



# THE MERCHANT OF VENICE

BELL  
SHAKESPEARE

BY WILLIAM SHAKESPEARE  
DIRECTOR ANNE-LOUISE SARKS

Proud Partner of Bell Shakespeare's  
National Schools Programme

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

BELL  
SHAKESPEARE



# Merchants of change



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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 over 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.



It was twenty years ago in 1997, that Bell Shakespeare Founding Artistic Director John Bell took two chances. The first was imagining a production that could tour Australia and be appreciated by a wider audience outside capital city locations. Securing Government support through the Playing Australia fund, he took a further chance on a recent graduate director – someone he thought had the talent to tell a story that would captivate tens of thousands of Australians. That production was our first truly national tour and that director was current Artistic Director, Peter Evans.

His production of *Macbeth* marked the first time we had visited venues that have since become a regular part of our annual schedule; Lismore, Alice Springs, Bendigo, Kalgoorlie and more.

In the 20 years since, we have taken many well-known productions including *Romeo and Juliet* (1999), *As You Like It* (2008), *Twelfth Night* (2010) and last year's sell-out season of *Othello* to 83 unique venues across every State and Territory in Australia. A truly national theatre company, we now

play to established audiences in over 27 venues each year.

Our national presence doesn't start and stop with these mainstage productions. We have one of the country's most impactful education programmes delivering in-school performances, workshops, masterclasses, scholarship opportunities, teachers professional development, and community programmes throughout the year.

Such widespread reach is only possible with the continued support of our legion of donors and corporate sponsors. They understand the importance of taking live performance and learning experiences into towns and remote locations that can't as easily access the opportunities often found in larger cities.

Our commitment to a national reach is at the heart of who we are. So, if you are one of the 70,000+ people each year who make space in their lives for us to entertain, to inspire through words and language, or to ignite a conversation – thank you for being part of the journey.

I hope you enjoy this beautiful and affecting production of *The Merchant Of Venice* directed by Anne-Louise Sarks. It is our pleasure to bring it to you.

**Gill Perkins**  
General Manager

# SYNOPSIS.

*The Merchant Of Venice* by William Shakespeare.

Antonio, the wealthy Christian merchant of the play's title, has been successful in business, and over the years has lent a lot of money to his dear friend Bassanio. Bassanio has squandered this fortune and now needs more money to woo the rich and brilliant Portia of Belmont. Antonio immediately agrees to help, but his money is tied up in commerce at sea. He goes to the Jewish moneylender Shylock, to borrow the money. Shylock, who has long been the subject of Antonio's anti-semitic scorn agrees to lend the money interest-free, as long as the bond is set as a pound of Antonio's flesh, should Antonio forfeit. Despite Bassanio's reservations, Antonio agrees and the contract is signed.

Shylock's clerk, Launcelot Gobbo, leaves the service of Shylock to go and work for Bassanio, and gets involved in a plot to help another of Antonio's Christian friends, Lorenzo. Later, with Shylock out to dinner, his daughter, Jessica, steals money and jewels from her father and elopes with Lorenzo. Shylock is tormented by this and swears revenge.

Meanwhile in Belmont, Portia vents her frustrations with her friend Nerissa. Her father has decreed in his will that Portia must marry the man who chooses the casket from three which contains her portrait. The Prince of Morocco and Prince of Arragon choose the gold and silver caskets on account of their external beauty and fail the challenge. Bassanio chooses the lead casket and wins Portia, while his brash friend Gratiano wins

the heart of Nerissa.

Portia and Nerissa give the men rings as signs of their faithful vows, and make Bassanio and Gratiano promise they will never part with them. Just then, Bassanio receives bad news – Antonio's ships are reported to have been wrecked at sea and his bond to Shylock is forfeit. Portia gives Bassanio double the amount of money needed to cover Antonio's debt, and Bassanio and Gratiano rush back to Venice.

In court Shylock refuses payment and requests the terms of the original bond – a pound of Antonio's flesh. Portia and Nerissa secretly travel to Venice disguised as a male lawyer and clerk. They arrive at the courtroom and Portia immediately sets about using the law to trap Shylock and save Antonio. Shylock is defeated, his wealth is confiscated, and he is forcibly converted to Christianity.

