



BY WILLIAM SHAKESPEARE
DIRECTOR JAMES EVANS

JULIUS CAESAR

NATIONAL TOUR 2018
THEATRE PROGRAM

SHAKESPEARE
BELL



Wesfarmers Arts

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OF PARTNERSHIP IN 2018**

Peter Evans, Artistic Director





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Bell Shakespeare's National Schools Program inspires thousands of school children across Australia to learn and love Shakespeare.

Believing that all Australians should have access to Shakespeare, Foxtel is proud to have supported Bell Shakespeare's educational program since 1999.

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SHAKESPEARE



WE ARE BELL SHAKESPEARE

Shakespeare's work explores human experience at its limits. It was written to be performed. We ensure it 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.



Gill Perkins

FROM THE EXECUTIVE DIRECTOR

I am delighted to welcome you to this production of *Julius Caesar*, directed by our Associate Director, James Evans.

The prequel to *Antony and Cleopatra* which kicked off our year, *Julius Caesar* is one of Shakespeare's most well-known plays and is performed regularly around the world. It is a play that seems constantly current and as we look to our global leaders in 2018, we might well ask ourselves how much has changed.

Our commitment at Bell Shakespeare is to a national reach and to making our work available for all Australians, including those who live outside capital cities. I am very proud that this production will once again visit 28 venues across the country and thank the Commonwealth Government, through the Playing Australia fund, for their support in making this possible.

This, our national tour, is one of the most important things we do in pursuit of our mission. Together with our Players companies performing in schools, Bell Shakespeare reaches every state and territory of Australia. The appetite for our work continues to grow which is testament to the importance of live performance and its ability to connect us to each other. In an increasingly fractured world,

a shared experience allows us to explore our collective concerns and aspire to create a better world.

May I thank the commitment of our donors and corporate partners whose generous support has long been the key to our success. Last year we reached almost 150,000 people with our program – the Company is truly honoured to have so many loyal supporters who share in our vision.

I would particularly like to acknowledge and celebrate our 20-year partnership with Wesfarmers Arts. Their unerring support has been integral in enabling us to increase our reach, particularly in Western Australia. It is a brilliant partnership and we extend to them our sincere thanks.

And last but by no means least we thank you, our audience. I hope you enjoy this gritty, tense production of *Julius Caesar*. It is our pleasure to share it with you.

A handwritten signature in dark ink, appearing to read 'Gill Perkins'.

Gill Perkins
Executive Director



Peter Evans

FROM THE ARTISTIC DIRECTOR

Julius Caesar is a play about power, loyalty, conspiracy and politics. We witness the original pre-emptive strike and the irony of the 'honourable assassination' with all the carnage that a power vacuum creates. The characters are complex, diverse and varied; their decisions, whether good or bad, are informed by genuine beliefs and desires. Audiences will recognise themselves and their society in *Julius Caesar*, a play that is never out of date and feels relentlessly modern.

The last time Bell Shakespeare staged *Julius Caesar* was 2011. While it was purely coincidental programming, you couldn't escape the resonance with Australian politics, with leaders making entrances and exits at an alarming rate. Seven years on and we are in an age of politics, both in Australia and globally that we could not have foreseen.

Antony and Cleopatra, with which we kicked off 2018, delves into the backroom dealings in politics, the decisions individuals make and their ramifications. *Julius Caesar* plays as a prequel. We see the formation of the conspiracy against Julius Caesar and the rise of Antony and Octavius. Though it was written more than 400 years ago, I cannot think of a more fitting play for our time.

This is a production that is sure to spark debate among you, our audience. How is our world today similar? How is it different?

Through Shakespeare, audiences have been grappling with these themes for centuries. Theatre has the wonderful ability to connect us with each other and with those who've witnessed this story throughout history. It is our pleasure and privilege to tour this play and share this story with Australians in 2018.

Peter Evans
Artistic Director

SYNOPSIS

Caesar has returned to Rome, triumphant after a war with the sons of Pompey.

During the celebrations, a soothsayer warns Caesar to beware the Ides of March.

Brutus, Caesar's friend and ally, fears that the Roman Republic will be destroyed if Caesar is crowned King.

Cassius and others convince Brutus to join a conspiracy to kill Caesar. Brutus' wife Portia senses her husband's unease and pleads with him to share with her what is going on, but he shuts her out.

On the day of the planned assassination, March 15th, Caesar's wife, Calphurnia, urges him to stay at home, but one of the conspirators, Decius, persuades him to go to the senate where the conspirators stab Caesar to death.

