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What's in a name?
— Juliet in Romeo and Juliet
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 CHAIRMAN

Welcome to our 2016 production of *Romeo And Juliet*. Momentously, this is the first show directed by Bell Shakespeare's Artistic Director, Peter Evans, since he took the reins of the Company from our Founder John Bell at the end of 2015.

This is a beautiful production, both joyous and intense. It is a departure from what you have come to expect from Bell Shakespeare. I will say no more and leave it to you to enjoy. The show opens at Sydney Opera House and has seasons at Canberra Theatre Centre and Arts Centre Melbourne.

This production is reflective of the work Bell Shakespeare strives to do – sharing 400 year old stories in a way that resonates with contemporary Australia, whilst still honouring the beautiful language with which it is told.

2016 is a milestone year for us. This year marks 400 years since Shakespeare's death. It is a testament to his genius that we continue to present his works in theatres around Australia every year, and perform, educate and support students and teachers in schools and communities in every corner of Australia. The number of students and teachers we work with continues to grow annually as we deliver an expanding number of performances, workshops, scholarships and teacher forums. None of this work is possible without the support we receive from the Federal and State Governments, our corporate and community partners, donors and venue partners.

Thank you all for your commitment to Bell Shakespeare, especially you – our audiences. You are at the heart of why we continue to perform and educate.

Enjoy the show.



Ilana Atlas
Chairman



SYNOPSIS

By William Shakespeare.

The feuding Montagues and Capulets fight again on the streets of Verona. Prince Escalus warns that they must not further disturb the peace.

Romeo and his friends gatecrash the Capulets' masquerade party, where Romeo meets Juliet. They instantly fall in love. Later that night, Romeo returns to meet Juliet and they exchange vows of love. Romeo tells Friar Lawrence what has happened and he consents to marry them.

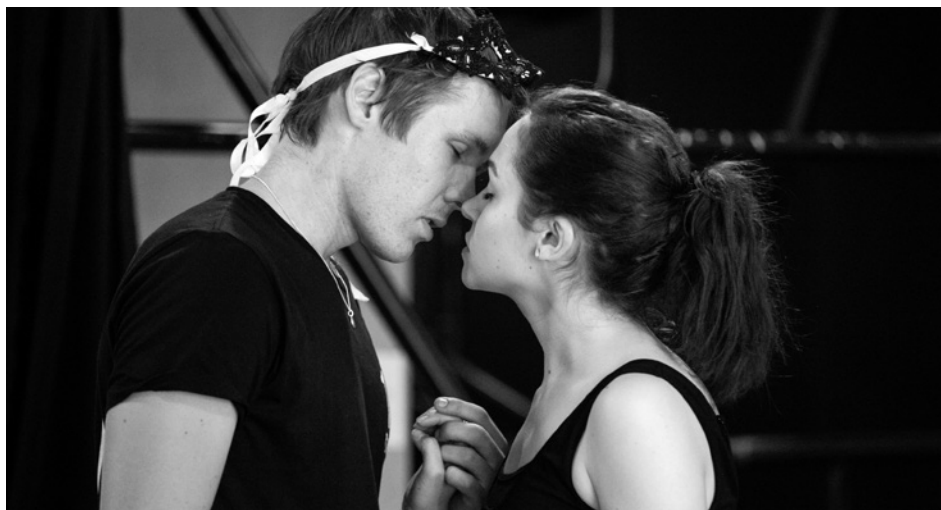
Tybalt, a Capulet, challenges Romeo, but Romeo refuses to fight. Mercutio is fatally wounded by Tybalt. Romeo fights Tybalt and Tybalt is killed. Benvolio reports what has happened to the Prince, who banishes Romeo. The Nurse tells Juliet of Romeo's banishment and promises to bring him to her.

Capulet tells the county Paris he may marry Juliet in three days. Juliet refuses to marry Paris. She goes to the Friar for help and the Friar devises a plan: he will give her a potion

that will make her appear dead and thus avoid the marriage, and will write to Romeo to tell him; they can then elope to Mantua.

Juliet tells her father she will now marry Paris. She retires and drinks the potion. When discovered, she is taken to the family crypt. In Mantua, Balthasar tells Romeo that Juliet is dead. Romeo vows to lie dead next to her that night, and obtains a poison from an apothecary. Friar John tells Friar Lawrence that he was unable to deliver the letter to Romeo. Realising the danger, Friar Lawrence leaves to tell Juliet what has happened.

Upon visiting Juliet's tomb, Paris encounters Romeo. They fight, and Romeo kills Paris. Romeo then drinks the poison and dies beside Juliet. The Friar arrives to see Romeo dead and Juliet waking. She refuses to leave and kills herself with Romeo's dagger. The Friar explains what has happened. The Montague and Capulet families are reconciled over the bodies of their dead children.



CAST

Romeo **Alex Williams**
Juliet **Kelly Paterniti**
Benvolio **Jacob Warner**
Mercutio/The Prince **Damien Strouthos**
Tybalt/Apothecary **Tom Stokes**
Lady Capulet **Angie Milliken**
Paris/Abraham **Michael Gupta**
Lord Capulet **Justin Stewart Cotta**
Friar/Samson **Hazem Shammass**
Nurse **Michelle Doake**
Lord Montague/Peter/Friar John
Cramer Cain

CREATIVE TEAM

Director **Peter Evans**
Designer **Anna Cordingley**
Lighting Designer **Benjamin Cisterne**
Composer & Sound Designer **Kelly Ryall**
Movement & Fight Director **Nigel Poulton**
Voice Coach **Jess Chambers**

