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BY WILLIAM SHAKESPEARE DIRECTOR PETER EVANS

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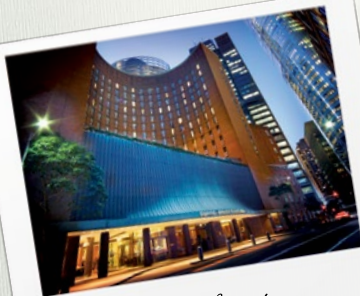
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MY MAGNIFIQUE VOYAGE

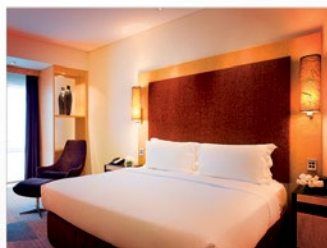


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POSSIBLE

Peter Evans, Artistic Director



Proud Partner of Bell Shakespeare's
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Though she **be** but
little, she is **fierce**

a MIDSUMMER night's dream

*Love all, trust a few,
do wrong to none.*

all's well **THAT ENDS WELL**

BECAUSE A WORLD WITHOUT SHAKESPEARE
WOULD BE A REAL TRAGEDY

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It is a monster.
— Emilia in Othello
by William Shakespeare.

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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 THE ARTISTIC DIRECTOR



As is the habit with Shakespeare's works, it was the language in *Othello* that got under my skin first. The 49 times that the word honest or honesty is spoken on stage is like a dare to the audience to call out the tragedy that is occurring. While Othello may not know how duplicitous Iago is being, Shakespeare makes us, the audience, complicit in the lie (incidentally, a word repeated over 25 times throughout the play) and presses on our awareness of these deceptions.

Programming *Othello* in 2016 – 400 years since Shakespeare died – brings with it the challenges of considering how issues of race and the treatment of women have – or have not – changed. Certainly a lot of the satisfaction found by myself and the cast during rehearsals was when we found ways to not just accept or ignore the issues, but embrace, magnify or contemporise them. Easier with some moments, such as Emilia's modern notions of women's position and their desires, fit well with our current thinking. The power of jealousy and Othello's loss of control, and more importantly his capacity for irrational violence is far more frightening.

Othello inhabits a place that is confronting and psychologically disturbing, which we've amplified through Michael Hankin's claustrophobic set design. The dark intimacy of the velvet walls creates an ominous world in which these flawed characters exist.

It seems fitting that this richly layered play will be performed in 27 different venues right across Australia, in front of audiences as varied and diverse as the characters and the actors who embody them.

Othello is our last production for 2016 in the midst of a momentous year. Our education programme moves from strength to strength sharing Shakespeare with students and teachers alike, nurturing the next generation of actors, readers, educators and avid theatre-goers. With the support of our donors we have also launched the John Bell Scholarship to honour our Founding Artistic Director, and invest in Australia's talented regional students – giving them life changing opportunities to realise their artistic potential.

This play is about humanity. It's about the stories we live, the lies we tell, the realities we create for ourselves and how we alter them to change our truth. I thank each of you, our audience members, for spending time in the company of these stories and our storytelling.

Peter Evans
Artistic Director

SYNOPSIS

Othello by William Shakespeare.

Othello is a Moorish General, who has secretly married Desdemona, daughter of the Venetian senator Brabantio. Iago, an ensign in Othello's army, feels that Othello passed him over for promotion in favour of the less-experienced Cassio. Iago has also been paid by Roderigo, a wealthy man seeking to win Desdemona's affections.

Upon learning that Othello and Desdemona have wed in secret, Brabantio is enraged.

Othello, meanwhile, is summoned before the Duke and Senate; a Turkish attack upon Cyprus is imminent. Othello is instructed to sail for Cyprus immediately, and Desdemona vows to accompany him. That same evening, Iago, Roderigo, Cassio, and Emilia, Iago's wife, also set sail.

Once in Cyprus, Iago plants the suspicion in Othello's mind that Desdemona has been unfaithful with Cassio. Iago instigates a

drunken brawl for which Cassio is blamed and Othello has no choice but to strip him of the position of Lieutenant. Cassio is distraught and Desdemona pleads to her husband for his reinstatement, but this only inflames Othello's jealous fears.

When Emilia picks up a precious handkerchief dropped by Desdemona, Iago plants it in Cassio's room to fuel Othello's suspicions of an affair. Ever more maddened by jealousy, Othello commands Iago to murder Cassio, and smothers Desdemona himself, even as she protests her innocence.

Upon Desdemona's death, Emilia confesses what Iago has done. Iago is enraged at his wife's words and kills Emilia as she speaks. Overcome with grief and remorse on hearing the true account of events, the agonised Othello commits suicide. Iago is captured, disarmed and left to face the justice of the Venetian state.



