

RICHARD 3



BELL
SHAKESPEARE

BY WILLIAM SHAKESPEARE
DIRECTOR PETER EVANS

Foxtel is proud to be the
National Schools Partner of Bell Shakespeare

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

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WOULD BE A REAL TRAGEDY

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[1] Perfect Imperfect dinner of eggplant, lamb and red wine at Monster kitchen and bar. Shot by U-P.



[2] Re-enactment of Le Corbusier's daily ritual of calisthenics in Creative room number 105. Shot by Lee Grant.

Great things are done by a series of
small things brought together.
Vincent Van Gogh

[3] Ken Neale drinking his coffee in the Monster kitchen and bar Salon. Shot by Lee Grant.



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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 GENERAL MANAGER.



Richard 3 was written in 1592, about a King who died in 1485. It would be a fair question to ask; why do we perform these works more than 400 years later? Why do we stretch ourselves to reach so many Australians in schools, theatres and communities across the country? The answer is not always straightforward and it varies from person to person, but we believe that these stories endure because we are endlessly fascinated by what they reveal. We want to hear them, see them, be challenged by them and immerse ourselves in them. Our national presence is both logistically and financially complex and it requires the collective commitment of our many artists, our staff, donors, arts educators and Board, who *together* deliver on this vision.

For us at Bell Shakespeare we take considerable pleasure in watching our audiences respond to this work. From primary school students' open and authentic responses to these timeless stories, to high school students who suddenly grasp the poetry and meaning of Shakespeare's works through live performance. Or the provocation of having a juvenile detainee contemplate

the consequences of their actions through the journey of a would-be Scottish king. Or a donor who recalls one of our first productions, knowing that this memory has lived on for them for more than two decades.

We do this work here, in this time, because we believe that these are stories that still matter; that still resonate. Australia is a country with a deep history of story-telling and whether these plays are about you or challenge you in some way, Shakespeare's works – like this production of *Richard 3* – have something to say. New ideas can be found in old texts, and the power of Shakespeare's poetry is often more profound in times of questionable political or environmental confusion. We invite you in to Artistic Director Peter Evans' newest production of *Richard 3*, so you may discover for yourself which of Shakespeare's ideas speak to you.

Bell Shakespeare is the sum of many parts: an annual theatre programme playing to 70,000 people across Australia; an education programme reaching 80,000 students and teachers; a donor and corporate partner cohort who ensure our long-term sustainability both financially and through their continued commitment to our presence nationally, and you – our audience – who come for the art; to be entertained, challenged and culturally fed.

We thank you all and look forward to sharing more of these timeless stories with you – now and in the future.

Gill Perkins
General Manager
Bell Shakespeare

SYNOPSIS.

Richard 3 by William Shakespeare.

England is enjoying a period of peace after a long civil war between the royal families of York and Lancaster, in which the Yorks were victorious. But King Edward IV has a younger brother, Richard, who resents Edward's power and the happiness of those around him.

Bitter about his deformed body, and power-hungry with ambition, Richard initiates a secret plot to take the throne from his brother and to become king by any means available – including murder.

Richard manipulates Lady Anne, a noblewoman, into marrying him even though she knows that he murdered her husband. His brother Clarence is executed, and Richard uses his skills of deception to shift the burden of guilt onto King Edward, which in turn accelerates Edward's illness and eventual death.

Richard, now Lord Protector of England is nominally in charge until the elder of Edward's two sons grows up. Lord Buckingham, Richard's right hand man, and his other political allies, campaign to have Richard crowned king. The young princes are imprisoned by Richard in the Tower where he sends hired murderers to kill both children.

The public of England – from the common people to the noblemen, having been terrorised by Richard and his reign of revenge, now fear and loathe him. So when the Earl of Richmond, a descendant of a secondary arm of the Lancaster family, emerges as a challenger to the throne, noblemen quickly defect to support him.

In the meantime, Richard murders his wife, Queen Anne. He has his sights set on marrying young Elizabeth, the daughter of the former Queen Elizabeth and the dead King Edward, potentially securing his claim to the throne. Queen Elizabeth manages to forestall him whilst secretly promising young Elizabeth to Richmond.

Richard has a terrible dream in which the ghosts of all the people he has murdered curse him, telling him that he will die the next day. The following morning Richmond invades England. Richard is killed in the battle and Richmond is crowned King Henry VII.

Promising a renewed era of peace for England, the new king is betrothed to young Elizabeth in order to unite the warring houses of Lancaster and York.