CREW

Stage Manager **Sarah Stait**
Assistant Stage Manager **Katie Hankin**
Assistant Stage Manager (Melbourne)
Bridget Samuel
Production Coordinator **Lauren Makin**
Head Electrician **Andrew Hutchison**
Head Mechanist **Adam Crome**
Head of Audio **Robin McCarthy**
Head of Costume **Rosie Hodge**
Dresser **Melanie Liertz**
Cutter **Melanie Liertz**
Cutter **Claire Westwood**
Art Finisher **Kat McFarlane**
Stitcher **Sam St Aubyn**
Milliner **Rick McGill**
Directing Secondment **Peter Blackburn**
Lighting Secondment (VCA) **Jake Jobling**
Set Built by **Malthouse Theatre**
Scenic Artist **Patrick Jones**
Weapons by **Lewis Shaw**
Curtains Supplied by **Pattons**
Lighting Supplied by
Chameleon Touring Systems
Freight Supplied by **ATS Logistics**

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

*This production opened on 24 February 2016
at Playhouse, Sydney Opera House.*

*For never was a story of more woe
Than this of Juliet and her Romeo.*

Prince Act 5 Scene 3

FROM THE ARTISTIC DIRECTOR

In 2013 I saw an RSC production of *Hamlet* – it was as excellent as you’d expect – however it wasn’t the production itself that echoed with me on the train ride home, but these lines;

“For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold as ‘twere the mirror up to nature, to show virtue her own feature, scorn her image, and the very age and body of the time his form and pressure.”

Hamlet Act 3 Scene 2

These famous words are Hamlet’s advice to the Players. We easily understand the mirror up to nature. It is the search for an acting style that is natural. However I think Hamlet is striving less for realism than for *truth*.

What also strikes me is this idea of *form and pressure*. This is an amazing description of a character, a society and a piece of theatre. Form and pressure. This is what we strive for in our production.

Last year when I started work on *Romeo And Juliet* – a play I’ve loved all of my life – these ideas found their way into both the design of the set and costumes, as well as our construction of the story.

With our Set and Costume Designer Anna Cordingley, we have created a world that is a stage on a stage. And the costumes are reminiscent of the time when the play was written, evoking the theatricality and drama of the world *Romeo and Juliet* inhabit. A world of intense youthful passion and violence.

When I first joined Bell Shakespeare 20 years ago one of the earliest conversations I remember having with Founding Artistic Director, John Bell, was that neither of us were interested in doing accurate historical reconstructions at Bell Shakespeare – and that sentiment continues to this day. What we have created is a world in which these plays, and the words that Shakespeare gifted us – are still living and breathing more than 400 years after they were written. We



believe there are many ways to produce these plays, shine new light and reach for new depths in our understanding of them. They are not fixed but alive for each new generation to explore.

I think it is worth remembering Shakespeare was very good at giving an audience what they want. In *Romeo And Juliet* he gave his audience the Hollywood blockbuster trio of love, sex, and violence. When you consider that the play was based on a 1562 poem by Arthur Brooke called *The Tragicall Historie of Romeus and Iuliet* (which in turn had been taken from a French poem by Pierre Boaistuau from 1559 that was based on an Italian story by Matteo Bandello from 1554, which was inspired by Luigi da Porto's *Giulietta e Romeo* from circa 1530) which Shakespeare refashions to occur over 4 intense days rather than a leisurely 9 months, we see he was upping the stakes and delivering bang for buck (or a penny) to audiences. Form and pressure.

There are so many reasons why I was attracted to directing this play as my first

production since taking on the role of Artistic Director. At the heart of those reasons is that this play reflects our company philosophy that Shakespeare's work allows audiences of all walks of life to see themselves reflected and transformed through the prism of great writing. This is a play about a community. A living, breathing, vibrant community divided. The origins of the feud are long forgotten and sadly by the end of the play most of the young people are dead. This still resonates and sadly always will. Hitchcock described his movies as the 'pleasure of temporary pain.' *Romeo And Juliet* is a tragedy. Perhaps the saddest of all because it is about young people. Their energy, love and hope are infectious. And then extinguished. My love for this play has grown with each day we have been working and my love for the mind of Shakespeare, his craft and imagination and deep humanity are humbling.



Peter Evans
Artistic Director



GIVE ME MY SIN AGAIN

For more than 400 years *Romeo And Juliet* has been one of Shakespeare's most popular plays. And yet it's easy to fall in love with it all over again.

By Felicity McLean

Pretend. Act, for one moment, as if you don't know. Imagine that, until the moment you settle in for the prologue and hear that 'A pair of star-cross'd lovers take their life', you don't know that Romeo and Juliet are destined to die.

But that's impossible. Once known, *unknowing* the story of *Romeo And Juliet* is inconceivable.

It would be like forgetting what the Mona Lisa's coy smile looked like. Or going blank on the first four notes of Beethoven's Fifth. (True, you can't recall whether you turned your mobile phone off just minutes ago and, yes, you'd better check that before the house lights dim.) But *Romeo And Juliet*? Forget that they die? There's virtue in 'if', but to *unknow* what you know? O, teach me how I should forget to think!

How, then, to present *Romeo And Juliet* in 2016? This archetype. This prototype. This most revived and canonised (so often plagiarised) of Shakespeare's plays. How to give audiences something fresh, yet still true?

For some, it's tempting to create something of a tabula rasa. A blank slate. Clear the decks. To raze the stage before raising the curtain, and so produce something drastically new. For instance, US pop star Taylor Swift rewrote the play's ending in her 2008 'Love Song', giving Romeo and Juliet their elusive happily-ever-after ('I talked to your dad – go pick out a white dress'). While television executives at the ABC in the USA are facing something of a casting challenge when they screen a *sequel* to Shakespeare's play. (A fascinating prospect given both Romeo and Juliet are *dead*. Reportedly, 'Still Star-Crossed' will follow the political

marriage between Romeo's cousin, Benvolio and his first love, Rosaline.)