CAST

Othello **Ray Chong Nee**
Iago **Yalin Ozucelik**
Desdemona **Elizabeth Nabben**
Brabantio/Lodovico **James Lugton**
Cassio **Michael Wahr**
Roderigo **Edmund Lembke-Hogan**
Emilia **Joanna Downing**
Bianca **Alice Keohavong**
Duke/Montano **Huw McKinnon**

UNDERSTUDIES

Iago **Edmund Lembke-Hogan**
Roderigo **Timothy Dashwood**

CREATIVE TEAM

Director **Peter Evans**
Set & Costume Designer **Michael Hankin**
Lighting Designer **Paul Jackson**
Composer & Sound Designer **Steve Toulmin**
Movement & Fight Director/
Assistant Director **Nigel Poulton**
Voice Coach **Jess Chambers**

CREW

Company Stage Manager **Sarah Stait**
Deputy Stage Manager **Bridget Samuel**
Assistant Stage Manager **Grace Nye-Butler**
Head Electrician **Nick Toll**
Head Mechanist **Stephen Bancroft**
Head of Audio **Robin McCarthy**
Head of Costume **Rosie Hodge**
Costume Supervisor **Amanda Carr**
Costume Assistant **Jacqui Schofield**
Costume Design Assistant **Leah Giblin**
Production Assistant **Liam Murray**
Set Built by **MNR Constructions**
Upholstery & Drapes Supplied by **Pattons**
Lighting Supplied by
Chameleon Touring Systems
Freight Supplied by **ATS Logistics**

**Bell Shakespeare would like to
extend special thanks to**
Chris Thorpe
Sealed Air

*This performance will run for
approximately 2 hours and 45 minutes,
including a 20-minute interval.*

*This production opened on 8 July 2016
at Orange Civic Theatre, Orange.*





SEEING THROUGH GREEN EYES

In *Othello*, looks can be very deceiving. What we see is only half the story.

By Andy McLean

In modern life, it's easy to feel as if we can see all there is to see. Cameras point in all directions: in streets, in shops, and in our homes. Devices in our palms let us peer into every corner of each other's lives. Facebook shows us where people have been. Instagram shows us what they ate, what they wore.

And yet, despite the unfettered access, it's remarkable how much we still don't see. We can't read minds. We can't intuit what others are feeling. We still misinterpret. We still distrust outsiders. We are, in other words, still human despite our multiplying eyes.

In this age of reality TV we still only see part of the story. Judicious editing (a little cut

here, a close up there...) shapes our reaction to what we watch. Our eyes give us nothing more than an approximation – or worse, a manipulation – of reality. Looks can truly be deceiving.

This is one reason why *Othello* still dazzles today; it is a play built upon what is seen and unseen. The audience watches Iago construct his scaffold upon which to hang *Othello*. Then we watch *Othello* as he blindly, unwittingly, places his own neck in the noose. Ironically, it is Iago, the bare-faced liar, who shows us everything that happens on stage. He is the most reliable narrator because only he can see what is really going on.

He's disarmingly candid with the audience about it too. In the very first scene he says: 'I am not what I am'. In other words, he is not how he will appear to other characters.

Everybody sees him as 'Honest Iago' but that couldn't be further from the truth.

Ah, the truth. Shrewd Iago understands 'the truth' better than anyone. Iago knows people believe whatever they see with their own eyes. That the truth people cling to is only their interpretation of events. So he throws all his dark energy into making people misconstrue what they see.

For example: when Roderigo begins to doubt that Desdemona could be unfaithful to Othello, Iago reminds him that he's just seen the tactile way that Cassio greeted Desdemona: 'Did'st thou not see her paddle with the palm of his hand?' It is a loaded question, full of implication, and Iago knows he's giving Roderigo exactly what he wants to hear.

SEEN TO BE BELIEVED

Othello is the primary target of course, and his inability to 'see' the truth is mentioned countless times in the play. Brabantio leaves these parting words for Othello about Desdemona:

*'Look to her, Moor, if thou hast eyes to see.
She has deceived her father, and may thee.'*

Moments later, Iago is alone on stage telling the audience:

*'The Moor is of a free and open nature,
That thinks men honest that but seem
to be so.'*

Iago knows that Othello's trusting disposition will render him oblivious to the plot against him. As Sir Lawrence Olivier put it: 'Iago near Othello is the precipice near the landslip. "This way!" he says in a low voice. The snare advises blindness.'

Othello's better nature means he will be reluctant to believe that Desdemona could have been unfaithful. Iago knows this and uses visual 'evidence' to plant the seeds of doubt. The very moment Cassio leaves Desdemona on stage, Othello and Iago step onto it. Othello asks if they've just missed Cassio, to which Iago replies:

*'Cassio, my lord! No, sure, I cannot think it,
That he would steal away so guilty-like,
Seeing you coming.'*

So begins Iago's infamous spell in the play, where he insinuates an affair between Cassio and Desdemona using innuendo and denial. Othello fills in the blanks and starts to suspect that what he just saw was indeed Cassio guiltily stealing away.

The suspicion festers and, a short while later, Othello is in two minds. He insists that Iago shows him evidence of Desdemona's infidelity: 'I'll see before I doubt'. He won't accept Desdemona has been disloyal without 'ocular proof'.

