guildenstern **Michael Wahr**

Polonius/Gravedigger/Norwegian Captain **Philip Dodd**

Polonius/Gravedigger/Norwegian Captain **David Whitney** (*Sydney season*)

Reynaldo/Rosencrantz/Osric/Gravedigger **Robin Goldsworthy**

Marcellus/Voltemand/Player Queen **Julia Ohannessian**

Bernardo/Cornelia/Player King/Fortinbras **Catherine Terracini**

UNDERSTUDIES

Hamlet **Scott Sheridan**

Ophelia **Julia Ohannessian**

CREATIVE TEAM

Director **Damien Ryan**

Designer **Alicia Clements**

Lighting Designer **Matt Cox**

Composer & Sound Designer **Steve Francis**

Fight and Movement Director
& Assistant Director **Nigel Poulton**

Design Assistant **Elizabeth Gadsby**



CREW

Company Stage Manager **Kelly Ukena**

Deputy Stage Manager **Bridget Samuel**

Assistant Stage Manager **Grace Nye-Butler**

Head Electrician **Russell Stewart**

Head Mechanist **Alan Logan**

Head Of Audio **Bede Schofield**

Head Of Costume **Jude Loxley**

Costume Supervisor **Amanda Carr**

Costume Cutter **Mel Liertz**

Costume Assistant **Kat McFarlane**

Set Built by **MNR Constructions**

Lighting Equipment Supplied by
Chameleon Touring Systems

National Touring Freight by **ATS Logistics**

Bell Shakespeare would like to extend special thanks to

Belinda Bromilow

Tim Dashwood

Justin Palazzo-Orr

This performance will run for approximately 3 hours, including a 20-minute interval.

This production opened on 10 July 2015 at Orange Civic Theatre.



FROM THE DIRECTOR

Hamlet's 'unweeded garden' – an extract

Hamlet's ghost story and devastating family tragedy are framed within a cold war political thriller, its insidious consequence being the employment of a “strict and most observant watch” upon the citizenry. In this story when two lovers meet in a corridor, or when a mother talks to her son, someone is in the cupboard, someone is listening. The most intimate human relationships are on the public record. Denmark is gripped by a fevered armament struggle with Norway, yet the families within it destroy themselves without a shot being fired in anger. Tragedy teaches us that we spend our lives arming ourselves ‘without’, providing our defences and protecting our interests from external fears while the true threat lies within. We are the greatest danger to ourselves - our own immoralities, our own excesses, our pride and vanity, our struggle for moral courage and our fragile sanity. Denmark’s real enemy sits on its own throne and the only individual who can smell the corruption is too much an enemy to himself to find a solution. But while the play centres on an individual, it is not about one man. It concerns a whole ecology of consequence, actions past and present that have brought that individual, and therefore his entire state, to the very brink of chaos. The play is about things ending - lives, families, ideals, the dying of a great consciousness - both in Hamlet himself and his state.

Hamlet is a deeply religious play, swirling with theology and mythology, frequently framed in images and metaphors of botany. Trees form a symbolic if unseen background to Shakespeare’s play, with its King murdered by a ‘serpent’ while sleeping among the restorative fruit trees of his orchard, and Ophelia falling to her death from the high branches of the willow, a symbol of repentance in a play all about guilt and shame. Shakespeare infuses

Hamlet with countless references to flowers, gardens, weeds, trees, roots, images of growth and regeneration but “grown to seed”, corrupt and rotten. The young people in this play, its newest buds, are trapped by the various prisons of repressed grief, repressed sexuality, power and parental self-interest – the debts to their fathers and the impotence of failing to live up to what they believed they could be. “Lord, we know what we are, but know not what we may be”, says Ophelia, the play’s emblem of wasted hope. A lost prince is given the sword of justice in this wasteland and expected to be its “scourge and minister” but he cannot find the truth among the weeds.

Shakespeare subverts traditional revenge tragedy, typically centred on a male crime and its violent masculine repudiation. This play’s greatest drama and the purpose of its ‘nature-turned-unnatural’ narrative relates to the women, and Hamlet’s misogynistic perception of the ‘female crime’ – infidelity, disloyalty and unmanageable desire. Shakespeare grafts onto Ophelia an irresistible image of budding hope, the promise of renewal and regeneration, the very function of flora. She is characterised by flowers at every point of the story, yet destroyed before her bloom. Every one of her entrances in this play brings with it fraught discussion of her womb, her power to breed and the need for men to control and stifle her sexuality and fecundity.

Ophelia dies from the “poison of deep grief” as Claudius tells us, adding yet another death by poison to the play – Hamlet, Old Hamlet, Claudius, Gertrude and Laertes all die by the unnatural transformation of natural herbs into a distilled contagion – the liquid dew of this unweeded garden. With these deaths, two great family trees are lopped of all their branches and, as the rules of tragedy demand, their seed is lost forever. Hamlet’s own birth



seems to have promised such wastage – his father killed Fortinbras of Norway on “the very day young Hamlet was born”, and Hamlet’s life will end on the day young Fortinbras wins ‘his’ right in Denmark. It is a perfect circle. He was born to cleanse a rotten realm.