But what if the answer is not to unknow or re-do. What if it's something less cerebral, something much more visceral than that? What if – with its families and feuding and falling in love – not to mention all those other 'f' words that are so fundamental to what it means to be human – *Romeo And Juliet* simply requires us to *feel*? To let ourselves fall in love with the play all over again?

THE LANGUAGE OF LOVE (AND SEX)

For a start, it's not hard to be swept off your feet by the play's poetry. The language in *Romeo And Juliet* is Shakespeare at his most sublime; his exquisite and sonorous best. Whose hard heart could resist:

'Give me my Romeo; and when I shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun.'

Or:

'My bounty is as boundless as the sea,
My love as deep; the more I give to thee
The more I have, for both are infinite.'

For their first meeting, Shakespeare signifies the young lovers' rapture as only he can: with fourteen lines of poetical perfection. The pair *share* a sonnet in the ballroom scene, ignoring the fact that sonnets are the prerogative of singletons. The effect is 'love at first sonnet' according to Shakespearean scholar Marjorie Garber. Also, it's Shakespeare's way of flirting with the conventional Petrarchan sonnet that was so popular at the time. Shakespeare likes

a good sonnet, but not enough to commit. Instead, he prefers to play around a little with the orthodoxy of the form. For example, later in Act Two our playwright takes a break from dramatic convention altogether when he allows Romeo to overhear Juliet's soliloquy in the garden. Here, her private speech, her innermost thoughts are again not solo but shared with her lover. Truly, *Romeo And Juliet* is a lyrical pas de deux of Prokofievian proportions. (And yes, that is a *Romeo And Juliet* joke, there).

But you'd be a (love) fool to think Shakespeare woos with pretty words alone. Oh no. Poetry aside, there's sackfuls of sex jokes, too. From the bawdy vernacular of Nurse, to the lewd language of Mercutio, *Romeo And Juliet* is Shakespeare at his rude, crude best. Throughout the play, if those Montagues and the Capulets aren't busy 'unsheathing swords' or arranging marriages, then they're making blue jokes about maids and pricks and chinks and thighs and 'any other part belonging to a man'. There's enough smut here to tickle every new generation that comes along. Being x-rated doesn't grow dated. And for this reason Shakespeare's ribaldry – like our young lovers – never ever gets old.

HAPPY CHIASMUS

Then there is our playwright's quite brilliant use of chiasmus. As if the swordplay in *Romeo And Juliet* isn't tricky enough, Shakespeare whips out some wildly witty wordplay, too. He has fun with chiasmus, where the syntax of a sentence is turned on its head, taking the sentence's meaning with it. For instance:

'O brawling love, O loving hate'

And:

'My only love sprung from my only hate.
Too early seen unknown, and known too late.'

Of course, Shakespeare being Shakespeare, such wordplay is teased and stretched to the point that the entire structure of the play becomes something of a chiasitic cross that begins and ends with 'Romeo'. ('Romeo' starts the play's title, and ends the dying couplet: '...For never was a story of more woe/Than this of Juliet and her Romeo'.) The whole play becomes something of a looping infinity sign – a criss-cross of star cross'd lovers – where comedy/tragedy, love/death and family/feuds are paired up in the most unlikely yet illuminating of marriages.



THE PLOT THICKENS

Romeo And Juliet is a tragedy of mischance. A tantalising string of 'If only...' moments. If only Romeo had received the message about Juliet's fake death while he was still in Mantua... If only Juliet had woken up before Romeo poisoned himself... What if Mercutio hadn't been slain?... If only the Friar had arrived to the Capulet tomb before Romeo... No matter how many times you've seen the play performed – whether you're an R&J virgin or not – you will hope against hope. You will wish it wasn't so. Each and every time you watch the drama unfold.

Romeo And Juliet was one of Shakespeare's very first stabs at tragedy (after *Titus Andronicus*), and yet it is a master class in storytelling and suspense. The play kicks off like a comedy, with raised fists and love trysts, and a masquerade ball for good measure. But the instant Mercutio is murdered, things shift towards something much darker and far more deadly. By flitting between comedy and tragedy, just as nimbly as our hero switches his allegiance from Rosaline to Juliet, Shakespeare ratchets up the dramatic tension. Add to this the breakneck pace at which the action occurs (the entire play takes place in less than four days) and we are left reeling alongside the Montagues and Capulets at the devastating discovery of the bodies of Romeo and Juliet. The sensation that we came so very close to preventing these deaths – on more than one occasion – only heightens the heartbreak of it all.

PLAY WITH A PLAY

So too, does Shakespeare's sense of metatheatre. *Romeo And Juliet*, this tragedy of tragedies, is highly conscious of itself as a piece of theatre. It knows it is art, and it wants you to know, too. In the opening sonnet the Chorus in *Romeo And Juliet* previews the 'two hours' traffic of our stage', before the play goes on to present a more elaborate, more spectacular, version of our own reality. And Peter Evans' opulent 2016 production of *Romeo And Juliet* can't wait to get its sequins on. Evans has set his production during the Renaissance era, complete with Anna Cordingley's stunning 17th-century costumes, and in doing so he offers audiences something of a first. Peter Evans' 2016 production will be the first time *Romeo And Juliet* has been presented as a period piece for Bell Shakespeare. Albeit with a very modern sensibility. Evans' production is a nod to the past, paired with a wink. An embellishment. A hybrid. Something old and something new. Partly borrowed, and most definitely blue.

Felicity McLean is a writer and the author of several books.

www.felicitymclean.com

[@felicitymclean](https://twitter.com/felicitymclean)





Shakespeare creates a perfect symbol of the absorption of the sonnet mode into the art of the play, enacting experience which the sonnet poet must recollect and recreate.