Caesar's loyal ally and friend Mark Antony asks to speak at Caesar's funeral and uses this opportunity to turn the citizens of Rome against the conspirators.

Brutus and Cassius escape and Antony joins forces with Octavius Caesar and Lepidus to rule Rome in a triumvirate.

The triumvirate declare war on Brutus and Cassius, who argue bitterly with each other. Brutus reveals that his wife, Portia, has committed suicide. Finally, they agree to march on the armies of Antony and Octavius.

During the battle, Cassius, misled by erroneous reports of a loss, persuades his servant to kill him.

Brutus commits suicide after his army is defeated and Antony praises him as 'the noblest Roman of them all'.

NATIONAL TOUR DATES

ORANGE CIVIC THEATRE, ORANGE
13–14 JULY

ARTS CENTRE MELBOURNE, MELBOURNE
18–28 JULY

BUNJIL PLACE, NARRE WARREN
31 JULY

**RIVERLINKS WESTSIDE PERFORMING
ARTS CENTRE, MOOROOPNA**
2 AUGUST

**WANGARATTA PERFORMING ARTS
CENTRE, WANGARATTA**
4 AUGUST

STATE THEATRE CENTRE OF WA, PERTH
8–11 AUGUST

**MANDURAH PERFORMING ARTS CENTRE,
MANDURAH**
14 AUGUST

BREC, BUNBURY
16 AUGUST

**ALBANY ENTERTAINMENT CENTRE,
ALBANY**
18 AUGUST

MILDURA ARTS CENTRE, MILDURA
23 AUGUST

**ALBURY ENTERTAINMENT CENTRE,
ALBURY**
25 AUGUST

ULUMBARRA THEATRE, BENDIGO
28 AUGUST

PRINCESS THEATRE, LAUNCESTON
31 AUGUST

**REDLAND PERFORMING ARTS
CENTRE, CLEVELAND**
4 SEPTEMBER

THE EVENTS CENTRE, CALOUNDRA
6 SEPTEMBER

PILBEAM THEATRE, ROCKHAMPTON
8 SEPTEMBER

**MACKAY ENTERTAINMENT AND
CONVENTION CENTRE, MACKAY**
12 SEPTEMBER

TANKS ARTS CENTRE, CAIRNS
14 SEPTEMBER

ARALUEN ARTS CENTRE, ALICE SPRINGS
18 SEPTEMBER

**DARWIN ENTERTAINMENT CENTRE,
DARWIN**
21 SEPTEMBER

DUBBO REGIONAL THEATRE, DUBBO
25–26 SEPTEMBER

**BATHURST MEMORIAL ENTERTAINMENT
CENTRE, BATHURST**
27 SEPTEMBER

GRIFFITH REGIONAL THEATRE, GRIFFITH
29 SEPTEMBER

**WAGGA WAGGA CIVIC THEATRE,
WAGGA WAGGA**
2–3 OCTOBER

**JOAN SUTHERLAND PERFORMING
ARTS CENTRE, PENRITH**
5–6 OCTOBER

**LAYCOCK STREET COMMUNITY
THEATRE, GOSFORD**
8–9 OCTOBER

CANBERRA THEATRE CENTRE, CANBERRA
12–20 OCTOBER

SYDNEY OPERA HOUSE, SYDNEY
23 OCTOBER – 25 NOVEMBER

CRY HAVOC, AND LET SLIP THE DOGS OF WAR

Act 3, Scene 1

CAST

Julius Caesar Kenneth Ransom
Metellus / Cinna the Poet Jemwel Danao
Brutus James Lugton
Portia Maryanne Foncoca
Casca / Messala Ghenoa Gela
Trebonius / Soothsayer / Pindarus Neveen Hanna
Calphurnia / Octavius Emily Havea
Cassius Nick Simpson-Deeks
Decius Cinna / Lucilius Russell Smith
Mark Antony Sara Zwangobani

CREATIVE TEAM

Director James Evans
Set & Costume Designer Anna Tregloan
Lighting Designer Verity Hampson
Composer & Sound Designer Nate Edmondson
Movement & Fight Director Scott Witt
Voice Coach Jess Chambers
Assistant Director Nasim Khosravi