No wonder then that Hamlet, cursing “spite, that ever he was born to set it right”, rails violently against reproduction - “why wouldst’t thou be a breeder of sinners”? “I say we will have no more marriages!” Such is his sexual shame and disgust, Hamlet’s objective becomes the cessation of the entire act of generation itself, to end sex, to stop the rot at the source. “The royal bed of Denmark”, thanks to a series of potent linguistic seeds planted by his father, has become for Hamlet, “a couch for luxury and damned incest”, and a chief symbol in Shakespeare’s play and this production.

The ripest fruit of Shakespeare’s garden is found I think in Hamlet’s bleakest phrase to Ophelia, a reference to the grafting of young plants from an existing tree:

“...virtue cannot inoculate our old stock but we shall relish of it.”

We are destined to bear the fruit of our parents, grafted from their stock and unable to resist their congenital frailties, says Hamlet. In other words, the fruit will never fall far from the tree.



In a play about how the root systems of the past corrupt future growth, we meet a young man with a profoundly modern mind who is given an ancient task – bloody revenge. Hamlet, the student, the thinker, the humanist (from Wittenberg, the European seat of Humanism in Germany) is a new kind of human, coming out of millennia of logical, brutal, sequential, cause-and-effect action into a capacity to think through that action, to consider the complexity of it, to recognise that justice is not blind and action is not sequential, but lateral. Old certainties and world orders don’t make sense anymore, true knowledge raises questions not answers. It is the thing that makes *Hamlet's* popularity in the modern world so remarkable to me – it is a story of revenge where we await with frustration the hero’s bloody act of retribution, in an age where revenge is supposedly our most reviled, inhuman trait. How can violence ever purify a state or a people, how can it clean anything? We know it, yet we can’t resist it.

The play very much reflects the England Shakespeare was writing in and for – the last throes of a monarch’s 50 year reign, with no heir apparent, with the great religious pendulum perhaps ready to swing in a whole new direction, a police state threatened from within and without by foreign powers and

riddled with spies and surveillance, while a remarkable upsurge in education brought new philosophies, learnings and beliefs to threaten the accepted norms. England in 1600, like young Prince Hamlet, was paralysed by doubt. Our world today is living in the post nuclear age, in the age of climate change, of futile world wars that have given way to futile ideological wars of terror and revenge, of people scattering across an unwelcoming globe to find asylum to preserve their families and their ways of life, and of popular uprisings such as those of the Arab Spring that see a new cycle of violence and nihilistic hatred emerge. At its bleakest, for many people living on planet earth, it *is* such a 'Denmark', such a 'prison' - rapidly losing the very thing we are fighting for - freedom essentially.

What are our responsibilities in such a world? How do we preserve our family, the big family tree that includes us all? Shakespeare's tragedies are as big as nations and communities, but always as small as families, and they tell us that parents (from Lear to Lady Capulet) should be sewing health and virtue and goodness into the fabric of their children, grafting their plants with good 'stock', but we too often breed distrust, anxiety and deceit.

We never see a tree in *Hamlet*, but Shakespeare ensures we hear it - plants, gardens, flowers, herbs, mythological and theological symbols of growth and hope and renewal - seeded though language. He shows us how an old story can describe a new world. The concept of a 'story' is perhaps Shakespeare's final gift to us in this play. Hamlet's dying wish is that Horatio tell his story, to preserve some meaning in a catastrophe beyond reason. That we, "mutes or audience to this act", might learn from it. Hamlet knows he is in a play and he doesn't mind telling us. He even dares to ask us, his audience, if he can pause the play we bought tickets to while he quickly stages another play just to make certain he wants to carry on with the 'real' play. His story reinforces our need to tell stories. As Denmark breathes its last and the stage is littered with corpses, only Horatio can explain why. The double meaning for Shakespeare is that we, the audience, are Horatio in that moment. We leave carrying Hamlet's story, continuing its cycle of life and growth, and thereby, hopefully, its lessons.

The essay can be read in full at bellshakespeare.com.au/whats-on/hamlet/



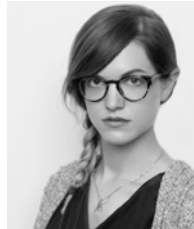
CREATIVE TEAM



Damien Ryan
Director

Damien is Artistic Director of NSW-based company, Sport for Jove Theatre. He has worked with Bell Shakespeare for 14 years as an actor, director,