Portia refuses to accept any fee from Bassanio, but insists on taking his ring. Nerissa follows suit with Gratiano, and both women obtain the rings. When they all return to Belmont, Portia and Nerissa quarrel with their husbands for the apparent betrayal and fool the men into begging for forgiveness for giving away their rings so easily. Portia reveals their disguises and they are reconciled. She gives a letter to Antonio which tells him three of his ships have now returned safely. Portia gives Lorenzo and Jessica Shylock's deed of inheritance, and Jessica is left to reflect on her choices and her future.

## CAST

Antonio **Jo Turner**  
Bassanio **Damien Strouthos**  
Gratiano **Fayssal Bazzi**  
Lorenzo/Morocco **Shiv Palekar**  
Portia **Jessica Tovey**  
Nerissa **Catherine Davies**  
Shylock **Mitchell Butel**  
Launcelot **Jacob Warner**  
Jessica **Felicity McKay**  
Arragon/Tubal/Duke **Eugene Gilfedder**

## CREATIVE TEAM

Director **Anne-Louise Sarkis**  
Set & Costume Designer **Michael Hankin**  
Lighting Designer **Paul Jackson**  
Composer & Sound Designer **Max Lyandvert**  
Voice Coach **Jess Chambers**  
Dramaturg **Benedict Hardie**

## CREW

Company Stage Manager **Sarah Stait**  
Deputy Stage Manager **Bridget Samuel**  
Assistant Stage Manager **Chelsea Albanesi**  
Head Electrician **Nick Toll**  
Head Mechanist **Hayley Stafford**  
Head of Audio **Andrew Hutchison**  
Head of Costume **Hannah Lobelson**  
Costume Cutter **Claire Westwood**  
Production Assistant **Ash Kurrel**  
Directing Secondment **Clemence Williams**  
Directing Secondment **Caitlin West**  
Technical Secondment **Milly Herbert**  
Set Built by **MNR Constructions**  
Scenic Artist **Aron Dosiak**  
Lighting Supplied by **Chameleon Touring Systems**  
Freight provided by **ATS Logistics**

*This performance will run for approximately 2 hours and 30 minutes, including a 20-minute interval.*

*This production opened on 7 July 2017 at Orange Civic Theatre, Orange.*

*This performance contains haze.*





*If you prick us, do we not bleed? if you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?*

**The Merchant Of Venice** Act 3, Scene 1







*The pound of flesh which I demand of him  
Is dearly bought; 'tis mine and I will have it.*

**The Merchant Of Venice** Act 4, Scene 1

# COSTUME DESIGN.

Costume design and sketches by Michael Hankin.





## A NOTE ON THE SETTING:

16th Century Venice – as it would have been imagined from 16th Century London – was a warm, intoxicating, cosmopolitan playground, and the nucleus of the new global economy. It was all canals, carnivals, capitalism, and carnality.

It was “The Floating City”, with its ports open to all the world. Whereas Jewish people were legally banished from England since the Edict of Expulsion in 1290, Venice had developed legal protections for Non-Venetian entrepreneurs – that is to say Non-Christian entrepreneurs – in order to encourage the economic prosperity of the City State. To a Londoner, Venice might have looked like an alluring but frightening future, where financial power had transferred from the nobleman to the businessman, where a social contract was trumped by a legal contract, and where religion took a back seat while money drove the engine of society.

But not everything in Venice was laissez-faire. For centuries the Jewish population of Venice had endured special taxes, intermittent expulsion, prohibition against land ownership, political scapegoating, the required wearing of yellow badges,

yellow hats, red hats, and occasional forced conversions to Christianity. In 1516, Venice’s ruling council instituted a new arrangement, a compact community, where all Jewish residents were forced to live, and where they were locked in every night. This was a world first, and to the present day whenever a similar community is established, we brand it with that same word the Venetians created: Ghetto.

