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A NEW VERSION BY JUSTIN FLEMING.
DIRECTOR LEE LEWIS.

THE MISANTHROPE

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BELL
SHAKESPEARE



ABOUT BELL SHAKESPEARE

SHAKESPEARE'S WORK EXPLORES
HUMAN EXPERIENCE AT ITS LIMITS.
IT WAS WRITTEN TO BE PERFORMED.

We ensure Shakespeare's work lives and breathes in theatres, schools and regional venues throughout Australia, where his words can be truly appreciated.

We value the beauty of Shakespeare's ideas, language and imagery. His work helps us find modern perspectives on timeless truths.

We believe Shakespeare and other great works are not stuck in the past. They are the lens through which we can explore and question the present, and imagine the future.

These plays are not static. They're constantly 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 more than 27 years, bringing classic theatre to Australia, looking for new ways to inspire, imagine and ignite.

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.

INDIGENOUS ACKNOWLEDGEMENT

We acknowledge the people of the land on which we rehearse and perform across Australia.

The Misanthrope will be presented at Sydney Opera House, and we acknowledge the Gadigal People of the Eora Nation, the traditional custodians on whose ancestral land it sits.

The First Peoples of this nation expressed their culture through music, dance and storytelling, and it is a privilege to continue a tradition of storytelling and performance in this country.

We acknowledge custodians and elders, past and present, and pay respect to the cultural authority and traditions of this land.

ABOUT GRIFFIN

IF YOU'VE EVER SAT IN THE THEATRE AND
THOUGHT, 'THOSE ACTORS ARE JUST TOO
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Concrete Playground

Located in the heart of Kings Cross—in the historic SBW Stables Theatre—Griffin has been dedicated to bringing the best Australian stories to the stage for the better part of four decades.

We're passionate about theatre that's written by Australians, about Australians, for Australians to enjoy. Iconic Aussie plays such as *The Boys*, *Holding the Man* and *The Heartbreak Kid* all had their world premieres at Griffin. And many of our nation's most celebrated artists started their professional careers with us—Cate Blanchett, David Wenham, Michael Gow and Louis Nowra to name a few.

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FROM THE EXECUTIVE DIRECTOR AND ARTISTIC DIRECTOR OF BELL SHAKESPEARE

Shakespeare said it best when he wrote “With mirth and laughter let old wrinkles come.”

The trick to life is making sure we find joy and jollity along the way, and this production of *The Misanthrope* – presented in association with our friends at Griffin Theatre Company – will certainly fill your evening with belly laughs and masterful storytelling.

When making the decision to present Justin Fleming’s take on Molière’s *The Misanthrope*, there was never a question in our minds that we needed to partner up with Griffin and hand the reins of the production over to Lee Lewis. Our last collaboration with Griffin was *The Literati* in 2016, which was a roaring success, staged at the historic SBW Stables Theatre. In 2018 we are delighted to welcome Griffin audiences to Sydney Opera House, our Sydney home.

Presenting great writing sits at the heart of both Bell Shakespeare and Griffin. Whilst our focus is the work of Shakespeare and his peers, Griffin’s remit is to develop and present new writing. The opportunity to collaborate on *The Misanthrope*, with friends who share a passion for storytelling, was too good to resist.

We have long been fascinated by Molière’s razor-sharp storytelling, keen characterisations and satirical depictions of human frailty. Justin Fleming’s translations bring a wickedly witty, distinctly Australian edge to Molière’s work through his flair for rhythm and rhyme, and his ability to give great works of the past a distinctly contemporary edge delivering wonderfully entertaining theatre.

As always, we would like to express gratitude for the support we receive from government and corporate partners, trusts and foundations, and our dedicated donors who together help us bring our performances to the stage. We are also thankful to you, our audience, whose support and attendance continues to inspire us.



Gill Perkins
Executive Director



Peter Evans
Artistic Director



SYNOPSIS

The witty Alceste is irritated by humanity. She hates false flattery and social niceties. Her BF Philippa is trying to keep her out of trouble – and out of jail due to a malicious law suit looming over her.

Alceste meets with Orton, a sycophant with two million online followers, who wishes to earn Alceste's admiration with his songwriting skills. When Alceste gives Orton her honest feedback on his lyrics of love, Orton storms off.