Feigning reluctance, Iago agrees to go in search of the visual evidence. In fact, he has already cooked up a scheme to plant Desdemona's handkerchief in Cassio's lodgings. By now Othello is so riled that he is ready to believe anything. All Iago needs to do is cloud Othello's judgement by inducing more rage, which he does with lewd descriptions of Desdemona and Cassio 'as prime as goats, as hot as monkeys'.

SILENT WITNESS

One thing that sets *Othello* apart from most tragedies is the fact that Iago is the only character aware of the plot. Nobody is threatening to expose it. Prince Hamlet shares his suspicions with the *Hamlet* audience from the get go, then waits until the play's finale to take the initiative; Edgar knows the truth but also takes his sweet time before taking action in *King Lear*.

However, as Harvard scholar Marjorie Garber points out: 'There's nobody on the stage in *Othello* to intervene and say, "Don't believe him! He's lying! He's fooling you!"'

This leaves the audience alone as the silent witness. We know all about Iago's intentions but none of the other characters do. It's a technique often used in situation comedy but, in *Othello*, Shakespeare takes it to a much darker place. During the soliloquies, the audience even becomes Iago's



co-conspirator, willingly listening to him plan greater and greater acts of evil until it's too late to turn back.

(Yes; you should feel a little bit ashamed of yourself right now.)

In fairness, there are some things that the audience doesn't see either. We are reliant upon the characters to tell us what they have seen offstage, and then we have to draw our own conclusions. We hear about – but never actually see – Othello's royal origins, his war heroics, and his wooing of Desdemona.

We hear different versions of the same events, too. Desdemona describes her attraction to Othello in almost spiritual terms ('I saw Othello's visage in his mind') contrasting markedly with Iago's assessment of the courtship ('...she first loved the Moor but for bragging and telling her fantastical lies.').

Then there are the misleading descriptions we hear of several characters prior to seeing

them for the first time. In particular, Othello is described in derogatory, animalistic terms before he takes the stage and appears to be equal parts statesman and romantic hero. Desdemona is described in crude and misogynistic terms, before appearing on stage as an intelligent, outspoken young woman.

For this reason, we can never be quite sure that what we see on stage is the truth. When the characters rely upon what they've seen, they suffer the consequences. Brabantio cannot see past the colour of someone's skin, so when he discovers that the hitherto obedient Desdemona has eloped with Othello he despairs:

*'Fathers, henceforth trust not your daughters' minds
By what you see them act.'*

For Brabantio, this collision between what he thought he had seen, and what really happened, is the beginning of the end. Embittered by his daughter's actions, he dies



of grief (notably: unseen, off stage) before the end of the play.

POINTS OF VIEW

If Brabantio possessed a shred of the compassion his daughter demonstrates, perhaps he may have avoided his fate. Desdemona sees Cassio suffer the indignity of demotion and seeks to intervene on his behalf. She understands that, for Cassio, his martial rank means everything to him ('I have lost the immortal part of myself, and what remains is bestial'). But there is precious little empathy shown by the other characters.

Except for Iago. Yes, Iago. He has the greatest ability to see things from everyone else's perspective; it's just that he chooses to abuse that gift. He anticipates how people will feel and react, then manipulates it to his advantage. Meanwhile, Othello is increasingly blind to Desdemona's qualities, blind to Cassio's loyalty, and (fatally) blind to Iago's hatred of him.

It is not until the very end of the play – after several innocent (and some not so innocent) characters have died, and Othello is beyond sanity or salvation – that Shakespeare finally reveals Iago's wickedness to the Venetian ambassadors Gratiano and Lodovico. Even then, we are denied the satisfaction of seeing Iago's fate. He will be interrogated and tortured (then most likely executed) for his crimes, but the audience sees none of that. Instead Iago leaves the stage injured but defiant, refusing to explain himself:

*'Demand me nothing. What you know,
you know.*

From this time forth I never will speak word.'

Lodovico closes the play promising to share 'these unhappy deeds' with the wider world. However, he has heard very little of what's gone on, and seen even less. The true survivors of Othello are not the remaining characters but the silent witnesses. You. The audience. It is left to each one of us to exit the theatre then share (or tweet, or post) what we have seen, and keep Othello's story alive.

Andy McLean is a Sydney-based copywriter who grew up in Stratford-upon-Avon. He frequently tweets and shares Shakespeare minutiae from @1andymclean

OTHELLO INSIGHTS ONLINE

More articles and interviews about Bell Shakespeare's productions, including *Othello*, can be read on the Bell Shakespeare blog at www.bellshakespeareblog.wordpress.com

To hear an interview with *Othello* director Peter Evans, search 'Bell Shakespeare' at www.soundcloud.com



*She loved me for the dangers I had passed,
And I loved her that she did pity them.*

Othello, Act 1, Scene 3





COSTUME DESIGN





CREATIVE TEAM



Peter Evans

Director

Peter Evans is Bell Shakespeare's Artistic Director. For **Bell Shakespeare** he has directed *Romeo And Juliet*, *As You Like It*, *The Dream*, *Tartuffe*,