CAST

Richard 3 **Kate Mulvany**
Clarence/Bishop of Ely/Catesby
Gareth Reeves
Hastings/Tyrrel **Ivan Donato**
Lady Anne/Prince **Rose Riley**
Rivers/Mayor/Ratcliffe **James Lugton**
Queen Elizabeth **Meredith Penman**
Buckingham **James Evans**
Queen Margaret **Sandy Gore**
King Edward/Brakenbury/Richmond
Kevin MacIsaac
Duchess of York **Sarah Woods**

UNDERSTUDIES

Richard 3 **Rose Riley**
Lady Anne/Prince **Stephanie Panozzo**
King Edward/Brakenbury/Richmond
Timothy Dashwood

CREATIVE TEAM

Director **Peter Evans**
Designer **Anna Cordingley**
Lighting Designer **Benjamin Cisterne**
Composer **Steve Toulmin**
Sound Designer **Michael Toisuta**
Movement & Fight Director **Nigel Poulton**
Dramaturg **Kate Mulvany**
Voice Coach **Jess Chambers**

CREW

Stage Manager **Sarah Stait**
Assistant Stage Manager **Kaytlin Petrarca**
Head Electrician **Andrew Hutchison**
Lighting Programmer **Kyle Bockmann**
Head Mechanist **Bob Laverick**
Deputy Head Mechanist **Dion Robinson**
Head of Audio **Camden Young**
Head of Costume **Rosie Hodge**
Dresser **Claire Westwood**
Costume Cutter **Melanie Liertz**
Costume Cutter **Claire Westwood**
Tailor **Julie Beach**
Costume Assistant **Sandra Bardwell**
Costume Assistant **Fiona Warmbath**
Production Assistant **Ashley Kurrle**
Directing Secondment **Saro Lusty-Cavallari**
Design Secondment **Antoinette Barbouttis**
Technical Secondment **Christian Ayoub**
Sound Secondment **Julian Starr**
Set Built by **MNR Constructions**
Lighting supplied by
Chameleon Touring Systems
Freight provided by **ATS Logistics**

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

*This production opened on 1 March 2017
at Playhouse, Sydney Opera House.*

*This performance contains haze and strobe
effects, simulated smoking, nudity and
graphic scenes.*

*What do I fear? Myself? There's none else by.
Richard loves Richard. That is, I am I*

Richard Act 5, Scene 3

IN CONVERSATION WITH PETER EVANS.

Artistic Director of Bell Shakespeare and Director of *Richard 3*, Peter Evans, discusses what provoked, interested and challenged him in deciding to programme and direct one of Shakespeare's earliest plays.

Is *Richard 3* more relevant now than it was when it was written in 1592?

When you think about reasons for doing this play, it's difficult to avoid the fact that *Richard 3* is swimming in political relevance. The truth is that this play has always been relevant – there is always a political situation somewhere that could have come from Richard's machinations.

For our times, this play is completely about Trump. It's also important to recognise that it's about so much more than that – it's about history and how little we have moved on in 400 years – to not recognise that becomes reductive to the work. Its importance to us and the way that we as an audience engage with the play is that we can see that it's

reflective of the way power is grabbed, or that language is degraded, or the way that fear is used to incite loyalty in times of political unrest.

Does this production occur in a specific time or location?

This production is a continuation of my interest for the last 5 years of finding contemporary and abstract spaces that aren't of a specific time or place, that work in the way Shakespeare's stage at The Globe did. It's quite clearly a stage on which we place our world, and everything on it moves fluidly. The staging enables us to travel quickly from scene to scene, whilst being a psychological space that can encompass 'all the world.'



Compared to my more recent productions, the world we've created for *Richard 3* is slightly different. It's set in a room rather than an open space, however the principle is the same. In this production the characters are trapped for the entire play in one room, set up as a kind of party or convention. Changing the location from a 15th century castle to an unending party that no one can leave, is less about the location and more about building a community. It is a Court. Who's in, who's out in the social world. At this party the stakes are a little higher than most!

By not only standing by silently, but also assisting his rise to power, Richard's inner circle seek to protect their own place in the pecking order. *Richard 3* is a great example of how it isn't just about the people who climb to the top, it's also about the people who support them. And more often than not it ends badly for the enablers.

I'm not interested in creating a contemporary equivalent to a historical event or finding some period or location that makes modern sense of where Shakespeare set the play. I think each of the plays exist on the stage and that they always have truth and reality in them, but not necessarily through representing real locations and real spaces.

What do you think this play has to share with audiences about power?

The History plays are about cycles.

We're painting a picture of a society that is constantly evolving, but in a sense is in an endless repeat of grabs for power. Cycles of violence, grief, and rage. That cycle is at the centre of all of the history plays and in this particular work we explore how a protagonist's/antagonist's movement towards power ironically erodes his influence. It gets less and less, until he is destroyed and the next person takes over.

Within our world all of the women play one role, but we have the men emerging as different characters. They fold into playing

two or three different roles and after people are killed they fade back into the party, before eventually unfolding again as another character.

This is where the doubling and tripling of characters in our production gets interesting – we have a conveyor belt of characters who don't speak up, who look after their own interests. They each get destroyed, but each of them has a moment of recognition. They acknowledge their hubris, or their schadenfreude, greed and/or naivety. And then the cycle continues.

What interests you most about Richard's progression towards the crown?

One of Richard's fascinating traits, and part of what makes him so successful, is that he's unlikely. You can't imagine him as ruler so you are unbalanced throughout his performance. People and scenes are often off-centre because they can't believe what just happened, or anticipate what might come. There is a sense that reality has been shifted and Richard's road to power is incredibly unlikely, with too many steps to get himself to the throne.