CREW

Company Stage Manager Nicole Eyles
Deputy Stage Manager Bridget Samuel
Assistant Stage Manager Sean Proude
Head Electrician Steve Hendy
Head Mechanist Hayley Stafford
Head of Audio Andrew Hutchison
Head of Costume Hannah Lobelson
Costume Cutter Claire Westwood
Costume Assistant Brooke Cooper-Scott
Production Assistant Matthew Schubach
Design Secondment Chelsea Maron
Set Built by MNR Constructions
Lighting supplied by Chameleon Touring Systems
Freight provided by ATS Logistics

IN CONVERSATION WITH THE DIRECTOR: JAMES EVANS

Shakespeare was obsessed with leadership. In play after play he scrutinised failed leaders and challenged beloved ones. This could have been dangerous, and Shakespeare seems to have walked a fine line politically, thriving at a time when less-careful artists were caught up in the machinery of the Elizabethan police state. His plays were set in Ancient Rome, Medieval Britain, exotic Venice, mythical lands, but he was always examining his own society – a London emerging from the Middle Ages and on the brink of 'modernity'. It is these arms-length settings that have allowed the plays to speak urgently to every new generation.

In *Julius Caesar* – written at about the halfway point of his career – Shakespeare delivers a ruthlessly efficient exploration of politics and power. The language of the play is direct and explosive: mob violence erupts, relationships fracture, and the republic crumbles, all through the power of the spoken word.

Brutus justifies the decision to kill his friend by literally commanding himself, out loud, to '*prevent*' the hypothetical rise of Caesar. He instructs himself to '*fashion*' the argument against Caesar, '*think*' Caesar an unhatched snake and, finally, to '*kill him in the shell*'. Brutus shapes his own thoughts with spoken language, which is what Shakespeare asks of us.

As a director, I am not interested in a conclusive interpretation of *Julius Caesar*. I am not interested in spoon-feeding metaphor to the audience (Caesar = Hitler/Ceaușescu/Trump etc.), I am much more interested in exploring the ambiguities woven throughout this play. Just when you think you know a character, Shakespeare shows you another side of them. Ambiguity is Shakespeare's portal to the infinite. By asking more questions than he answers, he demands that we step up as an audience, no longer passive receivers of meaning, but active creators of it.

Julius Caesar was probably first performed in 1599, at the brand-new Globe Theatre on the south bank of the Thames. Having just overseen the construction of the building, Shakespeare was in a metatheatrical mood. “All the world’s a stage”, a common metaphor at the time, was enshrined by Shakespeare in another 1599 play, *As You Like It*, and will forever be associated with his work.

In *Julius Caesar*, the conspirators know they are creating history. Immediately after the murder of Caesar, Cassius says:

“How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet
unknown?”

Cassius imagines himself immortalised as a saviour of Rome, presumably played by Chris Hemsworth in the movie. Of course, Shakespeare doesn’t allow Cassius to bask in victory. The assassination occurs at the midpoint of the play, and Shakespeare is more interested in the fallout than in the act itself. The pre-emptive strike against Caesar creates a power vacuum that sets the cause of Roman democracy back by over a thousand years.

A culture of violence consumes Shakespeare’s Rome; it engulfs people at every level of society. Immediately after Mark Antony turns the mob against the conspirators, Shakespeare introduces a new character, an artist – Cinna the Poet. He is surrounded by the mob, who think he is Cinna the conspirator. When they find out he has nothing to do with the conspiracy, they decide to kill him anyway:

“Tear him for his bad verses.”

When leaders use language that provokes or normalises violence, a dark, collective urge is unleashed. And the artist is always the first target.

Our production has a steely, industrial design aesthetic. It is contemporary, but not weighed down by modern references – no iPhones or handguns on stage. My particular interest is in dystopias – especially the way in which

yesterday’s dystopia becomes today’s normality. Read today’s headlines. Then imagine reading those same headlines in 2015. It would be unfathomable. And yet here we are, in a new reality.

Julius Caesar is a jolt against complacency. It is a forceful warning against the creeping advance of tyranny, but also against using tyranny’s tactics to achieve an ostensibly noble goal. I hope this production will spark debate among audiences: What has changed in the last 419 years? And with politics now debased beyond belief, where are we headed next?

Julius Caesar rehearsals, 2018
© Prudence Upton



COSTUME DESIGN

CAESAR, OCTAVIUS, CINNA THE POET AND CALPHURNIA



BY ANNA TREGLOAN

CINNA THE GHOST, BRUTUS AND ANTONY



JEMW. ANAO. CINNA THE POET

JULIUS CAESAR. Anna Tregloan for Bell Shakespeare. Director: James Evans. 2018



IVAN DONATO. BRUTUS.