Religious tensions were high, and Jewish people were openly persecuted. One grievance the Christians felt most egregiously was the Jewish practice of Usury – the lending of money for interest – which was forbidden under Christian doctrine, and viewed by them as morally wrong. In 1578 Phillip Caesar labelled Usurers thusly:

*“...they are likened to poysoned serpentes, to mad Dogges, to greedie Wormes, to Wolues, Beares, and to such other rauening beastes”.*

It is through this lens that Shakespeare’s Venetian Christians viewed the Jews. And it is in this imagined Venice; this powerful, romantic, and troublesome melting pot, that Shakespeare chose to lay his scene.

# CREATIVE TEAM.



**Anne-Louise Sarkis**  
Director

Anne-Louise is an award-winning artist, working professionally as an actor, writer, director and dramaturg. This is her first production with Bell

Shakespeare. Her previous directing credits include *Jasper Jones*, *Seventeen*, *Elektra/Orestes*, *Nora*, *Medea*, *A Christmas Carol*, and *Stories I Want To Tell You In Person* for Belvoir; *The Fiery Maze* for Malthouse Theatre Company/Sydney Festival; *Minnie And Liraz* and *The Seed* for Melbourne Theatre Company; and *The Nest*, *Yuri Wells* and *By Their Own Hand* for The Hayloft Project. Earlier this year Anne-Louise directed a new production of *Seventeen* for The Lyric Hammersmith Theatre in London. Anne-Louise was Resident Director at Belvoir from 2013-2015. In 2011, Anne-Louise was Director in Residence at the Malthouse Theatre Company in Melbourne, and she was Artistic Director of The Hayloft Project from 2010-2013. Anne-Louise's dramaturgy credits include *Thyestes* for Belvoir; *Oedipus Schmoedipus* for Belvoir/Melbourne Arts House; and *Ich Nibber Dibber* for Sydney Festival. She directed and co-wrote *Elektra/Orestes*, *A Christmas Carol*, *Nora* and *Medea* for Belvoir. In 2015 Anne-Louise directed a new production of hers and co-writer Kate Mulvany's modern day imagining of *Medea* at The Gate Theatre in London to critical acclaim. *Medea* won five 2013 Sydney Theatre Awards including Best Direction, Best Mainstage Production and Best New Australian Work. It was also awarded an AWGIE for Best Stage Play and nominated for four 2013 prestigious Helpmann Awards including Best Direction, Best New Australian Work and Best Play.



**Michael Hankin**  
Set and Costume Designer

Michael is a NIDA trained Set and Costume Designer for theatre, opera, dance and film. For Bell Shakespeare he

has previously designed *Othello* and *As You Like It*. Michael's other theatre design credits include *The Glass Menagerie*, *Angels In America*, *Ivanov*, *Mark Colvin's Kidney*, *Jasper Jones*, *Twelfth Night*, *The Great Fire*, *A Christmas Carol*, *The Dark Room* and *Fool For Love* for Belvoir; *Three Little Words* for Melbourne Theatre Company; *Jumpy* for Sydney Theatre Company/Melbourne Theatre Company; *Tartuffe* for State Theatre Company of South Australia; *Lake Disappointment* for Carriageworks; *The Aspirations Of Daise Morrow* for Brink Productions; *Ich Nibber Dibber* for Sydney Festival; *Dirty Rotten Scoundrels* for Theatre Royal; *247 Days* for Chunky Move/Malthouse/Netherlands tour; *Ugly Mugs* for Malthouse/Griffin; *Songs For The Fallen* for Sydney Festival/New York Music Theatre Festival; *Rust And Bone* and *The Ugly One* for Griffin; *The Peasant Prince* for Monkey Baa; *Miracle City* for Hayes Theatre; *The Lighthouse* and *In the Penal Colony* for Sydney Chamber Opera; *Deathtrap*, *Miss Julie*, *The Paris Letter* and *Macbeth* for Darlinghurst Theatre; and *Who's Afraid of Virginia Woolf* for Ensemble Theatre. Michael has been nominated for several Sydney Theatre Awards for Best Stage Design, winning twice for independent production of *Truckstop* in 2012 and *Of Mice and Men* in 2015. Michael is an Associate Lecturer of Design at NIDA.