Alceste's love interest, the hunky musician Cymbeline, is known for his gossiping and sleeping around. He adores his admirers as much as he adores being admired. Alceste accuses Cymbeline of being false and a flirt, but Cymbeline assures Alceste he only has eyes for her. Bang on cue, two of Cymbeline's admirers show up for a natter.

Angus and Cleveland have all the inside gossip and they aren't afraid to embellish it. After Alceste takes umbrage at their behaviour and rails against their chatty ways, Cleveland and Angus challenge each other to a gentleman's pact to see who can ensnare Cymbeline's affection.

In the meantime, the influential Arsenio arrives. He's smitten with Alceste, and hasn't hidden it well, much to the ire of Cymbeline.

Arsenio accuses Cymbeline of moral turpitude, and Cymbeline repays the favour by telling Arsenio that people think he's uptight.

Orton arrives to right the wrong done against his lyrics, wanting to stage a public debate with Alceste about her earlier feedback. Orton and Alceste's fight ends with Alceste offending Orton even further.

Cymbeline's sister Eleanor tells Philippa that should, would or could there be a chance to win Alceste's heart from her brother, she would take it. In response Philippa professes her own feelings for Eleanor, and her hopes that maybe – one day – it might be reciprocated.

Alceste uncovers Cymbeline's dastardly transgressions, and when confronting Cymbeline is astonished that he confirms her suspicions that he is indeed a love-rat. More cheating deeds emerge and Alceste gives Cymbeline a final ultimatum, all the while waiting to see if the long arm of the law will catch her.

Bruised egos and broken hearts are littered across the stage, but true love prevails when Eleanor and Philippa agree to marry one another.

CAST, CREATIVES AND CREW

CAST

Alceste Danielle Cormack
Arsenio Simon Burke
Eleanor Catherine Davies
Cymbeline Ben Gerrard
Philippa Rebecca Massey
Orton / Cleveland Hamish Michael
Angus Anthony Taufa

CREATIVES

By Molière
Writer Justin Fleming
Director Lee Lewis
Designer Dan Potra
Lighting Designer Matthew Marshall
Composers and Sound Designers Max Lambert and Roger Lock
Voice Coach Jess Chambers
Choreographer Kelley Abbey

ORIGINAL SONGS

Lyrics Justin Fleming
Music Max Lambert and Roger Lock

CREW

Stage Manager Khym Scott
Assistant Stage Manager Georgie Deal
Head Electrician Andrew Hutchison
Head Mechanist Bob Laverick
Head of Costume Hannah Lobelson
Costume Assistant Brooke Cooper-Scott
Costume Assistant Alana Canceri
Dresser Brooke Cooper-Scott
Production Assistant Matthew Schubach
Lighting supplied by Chameleon Touring Systems

PHOTOGRAPHY

Cover image Pierre Toussaint
Rehearsal images Brett Boardman

MY ADVENTURES WITH MOLIÈRE. BY JUSTIN FLEMING.

This is an edited extract of the article 'My Adventures with Molière' by Justin Fleming, originally published on Saturday 4 August, 2018 in *The Sydney Morning Herald*.

My first foray into adapting a French classic for the stage was Zola's *Au Bonheur des Dames*, which I called *The Department Store*, produced by Parnassus' Den Theatre Company at the Old Fitzroy in Sydney, successfully directed by Christopher Hurrell. Some time later, Bell Shakespeare asked me if I were interested in translating Molière's *Tartuffe*.

In approaching a translation of a Molière play in verse, I was struck by a sense of relentless rhyming couplets. This was not a problem for a French audience as they were used to them and in French they have less intensity: the reason being that it is easier to rhyme in French. Unlike English, French repeats a comparatively limited number of word endings, and though spellings are different, the sound is often the same – a feature shared with English. My concern was for the ear of a modern Australian audience, with most of us unaccustomed to rhyming plays. French has about 100,000 words in usage and English has 172,000 – approaching twice the vocabulary. A reason for this is that English has, with an almost lecherous lingual lust, acquired words from Angles, Saxons, Jutes, Frisians, Celts (Welsh, Irish, Bretons), Old Norse, Normans (which, e.g., gave us mug, with all its colourful Australian meanings), Dutch, Italian, Indian, German, Hebrew, Yiddish, Arabic, Latin, Greek and, yes, French.