Gibbons (ed). (2002). *The Arden Shakespeare: Romeo And Juliet*, London

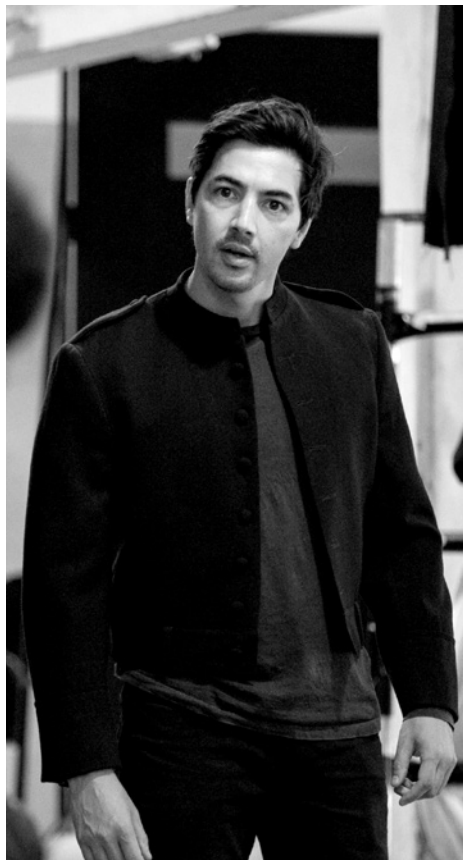




Charged with its ideology, violence determines all forms of expression in Verona, from public conversations, to dress, to the vocabulary of desire.

Barker, 2002. *Granville Barker's Prefaces to Shakespeare: Romeo And Juliet*





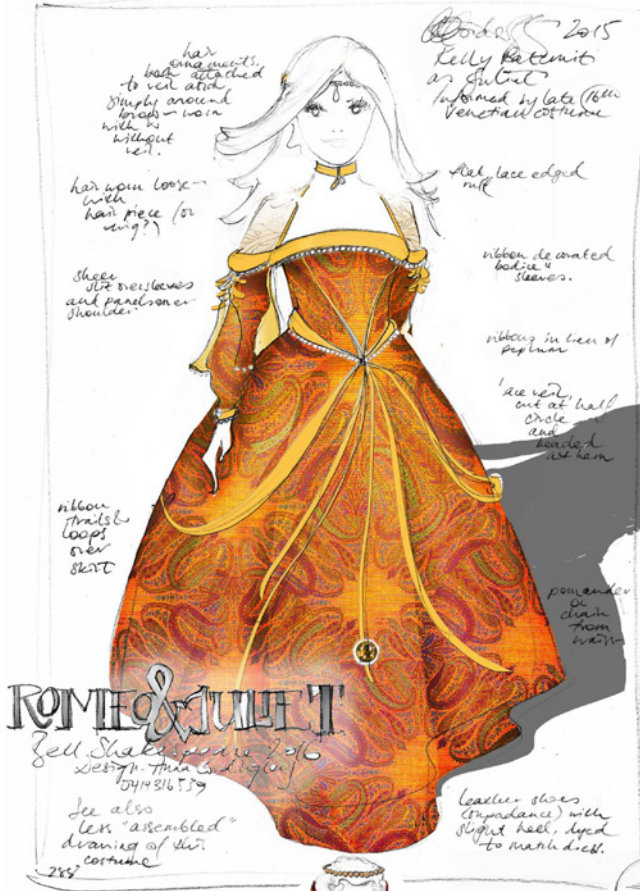
COSTUME DESIGNS

Sketches by Anna Cordingley.

Top left to right:
Romeo with mask and Juliet.

Bottom left to right:
Benvolio, Mercutio with mask,
Tybalt with mask, Lord Montague,
Friar Lawrence, Nurse, Lady Capulet,
Lord Capulet, and Paris.





So tedious is this day
 As is the night before
 some festival
 To an impatient child
 that hath new robes,
 And may not wear
 them.

Juliet Act 3 Scene 2



CREATIVE TEAM



Peter Evans
Director

Peter Evans is Bell Shakespeare's Artistic Director. For **Bell Shakespeare** he has directed *As You Like it*, *The Dream*, *Tartuffe*, *Phèdre*, *A Midsummer*

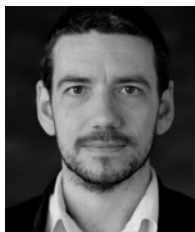
Night's Dream, *Macbeth*, *Julius Caesar*, *The Two Gentlemen Of Verona*, *The Tempest*, and *Intimate Letters* with the Australian Chamber Orchestra. He worked as Associate Director with the Company in 2005. Peter was Associate Director at Melbourne Theatre Company from 2007–2010, directing *Clybourne 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.



Anna Cordingley
Designer

Anna is a design graduate of the Victorian College of the Arts (VCA) and has a Master of Curatorship from the University of Melbourne.

For **Bell Shakespeare** Anna has designed sets and costumes for *Tartuffe*, *Phèdre*, *Macbeth* and *Julius Caesar*. Her other **theatre** credits include *Meow Meow's Little Mermaid*, *Meow Meow's Little Match Girl*, *Masquerade* and *Inside* for Sydney Festival. *The Bloody Chamber*, *The Story Of Mary MacLane By Herself*, *A Golem Story*, *Tis Pity She's A Whore*, *Sappho... in 9 Fragments*, *The Threepenny Opera*, *Elizabeth: Almost By Chance A Woman*, *One Night The Moon*, *Happy Days*, *A Commercial Farce* and *Not Like Beckett* for Malthouse Theatre; *Meow Meow's Little Match Girl* for Malthouse Theatre/Sydney Festival/Southbank London; *Sunday In The Park With George* for Victorian Opera; *An Act of Now* and *Connected* for Chunky Move; *Human Interest Story* for Lucy Guerin Inc; and *Richter/Meinhof Opera*, *The Black Arm Band's Hidden Republic* and *M+M* for Melbourne International Arts Festival. Her **exhibitions** include *Victor Hugo: Les Misérables from Page to Stage* at the State Library of Victoria; *The Extraordinary Shapes Of Geoffrey Rush*, *War Horse* and *The Breath Of Life* at Arts Centre Melbourne; *An Account Of Bridges* at the Baltic Contemporary Art Centre/Sage Gateshead (UK); and facilitation for *Brook Andrew* in Colony in the 2007 Den Haag Sculpture Exhibition (The Netherlands). Anna has two Green Room Awards for Design and was given the Kristian Fredrikson Scholarship in 2012.