**Paul Jackson**  
Lighting Designer

For Bell Shakespeare Paul has designed lighting for *Othello*, *You Like It, Tartuffe*, *Phedre*, *Julius Caesar*, *Venus And Adonis* and *The Taming*

*Of The Shrew*. His other theatre credits include *Away*, *Mysteries: Genesis*, *Love And Information* and *True West* for Sydney Theatre Company; *The Government Inspector*, *Nora*, *Seventeen* and *Oedipus Rex* for Belvoir; *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; *Three Little Words*, *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 State 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, a Helpmann Award for Lighting Design, and an APDG Award for Lighting, as well as collecting a large number of other nominations.



**Max Lyandvert**  
Composer & Sound Designer

Max is a multi-award winning composer, sound designer and theatre maker. For theatre his Composer and Sound Designer

credits include *All My Sons*, *The Testament Of Mary*, *The Golden Age*, *Endgame*, *Children Of The Sun*, *Macbeth*, *Perplex*, *Waiting For Godot*, *Fury*, *Mrs. Warren's Profession*, *Gross Und Klein*, *True West*, *Long Day's Journey Into Night*, *Oresteia*, *Elling*, *King Lear*, *War Of The Roses*, *Lost Echo*, *The Vertical Hour*, *Doubt*, *Festen*, *Pentecost*, *The Recruit*, *La Dispute*, *Life After George*, *Fireface*, *Three Sisters*, *Lady In The Van* and *Life Is A Dream* for Sydney Theatre Company; *The Winter's Tale* for Queensland Theatre Company; *Dead City*, *The Wizard Of Oz*, *Oedipus Rex*, *The Business*, *The Ham Funeral*, *UBU* and *The Wizard Of Oz* for Belvoir; *Gulls*, *Macbeth*, *The Idiot*, *Kafka Dances*, *Courtyard Of Miracles*, *Closer*, *The Rose Tattoo* and *Twelfth Night* for State Theatre Company of South Australia; and *Art And Soul* and *Design For Living* for Melbourne Theatre Company. Max won an AACTA award for best music in television for *The Kettering Incident*, and also composed the music for *The Devil's Playground*. His documentary credits include *Gayby Baby* and *After The Wave*, and film credits include *Hey Hey It's Esther Blueburger*, *The Sense Of It* and *Two Wheeled Time Machine*. Max has won the Helpmann Award for Best Sound Design twice, as well as receiving numerous other nominations.



## Jess Chambers

Voice Coach

Jess works internationally as a voice and dialect coach. For Bell Shakespeare she was voice coach for *Richard 3*, *Othello*,

*Romeo And Juliet* and the 2014 national tour of *Henry V*. Her other theatre credits include *Matilda The Musical* in Australia for The Royal Shakespeare Company and Louise Withers, and in London for The Royal Shakespeare Company; *Alice In Wonderland*, *Sweet Charity*, *You Never Can Tell* and *Pygmalion* for The Shaw Festival Theatre in Canada; *A Midsummer Night's Dream*, *Power Plays* and *Battle Of Waterloo* for Sydney Theatre Company; *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; as assistant voice coach: *Noises Off*, *Romeo And Juliet* and *Storm Boy* for Sydney Theatre Company. Her film credits include dialect assistance on *Hacksaw Ridge*. Jess trained at Central School of Speech and Drama.



## Benedict Hardie

Dramaturg

Benedict Hardie is an actor, writer and graduate of The Victorian College of the Arts. For Bell Shakespeare he has appeared in *Julius*

*Caesar*, as well as a part of *Actors At Work*. Benedict has written, adapted and co-created numerous plays including *By Their Own Hands*, *The Nest*, *Delectable Shelter*, *The Boat People*, *3xSisters*, *Arden V Arden*, *The Seizure*, and *Yuri Wells* for independent theatre company The Hayloft Project. His other theatre credits include co-adapting *A Christmas Carol* and appearing in *The Drover's Wife* and *The Dog/The Cat* for Belvoir; and assisting the director on *Queen Lear* and appearing in *Life Without Me* for Melbourne Theatre Company. His film and television credits include *Hacksaw Ridge*, *The Water Diviner*, *The Light Between Oceans*, *Stem*, *Observance*, *The Outlaw Michael Howe*, *Deadline Gallipoli*, *Childhood's End*, and *Molly*. Benedict is a member of MEAA.