It would be fair to assume that few characters in *Richard 3* know they're in a play about Richard 3 – most people in the first half of the play think they're performing in *Edward 4*, and that it's about a time of peace and reconciliation. Then they think they are in *Edward 5*, all efforts are towards crowning the young Prince. Only Richard and the people he gathers around him [and Queen Margaret] know that Richard is the centre of the play. Only a few know that they are trying to get him to the crown, not realising that he will destroy everybody who could potentially usurp him once he's at the top.

This is what makes Kate Mulvany perfect to play the role of Richard – the unlikeliness of it. Many characters in *Richard 3* don't see what he's doing until it's too late, and by then Richard has enough power and enough people around him to force his way on to the throne. Not only her gender, but her actual



stature, makes her an unlikely threat. They underestimate how smart and audacious Richard is, and how far he's willing to go; that he is more ruthless and will go further than anybody else. Audacity is an important trait also.

Kate's ability to play extreme humility means that you become more aware of Richard as the consummate actor. As Richard changes 'character', the scenes within the play almost change genre. When it's necessary for him to be the victim, the poor crippled little boy, Kate is astonishing at dropping into that moment, and suddenly we find ourselves unexpectedly empathetic towards Richard. You then come up against all these social norms where you think "even though you killed all those people it's terrible that the other characters are so cruel to your face". That's a really interesting space to explore.

Gender also helps us to look at the misogyny in Richard's character. Shakespeare is interested in misogyny and a lot of his central characters have a deep fear of women. Richard either blames women for his situation or he dismisses them. And that notion coming out of a female actor, even though Kate is playing a man, points it out.

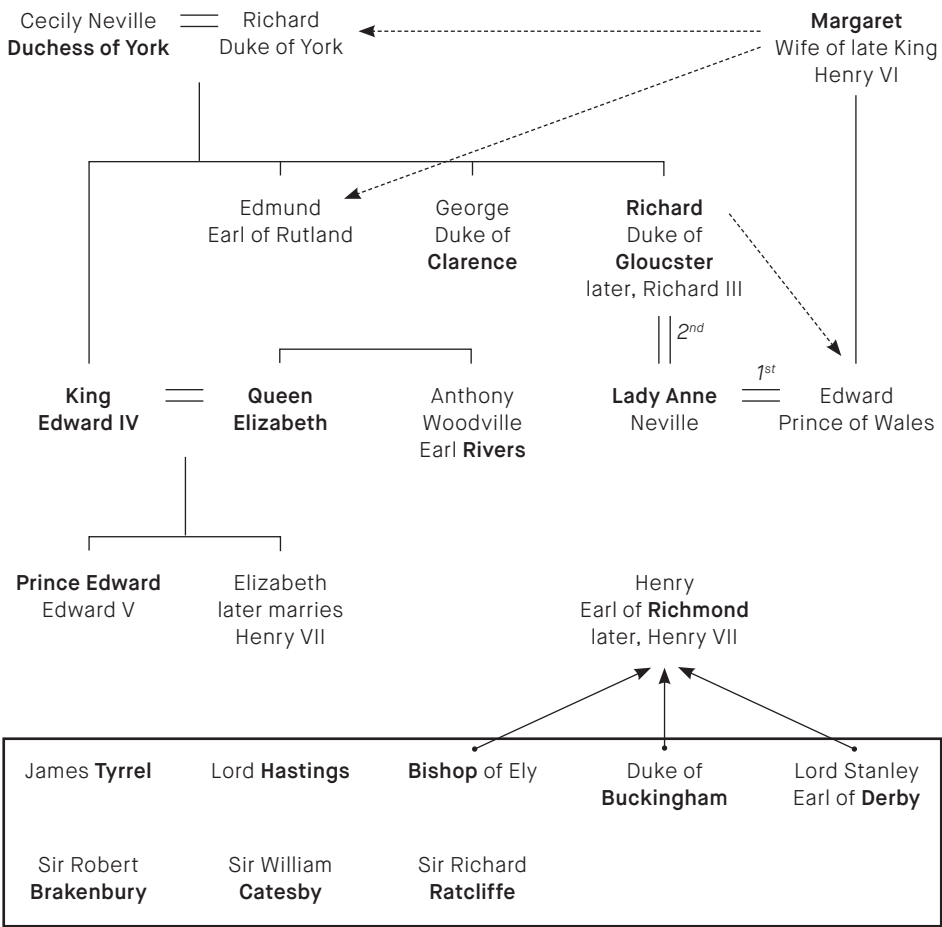
This is another reason why the women are so important in this play – we don't double their characters, so they become a constant in carrying grief and rage throughout.

Kate's Richard is quite confronting because what she brought into the rehearsal room is the belief that he is created, not born. She sees the victim in him, so there is a sense of empathy that is confronting. What I also believe is that Richard understands what he has done. And that whether he was born or made a villain, he has a deep appreciation that the pursuit of power has left him completely alone. Perhaps he has always been alone. But like a lot of Shakespeare's villains he isolates himself to achieve his ambition, then once he has achieved it there is no one to share it with.

We exploit this by having Richard constantly surrounded, never alone on the stage. He experiences the proper loneliness of being surrounded by people – truly alone where you have no relationships and no way of connecting with anyone. The fruitless pursuit of power, that eventually kills him.

THE MEN & WOMEN OF RICHARD 3.