Benjamin Cisterne

Lighting Designer

Benjamin's reputation is for finesse, excellence and a gutsy approach to design, based in light. Benjamin is known for creating bold designs that are integral to a

project and has been involved in all forms of Museums /Exhibitions and Performing Arts projects for 15 years. His lighting credits include *2 one Another*, *Emergence*, *Louder Than Words*, *Project Rameau*, *Les Illuminations* and *Contemporary Women* for Sydney Dance Company; *Dance Better At Parties*, *Perplex* and *Mrock* for Sydney Theatre Company; *Medea*, *Human Interest Story*, *Hamlet*, *A Christmas Carol* and *Mother Courage And Her Children* for Belvoir; *Keep Everything*, *Connected*, *Mix Tape* and *It Sounds Silly* for Chunky Move; *Nativity*, *Fiction*, *Origami*, *Brindabella*, *Aviary*, and *Miracle* for Balletlab; *Halcyon*, *Sweeedeedee*, and *There's Definitely A Prince Involved* for Australian Ballet. Benjamin has extensive experience working both nationally and internationally with various artists and arts companies such as Lucy Guerin, Luke George, Leigh Warren, Lee Serle, Byron Perry, Antony Hamiton, Gavin Webber, Gabrielle Nankivell, The Rogue Collective, Dance North, Stompin, The Lyon Ballet Opera, and the Australian Theatre For Young People. Benjamin won the Greenroom Award for Best Lighting Design in 2011 for his work on *Aviary* and the Sydney Theatre Award for Best Lighting in 2015 for his work on *A Christmas Carol*. He also received an Award of Commendation from the Illuminating Engineers Society for his work on 'Australia in the Great War', Australian War Memorial.



Kelly Ryall

Composer &
Sound Designer

Kelly Ryall is a composer, musician and sound artist for theatre, dance and film.

For **Bell Shakespeare** his work includes *As You*

Like it, *Tartuffe*, *Phèdre*, *Henry 4*, *The School For Wives*, *Macbeth* and *Julius Caesar*. His other **theatre** credits include *Boys Will Be Boys* for Sydney Theatre Company; *Kill the Messenger*, *Cinderella*, *Nora*, *Hedda Gabler* and *Love Me Tender* for Belvoir; *The House On The Lake*, *Emerald City*, *The Floating World*, *Dreams In White*, *And No More Shall We Part* and *The Boys*, for Griffin Theatre Company; *Double Indemnity*, *Rupert*, *The Crucible*, *On The Production Of Monsters*, *Return To Earth*, *Dead Man's Cell Phone* and *God Of Carnage* for Melbourne Theatre Company; *Edward II*, *On The Misconception Of Oedipus* and *One Night The Moon* for Malthouse Theatre; *Thom Pain (Based On Nothing)* for Belvoir B-Sharp; *The Shadow King* for Malthouse Theatre/Sydney Festival; *Die Winterreise* for Thin Ice/Malthouse Theatre; *The Trial* for Thin Ice/Malthouse Theatre/Sydney Theatre Company; *Savage River* for Griffin Theatre Company/Melbourne Theatre Company/TTC; *The Harry Harlow Project* and *The Man With The September Face* for Full Tilt; *Red Sky Morning* for Red Stitch; *Mr Freezy* for Arena Theatre Company; *Chocolate Monkey*, *Space Monkey* and *Love Monkey* for The Amazing Business; *Save For Crying*, *Chapters From The Pandemic*, *Detest* and *Wretch* for Angus Cerini's Doubletap; *Mercury Fur* for little death/Griffin Theatre Company. His **dance** credits include *Piece* for Person and *Ghetto Blaster* with Nicola Gunn; Kelly's first chamber opera *The Bacchae* had its world premiere as part of the Melbourne Festival, opening to critical acclaim. Kelly's accolades include three Green Room awards and he was also the recipient of the Melbourne International Arts Festival Award in 2007.



Nigel Poulton

Movement &
Fight 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*, *The Servant Of Two Masters*, *As You Like It*, *Twelfth Night*, *Wars Of The Roses*, *Romeo And Juliet*, *A Midsummer Night's Dream*, and three productions of *Hamlet*. 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 *Vikings*. 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 Vsevolod 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 and dialect coach for the 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 *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 *Hacksaw Ridge* as dialect assistance. She trained at Central School of Speech and Drama and is a regular visiting lecturer at many of London's top drama schools.

CAST



Cramer Cain

Lord Montague/Peter/
Friar John

Cramer is a graduate of the University of Western Sydney Nepean. This is his first production with **Bell Shakespeare**. Cramer's

theatre credits include *The Island Of Doctor Moron* for Island Grunt; *Brothers Wreck* for Belvoir; *Chrome* for Marguerite Pepper Productions; *The Happy Prince* for Theatre Of Image; *Comedy Of Errors* for Shakespeare by The Pool; *Someone Who'll Watch Over Me* for Cat And Fiddle Hotel; *Making Tracks – Kakadoowhahs* for Festival Of The Dreaming; and *The Wedding Song* for the National Institute of Dramatic Arts (NIDA). His **film** credits include *Idiot Box* for Central Park Films and the James Cameron produced 3D action thriller *Sanctum*. His **television** credits include *Redfern Now*, *The Straits*, *All Saints*, *Tales of the South Seas* and *Heartbreak High*. Cramer has also worked as a Presenter/Anchorman for Sports Pacific Network.