teacher and writer. For **Bell Shakespeare** his directing credits include *Henry V*, *Henry 4*, along with the schools and Brisbane Festival production, *Romeo And Juliet*, and Actors at Work shows; His acting credits include *As You Like It* (2003 & 2008), *Antony and Cleopatra*, *Richard 3*, *Comedy of Errors* and *Hamlet*. Damien also features in Bell Shakespeare's online collaboration with the ABC Splash, *Shakespeare Unbound*. His other **theatre** credits include directing *The Crucible*, *Cyrano de Bergerac* (in his own translation), *All's Well That Ends Well*, *Twelfth Night*, *Hamlet*, *The Libertine*, *The Taming of the Shrew*, *Macbeth*, *As You Like It*, *Romeo and Juliet* and *A Midsummer Night's Dream* for Sport for Jove Theatre. His other acting credits include performing in *Othello* for Sport for Jove and *Nora* for Belvoir St. Damien has also worked extensively in the education sector, teaching at the National Institute of Dramatic Art (NIDA), Actors Centre Australia and at secondary and tertiary levels throughout Australia. Damien's accolades include the Sydney Theatre Award for Best Mainstage Production and Best Director and the Greenroom Award for Best Mainstage Production for *Henry V*; the Sydney Theatre Award for Best Independent Production and Best Director for *Cyrano de Bergerac*; the Sydney Theatre Award for Best Independent Production for *All's Well That Ends Well*; the Sydney Theatre Award for Best Independent Production and the Time Out Award for Best Production for *The Libertine*; and the Sydney Theatre Award for Best Supporting Actor in an Independent Production for *Othello*.



Alicia Clements
Designer

Alicia Graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2008 and furthered her training in Paris and London through support

from The Australia Council for the Arts and the 2014 Kristian Fredrikson Scholarship for Design in the Performing Arts. This is her first production for **Bell Shakespeare**. Her **design** credits include *Arcadia*, *The White Divers of Broome*, *A Midsummer Night's Dream* and *Madagascar* for Black Swan State Theatre Company, and was the resident designer in 2012. Alicia recently designed set and costumes for Sydney Theatre Company's production of *After Dinner* and for *Bajazet* with Pinchgut Opera; *Duck, Death And The Tulip*, *This Girl Laughs, This Girl Cries*, *This Girls Does Nothing, Driving Into Walls*, *ONEFIVEZEROSEVEN*, and assisted Gypsy Taylor on her Helpmann Award-nominated design for *The Red Tree* for Barking Gecko Theatre Company. Alicia has also contributed set and costume designs for productions by Lost and Found Opera, Deckchair Theatre Company, STEPS Youth Dance Company and Onward Productions, as well as for multi-award-winning independent theatre company The Skeletal System, which she co-founded with writer/director Will O'Mahony.



Matt Cox
Lighting Designer

Matt's career in lighting design has spanned 15 years in both Australia and the UK. For **Bell Shakespeare** he has previously worked on *Romeo And Juliet*. His

other **theatre** credits include *Ruby Moon* for Sydney Theatre Company; *The Mousetrap* and *A Murder Is Announced* for Louise Withers and Associates; *The Seed* for Company B;

Symphony for Legs On The Wall; *The Libertine* and *Othello* for Sport for Jove. His **lighting design** credits include The Goldner String Quartet for Musica Viva; *Blak* and *Belong* for Bangarra Dance Theatre; *Reflections on Gallipoli* for The Australian Chamber Orchestra; The Aurora Spiegelent in 2014 and The Famous Spiegelent 2015 for Sydney Festival; and *His Music Burns* for The Sydney Chamber Orchestra. During his time in London, Matt worked with student directors attending the Royal Academy of Dramatic Art (RADA), the Edinburgh Fringe Festival and John Stahl's solo show *Blindman*. Matt currently tutors for NIDA.



Steve Francis
Composer & Sound Designer

Steve is a composer and sound designer who has worked extensively in theatre, dance and screen. For **Bell Shakespeare** he has

worked as composer or sound designer on *Henry V*, *The Duchess Of Malfi*, *Romeo And Juliet* and *Much Ado About Nothing*. His other **theatre** credits include *Battle Of Waterloo*, *Switzerland*, *The Long Way Home*, *Travelling North*, *Machinal*, *Vere*, *Rosencrantz And Guildenstern Are Dead*, *The Secret River*, *Sex With Strangers*, *The Splinter*, *Under Milk Wood*, *Les Liaisons Dangereuses*, *Pygmalion*, *Bloodland*, *Blood Wedding*, *The White Guard*, *Spring Awakening*, *The Removalists*, *Tusk Tusk*, *Gallipoli*, *The Great*, *Rabbit*, *Pig Iron People*, *Romeo And Juliet*, *The Taming Of The Shrew*, *Embers*, *The 7 Stages Of Grieving* and *Stolen* for Sydney Theatre Company; *Angels In America*, *Babyteeth*, *The Book Of Everything*, *Gethsemane*, *The Power Of Yes*, *Ruben Guthrie*, *Baghdad Wedding*, *Keating!*, *Paul*, *Parramatta Girls*, *Capricornia*, *The Spook*, *Box the Pony*, *Gulpilil* and *Page 8* for Belvoir; and *The Bull The Moon And The Coronet Of Stars*, *Between Two Waves*, *This Year's Ashes*, *Speaking In Tongues* and *Strange Attractor* for Griffin Theatre Company. His **dance** credits include music for *Lore*, *Belong*, *True Stories*, *Skin*, *Corroboree*, *Walkabout*, *Bus* and *Boomerang* for Bangarra Dance Theatre; and *Totem* for The Australian Ballet. His **film** credits include *The Turning*, *She Say*, *Dik* and *The Burnt*

Cork. His **television** credits include *Cops L.A.C.* and *Dangerous*. Steve won Helpmann Awards for Best Original Score for *Belong* and *Walkabout*, Best New Australian Work for *Walkabout* and a Sydney Theatre Award for *Henry V* and *The White Guard*.