Names in **bold** are how characters are referred to in this production of *Richard 3*.



KEY

marriage

descendants and siblings

defects to Richmond

murdered the indicated

followers of Richard



*The world is grown so bad
That wrens make prey
where eagles dare
not perch*

Richard Act 1, Scene 3



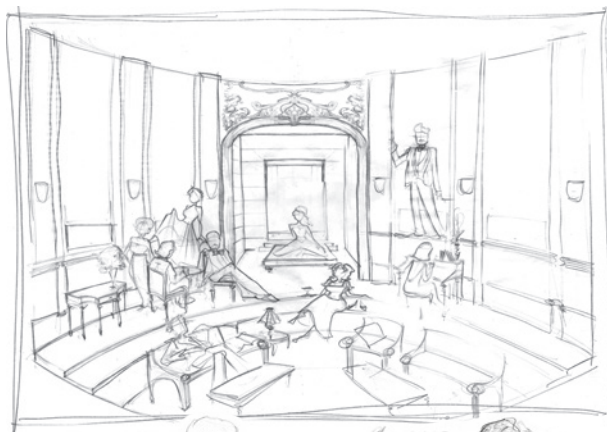


COSTUME AND SET DESIGN.



Design and sketches
by Anna Cordingley

*Richard III
Late Medieval*



*Buckingham
James Grant*



*Clarence
Graham Grant*



*Old Elizabeth
Bishop*

*Old Anne
Gatesby*



CREATIVE TEAM.



Peter Evans
Director

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

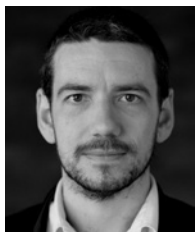
Tartuffe, *Phèdre*, *Macbeth*, *Julius Caesar*, *The Tempest*, *The Two Gentlemen Of Verona*, and *Intimate Letters* with the Australian Chamber Orchestra. He worked as Associate Director with the Company in 2005. Peter was Associate Director at Melbourne Theatre Company from 2007–2010, directing *Clybourne 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), *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 an award-winning designer whose credits have been seen by audiences in Australia, Europe and the United States.

For **Bell Shakespeare** Anna has designed sets and costumes for *Romeo And Juliet*, *Tartuffe*, *Phèdre*, *Macbeth* and *Julius Caesar*. Other recent **theatre** credits include *Jasper Jones* and *Death And The Maiden* for Melbourne Theatre Company/Sydney Theatre Company; *Meow Meow's Little Mermaid*, *Meow Meow's Little Match Girl*, *Masquerade* and *Inside* for Sydney Festival; *Sunday In The Park With George* and *The Threepenny Opera* for Victorian Opera; *The Bloody Chamber*, *A Golem Story*, *Tis Pity She's A Whore*, *Sappho... In 9 Fragments*, *Elizabeth: Almost By Chance A Woman*, *One Night The Moon* and *Happy Days* for Malthouse Theatre; *An Act Of Now* and *Connected* for Chunky Move. Anna's **exhibition** designs include *Les Misérables: Victor Hugo From Page To Stage* at the State Library of Victoria, *Stage Presence*, *The Extraordinary Shapes Of Geoffrey Rush*, *War Horse And The Breath Of Life* at The Arts Centre, Melbourne. Anna is a design graduate of the Victorian College of the Arts and has a Master of Curatorship from the University of Melbourne.



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. Benjamin has previously worked with

Bell Shakespeare for *Romeo And Juliet*. Other **theatre** lighting credits include *Dance Better At Parties* and *Perplex* for Sydney Theatre Company; *MRock* for STC/Australian Theatre for Young People; *Medea*, *Human Interest Story*, *Hamlet*, *A Christmas Carol* and *Mother Courage* for Belvoir. His **performing arts** credits include *2 One Another*, *Emergence*, *Louder Than Words*, *Project Rameau* and *Les Illuminations* for Sydney Dance Company; *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. **Museum/exhibition** credits include Post 45 Galleries, Anzac Hall, G for George, *Over The Front*, First World War and World War II Galleries for The Australian War Memorial; Amaze gallery and Michael building Temporary exhibitions for State Library NSW; Sir Harry Gibbs Legal Heritage Centre for Supreme Court of Queensland; Foyer and Discovery Zone for Queensland Museum; Currency Museum and 50th anniversary exhibition for The Reserve Bank of Australia; as well as work for the Australian Infantry Museum, Bass Strait Maritime Centre, Singapore Museum and the World Heritage Centre (Blue Mountains). Benjamin has been awarded by both the Green Room and Sydney Theatre Awards. He also received an Award of Commendation from the Illuminating Engineers Society for his work on *Australia In The Great War* for Australian War Memorial.



Steve Toulmin

Composer

For **Bell Shakespeare**

Steve has previously worked on *Othello*.