Yet despite this rich variety, to avoid the intensity of five acts of rhyming couplets, most translators deliver the text in blank verse – the *rhythm* but not the *rhyme*. I did consider this option, but I felt it may deny an Australian audience our innate joy of rhyme. As an experiment, I made a bold decision: to vary the rhyming scheme. I had spent a wonderful year of postgraduate study at University College London, and it so happened

that Michael Worton, Fielden Professor of French Language and Literature at UCL visited Sydney when I had finished a draft of *Tartuffe* with this adventurous rhyming scheme. Over a drink in The Rocks, he generously agreed to read the translation on the train to Canberra the next day. He then sent me an email: *Go for it!*

To illustrate, when translating *The Misanthrope*, this is how I varied the rhyming scheme: Where the scene is principally about insincerity, I have used the rhyming couplets (AABB). When the main thrust is brutal truth, the rhymes are on alternate lines (ABAB). Where the subject is love, the rhymes fall on the first and fourth lines, and the second and third lines (ABBA). Where letters are read, I use the couplets. The advantage is that the audience stops *knowing* where the rhyme will land and listens to what is being said. When the rhyme does arrive, it's a kind of pay-off.

French people are curious about why exactly Molière is so popular in Australia. I believe it is because Australians have several things in common with Molière: a mistrust for the pillars of society, a loathing of hypocrisy and a distaste for the extreme. All of the plays I have translated have at least one, if not all, of these protests as their theme, and this is why they have continuing relevance to modern Australians.

There is something else, too. Molière gives a voice to those who are under the thumb of a higher power – and it is a daring voice for *reason*, *wisdom*, *moderation*. His working class women, for example, are a momentous moral force and Molière gives them huge roles. When Lee Lewis asked me if Alceste, the misanthrope, could be a woman, I asked myself: *What would Molière say if he were right here, right now?*

The answer came back: *Vas-y, fais-le! – Go for it!*



COSTUME DESIGN BY DAN POTRA

ALCESTE AND PHILIPPA



ANGUS AND ARSENIO



CREATIVE TEAM



**LEE
LEWIS**
DIRECTOR

Lee is the Artistic Director of Griffin Theatre Company and one of Australia's leading directors. Her directing credits for **Bell Shakespeare** include *The Literati*, *The School for Wives* and *Twelfth Night*. Her other **directing** credits include *The Bleeding Tree*, *Kill Climate Deniers*, *The Call*, *Emerald City*, *A Hoax*, *Masquerade* (co-directed with Sam Strong), *The Nightwatchman*, *A Rabbit for Kim Jong-il*, *Replay*, *The Serpent's Table* (co-directed with Darren Yap) and *Silent Disco* for Griffin Theatre Company; David Williamson's *Rupert* for Melbourne Theatre Company, which toured to Washington DC as part of the World Stages International Arts Festival; *Gloria* and *Hayfever* for Melbourne Theatre Company; *Honour*, *Love Lies Bleeding* and *ZEBRA!* for Sydney Theatre Company and *That Face*, *This Heaven*, *Half and Half* and *A Number* for Belvoir. Lee's awards include Best Director at the 2016 Helpmann Awards.



**JUSTIN
FLEMING**
WRITER

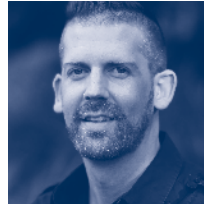
Justin is an award-winning playwright. For **Bell Shakespeare** he has previously adapted Molière's *Tartuffe*, *The School for Wives* and *The Literati*. His translation of *The Miser* will open our 2019 season. His other **plays** include *Dresden*, *Hammer*, *The Cobra*, *Harold in Italy*, *The Ninth Wonder*, *A Land Beyond the River*, *Junction*, *Burnt Piano*, *Coup D'Etat*, *The Department Store* and *His Mother's Voice*. Justin's **librettist** credits include *The Merry Widow* for Opera Australia/State Opera Companies; *Crystal Balls* for Compact Opera/Sadler's Wells; *Tess of the D'Urbervilles* for Thor Productions/Savoy Theatre, London; and *Satango* for Griffin Theatre Company/Riverside/Cockroach Theatre. His **book** credits include *Stage Lines – Writing Scripts for the Stage* and *A Molière Anthology*. Justin's numerous awards for his plays include the New York New Dramatists' Award; selection for the inaugural MTC/Centaure Theatre Exchange in Montréal; shortlisted for the Patrick White Award; the Banff PlayRites Residency; and the Mitch Mathews Award on two occasions.