JULIUS CAESAR. Anna Tregloan for Bell Shakespeare. Director: James Evans. 2018



MARA ZWANGOBANI.

JULIUS CAESAR. Anna Tregloan for Bell Shakespeare. Director: James Evans. 2018



MARA ZWANGOBANI.

ANTONY FOR THE RACE

JULIUS CAESAR. Anna Tregloan for Bell Shakespeare. Director: James Evans. 2018

CREATIVE TEAM



**JAMES
EVANS**
DIRECTOR

James Evans is Associate Director at **Bell Shakespeare**. He is a graduate of the National Institute of Dramatic Art (Acting) and holds Master of Arts (English) from the University of Sydney. For **Bell Shakespeare** he has appeared in *Richard 3*, *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. 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*. In 2016/17, James was a visiting artist at the University of San Diego, as well as presenting a series of Shakespeare seminars in Hong Kong, Shanghai, Tokyo, Mumbai and Singapore. James's work with Bell Shakespeare in juvenile detention centres is the subject of the feature film *Kings of Baxter*, winner of Best Australian Documentary at the 2017 Antenna Documentary Film Festival.



**ANNA
TREGLOAN**
SET AND
COSTUME
DESIGNER

Anna Tregloan is a multi-award winning designer, artist and creative producer. She has an extensive history in performing and visual arts, and a Masters in Animateuring from the Victorian College of the Arts. For **Bell Shakespeare** she has previously designed *Venus and Adonis*, *Taming of the Shrew* and *Twelfth Night*. Her other **theatre** credits include *The Odyssey*, *Criminology*, *Eldorado*, *Tell-Tale Heart*, *Babe in the Woods*, *Optimism* and others with Malthouse Theatre; *Spring Awakening* and *Optimism* for Sydney Theatre Company; *My Bicycle Loves You* and *The Tale of Salmunori* for Legs on the Wall; *Certia Anak* for Polyglot Theatre/Paper Moon Puppet Theatre; and *Between 8&9* for ChamberMade Opera/Sechuan Conservatory of Music/AsiaTOPA, along with work with Ranters Theatre, Back To Back, Circus Oz, Force Majeure and others. Her **installations and exhibitions** include *BLACK* for Malthouse Theatre; *Skinflick*, independently; *The Ghost Project* with her company The Association of Optimism; *Wonderland* and *The Nightingale and the Rose* for ACMI; *Museum of Love and Protest* for the Sydney Gay and Lesbian Mardi Gras; *Perfection*, *Blood* and *Attract and Repel* for Science Gallery Melbourne; *Collette Dinnigan: Unlaced* for Powerhouse Museum of Applied Arts and Sciences; and is curator and designer for the Australian Exhibition for the Prague Quadrennial of Performance, Space and Design.

SUCH MEN ARE DANGEROUS.



**VERITY
HAMPSON**
**LIGHTING
DESIGNER**

Verity Hampson is an award-winning lighting and projection designer. Since graduating from NIDA, she has designed over 120 productions, working with many of Australia's leading directors and choreographers. For **Bell Shakespeare**, Verity designed *A Midsummer's Night Dream* and *The Litterati* (with Griffin). Other **theatre** designs include *Sami in Paradise*, *Faith Healer*, *The Drover's Wife*, *Ruby's Wish*, *The Blind Giant is Dancing* and *Ivanov* for Belvoir; *Blackie Blackie Brown*, *Hamlet: Prince of Skidmark*, *Machinal* and *Little Mercy* for Sydney Theatre Company; *One the Bear* and *Blackrock* for La Boite; and *The Bleeding Tree*, *The Boys* and *The Floating World* for Griffin. **Opera** credits include *Fly Away Peter* for Sydney Chamber Opera and *Orpheus and Eurydice* for Spectrum Now Festival. For **television**, Verity was lighting director for ABC's *Live at the Basement* and *The Roast*. Awards include a Mike Walsh Fellowship and a Sydney Theatre Award for Best Mainstage Lighting Design.