Steve's other credits as Composer and/or Sound Designer for **theatre** include

A Flea In Her Ear, *Power Plays*, *Little Mercy* and *Edward Gant's Amazing Feats Of Loneliness* for Sydney Theatre Company; *The Blind Giant Is Dancing*, *Jasper Jones*, *Ivanov*, *La Traviata*, *Blue Wizard*, *Is This Thing On?*, *20 Questions*, *The Seed* and *Scorched* for Belvoir; *Gloria*, *The Bleeding Tree* and *Beached* for Griffin; *Hoax* for Griffin/La Boite 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 Boite Theatre Company; *Blanc De Blanc* for Strut & Fret; and *All The Sex I've Ever Had* for Sydney Festival. Independent productions include *Prehistoric*, *After All This*, *Queen Of Wolves*, *Me Pregnant*, *Rommy*, *Porn.Cake* and *Trapture*. His **events** include Papua New Guinea's 40th Year of Independence Celebrations and *EKKA Arena Spectacular* (2013, 2014, 2015). As a **songwriter** and **music producer** Steve has worked with artists including Megan Washington, Ricki-Lee Coulter and Samantha Jade. Steve graduated from the National Institute of Dramatic Art (NIDA) in 2006.



Michael Toisuta

Sound Designer

This is Michael's first production with **Bell Shakespeare**. His **theatre** credits as a Sound Designer include *Masquerade* for Griffin & State Theatre Company

of South Australia; *Windmill Baby* for Belvoir St Theatre, where he was also Associate Designer on *The Great Fire*, *Toy Symphony* and *Yibiyung*; *All Good Things*, *Max Remy Super Spy* and *Ishmael And The Return Of The Dugongs* for Australian Theatre for Young People; *My Bicycle Loves You* for Legs on the Wall; *Framed* for DeQuincey Co; *Borderlines* for The Weather Exchange; *An Oak Tree* for Ride On Theatre; *Fracture* for Old Fitz Theatre; and *Smudge* for The Kings Fools & Bakehouse Theatre. He was Associate Sound Designer on *Disgraced* for Sydney Theatre Company; and *Band of Magicians* for Soft Tread Productions, James Galea and Barbara Meyer. His **film** credits as a Composer include *Woodlands* (Barcelona International Film Festival) and *Double Landscape* (Bundanon Trust Siteworks 2016); and as a Sound Designer film credits include *Hairpin* (Dungog Film Festival) and *Jyoti* (Short Film Corner at Cannes Film Festival).



Nigel Poulton

Movement & Fight Director

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

movement and fight director include *Othello*, three productions of *Hamlet*, two productions of *Romeo And Juliet*, three production of *The Dream/A Midsummer Night's Dream*, *Macbeth*, *Julius Caesar*, *King Lear*, *The Servant Of Two Masters*, two productions of *As You Like It*, *Twelfth Night*, and *Wars Of The Roses*. 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 *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, Theatrical Firearms Instructor and Fight Director 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 *Othello*, *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: *Power Plays*, *A Midsummer Night's Dream* and *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.

Poor ashes of the House of Lancaster!

Lady Anne Act 1, Scene 2



CAST.



Kate Mulvany

Richard 3

Kate is one of Australia's most versatile artists. She has performed widely across stage, screen and television, and has written and produced over 25 plays

and screenplays. For **Bell Shakespeare** she has appeared in *Julius Caesar*, *Macbeth* and *Tartuffe*, for which she received the Sydney Theatre Critics Award for Best Supporting Actress. As an actor her other **theatre** credits include *The Literati* for Bell Shakespeare/Griffin; *A Man With Five Children*, *The Crucible*, *Festen*, *King Lear*, *Proof* and *Rabbit* for Sydney Theatre Company; *The Beast* for Melbourne Theatre Company; *Buried Child* and *Jasper Jones* for Belvoir; *Beached* for Griffin; and *Amadeus*, *Milk & Honey*, *Social Climbers* and *Sweet Phoebe* for Perth Theatre Company. Her **film** credits include *The Final Winter*, *Griff The Invisible*, Baz Luhrmann's *The Great Gatsby* and *The Turning*. Her **television** credits include *The Chaser's War On Everything*, *Secret City*, *Chandon Pictures*, *Miss Fisher's Murder Mysteries*, *My Place*, *The Underbelly Files: The Man Who Got Away* and *Winter*. Kate is also an award-winning **writer**. Her plays include *The Web* for Black Swan State Theatre Company/Hothouse Theatre; and *Jasper Jones*, *Medea* and *The Seed* for Belvoir. She has also written a number of musicals including *Somewhere* for The Q Theatre Company, co-written with Tim Minchin; and *Masquerade* for State Theatre Company of South Australia/Griffin. Kate's latest play *The Rasputin Affair* will be performed at the Ensemble in 2017. Kate has performed the dramturgy on this production. Kate has been a proud member of Actors Equity since 1997.