# CAST.



**Fayssal Bazzi**  
Gratiano

This is Fayssal's first production with Bell Shakespeare. His other theatre credits include *Back At The Dojo*, *Ivanov* and *FOOD* for Belvoir; *The Government*

*Inspector* for Malthouse Theatre/Belvoir; *The Other Way* and *Look The Other Way* for Sydney Theatre Company; *The Motherfu\*ker With The Hat* for Black Swan State Theatre Company and *Time Share* for Malthouse Theatre; *The Pigeons* for Griffin. His television credits include *Top Of The Lake*, *Pacific Cove*, *The Elegant Gentleman's Guide To Knife Fighting*, *Trash*, *Crownies*, *The Strip*, *Wake In Fright*, *East West 101* and *Chosen*. His film credits include *6 Days*, *Cedar Boys*, *Emulsion*, *Down Under* and *Peter Rabbit*. Fayssal is a member of MEAA.



**Mitchell Butel**  
Shylock

Mitchell Butel holds three Helpmann Awards, three Sydney Theatre Awards and two Green Room Awards for his work in Australian theatre

as an actor, singer and director. For Bell Shakespeare he has previously performed in *Othello*. Theatre performing highlights include *Arms And The Man*, *Romeo And Juliet*, *Summer Rain*, *Mourning Becomes Electra*, *Tartuffe*, *Six Degrees Of Separation* for Sydney Theatre Company; *Mr Burns*, *The Government Inspector*, *Angels In America*, *Strange Interlude*, *Snugglypot And Cuddlepie*, *The Laramie Project*, *A View From The Bridge*, *Dead Heart* for Belvoir; *Disgraced*, *Tomfoolery*, *Urinetown*, *Piaf* for Melbourne

Theatre Company; *Stones In His Pockets*, *The Venetian Twins* for Queensland Theatre; Meow Meow's *Little Match Girl* for Malthouse; *Emerald City* for Griffin; *Pinocchio* for New Victory Theatre (New York); *South Pacific*, *Orpheus In The Underworld* and *The Mikado* for Opera Australia and commercial musical productions of *A Funny Thing Happened On The Way To The Forum*, *Avenue Q*, *The Producers*, *Hair*, *Little Me* and *Little Shop Of Horrors*. He holds two AFI nominations for his work in Australian feature films. His film and television highlights include *Dance Academy*, *Holding The Man*, *Gettin' Square*, *The Bank*, *Strange Fits Of Passion*, *Dark City*, *Deep Water*, *Hiding*, *Janet King*, *The Broken Shore*, *Rake*, *Grass Roots*, *Wildside*, *G.P.* and *Bordertown*. Directing credits include *Porgy And Bess* for Sydney Symphony Orchestra; *Violet* for Hayes Theatre/Blue Saint, for which he was awarded Best Director of a Musical, Sydney Theatre Awards; and *Spring Awakening* for ATYP, which was awarded Best Production for Young People, Sydney Theatre Awards. His live album *Killing Time* is available on iTunes. Mitchell is a proud member of Actors Equity.



### **Catherine Davies**

Veronica

Catherine graduated from QUT with a BFA (Acting) in 2006 and trained at HB Studio, New York in 2010. This is her first production with Bell Shakespeare.

Previous theatre credits include *Turquoise Elephant* for Griffin; *Back At The Dojo* for Belvoir/Stuck Pigs Squealing; *The Happy Prince*, *Dracula*, and *Dangerous Liaisons* for Little Ones Theatre; *Ground Control* for Rachel Perks & Bridget Balodis; *The Myth Project: Twin, Cut Snake, Superhero Training Academy* and *Waltzing Woolloomooloo: The Tale Of Frankie Jones* for Arthur; *sex.violence.blood.gore* for MKA; and *No Place Like, Full Circle, Unfinished, Secrets, Running Blind* and *Brigitte, Bracken And Box* for Milk Crate Theatre. Her television credits include *The Fighting Season*, *Precinct 13* and *Hot Source*. Catherine is a recipient of the Ashley Wilke Award for Outstanding Commitment to the Performing Arts and works regularly with Playwriting Australia's Lotus & Outreach programs. Catherine is a member of MEAA.