Julius Caesar rehearsals, 2018
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**NATE
EDMONDSON**
**COMPOSER
AND SOUND
DESIGNER**

Nate is an international, multi-award winning composer and sound designer. For **Bell Shakespeare** his credits include *Macbeth*, *A Midsummer Night's Dream*, *The Tempest*, *Romeo and Juliet*, *As You Like It* and *The Winter's Tale*. His other **theatre** credits include *Blackie Blackie Brown*, *Three Sisters*, *Cloud Nine*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *Never Did Me Any Harm* for Sydney Theatre Company; *Mark Colvin's Kidney*, *Mortido*, *Seventeen*, *Kill the Messenger* and *This Heaven* for Belvoir; *Diplomacy* for Ensemble Theatre; *Good Cook*, *Friendly*, *Clean..*, *The Ham Funeral*, *MinusOneSister*, *Caress/Ache*, *The Witches*, *Music*, *Jump for Jordan*, *The Floating World*, *Rust and Bone* and *This Year's Ashes* for Griffin; *Political Children*, *Fireface* and *The Hiding Place* for ATYP; *That Golden Girls Show!* [US] and *The Very Hungry Caterpillar Show* [US, CA, UK, UAE, NZ & AU] for Rockefeller Productions; *Love*, *Remembering Pirates*, *Savages*, *Good Works*, *Daylight Saving*, *All My Sons*, *Torch Song Trilogy*, *The Greening Of Grace*, *The Seafarer* and *The Paris Letter* for Darlinghurst Theatre Company; *Of Mice and Men* for Sport For Jove; *The Trouble With Harry*, *Good With Maps* [UK & AU] and *Misterman* [UK & AU] for Siren Theatre Company; *Stones in His Pockets* for Critical Stages; *Jatinga*, *Leaves* and *Straight* for KXT; *Slut*, *The Village Bike*, *Bengal Tiger at the Baghdad Zoo*, *I Hate You My Mother*, *I Am My Own Wife*, and *Freak Winds* for Red Line Productions; *The Rolling Stone*, *The Flick* and *Blackrock* for Seymour Centre; and *All My Sons* [UK] for Street Theatre.

CREATIVE TEAM



**SCOTT
WITT**
**MOVEMENT
AND FIGHT
DIRECTOR**

Scott Witt is an award-winning entertainment practitioner and educator with over 30 years' experience. He holds an MFA (Creative Industries) from QUT. His career embraces acting, clowning, adapting, writing, fight directing, directing and designing movement. For **Bell Shakespeare** he was Assistant Director and Fight Director for *Richard III*, *Titus Andronicus* and *Faust*. He performed and was Movement Director on *The Alchemist* and *Tartuffe*. Recently he directed again for *The Players* 2018. Some of his other **theatre** and **performing arts** credits include for Sydney Theatre Company, Melbourne Theatre Company, Opera Australia, La Boite Theatre, Queensland Theatre, Belvoir, Griffin, Zen Zen Zo, Queensland Performing Arts Trust, Opera Queensland and Queensland Ballet. Scott has taught nationally and internationally, including at NIDA, ACA and QUT. He has been awarded two Arts Queensland Grants, an Arts NSW Grant, three Matilda Awards, and was the recipient of the prestigious Paddy Crean Award. Scott has been the Artistic Director for the International Order of the Sword and the Pen since 2008, among numerous titles. Scott has been a proud platinum member of MEAA since 1988.



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

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

THIS WAS THE MOST UNKINDEST CUT OF ALL.



**NASIM
KHOSRAVI**
ASSISTANT
DIRECTOR

Born in the south of Iran, Nasim is a Brisbane based writer, director and performance maker investigating the potential for cross-cultural fusion and possible ways for interactive theatre keeping a poetic tone. This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *No Swinging Allowed*, which was banned after its first show in Tehran; *Vis and Ramin* for Baran Theatre/ Metro Arts/FCAC Melbourne; and *Thin Air Brush* for Metro Arts Theatre. Her **activism** includes cooperating with the One Million Signatures Campaign for the Repeal of Discriminator Laws in Iran; organising and offering several workshops for playwriting with feminist approaches; and contributing in raising awareness for Women's Rights by directing several street theatres. Nasim is also the founder of Iranian-Australian theatre group, Baran.

THE FAULT, DEAR BRUTUS, IS NOT IN OUR STARS BUT IN OURSELVES

Act 1, Scene 2

Julius Caesar rehearsals, 2018
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CAST