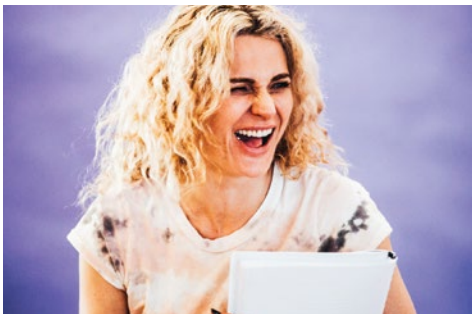
**DAN
POTRA
DESIGNER**

Dan designs across the full spectrum of the arts, and is a graduate of the National Institution of Dramatic Art. This is his second production with **Bell Shakespeare**. His other **theatre** and **international opera** productions include *Turandot* for Opera Australia; *Dracula* for the Royal Swedish Opera; *Cyrano De Bergerac* for the National Theatre of Greece; *Sweeney Todd* for Southbank London; *The Barber of Seville* for Houston Grand Opera; *A Streetcar Named Desire* and *Norma* for St Gallen Opera; *La Boheme* for Staatsopera; and *Idomeneo* and *Theodora* for Pinchgut Opera. His large-scale sporting and cultural **events** credits include *Deep Sea Dreaming* and *Tin Symphony* for the Sydney 2000 Olympic Games Opening Ceremony; 2006 Melbourne Commonwealth Games; and 2010 Delhi Commonwealth Games. Dan has received six Helpmann Award nominations for his design work in opera and theatre in Australia of which he has won three, including Best Scenic Design for *Dead Man Walking* at Sydney's State Theatre.



**MATTHEW
MARSHALL
LIGHTING
DESIGNER**

Matthew Marshall is a graduate from WAAPA, who has earned critical acclaim and recognition including The Helpmann Awards (Best Lighting Design nominations 2012 & 2017) and Australian Production Design Guild (Lighting Design nominations 2013 & 2014). His work spans Theatre, Opera, Dance and events with companies including Belvoir, Griffin, Pinchgut Opera, Sydney Theatre Company, Sydney Dance Company and every major Festival in Australia. For **Bell Shakespeare** he has previously designed *The Winter's Tale*. His other **theatre** credits include *8 Gigabytes of Hardcore Pornography* for Griffin Theatre Company; the Handa Opera on Sydney Harbour *La Boheme* for Opera Australia; *American Idiot* for Shake & Stir/QPAC; *Askungen* for Royal Swedish Opera; *The Barber of Seville* for Seattle Opera; *Velvet* (the 2017 Australian/NZ Tour); *La Cenerentola* for Oper Leipzig & San Diego Opera; *Band of Magicians* at the Tropicana Casino, Las Vegas; and *Billy Elliot* opening the new ASB Waterfront Theatre for Auckland Theatre Company.



CREATIVE TEAM



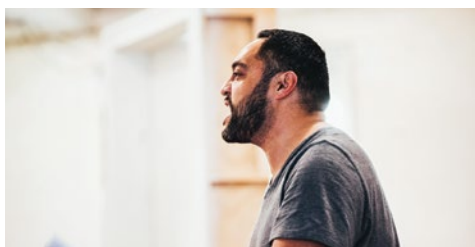
**MAX
LAMBERT**
**COMPOSER
AND SOUND
DESIGNER**

Max is one of Australia's most talented composers, arrangers, musicians and musical directors. For **Bell Shakespeare** he has previously composed for *The Literati*. His other **composing** credits include for Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Sydney Dance Company and The Australian Ballet. His **musical theatre** credits include David Atkins' *Hot Shoe Shuffle*. Max's **musical directorship** credits include the Opening and Closing Ceremonies of *Sydney 2000 Olympic Games*; the *2002 Commonwealth Games* (Manchester) and the *2006 Asian Games* (Doha, Qatar). His **musical supervisor** credits include *The Boy From Oz*, *Hairspray*, *Fame*, *King Kong* and *Strictly Ballroom*. The revival of Max's musical *Miracle City* (co-written with Nick Enright) was a runaway success at The Hayes Theatre in 2014. Max's **film** credits include George Millar's *Happy Feet* and Gillian Armstrong's *The Last Days of Chez Nous*.