### **Eugene Gilfedder**

Arragon / Tubal / Duke

For Bell Shakespeare Eugene has previously appeared in *The Comedy Of Errors*. His other theatre credits include *King Lear* for Sydney Theatre

Company; *Death And The Maiden* for Melbourne Theatre Company/Sydney Theatre Company; *The Effect* for Sydney Theatre Company/Queensland Theatre Company; *Elizabeth – Almost By Chance A Woman*, *Fractions*, *Sacre Bleu!*, *Waiting For Godot*, *Fonteyn Remembered*, *Grimm Tales*, *That Face*, *Rabbit Hole*, *Vertigo And The Virginia* and *The Tempest* for Queensland Theatre Company; *The Mikado* for Opera Queensland; and *Holding The Man*, *The Chairs*, *Hamlet*, *The Wishing Well*, *Così*, *Emma's Nose*, *My Love*

*Had A Black Speed Stripe* and *A Beautiful Life* for La Boite. His television credits include *The Dr Blake Mysteries*, *Sea Patrol*, *The Day Of The Roses* and *Medivac*. Eugene's film credits include *Pop-Up*, *The Curse Of The Gothic Symphony* and *In Her Skin*. He was co-founder of the independent company Fractal Theatre (1989-2000) and a recipient of six Matilda Awards and a Green Room Award for Best Actor (2000).



### **Felicity McKay**

Jessica

Felicity graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2014. This is her first production with Bell Shakespeare. Previous

theatre credits include *Antony And Cleopatra* and *Julius Caesar* for Sport for Jove Theatre Company; *Venus In Fur*, *Angels In America* and *The Caucasian Chalk Circle* for Black Swan State Theatre Company; *The Mars Project* for Blue Room Theatre Company; and *Lucidity* for Old Fitzroy Theatre. Her screen credits include *Tough Nuts: Australia's Hardest Criminals*, *The War That Changed Us*, *Wolf Creek* and *Home And Away*. Her awards include the WA Emerging Artist award for Black Swan's *Venus In Fur*, the Effie Crump Award at WAAPA and the Sally Burton Award for her Shakespeare performance as Viola in *Twelfth Night*. Felicity is a proud member of MEAA.



### **Shiv Palekar**

Lorenzo / Morocco

Shiv graduated from the National Institute of Dramatic (NIDA) in 2014. For Bell Shakespeare he was in the 2015 Actors At Work tour. His previous theatre

credits include *Disgraced* for Sydney Theatre Company; and *This. This Is Mine* for The Corinthian Food Store Collective. Shiv is a member of MEAA.





**Damien Strouthos**  
Bassanio

Damien is a graduate of the Western Australia Academy of the Performing Arts (WAAPA). For Bell Shakespeare, Damien has previously

appeared in *Romeo And Juliet*, *The Tempest*, *Henry V* and *Actors At Work*. His other theatre credits include *Inner Voices* for Red Line/Don't Look Away; *Lenny Bruce* for Tamarama Rock Surfers; and *The Merchant Of Venice*, *Twelfth Night*, *All's Well That Ends Well*, *Cyrano De Bergerac*, *Much Ado About Nothing* and *Romeo And Juliet* for Sport for Jove. His television credits include *Wonderland*. He was nominated for Best Actor at the Sydney Theatre Awards 2016. Damien is a member of MEAA.