Nigel Poulton
Fight and Movement Director & Assistant Director

Nigel is an award-winning fight director, weapon and movement specialist and actor. For **Bell Shakespeare** his

credits as movement and fight director include *The Dream*, *Macbeth*, *Julius Caesar*, *King Lear*, *Hamlet*, *The Servant Of Two Masters*, *As You Like It*, *Twelfth Night*, *Wars Of The Roses*, *Romeo And Juliet* and *A Midsummer Night's Dream*. His other **theatre** credits include The Metropolitan Opera (2009-2015), the New York City Ballet (2007, 2009-2012, 2014-2015), Washington Opera Company (Japan tour, 2002), Opera Australia, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre Company, Belvoir, La Boite Theatre, Playbox Theatre and Kooemba Jdarra. His **film** credits include *Pirates Of The Caribbean V*, *The Water Diviner*, *Winter's Tale*, *The Bourne Legacy* and *Vikingdom*. His **television** credits include *Deadline Gallipoli*, *The Good Wife*, *Person Of Interest*, *Boardwalk Empire*, *The Sopranos*, *30 Rock* and *Law & Order: Criminal Intent*. Nigel is a practitioner of Vsevelod Meyerhold's Theatrical Biomechanics system and is a registered instructor, fight director and past president of the Society of Australian Fight Directors Inc. and a certified teacher with the Society of American Fight Directors. Nigel is a classically trained fencer and student of the Martinez Academy of Arms (Maestri Ramon and Jeanette Martinez) in New York City and has been part of The Specialists Ltd creative team (New York) since 2007. Nigel has won a Green Room Award for outstanding contribution to the Melbourne stage, and is a grateful recipient of an Australia Council for the Arts grant and Queensland Arts Council grants to undertake continuing professional development with leading theatre practitioners throughout the world.

CAST



Philip Dodd

Polonius/Gravedigger/
Norwegian Captain

For **Bell Shakespeare** Philip has performed in *The Winter's Tale*, *Pericles*, *As You Like It*, *Romeo And Juliet*, *Twelfth Night* and

The Tempest. His other **theatre** credits include *The Crucible* for Sport for Jove; *Macbeth*, *Comedy Of Errors*, *The White Devil* and *Stones In His Pockets* for Sydney Theatre Company; *Binge*, *Pushin' Up Daises* and *Crocodile Infested Waters* for Griffin Theatre; *Penelope* for Siren Theatre Co; *Midnite* for Black Swan Theatre; *Dirty Blonde* for Garnet Productions; *Scapin* for Playbox; *Variations*, *As You Like It* and *Clarke Island* for Nimrod Theatre; *Go Pinocchio*, *Pierrot & Columbine*, *Jake & Pete* for Theatre of Image; *Government Investigator*, *Dance Hall Days* and *Dad & Dave* for Q Theatre. His **musical theatre** credits include *King Of The Air* for The Symphony of Australia; *Mary Poppins*, *Jolson*, *Sunday In The Park With George*, *Jekyll & Hyde*, *Floyd Collins*, *Into The Woods* and *Oliver*. His **film** credits include *Tracks*, *Bliss*, *Emerald City*, *Billy's Holiday*, *Blackrock*, *Oscar And Lucinda* and *Deck Dogz*. His **television** credits include *Crownies*, *The Jesters*, *The Cut*, *Home And Away*, *McLeod's Daughters*, *All Saints*, *Don't Blame Me*, *Backberner*, *A County Practice*, *Mr Squiggle*, *Bullpit*, *Fallen Angels*, *Swinging*, *G.P.*, *Rafferty's Rules*, *Police Rescue*, *Carlotta* and *Deadline Gallipoli*.



Ivan Donato

Horatio

Ivan graduated from NIDA in 2007 and was nominated for a Sydney Theatre Award for Best Newcomer in 2008. For **Bell Shakespeare** he has appeared in

Macbeth, was a member of The Players in 2011, touring schools with *Macbeth Intensive* and *Midsummer Madness* and the learning production of *Romeo And Juliet*. He also works as a part of the learning program as an arts educator. His other **theatre** credits include *Cherry Smoke* for Glass Umbrella Creative, TRS, Samuel French Inc. NY and The Old Fitzroy Theatre; *The Jungle* for Darlinghurst Theatre Company; *Strange Attractor* for Griffin Theatre Company; *Orestes 2.0* for Cry Havoc and Griffin Independent; *A Christmas Carol* for Belvior; *Belongings* for White Box Theatre; *Bang* for White Box Theatre and B Sharp; *The Berryman* for Hothouse Theatre; *Blood Wedding* for Malthouse Theatre; *The Age Of Consent* for Bareboards Productions and Tamarama Rock Surfers; *Othello* for Sport for Jove; *Machinal* and *Macbeth* for Sydney Theatre Company.