Phèdre, *Macbeth*, *Julius Caesar*, *The Tempest*, *The Two Gentlemen Of Verona*, and *Intimate Letters* with the Australian Chamber Orchestra. He worked as Associate Director with the Company in 2005. Peter was Associate Director at Melbourne Theatre Company from 2007–2010, directing *Clybourne Park*, *A Behanding in Spokane*, *Life Without Me*, *Dead Man's Cell Phone*, *The Ugly One*, *The Grenade*, *God of Carnage*, *Savage River* (co-production with Griffin Theatre Company), *Realism*, *The Hypocrite*, *Blackbird*, *Don Juan In Soho*, *Who's Afraid of Virginia Woolf?*, *The History Boys*, *Don's Party*, *The Give And Take*, *Dumbshow* and *The Daylight Atheist*. His other **theatre** credits include *Pygmalion*, *The Great*, *Fat Pig* and *The Give And Take* for Sydney Theatre Company; *Hamlet*, *Rosencrantz And Guildenstern Are Dead*, *King Lear*, *Copenhagen*, *Proof*, *Muldoon* and *The Christian Brothers* for New Zealand's Court Theatre; *The Daylight Atheist* for Queensland Theatre Company; *The Yellow Wallpaper* and *A Poor Student* for the Store Room at the Malthouse Theatre; *Jesus Hopped The A Train* for Red Stitch Actors Theatre; *Sexual Perversity In Chicago* for Theatre Jamb at the Bondi Pavilion; *Kiss Of The Spiderwoman* for Theatre Adami at the SBW Stables; and *The Dumb Waiter* for the Studio Company at Belvoir St Theatre.



Michael Hankin

Set & Costume Designer

Michael is a National Institute of Dramatic Art (NIDA) trained Set and Costume Designer for theatre and film.

For **Bell Shakespeare**

he has previously designed *As You Like It*. Michael's other **theatre** design credits include *Jasper Jones*, *The Great Fire*, *Ivanov*, *The Glass Menagerie*, *A Christmas Carol*, *Angels in America*, *The Dark Room* and *Fool for Love* for Belvoir St Theatre; *Jumpy* for Melbourne Theatre Company/Sydney Theatre Company, *Dirty Rotten Scoundrels* for Theatre Royal; *Of Mice And Men* for Sport for Jove Theatre; *Ugly Mugs* for Malthouse/Griffin Theatre; *Truckstop* for Q Theatre/Seymour Centre; *Rust and Bone* and *The Ugly One* for Griffin Theatre; *The Peasant Prince* for Monkey Baa Theatre Co.; *Lake Disappointment* for Carriageworks; *247 Days* for Chunky Move/Malthouse Theatre; *The Aspirations Of Daise Morrow* for Brink Productions in South Australia; *The Boat People* for The Hayloft Project; *Miracle City* for Hayes Theatre; *Deathtrap*, *Miss Julie*, *The Paris Letter* and *Macbeth* for the Darlinghurst Theatre; and *Songs For The Fallen* which has toured Australia, Sydney Festival's Famous Spiegeltent and the New York Music Theatre Festival. Michael has also designed *The Lighthouse*, *In The Penal Colony* and *Through the Gates* for Sydney Chamber Opera. His **film** credits include Costume and Production Designer on the Crystal Bear Award winning short films (Berlin International Film Festival) *Julian* and *The Amber Amulet*. Michael's set and costume designs have been nominated for Australian Production Guild Awards as well as six Sydney Theatre Awards, winning twice for Best Stage Design of an Independent Production. Michael is one of the Mike Walsh Fellows for 2016 and is currently Associate Lecturer of Design at NIDA.



Paul Jackson
Lighting Designer

For **Bell Shakespeare**

Paul has designed lighting for *As You Like It*, *Tartuffe*, *Phèdre*, *Julius Caesar*, *Venus And Adonis* and *The Taming of The Shrew*. His other

theatre credits include *Mysteries: Genesis, Love and Information* and *True West* for Sydney Theatre Company; *The Government Inspector*, *Nora*, *Seventeen* and *Oedipus Rex* for Belvoir St Theatre; *Little Mermaid*, *I Am a Miracle*, *Picnic at Hanging Rock*, *Night On Bald Mountain*, *Blood Wedding*, *Sappho... In 9 Fragments*, *Shadow King*, *The Bloody Chamber*, *The Threepenny Opera*, *Vamp*, *Moving Target*, *Little Match Girl*, *Happy Days*, *Optimism*, *The Odyssey* and *Tell-Tale Heart* for Malthouse Theatre; *Miss Julie*, *Endgame*, *Private Lives*, *The Speechmaker*, *Dead Man's Cell Phone*, *The Crucible*, *Frozen*, *Cruel And Tender*, *Dinner*, *The Ghost Writer* and *Enlightenment* for Melbourne Theatre Company; *Marriage Of Figaro*, *Don Giovanni* and *Magic Flute* for Victorian Opera; *Elektra* for West Australian Opera; *Relic* for The Australian Ballet; *Kalmuk* for WA Ballet; and *Red Dog* for Black Swan Theatre Company. Paul was an Artistic Associate at Malthouse Theatre from 2007-2013 and has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts. Paul has received five Green Room Awards, a Sydney Theatre Award and a Helpman Award for Lighting Design, as well as receiving a large number of other nominations.