**ROGER
LOCK**
**COMPOSER
AND SOUND
DESIGNER**

Roger Lock is a guitarist, composer and producer. He is a graduate of the University of Salzburg's Mozarteum. For **Bell Shakespeare** he has previously created music for *The Literati*. His other **theatre** credits include *Diving for Pearls* for Griffin Theatre Company and *Letters to Lindy* for Merrigong Theatre Company. As a **classical guitarist** Roger has played throughout Europe, Australia and Japan, and has been active as a recording artist. In 2012 his band *Roger Vs. The Man* released their debut album entitled *Black Pearl*. As a **producer** he has composed for and produced twelve independent studio albums with many different artists including Laetitia Ribeiro, Emma Sholl & Lindsey Nolan.





**JESS
CHAMBERS**
**VOICE
COACH**

Jess works internationally as a voice and dialect coach. For **Bell Shakespeare** she was voice coach for *Julius Caesar*, *Antony and Cleopatra*, *The Merchant of Venice*, *Richard 3*, *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 dialect coach: *Jersey Boys* for Rodney Rigby, *TEG Dainty and The Dodgers*; 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 **television** credits in *The Unlisted* for ABC and Aquarius Films. Her **film** credits include dialect assistance on *Hacksaw Ridge*. Jess trained at Central School of Speech and Drama, London.



**KELLEY
ABBEY**
CHOREOGRAPHER

This is Kelley's first production for **Bell Shakespeare**. As a director and choreographer, her other **live performance** credits include *Salome*, *Carmen*, *Jesus Christ Superstar*, *Funny Girl*, *Cabaret*, *Follies*, *Footloose*, *Grease the Arena Spectacular*, *Hedwig and The Angry Inch*, *Xanadu*, *Miracle City*, *Fame the Musical*, and *The Boy from Oz*. Kelley's **television** credits include choreography for the *AFI Awards*, *MTV Awards*, *Aria Awards*, *The Voice*, *X Factor*, *TV Week Logies*, *So You Think You Can Dance* (Australia and USA), *Superstars of Dance* (USA), and as the creative director of *Dancing With The Stars* (Australia). Her **film** credits include *In Her Skin*, *Goddess* and *Happy Feet*. She was also the artistic director on John Farnham and Olivia Newton John's *Two Strong Hearts* tour, and associate director to Baz Luhrmann on *Strictly Ballroom the Musical*. Kelley was awarded the US Choreography Media Honours for her work in *Happy Feet* and has received two Helpmann Awards for Best Choreography in a musical.







CAST



**DANIELLE
CORMACK**
ALCESTE

Danielle Cormack has had an extensive career in film, theatre and television across both Australia and New Zealand. This is her first production with **Bell Shakespeare**. Danielle's **television** credits include 'Bea Smith' in *Wentworth*, 'Kate Leigh' in *Underbelly: Razor*, *Rake*, *Deep Water*, *Xena*, *Miss Fisher's Murder Mysteries*, *Jack Irish*, *East West 101* and *Secret City*. Danielle's **film** credits include *Separation City*, *Topless Women Talk About Their Lives*, *The Price of Milk* and *Siam Sunset*. Danielle's numerous awards include winner of the 2015 Logie Award for Most Outstanding Actress, Best Actress at the 2010 New Zealand Film and TV Awards, and Most Outstanding Performance by a Female Actor at the 2015 ASTRA Awards. She has also been nominated for numerous awards at the TV Week Logie Awards, AACTA Awards, ASTRA Awards, Monte Carlo Television Festival and the Sichuan TV Festival. Danielle is an active **ambassador** for SHINE for Kids, ChildFund Australia and NZ, and is a patron and mentor for the Bridge the Gap Project NZ. She is a proud member of MEAA.