Justin Stewart Cotta

Lord Capulet

Justin is a graduate of NIDA For **Bell Shakespeare** he performed in *Romeo And Juliet* and *King Lear*. His other **theatre** credits include *Before/*

After for Sydney Theatre Company; *North By Northwest* and *Glengarry Glen Ross* for Melbourne Theatre Company; *A Steady Rain* for Old Fitz Theatre; *Dream Home* and *Let the Sun Shine* for Ensemble; *Horrible Histories: Awful Egyptians* for Andrew Kay; *The Floating World*, *The Sea Project* and *Below* for Griffin Theatre Company; *The Removalists* for Tamarama Rock Surfers; *Syncope* for

Critical Stages; *Fool For Love* for Belvoir Theatre; *How to Act Around Cops* for Darlinghurst Theatre Company; *Burn This* for the Stephanie Feury Theatre, Los Angeles; *Bill W & Dr. Bob* for Carriageworks; *Sweeney Todd: The Demon Barber of Fleet Street* for New Theatre; and *A Cry From The City Of Virgins* in its Japan season. His **film** credits include *Happy Feet 2* and *The Boys And Girls Guide To Getting Down*. His **television** credits include *Packed To The Rafters*, *I Rock*, *Home And Away*, *Water Rats* and will be appearing in the upcoming second season of ABC's *The Code*. Justin is also an award-winning classical pianist and guitarist and a singer-songwriter for EMI publishing, Justin was the lead singer for rock band Memento (Columbia Records) and guitarist for VAST (Electra Records).



Michelle Doake

Nurse

Michelle is a graduate of NIDA. For **Bell Shakespeare** she has appeared in *Macbeth*, *The Merchant Of Venice*, *Measure For Measure*, and *A Midsummer*

Night's Dream and two productions of *The Winter's Tale*. Her other **theatre** credits include *Arcadia*, *Dead White Males*, *The Wharf Review* and *The Wonderful World of Dissocia* for Sydney Theatre Company; *A Little Night Music* for Melbourne Theatre Company; *Japes*, *Birthrights*, *Warning: Explicit Material*, *Camp*, *Absent Friends* and *Cruise Control* for Ensemble Theatre; *Mrs Warren's Profession*, *The Last Night Of Ballyhoo*, *Separation*, *Talking Heads*, *Later Than Spring*, *Peggy For You*, *Labor Day*, *God Only Knows* and *Crimes Of The Heart* for Marian Street Theatre; *Stories From Suburban Road* and *The Corporal's Wife* for Perth Theatre Company; *Mack And Mabel* at the State Theatre; *Falling*

From *Grace for Playbox*; *The Villain Of Flowers* for The NIDA Company; *Follies In Concert* for The Producers; *After Dinner* for the Edinburgh Festival; *King Of Laughter*; *The One Day Of The Year* and *Weather* for Q Theatre; *Babies Proms: Meeting Mozart* at Sydney Opera House and on the UAE tour; *The Hatpin* for Neil Gooding/White Box; as well as productions of *The Cat Lady Of Bexley* for The Australian Theatre of the Deaf, *The Venetian Twins*, *Elegies* and *Lounge Room Culture*. Her **film** and **television** credits include *Oscar* and *Lucinda*, *Backberner*, *Corridors Of Power*, *The Cooks*, *All Saints*, *At Home With Julia*, *Puberty Blues* and *Tricky Business*. Her **voice** credits include *Gloria's House*, *Wicked*, *Juanito Jones*, *Petals*, *The Seaside Hotel*, *Deadly*, *Zigby*, *Enyo*, *Gasp* and *Media Watch*. Michelle is the recipient of the Gloria Payton/Gloria Dawn Fellowship and undertook further study at the Royal Academy of Dramatic Art (RADA), London. She has won Sydney Theatre Awards for Best Actress for *Arcadia* and *Crimes Of The Heart*, and Best Actress in a Musical for *The Hatpin*.



Michael Gupta
Paris/Abraham

Michael is a graduate of University of Western Sydney Nepean. This is his first production with **Bell Shakespeare**. His other **theatre** credits include the national

tour of *Hitler's Daughter* for Monkey Baa; *The Beauty Queen Of Leenane* and *Macbeth* for Wildfire Theatre Co; *The Man From Mukinupin* for New Theatre; *Taming Of The Shrew* for Greencyc; and *The Caucasian Chalk Circle*, *Song of The Yellow Bittern*, *Pericles*, and *Trojan Women: A Love Story* for Nepean. His **film** credits include *Flotsam Jetsam*, *Comfortable* (SFF Dendy Awards) and *Trunk*. His **television** credits include *Bad Cop Bad Cop* and *Gangs Of Oz*. This year Michael also wrote and directed *The Lake*; workshoped and produced with First Breaks funding through Metro Screen and Screen NSW.