Steve Toulmin
Composer &
Sound Designer

Steve graduated from NIDA in 2006. His **theatre** credits as a Composer and/or Sound Designer include *The Blind Giant Is Dancing*,

Jasper Jones, *Ivanov*, *La Traviata*, *Blue Wizard*, *Is This Thing On?*, *20 Questions*, *The Seed* and *Scorched* for Belvoir St Theatre, and was Associate Designer on *Radiance* and *The Baulkham Hills African Ladies Troupe*; *Edward Gant's Amazing Feats of Loneliness* for Sydney Theatre Company & La Boîte Theatre Company; *Little Mercy* and was Foley Artist on *Our Town* for Sydney Theatre Company; *A Hoax* for Griffin Theatre Company & La Boîte Theatre Company; *The Bleeding Tree* and *Beached* for Griffin Theatre Company; *Great Falls*, *Liberty Equality Fraternity* and *Circle Mirror Transformation* for Ensemble Theatre; *Switzerland* and *That Face* for Queensland Theatre Company; *Tender Napalm*, *Julius Caesar* and *Hamlet* for La Boîte Theatre Company; *Blanc De Blanc* for Strut & Fret; *All The Sex I've Ever Had* for Sydney Festival; and Independent productions of *Prehistoric*, *After All This*, *Queen Of Wolves*, *Me Pregnant*, *Rommy*, *Porn.Cake* and *Trapture*. Steve's credits as an **AV Designer** include *Angela's Kitchen* and *Between Two Waves* for Griffin Theatre Company; and *Tot Mom* and *God Of Carnage* for Sydney Theatre Company. His **event** credits include Papua New Guinea's 40th Year of Independence Celebrations and EKKA Arena Spectacular in 2013, 2014 and 2015. As a songwriter and music producer Steve has worked with artists including Megan Washington, Ricki-Lee Coulter and Samantha Jade.



Nigel Poulton
Movement & Fight
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 three productions of *Hamlet*, two productions of *Romeo And Juliet*, *The Dream*, *Macbeth*, *Julius Caesar*, *King Lear*, *The Servant Of Two Masters*, *As You Like It*, *Twelfth Night*, *Wars Of The Roses*, 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, Belvior St Theatre, La Boite Theatre Company, Playbox Theatre and Kooemba Jdarra. His **film** credits include *Pirates Of The Caribbean V*, *The Water Diviner*, *Winter's Tale*, *The Bourne Legacy* and *Vikingsdom*. 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 and theatrical firearms instructor with the Society of American Fight Directors. Nigel is a classically trained fencer and student of the Martinez Academy of Arms 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.



Jess Chambers
Voice Coach
Jess works
internationally as
a voice and dialect
coach. For **Bell Shakespeare** she was
voice coach for *Romeo
And Juliet* and the 2014

national tour of *Henry V*. Her other **theatre** credits include; as voice and dialect coach: *Matilda The Musical* in Australia for The Royal Shakespeare Company and Louise Withers; and *Alice In Wonderland*, *Sweet Charity*, *You Never Can Tell* and *Pygmalion* for The Shaw Festival Theatre (Canada); as voice coach: *Battle of Waterloo* for Sydney Theatre Company; and *Matilda the Musical* in London for The Royal Shakespeare Company; as assistant voice coach: *Noises Off*, *Romeo And Juliet* and *Storm Boy* for Sydney Theatre Company; as children's dialect coach: *Les Misérables* for Cameron Mackintosh and Michael Cassel; *The Sound Of Music* for John Frost and *The Really Useful Group*; and *Made In Dagenham The Musical* for the Adelphi Theatre in London. Her **film** credits include dialect assistance on *Hacksaw Ridge*. Jess trained at Central School of Speech and Drama and is a regular visiting lecturer at many of London's top drama schools.

*O beware, my lord,
of jealousy;
It is the green-eyed
monster
which doth mock
The meat it feeds on*

Iago, Act 3, Scene 3

CAST



Ray Chong Nee
Othello

Ray is a graduate of the University of Southern Queensland. For **Bell Shakespeare** he has appeared in *The Dream*, and was a member of The Players,

touring to schools with *Macbeth: Undone*, *Such Sweet Sorrow* and *Double Trouble*, and performed in the schools production of *A Midsummer Night's Dream*. His other **theatre** credits include *I Call My Brothers* for Melbourne Theatre Company; *The Outsider* for Stork Theatre/La Mama Theatre, *The Motion Of Light In Water* for La Boite Theatre Company/HotHouse Theatre/Theatre Works/Elbow Room; *Jumpers For Goalposts* for Red Stitch; *Bare Witness* for Performing Lines/Queensland Theatre Company/Merrigong Theatre Company; *Eight* for Exhibit A: Theatre; *After All This* for Elbow Room/Melbourne Fringe Festival; *Peer Gynt* for Four Larks Theatre; *Angels In America* for Theatre Ink/Parramatta Riverside/Mardi Gras; *The God Botherers* for Darlinghurst Theatre Company/Under The Table; and *Andy X* for NIDA. His **film** credits include *The Bench*, *Showboy* and *There's A Bluebird In My Heart*. His **television** credits include *Tomorrow When The War Began*, *Glitch*, *Party Tricks*, *Offspring*, *Rescue Special Ops* and *Dance Academy*. Ray has been a proud member of Actor's Equity since 2004.