**SIMON
BURKE AO**
ARSENIO

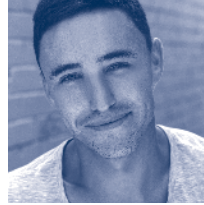
Simon Burke AO is a critically acclaimed actor, singer and producer. This is his first production with **Bell Shakespeare**. His other **theatre** credits include over 130 stage production in Australia and the UK, most recently *The Homosexuals* for Griffin/Malthouse; *Strangers in Between* for fortyfivedownstairs and *Noises Off* for Melbourne Theatre Company/Queensland Theatre. His **musical theatre** credit highlights include Marius in the original Australian cast of *Les Misérables*, Billy in *Anything Goes*, and on London's West End Captain von Trapp in *The Sound of Music* and Raoul in *Phantom of the Opera*. Simon's **television** credits include *Devil's Playground*, *Dead Lucky*, *Rake*, *Studio A with Simon Burke* and *Playschool*. His **film** credits include *Devil's Playground*, *Passion* and *Super Awesome*. Simon received an AFI Best Actor award for his acting debut at age 13, and has since received numerous awards, including an Officer of the Order of Australia for distinguished service to the performing arts.





**CATHERINE
DAVIES**
ELEANOR

Catherine graduated from QUT with a BFA (Acting) in 2006 and trained at HB Studio, New York in 2010. For **Bell Shakespeare** she has performed in *The Merchant of Venice*. Previous **theatre** credits include *Turquoise Elephant* for Griffin Theatre Company; *Going Down* for Sydney Theatre Company/Malthouse Theatre; *Back At The Dojo* for Belvoir; *The Happy Prince*, *Dracula* and *Dangerous Liaisons* for Little Ones Theatre; *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 *For the Love of Bruno*, *The Fighting Season* and *Precinct 13*. Catherine is a member of MEAA.



**BEN
GERRARD**
CYMBELINE

Ben is a graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** Ben performed in the 2009 *The Players* ensemble. His other **theatre** credits include *Buyer and Cellar* for Ensemble Theatre; *You're a Good Man Charlie Brown* for Hayes Theatre Company; *I Am My Own Wife* for Oriel Group/Red Line Productions/Old Fitz; *Hidden Sydney – The Glittering Mile* for Working Management; *Songs for the Fallen* for Critical Stages and *Shakespeare's R & J* for Riverside. His **television** credits include *Deep Water*, *A Place to Call Home*, *Open Slather*, *Molly*, *Gallipoli VS Specials*, *Jack Irish: Dead Point*, *Outland* and *All Saints*. Ben's **film** credits include *Wolf Creek 2*. Ben was nominated for an AACTA Award for Best Supporting Actor in a Television Drama (*Molly*) and nominated for a Sydney Theatre Award for Best Actor in an Independent Production (*I Am My Own Wife*).



CAST



**REBECCA
MASSEY**
PHILIPPA

For **Bell Shakespeare** Rebecca has previously performed in *Henry IV (Parts 1 & 2)*. A Green Room and Glug Award winner for best actress, her other **theatre** credits include *Kill Climate Deniers* for Griffin Theatre Company; *Dinner, Chimera, After Dinner, Perplex* and *Travesties* for Sydney Theatre Company; *Vere* for Sydney Theatre Company/ State Theatre Company of South Australia; *Tartuffe* for Malthouse and *Cat on a Hot Tin Roof*, *The Book of Everything*, *Exit the King*, *It Just Stopped*, *Stuff Happens*, *The Underpants*, *Macbeth*, *Cloudstreet*, *The Small Poppies*, *The Seagull*, *WASP* and *The Alchemist* for Company B. Her **television** credits include *Utopia*, *Deep Water*, *Pacific Heat*, *The Principal*, *Winter*, *Tricky Business*, *Packed to the Rafters*, *City Homicide*, *My Place*, *Chandon Pictures* and *Lowdown*. Rebecca's **film** credits include *Bad Girl*, *Backyard Ashes*, *Accidents Happen* and *The Black Balloon*.