**KENNETH
RANSOM**
**JULIUS
CAESAR**

Kenneth Ransom is an MFA graduate from UCLA and trained with Shakespeare & Company in Massachusetts. This is his first production with **Bell Shakespeare**. His other **theatre** credits include *Prize Fighter* for Sydney Festival/La Boite; *Caucasian Chalk Circle*, *Angels in America*, *Glengarry Glen Ross*, *Dinner*, *The House on the Lake*, *Boundary Street*, *Twelfth Night*, *The Sapphires* and *Much Ado About Nothing* for Black Swan State Theatre Company; *Female of the Species* for Queensland Theatre; *Stuff Happens* for Belvoir; *Boy Gets Girl*, *Take Me Out*, *Metamorphoses*, *Duchess of Malfi*, *Measure for Measure* and *Twelfth Night* for Melbourne Theatre Company; *McRhee* for Ensemble Theatre; and *Jesus Hopped the 'A' Train* for Red Stitch. Kenneth's **opera** credits include *The Abduction from the Seraglio* for Opera Australia. His **film** and **television** credits include *Gods of Egypt*, *Crocodile Hunter: Collision Course*, *Crocodile Dundee in LA*, *Doctor Doctor*, *Childhood's End*, *Nightmares and Dreamscapes* and *The Secret Life of Us*.

Julius Caesar rehearsals, 2018
© Prudence Upton



**JEMWEL
DANA O**
**METELLUS /
CINNA THE POET**

This is Jemwel's first production with **Bell Shakespeare**. His other **theatre** credits include *A Man With Five Children* for Darlinghurst Theatre Company; *The Shape of Things* for New Theatre; *Thai-riffic!* for Theatre Division; *Empire: Terror on the High Seas* for Tamarama Rock Surfers; *Life's a Play* for Australasian Art & Stageworks; *Her Son*, *Jose Rizal* for Fine Artist Collaboration; and *Citizenship* for ATYP. Jemwel's **television** credits include *Hyde & Seek*, *The Hit List*, *Janet King Series 2*, *Behind Mansion Walls 2* and *The Cut*. His **film** credits include *Adventures of a Happy Homeless Man* and *Seeing the Elephant*.





**MARYANNE
FONCECA**
PORTIA

Maryanne is a recent NIDA graduate based in Sydney and was born and raised in Perth, Western Australia to Anglo Indian and Nepalese parents. This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *People, Places and Things* for KXT; *Dear Charlotte* for Hayman Theatre Company; *Where We Are* for Sphere/NIDA; and *Request Program, A Midsummer Night's Dream, Woyzeck, Realism* and as Eurydike in *Eurydike & Orpheus* for NIDA. Her **film** credits include *Lead Astray*.



**GHENOA
GELA**
**CASCA /
MESSALA**

Koedal (Crocodile) and Waumer (Frigate Bird) woman Ghenoa Gela is a Sydney based independent artist and proud Torres Strait Islander woman from Rockhampton, Central Queensland. This is her first production with **Bell Shakespeare**. Her previous **performance** credits include *My Urrwai* (Solo work) for Sydney Festival; *You Animal, You* for Force Majeure/Sydney Festival; *Hot Brown Honey* for Briefs Factory; and *From the Ground Up* for Circus Oz. Her **television** credits include *Move It Mob Style* and *So You Think You Can Dance Australia*. Some of her **choreography** credits include *Fragments of Malungoka – Women of the Sea; Winds of Woerr; Mura Buai – Everyone, Everyone*; and finale in *Nothing to Lose* for Force Majeure. Ghenoa also facilitates dance workshops in urban, regional and remote communities. Ghenoa was the recipient of the 2016 Keir Choreographic Award and the winner of National Deadly Funny as part of Melbourne International Comedy Festival 2017.

Julius Caesar rehearsals, 2018
© Prudence Upton



CAST



**NEVEEN
HANNA**
TREBONIUS /
SOOTHSAYER /
PINDARUS

This is Neveen's first production with **Bell Shakespeare**. Her other **theatre** credits include *Future Seekers* for Scene Theatre; *Beirut Adrenaline* for Theatre Excentrique; *Gallery Guard* and *Golden Soil* for Double Dare Productions; *Hell Hath No Fury* for Tunks Productions; and *Dylan* for Belvoir. Her **television** credits include *Street Smart*, *Tidelands*, *The Ropes*, *Fighting Season*, *Hyde & Seek*, *Here Come the Habibs*, *The Principle*, *Old School*, *Deadly Women*, *Camp*, *Behind Mansion Walls*, *Packed to the Rafters*, *Australian Families of Crime*, *Cops: LAC*, *Rake* and *Gangs of Oz*. Neveen's **feature film** credits include *The Combination 2*, *Australia Day*, *The 5th Shadow*, *The New Prophet* and *Seeing the Elephant*. Her **short film** credits include *No Flow*, *Cyber Squad*, *Under the Hammer*, *Eve*, *Family Portrait*, *A Light Touch*, *Photo Shoot*, *Left/Right* and *The Return of Elise*.