Joanna Downing
Emilia

Joanna is a graduate of the Actors Centre Australia (ACA). This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *Hilt* for Old 505;

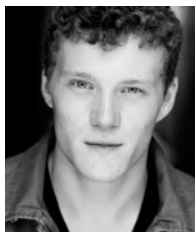
4000 Miles for La Boite Theatre Company; *Theatre USA*, *Reality Bytes*, *Romeo And Juliet*, *Three Sisters*, *The Forgetting*, *In Times of War*, *Cloudstreet* and *The End Of Things* for ACA. Joanna was also a part of the Theatre in Education Touring Program for Poetry in Action. Her **television** credits include *Home & Away* for Seven Network. She also appeared in the **film** *Dance Card* for Renee Crea.



Alice Keohavong
Bianca

For **Bell Shakespeare** Alice was a part of The Players for 2015, performing in *Macbeth: Undone*, *Just Macbeth! (abridged)*, *Romeo And Juliet* and *Midsummer*

Madness. Her other **theatre** credits include *Monkey Tales* for Monkey Baa Theatre Co; *Half-World* for Matriark Art Theatre; *His Mother's Voice* for BakeHouseTheatre; *High Windows and Low Doorways* and *Christina in the Cupboard* for Subtenuance. For **television** she has appeared in *Enigma Man* and *Redfern Now* for ABC and *All Saints* for Seven Network. Alice's **film** credits include *Hi-5*, *Some Kind of Wonderful* and *The Rocket* for Red Lamp Films/Screen Australia, for which she was nominated for the 2014 AACTA award for Best Supporting Actress (Feature Film) as well as receiving a nomination for Best Supporting Actress from the Beijing International Film Festival. Alice is a member of MEAA.



Edmund Lembke-Hogan
Roderigo

Edmund graduated from NIDA in 2011. For **Bell Shakespeare** he has performed in *Phèdre*, and was a member of The Players in 2012, appearing in the

schools production, *Romeo And Juliet*, and presenting in Bell Shakespeare's educational app *Starting Shakespeare*. Edmund's other **theatre** credits include *Hamlet*, *Love's Labour's Lost*, *Edward II*, *All's Well That Ends Well*, *Macbeth*, *The Taming Of The Shrew* and *A Midsummer Night's Dream* for Sport for Jove Theatre; *Young Tycoons* for Darlinghurst Theatre Co.; and *The Underpants*, *Pool (No Water)*, *Twelfth Night*, *Flight* and *Not I* for NIDA. His **television** credits include *Wanted* and *The Killing Fields* for Channel 7. His **film** credits include *Hacksaw Ridge* for Cosmos Filmed Entertainment Pty Ltd. Edmund is a member of MEAA.



James Lugton
Brabantio/Lodovico

This is James's first production with **Bell Shakespeare**. His previous **theatre** credits include *Unholy Ghosts* for Griffin/Whitebox Theatre; *The Crucible*,

The Merchant Of Venice, *Twelfth Night*, *All's Well That Ends Well*, *Cyrano de Bergerac*, *Much Ado About Nothing*, *The Taming Of The Shrew* and *Hamlet* for Sport for Jove Theatre Company; *The Young Tycoons* and *Miss Julie* for Darlinghurst Theatre; *Fireface* for Under The Wharf; and *Empire: Terror on the High Seas* for Tamarama Rocksurfers. His **television** credits include *Home & Away* for Seven Network, *Wonderland* for Fremantle Media and *Mary: Making Of A Princess* for Network 10. James' **film** credits include *Joe Cinque's Consolation* for Consolation productions. He received a Sydney Theatre Award for Best Actor in an Independent Production for his performance in *The Taming Of The Shrew*. James is a member of MEAA.



Elizabeth Nabben
Desdemona

Elizabeth graduated from VCA in 2010. This is her first production for **Bell Shakespeare**. Her **theatre** credits include *Picnic At Hanging*

Rock, *Antigone* and *'Tis Pity She's A Whore* for Malthouse Theatre; *Dance Better At Parties* for Sydney Theatre Company; *The Crucible* for Melbourne Theatre Company; *Triangle* for MKA; *The Trouble With Harry* for MKA & Melbourne Festival; *Therese Raquin* for Theatreworks; and the national tour of Agatha Christie's *A Murder Is Announced*. Her **television** credits include *The Doctor Blake Murder Mysteries* for ABC; *Restoration*, *Winners And Losers*, and *Childhood's End*. Elizabeth's **radio and voiceover** includes *Going and Going* and *Women Of Troy* for ABC National Radio; and *SheZow* for Moody St Productions. Elizabeth was nominated for Best Newcomer at the 2013 Sydney Theatre Awards for *Dance Better At Parties*, and was nominated for Best Actress at the 2014 Greenroom Awards for *Thérèse Raquin*. She is a member of MEAA.