Robin Goldsworthy

Reynaldo/Rosencrantz/
Osric/Gravedigger

This is Robin's first production for **Bell Shakespeare**. His **theatre** credits include *Loot* and *Our Town* for Sydney Theatre

Company; *The Web* for Black Swan State Theatre Company; *Twelfth Night* and *All's Well That Ends Well* for Sport for Jove; *All My Sons* for Darlinghurst Theatre; *Killer Joe* for B Sharp; *Capture The Flag* for Tamarama Rock Surfers; *Lord Of The Flies*, *Who Smokes Kool?*, *The Grey House* and *Balm In Gilead* for The Group Theatre; *This Is Our Youth* and *Uncle Vanya* for The Street Theatre; *All My Sleep And Waking*, *A Streetcar Named Datsun 120Y* and *Shopping And Fucking* for Elbow Theatre. Robin's **film** credits include; *Sleeping Beauty*, *West* and *The Saviour*. His **television** credits include *Wednesday Night Fever*, *Paper Giants: The Birth Of Cleo*, *Double Take*, *All Saints* and *CNNNN*.



Josh McConville

Hamlet

Josh graduated from NIDA in 2008. For **Bell Shakespeare** Josh performed in the 2010 production of *King Lear*. His other **theatre** credits include *After*

Dinner, *Cyrano De Bergerac*, *Mojo*, *Noises Off*, *Romeo & Juliet*, *Gross Und Klein*, *In The Next Room*, *Loot* and *Gallipoli* for Sydney Theatre Company; *The Boys*, *Strange Attractor*, *Dealing With Claire* and *The Call* for Griffith Theatre Company; *The Sublime* for Melbourne Theatre Company; *Moving Parts* for Revolver; *Death Of A Salesman* for Black Swan Theatre Company; *The Servant Of Two Masters* for Coogee Arts Festival; and *Days of Significance* for NIDA. His **film** credits include *Joe Cinque's Consolations*, *Oranges Don't Grow On Trees*, *Down Under*, *The Infinite Man*, *The Turning "Commission"*, *You Cut I Choose*, *Blood Pulls Gun*, *Sam's Story*, *Herman And Marjorie*, *Lonely and Thanks For Coming*. His **television** credits include *Project CM*, *The Killing Field*, *Redfern Now*, *Wild Boys* and *Underbelly II: A Tale Of Two Cities*. Josh's accolades include the Sydney Theatre Award for Best Newcomer for *The Call & Strange Attractor*; the Sydney Theatre Award for Best Actor in a Supporting Role in a Mainstream Production for *Noises Off*; and the Sydney Theatre Award for Best Actor in a Leading Role In A Mainstream Production for *The Boys*.



Sean O'Shea

Claudius/Ghost

Sean is a graduate of the WAAPA. For **Bell Shakespeare** he has appeared in *Tartuffe*, *Henry 4*, *The Duchess Of Malfi*, *Much Ado About Nothing*, *Macbeth*, *Measure For Measure*, *The Comedy Of Errors*, *As You Like It*, *Richard 3*, *Antony And Cleopatra*, *Julius Caesar*, *The Taming Of The Shrew*, *Twelfth Night*, *The Merchant of Venice*, *Pericles*, *Romeo And Juliet* and *Hamlet*. His other **theatre** credits include *Rupert* (Australian season and Washington

tour) for Melbourne Theatre Company; *Mariage Blanc*, *The Crucible*, *Scenes From A Separation* and *The Way of the World* for Sydney Theatre Company; *Sweet Road* and *The Cavaliers* for Ensemble Theatre, *The Taming of the Shrew* for State Theatre Company of South Australia; *Favourite Names For Boys*, *Two Weeks With The Queen* and *A Midsummer Night's Dream* for Railway Street Theatre; *Wolf Lullaby* for Griffin Theatre Company; *The Complete Works of William Shakespeare - abridged* for International Concert Attractions; *Stow And The Dragon* for Pork Chop Productions; *The Libertine* for Sport for Jove; *The Three Sisters* for Theatre Hydra; *Private Lives* for New England Theatre Company; *Popular Mechanicals* for Riverina Theatre Company; *Naming The Waves*, *The Recruiting Officer* and *Our Country's Good* for Hole in the Wall Theatre Company; and *Woman In Mind*, *Man Beast And Virtue* and *The Cherry Orchard* for Western Australia Theatre Company. His **film** credits include *Chlorine Dream* and *The Rage In Placid Lake*. His **television** credits include *McLeod's Daughters*, *Have A Go*, *Murder Call*, *Water Rats*, and *Wonderland*.