**EMILY
HAVEA**
CALPHURNIA /
OCTAVIUS

Emily graduated from NIDA in 2014. She is a Sydney based actor, singer and dancer. For **Bell Shakespeare** she was a member of the 2016 Players and in the learning production of *A Midsummer Night's Dream*. Her other **theatre** credits include *Kill Climate Deniers* for Griffin Theatre Company; *BU21* and *Sing to Me* for The Old 505; *Brown Skin Girl* for the WITS Festival Fatale/ The Darlinghurst Theatre in 2016 and later remounted for Griffin's Batch Festival 2018; and *Dogfight* for Hayes Theatre. Emily's **television** credits include *Wentworth* Season 6 and 7 (Foxtel), *Sisters* (Channel 10) and *Growing Up Gracefully* (ABC). **Film** credits include *Upgrade* (Goalpost pictures) and the web series *Resting Pitch Face* (Google/Grumpy Sailor). Emily is a regular teacher/dancer for Retrosweat and she completed full-time dance training with Danceworld Studios in 2011. An accomplished singer, she was a backing vocalist for the EP launch of Mirrah Reflects and performs regularly with Okenyo.

Julius Caesar rehearsals, 2018
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**JAMES
LUGTON**
BRUTUS

For **Bell Shakespeare** James has previously appeared in *Richard 3* and *Othello*. His other **theatre** credits include *Diplomacy* for Ensemble Theatre; *Unholy Ghosts* for Griffin/Whitebox Theatre; *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Hamlet*, *Edward II*, *The Crucible* and *The Taming of the Shrew*, for which he received a Sydney Theatre Aware for Best Actor in an Independent Production, for Sport for Jove; *The Young Tycoons* and *Miss Julie* for Darlinghurst Theatre; and *Empire: Terror on the High Seas* for Tamarama Rocksurfers. His **television** credits include *Doctor Doctor*, *Fighting Season*, *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.



**NICK
SIMPSON-DEEKS**
CASSIUS

Nick is a graduate of NIDA and Steppenwolf Theatre Company. This is his first production with **Bell Shakespeare**. His other **theatre** credits include *The Play That Goes Wrong* for Lunchbox Theatrical; *Elegy* for Lab Kelpie and Midsumma; *The Parricide* for La Mama; *The Turning* for Perth Theatre Company; *Sweet Phoebe* for Basement Theatre; *The Shakespeare Revue* for Australian Shakespeare Festival; *Handbag* for Seymour Centre; *Away and Falling on My Left Ear* for Railway Street; and *Masurca Fogo* for Tanztheatre Wuppertal. His **musical theatre** credits include *Jersey Boys* for NewTheatricals; *Jerry Springer the Opera* for Sydney Opera House; *Assassins*, *Pacific Overtures* and *Company* for Watch This; *Falsettos* for StageArt; *Floyd Collins* for Angel Place City Recital Hall; *Ned* for Groaning Dam Productions; *Somewhere* for Q Theatre; and *The Windows Project* for Darlinghurst Theatre. Nick's **television** credits include *The Circuit*, *Winners & Losers*, *Fat Tony & Co*, *Mr & Mrs Murder*, *Wentworth*, *The Strange Calls*, *City Homicide*, *Stormworld*, *The Postcard Bandit* and *Play School*. His **feature film** credits include *The Cup* and *Andy X*. Nick is a three-time Green Room Award nominee, a Mike Walsh Fellow, and a recipient of Inscription's Macquarie DEST Youth Award.

IT MUST BE BY HIS DEATH.

CAST



**RUSSELL
SMITH**
**DECIUS CINNA /
LUCILIUS**

Russ is a proud Ngarrindjeri man. Russ is graduate of NIDA. For **Bell Shakespeare** he has appeared in *Tartuffe*. His other **theatre** credits include *Acrobats* for Belvoir; *Story of Miracles at Cookie's Table* for Griffin Theatre Company; *Today We're Alive* for Wildie Creative Enterprises; *Stainless Steel Rat* for Wayne Harrison Productions; *Macquarie* for Riverside Theatres; *Shanghai Lady Killer* for Stalker Theatre Inc.; *Wild Boys* for Theatre of the Deaf; *It's A Dad Thing* for TLM; *Ngununy Over My Backyard* and *Mimih* for Art Gallery of NSW; and *Sleeping Around* for B Sharp. His **television** credits include *Redfern Now*, *The Strip*, *Home and Away* and *Comedy Inc.*