Huw McKinnon
Duke/Montano

Huw is a proud graduate of Theatre Nepean. For **Bell Shakespeare** he has performed in *Macbeth* and *Romeo And Juliet*. He was also a member of The Players

in 2012 and has worked as part of the Bell Shakespeare's Education team since 2004. Huw has extensive experience working with students from diverse backgrounds, including programs for ESL (English as a Second Language) and Juvenile Justice centres. He has relished the opportunity to work with students and teachers both in Australia and overseas, taking them through school and community based programmes, residencies and regional access workshops. Huw's other **theatre** credits include *Othello*

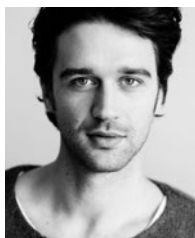
for *Comediodre*; *Fear And Misery Of The Third Reich* and *A Little Like Drowning* for Theatre Nepean. His **television** credits include *Always Greener* and *All Saints* for the Seven Network; and *LAID* and *Double The Fist* for ABC Television.



Yalin Ozucelik
Iago

Yalin is a graduate of NIDA. For **Bell Shakespeare** he has appeared in *Henry 4*, *King Lear* and *Romeo And Juliet*. His other **theatre** credits include

Cyrano de Bergerac, *Gross Und Klein*, *Blood Wedding* and *The Lost Echo* for Sydney Theatre Company; *When The Rain Stops Falling* for Brink Productions; *The Great Fire*, *Ivanov*, *The Kiss* and *Baghdad Wedding* for Belvior St Theatre; *Frost/Nixon* for Melbourne Theatre Company; *Cyrano de Bergerac*, *As You Like It*, *A Midsummer Night's Dream*, *The Comedy Of Errors* and *The Tempest* for Sport for Jove Theatre; *The Bald Soprano* for NIDA; *A Beautiful Life* for Matrix/La Boite/ Brisbane Festival; *Zig Zag St*, *Milo's Wake*, *X-Stacy*, *After January* and *Romeo And Juliet* for La Boite Theatre Company; *Seems Like Yesterday* for Kooemba Jdarra; *Love's Labour's Lost* for Harvest Rain; and *The Pitchfork Disney* for Better Than Nuthin'. His **television** credits include *Gallipoli*, *Deadline Gallipoli*, *Tricky Business* and *Flipper*. His **radio** credits include *Hamlet* and *Great Expectations* for ABC Radio.

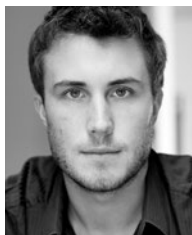


Michael Wahr
Cassio

Michael is a graduate of VCA. For **Bell Shakespeare** he has performed in *Hamlet*. His other **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 Productions; *The Bridge* for randomACTS &

Rural Arts Victoria; *The Hat Box* for Family of Strangers, the national tour of *Cosi* for Hit Productions; *Under Milk Wood* for Whistling Vicar Theatre; *Hamlet* and *Wuthering Heights* for the Australian Shakespeare Company; and *Macbeth* for Essential Theatre. 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.



Timothy Dashwood
Roderigo (Understudy)

This is Tim's first production for **Bell Shakespeare**. His other **theatre** credits include *Wuthering Heights* (2016 National Tour), *George's Marvellous Medicine*,

Dracula, and *Animal Farm* (2013 national tour) for Shake & Stir Theatre Co.; *The Graduate*, *Fame - The Musical* (2010 national tour), *Managing Carmen* for Queensland Theatre Company & Black Swan State Theatre Company; *The Odd Couple*, *Macbeth*, *Romeo And Juliet*, *The Importance Of Being Earnest*, *Rabbit Hole* and *The Exception & The Rule* for Queensland Theatre Company; *Deathtrap* for Darlinghurst Theatre Company; *The Year Nick McGowan Came To Stay* for La Boite Theatre Company; *The Last 5 Years* for Ignatians & Queensland Performing Arts Centre; *Dead Cargo* co-presented by Metro Arts Independents; *The Awfully Big Adventures Of Peter Pan* for Harvest Rain Theatre Company; *Much Ado About Nothing* for 4mbs; *The Reunion*, *Love Song Dedications* and *Donna's Party* for Metro Arts; *Mandragora* for Short & Sweet Festival; *Zooillogical*, *idiotluvdotu* and *Hermes And The Naked Flame* for Artslink Queensland. His **television** credits include *Dartworth*. His **films** include *Cowboys*, *Stars & Angels*, *Cravings*, *Stolen Honour*, *Tunnel Vision*, *Myles West* and *Tightrope*.

JOHN BELL SCHOLARSHIP

Play your part in giving regional students life changing opportunities



2012 scholarship winners, Raine Paul and Cassandra Palmer-Field, with John Bell

A CRITICAL PROGRAMME

The John Bell Scholarship offers talented young actors from regional Australia the opportunity to kick-start their careers with the support and guidance of Bell Shakespeare.