Julia Ohannessian

Marcellus/Voltemand/
Player Queen

Julia graduated from NIDA in 2007. This is her first production with **Bell Shakespeare**. Her **theatre** credits include *The Mysteries: Genesis*,

Oresteia, *The Splinter*, *Blood Wedding*, and *Children Of The Sun* for Sydney Theatre Company; *Vs Macbeth* for The Border Project and Sydney Theatre Company *Accidental Death Of An Anarchist*, *The Comedy Of Errors*, *Leviathan*, *Hamlet* and *The Brecht Workshop* for Sydney Theatre Company Education; *Money Shots* for Sydney Theatre Company Next Stage; *Hard Core* for Short & Sweet; *Cherry Smoke* for Glass Umbrella Creative; and *Othello* for Sport for Jove. Her **musical theatre** credits include *The Lost Echo* for Sydney Theatre Company and NIDA and *Risky Lunar Love* for 504 Productions. Her **film** credits include *Down Under* and *Reset*. Her **television** credits include *East West 101* and *Home And Away*.



Matilda Ridgway
Ophelia

Matilda trained at The Ensemble Studios, Atlantic Theatre Company, SITl Company and at L'Ecole Philippe Gaulier in Paris. For **Bell Shakespeare**

she has performed in *Henry 4*, *Romeo And Juliet* and was a member of The Players in 2012. Her other **theatre** credits include *The Crucible*; *A Midsummer Night's Dream*, *A Doll's House* and *Much Ado About Nothing* for Sport For Jove; *Proof*, *Seminar*, *My Wonderful Day*, *Rain Man*, *Brooklyn Boy* and *Ruby Sunrise* for Ensemble Theatre; *COCK* for The Old Fitzroy Theatre; *Mime Is Money*, and *From The Outside In* for the Old Fitzroy Theatre Home Brew festival; *Platonov* for the Australian Theatre for Young People; and *Sprout* for Tamarama Rock Surfers. Her **film** credits include *The Guests* (Cannes Palme D'ore Nominee), *1919*, *The Dead Leaves*, *2010*, *The Gaslight Treatment*, *The Opposite Of Solitude*, *Streamer*, *Army Of One*. Her **television** credits include ABC's *Hiding*, *Gifted*, and *Criminal Investigation*. Matilda won the Sydney Theatre Award for Best Actress In A Lead Role In An Independent Production for her performance in *A Doll's House* and is a proud member of Actor's Equity.

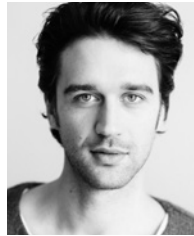


Catherine Terracini
Bernardo/Cornelia/
Player King/Fortinbras

Catherine is a graduate of NIDA. She was the recipient of the Mike Walsh Fellowship and the Dame Joan Sutherland Fellowship in 2013

allowing her to study with The Barrow Group Theatre in New York. For **Bell Shakespeare** Catherine has previously appeared in *Faustus* with the Queensland Theatre Company. Her other **theatre** credits include *Return To Earth* for Griffin Theatre Company; *BUG* and *The Cold Child (Das Kalte Kind)* for Griffin Independent; *Colder* for Griffin Stablemates; *Richard III* for Siren Theatre Co; *Disarming*

Rosetta for Hothouse Theatre; and *Shallow Slumber* for Gbod Productions. Her **film** credits include *Let Go*, *The Pessimist*, *Silent Country*, *225*, *Manny Lewis* and *Wyrnwood*.



Michael Wahr
Laertes/Francisco/
Guildenstern

Michael is a graduate of the Victorian College of the Arts. This is his first production for **Bell Shakespeare**. His **theatre** credits include

War Horse for National Theatre/Global Creatures; *Our Country's Good* for The Preferred Play Company; *Laika & Wills* and *Breaking for She Said* Production; *The Bridge* for randomACTS & Rural Arts Victoria; *The Hat Box* for Family Of Strangers, the national tour of *Così* for Hit Productions; *Under Milkwood* for Whistling Vicar Theatre; *Hamlet* and *Wuthering Heights* for the Australian Shakespeare Company. His **television** Credits include *Bed of Roses*, *City Homicide* and a recurring role in *Neighbours*. He has also appeared in various short films, educational videos and is a successful voiceover artist. Michael has been a proud member of Actors Equity since 2007.