**SARA
ZWANGOBANI**
MARK ANTONY

This is Sara's first production with **Bell Shakespeare**. Her other **theatre** credits include *Maggie Stone* for State Theatre Company of South Australia; *In the Next Room, A Streetcar Named Desire* and *The Crucible* for Sydney Theatre Company; *Dirty Butterfly* and *Imago* for B Sharp Belvoir; *The Girl in Tan Boots* for Griffin Theatre Company; *Lyrebird* for Tamarama Rock Surfers; and *The Tempest* for Harlos Productions. Sara's **television** credits include *Soul Mates*, *All Saints*, *Packed to the Rafters*, *Home and Away*, *Starter Wife*, *Monarch Cove*, *Two Twisted*, *Love My Way* and *Water Rats*. Her **feature film** credits include *Dance Academy: The Comeback*, *Disgrace* and *The Merchant of Fairness*, and her **short film** credits include *One of the Lucky Ones* and *Star Baby*.

Julius Caesar rehearsals, 2018
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Image: The Players on their national In-Schools Performance tour, NT, 2015 © Caitlin Brass

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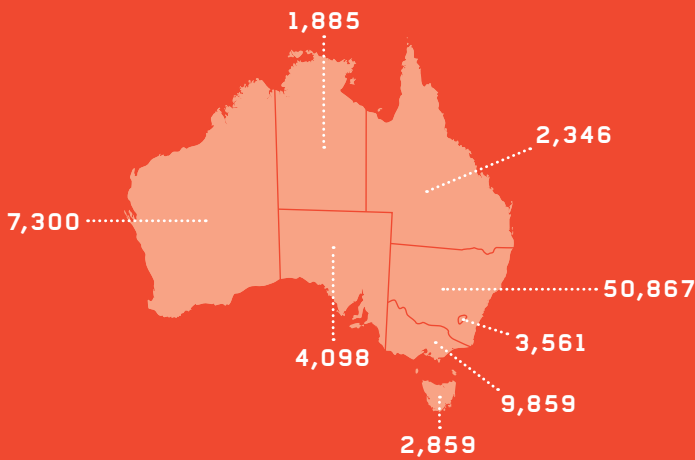


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Hamlet, Act 2, Scene 2

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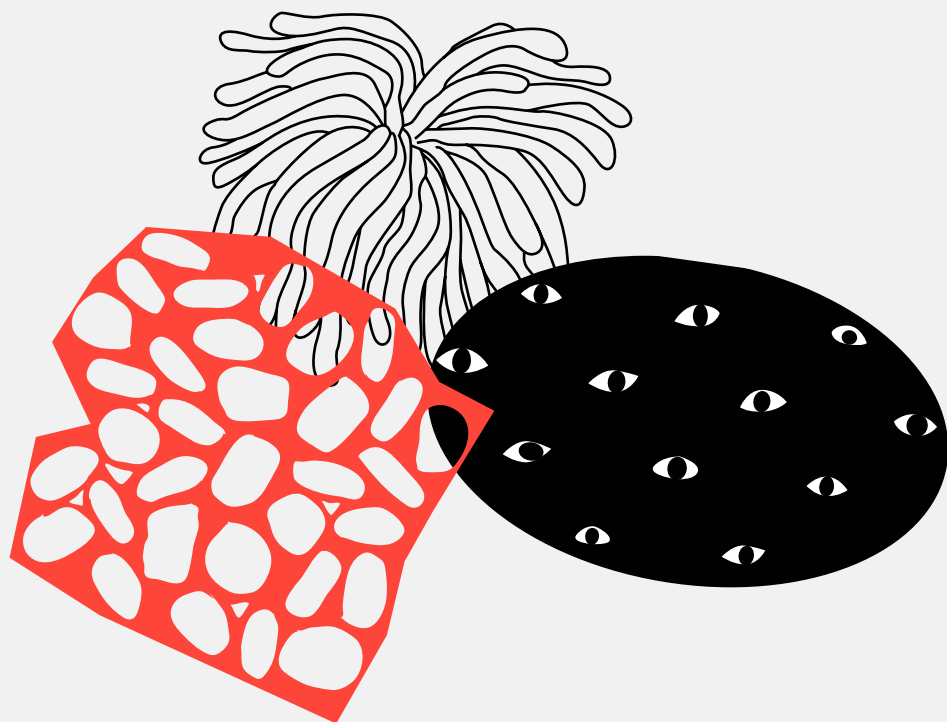
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Hamlet, Act 5, scene 1

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