Angie Milliken
Lady Capulet

Angie is a graduate of NIDA. This is her first production for **Bell Shakespeare**. Her other **theatre** credits include *The Effect*, *The Real Thing*, *Three*

Days Of Rain, *The White Devil* (including the New York tour with the Olympic Arts Festival and the Brooklyn Academy Of Music), *Closer*, *Betrayal*, *A Month In The Country*, *The Duchess Of Malfi*, *Three Sisters*, *The Herbal Bed* and *Much Ado About Nothing* for Sydney Theatre Company; *Every Breath*, *My Zinc Bed*, *Master Builder*, *Dead Heart*, *The Tempest* and *Conquest Of The South Pole* for Belvoir; and *A Midsummer's Night Dream* and *'Tis A Pity She's A Whore* for the State Theatre Company of South Australia. Her **film** credits include *This Isn't Funny*, *Act Of Necessity*, *Passengers*, *The Condemned*, *Solo*, *Dead Heart*, *Rough Diamonds*, *Eight Balls* and *Paperback Hero*. Her **television** credits include *Rake*, *CSI Miami*, *My Brother Jack*, *Through My Eyes*, *MDA*, *The Sharknet*, *Farscape*, *Beastmaster*, *The Feds* and *The Paperman*. Angie served on the board of directors of the Sydney Theatre Company from 1999 to 2005 has won two Australian Academy of Cinema and Television Arts awards for Best Actress for her performances in *MDA* and *My Brother Jack*. She was also nominated for her performances in the mini-series *Through My Eyes* and the film *Act Of Necessity*.



Kelly Paterniti
Juliet

Kelly studied at John Curtin College of the Arts and furthered her studies at Curtin University. For **Bell Shakespeare** she has previously performed

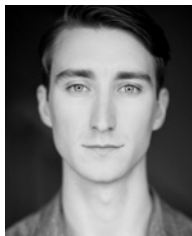
in *As You Like It*. Her other **theatre** credits

include *Emerald City*, *S-27* and *Dealing With Clair* for Griffin Theatre Company; *Three Sisters* for Cry Havoc; *Dirty Pretty Nails* for The Blue Room Studio; *Trojan Women*, *The Shawl*, *Cinderella* and *An Evening Of Static* for Hayman Theatre; *Cloudstreet* and *Fairy Tales On Thin Ice* for WA Youth Theatre Company. Her **film** credits include *Redd Inc*, *Griff The Invisible*, *Fruit*, *The Example*, *Some Dreams Come True* and *Sam Seng*. Her **television** credits include *Australia: The Story Of Us*, *Home And Away*, *Cops LAC*, *Packed To The Rafters*, *Stormworld* and *Wormwood*. Kelly is a proud member of Actor's Equity.



Hazem Shammas
Friar/Samson

Hazem graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2001. For **Bell Shakespeare** Hazem has performed in *The Tempest*, *The Comedy Of Errors*, *Macbeth*. His other **theatre** credits include *Othello* for the State Theatre Company of South Australia; *Mother Courage And Her Children*, *Scorched*, *Antigone*, *Paul, Gates of Egypt*, *Peribanez* and *Stuff Happens* for Belvoir St Theatre; *The Call* for Griffin Theatre Company; *Criminology* for Malthouse Theatre Company; *A Midsummer Night's Dream* with Arts Radar; *Buried City* for Urban Theatre Projects as part of the 2012 Festival of Sydney, returning to work with them on *The Tribe* for Urban Theatre Projects/ the 2015 Festival of Sydney and it's return season at Belvoir St Theatre. His **film** credits include *X*, *The Tumbler* and *Alex And Eve*. His **television** credits include *Underbelly III*, *East West 101*, *At Home With Julia* and *All Saints*. He also features in *Shakespeare Unbound*, Bell Shakespeare's online collaboration with ABC Splash. Hazem is also a founder and director of Poetry In Action, a national touring theatre-in-education organisation that teaches poetry, literacy and the arts to high school students across the country.



Tom Stokes
Tybalt/Apothecary

Tom graduated from WAPAA in 2008. This is his first production with **Bell Shakespeare**. His other **theatre** credits include *Blood Bank* and *The Glass Menagerie* for Ensemble Theatre; *Pygmalion* for Sydney Theatre Company; *The Pigeons and Music* for Griffin Independent; *Julius Caesar* for Cry Havoc; *Shakespeare's R&J* for Ideas Australia; *Capture the Flag* for Critical Stages; *I Want to Sleep with Tom Stoppard* for the Tamarama Rock Surfers; *Don't Look Back* for Perth International Arts Festival; and *Of Mice And Men* for Sport For Jove. His **film** credits include *Let it Rain*, *Hunger*, *Photocopier*, *The Railway Man*, *Equals*, *Wasted On The Young*. His **television** credits include *Australia: The Story Of Us*.



Damien Strouthos
Mercutio/The Prince

Damien is a graduate of WAAPA. For **Bell Shakespeare** he performed in *The Tempest*, *Henry V* and has toured Australia with Actors At Work. His other **theatre** credits include *Merchant Of Venice*, *Twelfth Night*, *All's Well That Ends Well*, *Cyrano De Bergerac*, *Much Ado About Nothing*, *Romeo And Juliet* and *A Midsummer Night's Dream* for Sport for Jove Theatre; *Julius Caesar* for Cry Havoc; *Lenny Bruce: 13 Daze Un-Dug in Sydney 1962* for Tamarama Rock Surfers; and *Vernon God-Little*, *The Crucible*, *Clinchfield*, *The Merchant Of Venice*, *The Boys*, *The Pillars Of Society* and *Epsom Downs* for WAAPA. His **film** credits include *Swinger*, *Choices* and *The Door*. His **television** credits include *Wonderland*. Damien also features in *Shakespeare Unbound*, Bell Shakespeare's online collaboration with ABC Splash.



Jacob Warner
Benvolio

Jacob graduated from Actors' Centre Australia in 2014. This is his first production with **Bell Shakespeare**. His **theatre** credits include *On the Shore of the*

Wide World for Griffin Independent; *Daylight Saving* for Darlinghurst Theatre Company; *The School For Scandal* for New Theatre; *Snugglespot And Cuddlepie* for CDP Theatre Producers. Jacob's **film** credits include *Hacksaw Ridge*, *Spice Sisters*, *Noah*, *The Fragments* and *Great Day*. His **television** credits include *Dr Feelgood* and *Borders*.