**Jessica Tovey**  
Portia

This is Jessica's first production with Bell Shakespeare. Her previous theatre credits include *Constellations* for Queensland Theatre; *Double Indemnity* for

Melbourne Theatre Company; *Truck Stop* for Q Theatre and *Seven Little Australians* for New Theatre. Her television credits include *Wolf Creek*, *Movie Juice*, *Wonderland*, *Underbelly: The Golden Mile*, *Mr And Mrs Murder*, *Paper Giants: The Birth of Cleo*, *Dance Academy*, *Cops LAC*, *Panic At Rock Island*, *Wicked Love*, *Rescue Special Ops*, *Home And Away* and *Wicked Science*. Her film credits include *Tracks*, *Adoration*, *Lemon Tree Passage* and *Beast No More*. Jessica is a member of MEAA.



**Jo Turner**  
Antonio

Jo Turner is an actor, writer and director, having previously directing Bell Shakespeare's learning production *Macbeth Undone*. His previous

theatre acting credits include *Hysteria* for Eternity Playhouse; *Railway Wonderland* for NORPA; *The Incredible Book Eating Boy* for CDP Productions; *Thyestes* and *Howard Katz* for Sydney Theatre Company; *Ruby Moon* for Sydney Theatre Company Education; *The 39 Steps* for Kay and McLean, *Weather and Somewhere* for Q Theatre; *The Imaginary Invalid* for Ensemble; *Emma's Nose* for La Boite; *Plainsong* for Black Swan State Theatre Company; and *The Caucasian Chalk Circle* for Belvoir. His television credits include *Dr Blake*, *Camp*, *Home And Away*, *All Saints*, *White Collar Blue* and *Backbiter*. His film credits include *Truth* and *You Can't Stop the Murders*. Jo's theatre directing credits include *Ruby's Wish* for Belvoir; *Prison Songs* for Darwin Festival; *Avenue Q* for Enmore Theatre; *Deathtrap* for Eternity Playhouse; *The Graduate* and *My First Time* for Kay and McLean; *Peter And The Wolf* and *Darlingwood Tales* for Sydney Opera House; *The Grief Parlour* for Riverside/Clockfire; *Fools Island* and *Stolen* (workshop) for Sydney Theatre Company Education; *The Jinglists* for TRS Bondi; *Cubbyhouse* for Old Fitz; *House On Fire*, *Mr Puntilla* and *His Man Matti* for ATYP; *The No Chance In Hell Hotel*, *Don't Stare Too Much!* and *Mademoiselle Fifi* for Darlinghurst Theatre. His theatre writing credits include *Ruby's Wish* (co-author), *Prison Songs*, *In A Heart Beat*, and *Ishmael And The Return Of The Dugongs*. Jo is the 2017 Phillip Parsons Fellowship winner. Jo trained at the Ecole Jaques Lecoq and is a proud MEAA member.



### **Jacob Warner**

Launcelot

Jacob has previously appeared in *Romeo And Juliet* for Bell Shakespeare. His other theatre credits include *On The Shore Of The Wide World* for Griffin

Theatre Company/Pantsguys; *Snugglepot And Cuddlepie* for CDP Productions/Monkey Baa; *Orfeo Ed Euridice* for Spectrum Festival; *Daylight Saving* for Darlinghurst Theatre Company; and *The Block Universe* for Old 505. His television credits include *Dr Feelgood*, and his film credits include *Hacksaw Ridge*. He was nominated for Best Actor at the Sydney Theatre Awards 2016. Jacob is a member of MEAA.



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As part of Bell Shakespeare's renowned education programme, our Arts Educators tour Australia offering regional students complimentary, active and innovative workshops on *The Merchant Of Venice* to prepare them for the performance. For more information, contact the Learning team at [learning@bellshakespeare.com.au](mailto:learning@bellshakespeare.com.au)

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Hamlet, Act 2, Scene 2

## The Dreamers

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Thank you to our 2017 Artistic Director's Circle members who are passionate about the process of making theatre, and are supporting and observing this year's mainstage and education seasons.

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

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*All donor lists correct as of  
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*The quality of mercy is not strain'd,  
It droppeth as the gentle rain from heaven  
Upon the place beneath: it is twice blest;  
It blesseth him that gives and him that takes.*

**The Merchant Of Venice** Act 4, Scene 1



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

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



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



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*Vincent Van Gogh*

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