A NATIONAL AUDITION TOUR

The programme enables our arts educators to travel the breadth of Australia and give at least 100 young Australians aged 16 to 18 the opportunity to perform a short Shakespeare monologue and receive mentoring in a personal masterclass. Three winners are then selected to join Bell Shakespeare in Sydney, along with a parent or guardian, for a week of unprecedented access to the Company.

A LIFE CHANGING EXPERIENCE

Our scholarship winners will be exposed to all aspects of the artistic process over one intensive week. They will observe rehearsals, undertake training with John Bell

and other artists, as well as see live theatre and perform their monologue for Artistic Director Peter Evans and a Bell Shakespeare cast. Once they return home, they will receive remote mentoring and career guidance, tickets to our national touring productions, and access to our scholarship peer community.

PLAY YOUR PART

Play your part in this important initiative and help us celebrate John Bell's legacy by making a gift today for the actors of tomorrow. Your donation will support:

- The national audition tour
- Return travel and a week's accommodation for the winners and their parents
- Facilitators to provide a week of intensive acting training
- Travel and accommodation to enable winners to see a Bell Shakespeare performance in their nearest city

OTHER WAYS YOU CAN HELP ENRICH LIVES THROUGH THE WONDER OF SHAKESPEARE

Ticket sales alone aren't enough to help us tour, teach and mentor new talent – they make up 47% of our revenue. So we rely on the generous support of private donors to help close the gap. Every gift makes a difference, all donations over \$2 are tax-deductible, and there are a range of ways that you can support:

- **Supporting Cast** allows you to invest in the overall Company, enabling us to direct funds where they are most needed.
- **Sharing Shakespeare** allows you to support our education and community outreach activities making Shakespeare accessible and relevant to Australians everywhere; regardless of their age, income or location.
- **Production Syndicates** are a wonderful way for you to observe the entire process of our main stage productions, giving you access from page to stage with a suite of membership benefits and a donation component.
- **Designated gifts** allow you to choose a specific programme to support directly.
- **Or make a lasting gift in your Will.**

For more information or to make a gift to the John Bell Scholarship or one of our other giving programmes, please contact Zoë Cobden-Jewitt, Head of Development, on 02 8298 9070 or at zoecj@bellshakespeare.com.au

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Making Shakespeare accessible to students and teachers everywhere



The Players performing *Double Trouble* at Baler Primary School, WA.

Bell Shakespeare is proud to deliver Australian theatre's most comprehensive and wide-reaching education programme, which in 2015 reached 82,315 students and teachers across every state and territory face to face, and another 62,007 through online and digital initiatives. The national programme includes in-school performances, student masterclasses, Artist in Residence, community and outreach work, mentorships for regional teachers, and a dedicated primary programme.

As part of our commitment to students in regional Australia, Bell Shakespeare arts educators will be touring the country this year providing regional schools with complimentary *Othello* workshops in advance of the production.

For more information on our Learning programme, please call 1300 305 730 or visit www.bellshakespeare.com.au/learning

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*I have very poor and unhappy brains for drinking:
I could well wish courtesy would invent some other
custom of entertainment.*

Cassio, Act 2, Scene 3

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ARTS CENTRE MELBOURNE 12–23 July

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STATE THEATRE CENTRE OF WESTERN AUSTRALIA, PERTH 17–20 August

THEATRE ROYAL, HOBART 25–27 August

CASULA POWERHOUSE ARTS CENTRE 1 & 2 September

LAYCOCK STREET THEATRE, GOSFORD 5 & 6 September

CIVIC THEATRE NEWCASTLE 8 & 9 September

ILLAWARRA PERFORMING ARTS CENTRE, WOLLONGONG 13–17 September

WAGGA WAGGA CIVIC THEATRE 20 September

BATHURST MEMORIAL ENTERTAINMENT CENTRE 22 September

CAPITOL THEATRE, TAMWORTH 24 September

THE GLASSHOUSE, PORT MACQUARIE 28 September

THE EVENTS CENTRE, CALOUNDRA 1 October

GLADSTONE ENTERTAINMENT CENTRE 4 October

RIVERWAY ARTS CENTRE, TOWNSVILLE 6 October

REDLANDS PERFORMING ARTS CENTRE, CLEVELAND 8 October

THE ARTS CENTRE GOLD COAST 11 October

CANBERRA THEATRE CENTRE 14–22 October

SYDNEY OPERA HOUSE 25 October – 4 December

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one that would circumvent God”**

Hamlet, Act 5, scene 1

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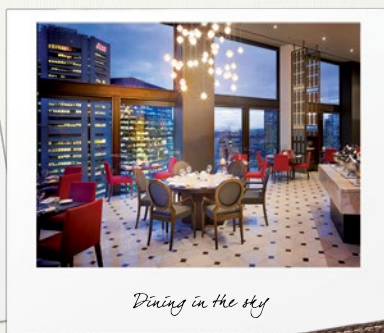


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