Alex Williams
Romeo

Alex Graduated from WAAPA in 2011. This is his first production for **Bell Shakespeare** and his professional theatre debut. Alex's other **theatre** credits include

Anna Karenina, *Blood Will Have Blood*, *The Laramie Project* and *The Kid* for WAAPA. He will also be appearing in a co-production of *Tartuffe* for Queensland Theatre Company and Black Swan Theatre Company later this year. His **film** credits include *Paper Planes*, *The Reckoning* and *Mercy*. His **television** credits include *Underground: The Julian Assange Story*, *Never Tear Us Apart: The Untold Story of INXS*, *Catching Milat* and *Brock*. Alex was nominated for a 2013 TV Week Logie Award for Best New Talent for his work in *Underground: The Julian Assange Story*. Alex was also a finalist for the Heath Ledger Scholarship in 2013 and 2014.





*Give me my Romeo, and when I shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.*

Juliet Act 3 Scene 2



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

In 2015, to celebrate our 25th year, we launched Sharing Shakespeare – a 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.

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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, drink voucher and pre-show talk.

Hearts In A Row also gives recipients a reason to visit some of Australia's most iconic cultural spaces, many 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.

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

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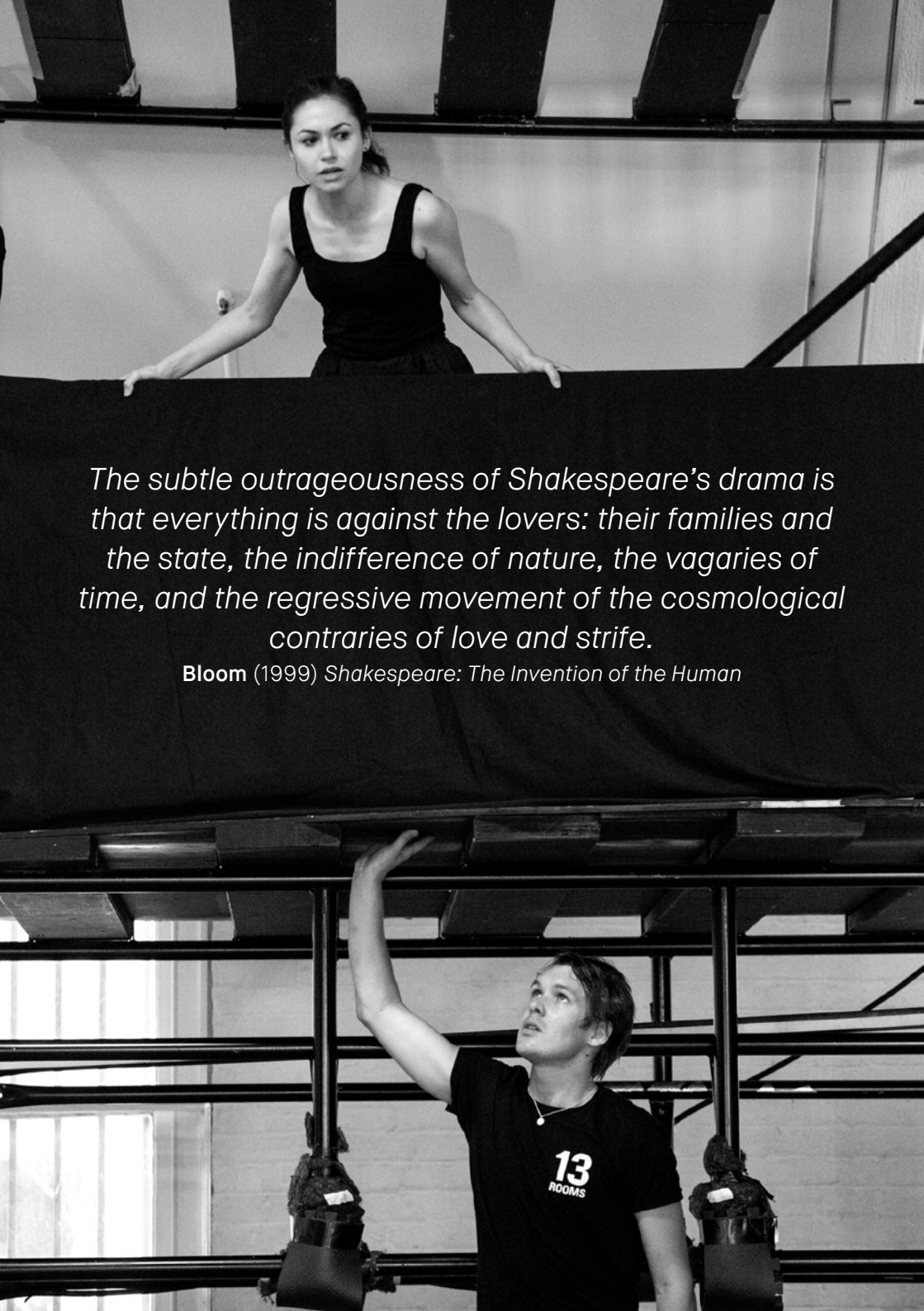
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The subtle outrageousness of Shakespeare's drama is that everything is against the lovers: their families and the state, the indifference of nature, the vagaries of time, and the regressive movement of the cosmological contraries of love and strife.

Bloom (1999) *Shakespeare: The Invention of the Human*



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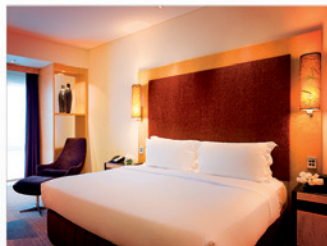


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**“It might be the pite of a politician...
one that would circumvent God”**

Hamlet, Act 5, scene 1

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