Gareth Reeves

Clarence/Bishop of Ely/Catesby

Gareth is a graduate of Te Kura Toi Whakaari O Aotearoa: The New Zealand Drama School. For **Bell Shakespeare** he has appeared in

The Dream, *Julius Caesar* and *Macbeth*. His other **theatre** credits include *Straight White Men* for Melbourne Theatre Company; *War Horse* for National Theatre of Great Britain/Global Creatures; *Romeo And Juliet*, *Cat On A Hot Tin Roof*, *August: Osage Country*, *The Pillowman*, *The Crucible*, *Caligula* and *Who's Afraid Of Virginia Woolf?* for Auckland Theatre Company; *Middletown* for Red Stitch Actors Theatre; *Venus In Fur* for Darlinghurst Theatre; *Angels In America* and *Plenty* for Silo Theatre; *Arden V Arden* for Hayloft Project; *Orphans* for Q44 Theatre; and *King Lear*, *The Cherry Orchard*, *Proof* and *Othello* for The Court Theatre. His **film** credits include *Pete's Dragon*, *Existence*, *Tracker*, *ICE*, *Under The Mountain*, *I'm Not Harry Jenson* and *A Song Of Good*. His **television** credits include *Wentworth*, *The Leftovers*, *Miss Fisher's Murder Mysteries*, *Mary: Making Of A Princess*, *The Cult*, *Legend Of The Seeker*, *Underbelly 2: A Tale Of Two Cities* as well as the upcoming series *Frontiersmen* for The History Channel. Gareth is a member of MEAA.



Ivan Donato
Hastings/Tyrrel

Ivan graduated from NIDA in 2007. For **Bell Shakespeare** Ivan has appeared in *Hamlet* and *Macbeth*. His other **theatre** credits include *Machinal* and

Macbeth for Sydney Theatre Company; *A Christmas Carol* and *The Blind Giant Is Dancing* for Belvoir St Theatre; *Strange Attractor* for Griffin; *The Age Of Consent* and *Cherry Smoke* for Old Fitz; *Bang* for White Box/B Sharp; *Hurt* for 505 Eliza St; *Broken* for Darlinghurst Theatre Company; *Belongings* for White Box/Wagga Civic Theatre; *Othello* for Sport for Jove; *The Berry Man* for Hothouse Theatre; and *Blood Wedding* for Malthouse Theatre Company. Ivan was also part of Bell Shakespeare's inaugural The Players ensemble.



Rose Riley
Lady Anne/Prince

Rose Riley is a graduate of Western Australian Academy of Performing Arts (WAAPA), where she was awarded The Leslie Anderson Award in 2013. This is her first

production for **Bell Shakespeare**. Her **theatre** credits include *A Midsummer Night's Dream* for Sydney Theatre Company; *The Glass Menagerie* for Belvoir, for which she was nominated for Sydney Theatre Award for Best Newcomer; *Flood* for Black Swan Theatre Company; and *Hamlet* and *The Cripple Of Inishmaan* for Barking Gecko/WAAPA. For **television** she has appeared in *The Secret City*, and for **film** in *The Death and Life Of Otto Bloom* and *Truth*.



James Lugton
Rivers/Mayor/Ratcliffe

For **Bell Shakespeare** James has previously appeared in *Othello*. His other **theatre** credits include *Unholy Ghosts* for Griffin/Whitebox Theatre; *The Importance*

Of Being Earnest, *Hamlet*, *Edward II*, *The Crucible* and *The Taming Of The Shrew*, for which he received a Sydney Theatre Award for Best Actor in an Independent Production, for Sport for Jove; *The Young Tycoons* and *Miss Julie* for Darlinghurst Theatre; *Fireface* for Under The Wharf; and *Terror On The High Seas* for Tamarama Rocksurfers. His **television** credits include *Mary: The Making Of A Princess*, *Home & Away*, *Wonderland*, *Packed To The Rafters* and *Paper Giants – The Birth Of Cleo*. His **film** credits include *Hacksaw Ridge* and *Joe Cinque's Consolation*. James is a member of MEAA.



Meredith Penman
Queen Elizabeth

This is Meredith's first production for **Bell Shakespeare**. Her previous **theatre** credits include *Persona* for Belvoir/Mathouse; *Boys Will Be Boys* for Sydney

Theatre Company; *Blood Bank* for Ensemble; *Richard III* for Melbourne Theatre Company; *A Woman In Berlin* for Malthouse; *Hurt* for Old 505; *The Whale* for Red Line Production at The Old Fitz; *YES* for 45 Downstairs; *The Sea Project* for Griffin Independent; and *The City* for Red Stitch. **Television** credits include *Hartman's Solution*, *Dr Blake Murder Mysteries*, *Rush*, *City Homicide*, *Neighbours* and *House Husbands*. Her **film** credits include *The Cup* and for virtual reality, *VR Noir*. While training at the Victorian College of Arts, Meredith was awarded the Richard Pratt Award for Most Outstanding Actor. She also received a Goethe Institute Travelling

Scholarship. Most recently, Meredith was nominated for Best Leading Female Actor (Independent) and was awarded Best Supporting Female Actor (Independent) at the 2016 Sydney Theatre Awards. She is a proud member of MEAA.



James Evans
Buckingham

James Evans is Associate Director at Bell Shakespeare. He is a NIDA (Acting) graduate and holds an MA (English) from the University of Sydney.