**HAMISH
MICHAEL**
**ORTON /
CLEVELAND**

This is Hamish's first production with both **Bell Shakespeare** and Griffin. His other **theatre** credits include *Straight White Men*, *The Beast*, *Ray's Tempest* and *Two Brothers* for Melbourne Theatre Company; *Children of the Sun* for Sydney Theatre Company; *The Trial* and *Optimism* for Sydney Theatre Company/Malthouse; *Woyzeck*, *Moving Target* and *Eldorado* for Malthouse; *Death of a Salesman* and *As You Like It* for Belvoir and *The Rasputin Affair* for Ensemble Theatre. His **television** credits include *Janet King*, *Rosehaven*, *Doctor Doctor*, *Ready for This*, *Black Comedy*, *Redfern Now*, *Miss Fisher's Murder Mysteries*, *Power Games: The Packer-Murdoch Story*, *Howzat!* *Kerry Packer's War* and others. His **film** credits include *The Great Gatsby*, *Lucky Miles*, *EM 4 JAY* and *Tom White*. Hamish has received Green Room, Helpmann, TV Week Logie and AACTA award nominations for his work across theatre and TV. In 2015 Hamish was awarded the Equity Atlantic Scholarship to study at the Atlantic Acting School in New York.





**ANTHONY
TAUFA
ANGUS**

Anthony is a graduate of the National Institute of Dramatic Arts (NIDA). For **Bell Shakespeare** Anthony has previously performed in *The Merchant of Venice*, *The Comedy of Errors* and *Actors at Work*. His other **theatre** credits include *Saint Joan*, *Black is the New White*, *Cloud Nine*, *The Golden Age* and *Orlando* for Sydney Theatre Company; *Love and Information* for Sydney Theatre Company/Malthouse; *An Octoroon* for Queensland Theatre; *A Man With Five Children* and *10,000 Beers* for Darlinghurst Theatre Company; *The Brothers Size* for Griffin Theatre Company; *Monkey: Journey to the West* for Kim Carpenter's Theatre of Image; and *Mash Up* for Q Theatre. His **television** credits include *Top of the Lake: China Girl*. His **film** credits include *Down Under* and *Jimmy Tennison*.



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BY JUSTIN FLEMING

DIRECTED BY PETER EVANS

THE MISER

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Hamlet, Act 2, Scene 2

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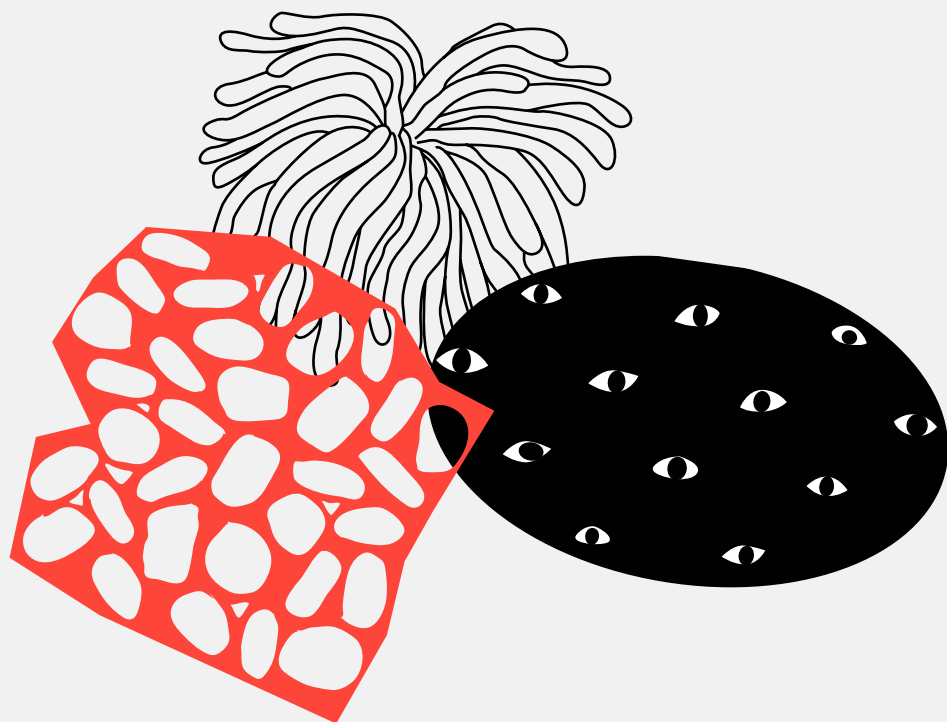
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