David Whitney
Polonius/Gravedigger/
Norwegian Captain
(Sydney season)

David is a graduate of NIDA. For **Bell Shakespeare** he has appeared in *Henry 4*, *The Duchess Of Malfi*,

Romeo And Juliet, *The Tempest*, *Macbeth*, *As You like It* and *The Alchemist*. His other **theatre** credits include *Dracula* and 1984 for Shake & Stir Theatre Company; *Monkey Journey To the West* for Theatre of Image; *The Winter's Tale*, *The Maids Tragedy*, *On Our Selection*, *The Real Thing*, *Filumena*, *Medea*, *A Fortunate Life* and *Cyrano De Bergerac* for Melbourne Theatre Company; *Othello* for Hyde Park Barracks; *Wind In The Willows* for Australian Shakespeare Company; *Love! Valour! Compassion!* for Footbridge

Theatre; *Cyrano De Bergerac*, *Mrs Warren's Profession*, *Woman In Mind*, *Much Ado About Nothing*, *Darlinghurst Nights* and *Summer Rain* for Sydney Theatre Company; *The Power of Yes* for Belvoir St Theatre; and *Macquarie* for Riverside Theatre. His **musical theatre** credits include *Little Shop Of Horrors*, *Chess*, *The Hunting Of The Snark*, *The Wizard Of Oz*, *The Phantom Of The Opera*, *A Chorus Line*, *Cabaret*, *Man Of La Mancha*, *Sunset Boulevard*, *The Producers*, *Spamalot*, *Damn Yankees*, *Rock Of Ages*; and *Cho Cho* for the National Theatre of China, Arts Centre Melbourne and PlayKing Productions. His **film** credits include *Fatal Honeymoon*, *Kharisma*. His **television** credits include *Love Child*, *Wonderland*, *Legend Of The Seeker*, *Penelope K*, *McLeod's Daughters*, *Home And Away*, *Play School*, *Water Rats* and was the voice of *Media Watch*.



Doris Younane
Gertrude

Doris received her training at NIDA and has performed in over forty plays in many major theatre companies around Australia. Some of her **theatre** credits

include *Birthrights*, *Nothing Sacred*, *The Tempest* and *Blabbermouth* for Melbourne Theatre Company; *Twelfth Night* for Company B, Belvoir; *Jump For Jordan* for The Griffith Theatre Company; *Les Liaisons Dangereuses*, *Away*, *After Marguerite*, *Shepherd On The Rocks*, *Much Ado About Nothing*, *A Winter's Tale*, *Medea* and the original outdoor production of *A Midsummer Night's Dream* for The Australian Shakespeare Company. Her **film** credits include *The Combination* and *The Heartbreak Kid*. Her **television** credits include *McLeod's Daughters*, *Heartbreak High*, *Rake*, *False Witness*, *Water Rats*, *Blackjack*, *Stingers*, *Sea Change*, *Janet King*, *Party Tricks*, *Catching Milat* and *Fat Tony & Co*.

SET AND COSTUME DESIGN

Costume designs by Alicia Clements





HELP US SHARE SHAKESPEARE

Make our work accessible for all Australians



We've long had requests from schools in far-flung places that would dearly love to be recipients of our Learning programmes, but simply do not have the means to take part.

In celebration of our 25th year, we've launched Sharing Shakespeare – our new community outreach programme that will provide those disadvantaged in our community with free or subsidised access to **Hearts In A Row** experiences, **Actors At Work** performances and **Student Masterclass** opportunities.



Recipients from The Big Issue ready to see *As You Like It* thanks to Hearts In A Row.

Hearts In A Row ***Welcoming new guests into the theatre***

Hearts In A Row provides individuals from socio-economically disadvantaged schools and charitable groups with the opportunity to see a Bell Shakespeare mainstage production, along with a complimentary programme and pre-show talk.

Hearts In A Row also provides many people with a reason to visit some of Australia's most iconic cultural spaces for the very first time. Even greater than the experience itself, this programme has become renowned for imbuing participants with an incredible sense of community and culture.



Actors At Work performing *Double Trouble* for primary students at Baler Primary School, WA.

Actors At Work ***Presenting performances for schools***

With only four banners and two road-cases of props, our Actors At Work teams travel the country to inspire young minds with live 50-minute performance adaptations in school gyms and halls, showing students that theatre can be created anywhere – all that's required is imagination.

Showcasing the best of Shakespeare's stories and characters, original dialogue is complemented by modern commentary and contemporary references to assist students' understanding, increase their engagement and demonstrate the lasting relevance of these timeless works.



Arts educator Teresa Jakovich working with students at Emmaville Central School, NSW.

Student Masterclass ***Delivering richer learning experiences***

Our arts educators guide students through two-hour interactive workshops designed to inspire, excite and engage with activities focused on a selected play relevant to their area of study, such as *Hamlet* or *Twelfth Night*.

Through the recital of key monologues, examination of character motivation and analysis of technique including iambic pentameter, they're provided with a solid foundation to carry them through to their subsequent study of the play. Teachers, who often struggle to convey the relevance and importance of the study of Shakespeare through standard classroom lessons, are also provided with invaluable guidance and support.

Sharing Shakespeare speaks right to the heart of our original mission set in 1990 – to make Shakespeare and the classics accessible and relevant to Australians everywhere, regardless of their age, income or location.

We invite you to help us share more of our work with more Australians – just \$100 will enable one child to see an Actors At Work performance in their school!