For **Bell Shakespeare** he has appeared in *Romeo And Juliet*, *Macbeth*, *Henry IV* and *Actors At Work*, also directing productions of *Macbeth*, *Romeo And Juliet* and *A Midsummer Night's Dream* for young audiences. His other **theatre** credits include *Mercy* for Festival of Dangerous Ideas/Bell Shakespeare; *Paul and Homebody/Kabul* for Belvoir; and *Private Lives* for Queensland Theatre Company. His **television** credits include *Me And My Monsters*, *Underbelly: The Golden Mile*, *East West 101* and *Young Lions*. James co-wrote and presented the acclaimed iPad App *Starting Shakespeare* (named Best New App by Apple in 17 countries), and co-directed the ABC online series *Shakespeare Unbound*. He has conducted hundreds of masterclasses in schools, universities, theatres and juvenile detention centres across Australia. In 2016, James was a visiting artist at the University of San Diego, as well as presenting a series of Shakespeare seminars, alongside John Bell, in Hong Kong, Shanghai and Singapore. James is a member of MEAA.



Sandy Gore
Queen Margaret

For **Bell Shakespeare** Sandy has previously appeared in *Taming Of The Shrew*. Her other **theatre** credits include *Uncle Vanya*, *Under Milk Wood*, *Love Lies*

Bleeding and *Scenes From A Separation* for Sydney Theatre Company; *Culphurnia Descending* for STC/Malthouse; *The Great Fire* and *Small And Tired* for Belvoir St Theatre; *Parramatta Girls* and *Shellshock: Gallipoli Tortoise* for Riverside Theatre; and *Footfalls* for State Theatre Company of South Australia. Her **television** credits include *Here Come The Habibs!*, *Rake 3*, *Farscape*, *Grass Roots* and *Murder Call*. Her **film** credits include *Now Add Honey* and *Australia*. Sandy is a member of MEAA.



Kevin MacIsaac
King Edward/
Brakenbury/Richmond

This is Kevin's first performance with **Bell Shakespeare**. His previous **theatre** credits include *Othello* and *Sleeping Beauty*

for Royal Lyceum Theatre Company and *Four Nights In Knaresborough* for Traverse Theatre. His **television** credits include *The Kettering Incident*, *Top Of The Lake 2*, *In Your Dreams*, *Feel The Force* and *Sea Of Souls*. For **film** Kevin's credits include *Red Nuts* where he received the Best Actor award at Tropfest, *Love Is Now*, *Parer's War*, *The Outlaw Michael Howe*, *16 Years Of Alcohol* and the upcoming film *The Changeover*.

Sin, death, and hell have set their marks on him

Queen Margaret Act 1, Scene 3



Sarah Woods

Duchess of York

This year marks the 20th anniversary of Sarah's association with **Bell Shakespeare** when she appeared in Peter Evans' production of *Macbeth*,

the company's first national regional tour. Sarah has also performed in two separate productions of *Romeo And Juliet* for the company. Other **theatre** credits include *Hamlet* for Sydney Theatre Company; *Black Milk* at Belvoir; *Away for Sport For Jove* Theatre; *The 13 Story Treehouse* for CDP; *Mr Melancholy* for Chameleon Theatre; *Footprints On Water* for Griffin/Neonheart Inc.; *That Eye The Sky* for Burning House Productions; ten productions for Railway St Theatre including *Twelfth Night*, *Arms And The Man*, *Spring Awakening*, *A Midsummer Night's Dream*, *Summer Of The Seventeenth Doll* and *Who's Afraid Of Virginia Woolf?*; Sarah played the title role in *Richard II* for Conspiracy Theatre/Melbourne Fringe Festival; and was co-writer and performer in *The Girl's Gotta Eat* which toured Australia. For **television** Sarah has appeared in *The Kettering Incident*, *Rake*, *Return To The Devil's Playground*, *Redfern Now*, *Crownies*, *Laid*, *All Saints*, *Home And Away*, *Small Claims*, *White Collar Blue*, *Murder Call*, *State Coroner*, *Backberner*, *Behind The Comedy Channel*, *Jimeon* and *The Flying Doctors*. Sarah has featured in many **short films** including *He&She* (winner of Best International Short Film at the Chicago International Film Festival). Her feature **film** credits include the award winning *The Black Balloon* and *Accidents Happen* (Finalist at the Tribeca Film Festival).

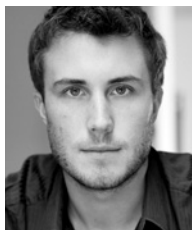


Stephanie Panozzo

Understudy:
Lady Anne/Prince

This is Stephanie's first performance with **Bell Shakespeare**. Stephanie is a 2015 graduate of the WAAPA and a 2012

graduate of 16th Street Actors Studio. She has also studied with Helen O'Grady, as well as being selected to participate in classes at Stella Adler Academy of Acting in Los Angeles. Her **theatre** credits include *Girl Shut Your Mouth* for Black Swan State Theatre Company; *All My Sons* and *Blood Wedding* for WAAPA; and *The Dreamer Examines His Pillow* for Doppelganger Theatre Company. Her **television** credits include a recurring guest role in the Matchbox series *Hyde & Seek*.