To make a contribution towards Sharing Shakespeare, or for more information visit bellshakespeare.com.au/support or contact Zoë Cobden-Jewitt on 02 8298 9070. Every gift makes a difference and all donations over \$2 are tax-deductible.

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We are incredibly grateful for every dollar our Supporting Cast donors contribute towards our essential operating costs, ensuring that we're able to focus our efforts on finding new ways to educate, collaborate and recreate.

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Complete as at 30 June 2015.

The Art of Shakespeare

As part of the celebrations surrounding Bell Shakespeare's 25th Anniversary, The Art of Shakespeare will see 15 renowned visual artists create artworks inspired by the works of William Shakespeare. The artworks will be exhibited nationally and available for sale.

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Complete as at 30 June 2015.

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14–25 July
Her Majesty's Theatre, Ballarat 27–28 July
Whitehorse Performing Arts Centre, Nunawading 29–30 July
Mildura Arts Centre 1 August
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Perth Theatre Trust, Heath Ledger Theatre
12–15 August
Dubbo Regional Theatre 18–19 August
Civic Theatre, Newcastle 21–22 August
Laycock Street Theatre, Gosford 24 August
Glasshouse Theatre, Port Macquarie
26–27 August
NORPA, Lismore 29–31 August
Empire Theatre, Toowoomba 2 September
Pilbeam Theatre, Rockhampton 4 September
Mackay Entertainment Centre 7 September

Riverway Arts Centre, Townsville
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Darwin Entertainment Centre
12–14 September
Araluen Arts Centre, Alice Springs
17 September
Princess Theatre, Launceston 22 September
Theatre Royal, Hobart 24–26 September
West Gippsland Arts Centre, Warragul
29 September
The Capital, Bendigo 1 October
Lighthouse Theatre, Warrnambool 4 October
Frankston Arts Centre 6 October
Griffith Regional Theatre 8 October
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Canberra Theatre Centre, The Playhouse
13–24 October
Sydney Opera House, Playhouse
27 October – 6 December

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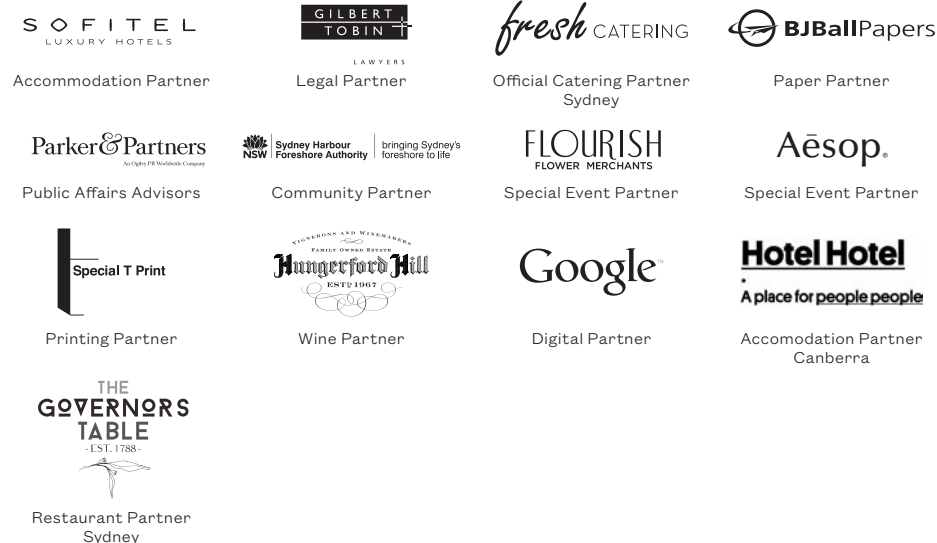
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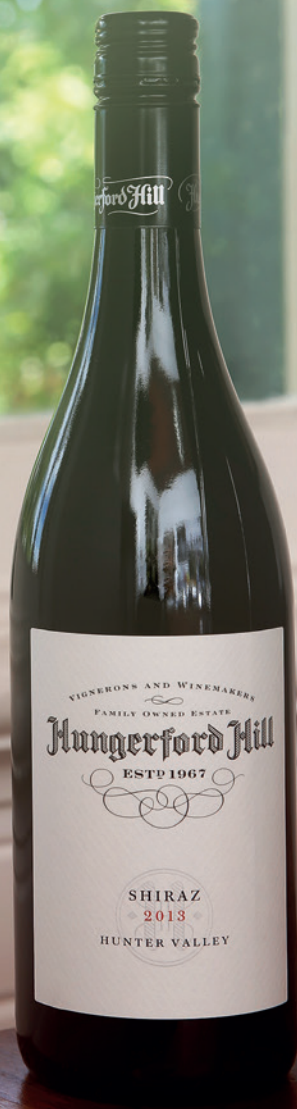
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what light through yonder
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**“It might be the pate of a politician...
one that would circumvent God”**

Hamlet, Act 5, scene 1

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