Timothy Dashwood

Understudy:
King Edward/
Brakenbury/Richmond

For **Bell Shakespeare** Timothy has understudied in *Othello*. **Theatre** credits include *Wuthering Heights*,

Roald Dahl's George's Marvellous Medicine, *Dracula*, and *Animal Farm* for Shake & Stir Theatre Co.; *The Graduate*, *Fame - The Musical*, *Managing Carmen* for Queensland Theatre Company/Black Swan; *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* La Boite Theatre Company; *The Last 5 Years* for Ignatians & QPAC; *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; *Zooillogical*, *idottludotu* and *Hermes And The Naked Flame* for Artslink Queensland. His **television** credits include *Dartworth*. **Films** include *Cowboys*, *Stars & Angels*, *Cravings*, *Stolen Honour* and *Tunnel Vision*, *Myles West* and *Tightrope*.

JOHN BELL SCHOLARSHIP.

Play your part in giving regional students life changing opportunities



2016 scholarship winners, Joel Loum Okumu, Evelina Singh, and Nikhil Singh.

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 are exposed to all aspects of the artistic process over one intensive week. They 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 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 just 43% of our revenue – so we rely on the generous support of private donors to help towards 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 us depending on your interests:

- **Supporting Cast** donors help fill the gap between our operating costs and revenue, enabling us to make and tour Shakespeare's works in theatres and schools across the country.
- **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.
- **The Artistic Director's Circle** is a wonderful way for you to observe the entire process of our main stage productions and education programmes, giving you access from page to stage with a suite of membership benefits and a donation component. (Sydney and Melbourne only)
- **Designated gifts** allow you to choose a specific programme to support directly.
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For more information, 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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For further information please contact
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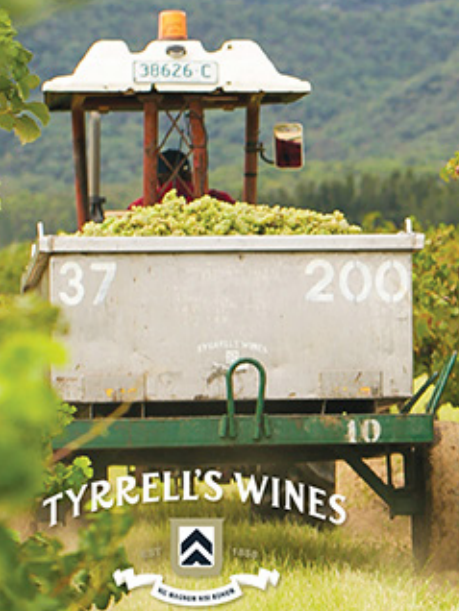
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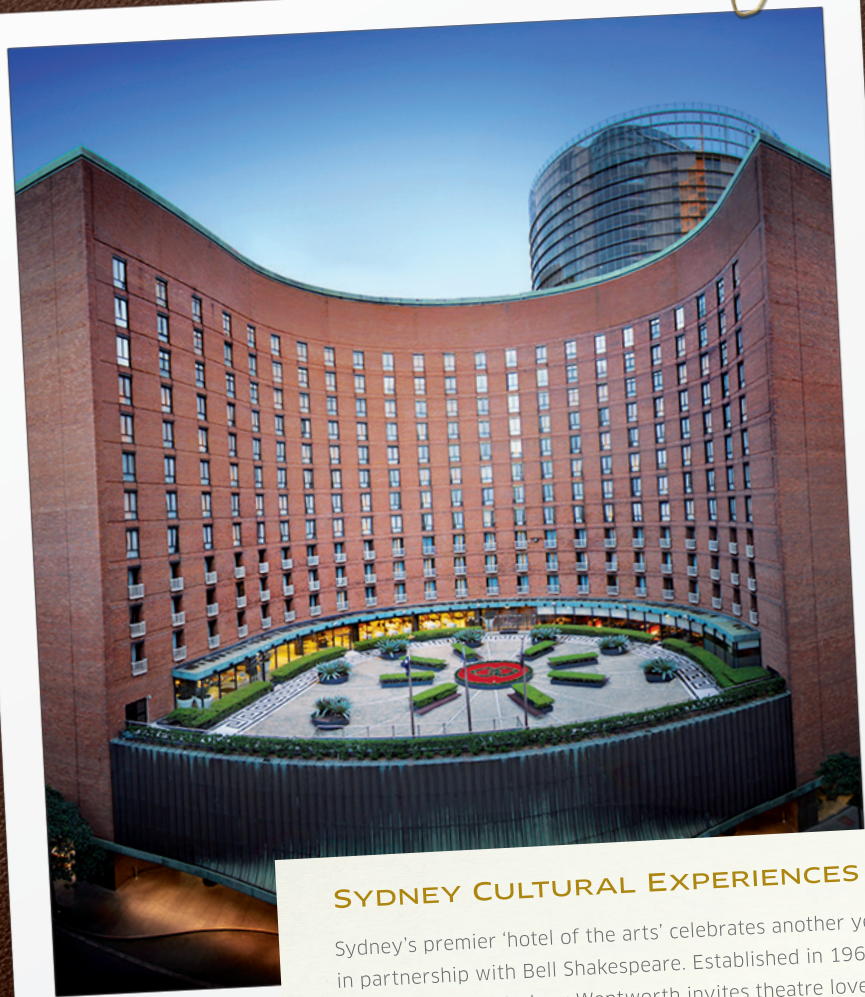


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**“It might be the pite of a politician...
one that would circumvent God”**

Hamlet, Act 5, scene 1

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