

# MUCH

BY WILLIAM SHAKESPEARE

# ADO

DIRECTOR JAMES EVANS

# ABOUT

NATIONAL TOUR

# NOTHING

BELL  
SHAKESPEARE



**Wesfarmers Arts**

**BELL SHAKESPEARE  
& WESFARMERS  
ARTS / MAKING  
THE IMPOSSIBLE  
POSSIBLE**

Peter Evans, Artistic Director





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TLB



**20 years of  
inspiring young  
Australians  
through the  
greatest stories  
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For 20 years, Foxtel's support has brought Bell Shakespeare's inspirational programs to students across Australia – from major cities to regional towns.

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# WE ARE BELL SHAKESPEARE

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

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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 28 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.

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## INDIGENOUS ACKNOWLEDGEMENT

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Bell Shakespeare acknowledges the people of the land on which we rehearse and perform across Australia.

*Much Ado About Nothing* will be presented at 27 venues across Australia and we acknowledge the traditional custodians on whose ancestral land these venues sit.

The First Peoples of this nation express 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.

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# FROM THE EXECUTIVE DIRECTOR

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It is my very great pleasure to introduce our 2019 national touring production of *Much Ado About Nothing* directed by Bell Shakespeare's Associate Director, James Evans.

One of Shakespeare's most well-loved comedies, this production will examine gender and courtship against a contemporary backdrop, taking a fresh and funny look at the complexities of love, honesty and expectation. I am sure it will be a compelling night in the theatre.

As Australia's only national touring theatre company we are extremely proud that our mainstage and education programs reach so many parts of this vast country. *Much Ado About Nothing* will be performed in no less than 27 venues across the nation and we pay tribute to our many venue partners and thank the Commonwealth Government for their support of this tour through the Playing Australia Program.

Our mainstage productions are complemented by an engaging and interactive education program that takes Shakespeare directly into classrooms and school halls in every state and territory, providing production context, scholarship opportunities and unique ways of engaging with the Company. Every year we are delighted to welcome thirty regional and remotely located teachers to our Sydney headquarters as

part of the Regional Teacher Mentorship, supporting and empowering their teaching practice which in turn benefits students around the country. We also welcome three regionally located students as part of the John Bell Scholarship program which identifies and nurtures emerging talent, supporting future professional pathways.

I thank the generosity of our donors, corporate partners and trusts and foundations whose dedicated support ensures that our programs continue to flourish and reach the most remote parts of the country. Last year we performed for audiences in 89% of electorates across Australia and always strive to broaden our reach. I would particularly like to celebrate our 20-year partnership with Foxtel, our national schools' partner, whose enduring support has enabled us to share Shakespeare's timeless stories with hundreds of thousands of students across the nation.

I hope you enjoy this production – it is our absolute pleasure to share it with you.

**Gill Perkins**  
Executive Director

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## FROM THE ARTISTIC DIRECTOR

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Programming *Much Ado About Nothing* for our 2019 national tour was an easy decision to make, and marks just the fourth time Bell Shakespeare has presented this cherished comedy. It's a play that delights and challenges audiences in equal measure, and one that again reveals Shakespeare as a playwright that can hold opposing genres seamlessly together in one play. This is one of his wittiest plays, written predominantly in prose, but amongst the warmth and frivolity is a powerful examination of courtship, codes of male friendship and gender politics.

In the hands of our Associate Director James Evans, the banter and wit together with the cruelty and heartbreak sit side by side in his favourite Shakespeare comedy. James has gathered a stellar cast and inspired creative team to tell this story and to bring to life the pace and rhythm of some of Shakespeare's sharpest language.

Bell Shakespeare was born out of the desire to bring Shakespeare's work to audiences all over Australia and our national tour is an essential part of that vision. It is a privilege to be able to bring this production to 27 venues around the country and we are pleased to welcome back familiar faces, on our stage and in the audience, and to meet new ones.

I welcome you to this production and hope you enjoy the scheming, the courtship, the caustic wit and the bumbling cops that make this play so well-loved.

A handwritten signature in black ink, reading 'Peter Evans'.

**Peter Evans**  
Artistic Director

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# SYNOPSIS

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## LET ME BE THAT I AM, AND SEEK NOT TO ALTER ME.

— Act 1, Scene 3

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Returning from battle with Claudio and Benedick, Don Pedro, Prince of Aragon, visits Leonato, Governor of Messina. Claudio falls in love with Leonato's only daughter, Hero, while Benedick swaps insults with Leonato's quick-witted niece Beatrice.

Don Pedro agrees to woo Hero on Claudio's behalf at a masquerade ball. Don John, Don Pedro's malevolent brother, uses the ball as an opportunity to stir up trouble. The misunderstanding is quickly resolved, and Claudio and Hero get engaged.

With nothing to do in the week before the wedding, Don Pedro plots to trick Beatrice and Benedick into falling in love with each other.

Meanwhile, Don John schemes to ruin the wedding, with the help of Borachio.

The Watch, led by Dogberry and Verges, overhear Borachio boasting of Don John's malicious plan to his companion, Conrade, and they are both arrested.

The next day, at the wedding, Claudio publicly shames and denounces Hero, accusing her of being unfaithful. Hero collapses in shock, and Claudio storms off with Don Pedro and Don John. The Friar, believing Hero to be innocent, comes up with a plan to remedy the situation.

Meanwhile, Beatrice and Benedick admit their feelings to one another. Beatrice demands Benedick prove his love by challenging Claudio to a duel. Benedick reluctantly agrees.

Dogberry and Verges inform Leonato of Hero's innocence. Claudio, thinking he caused Hero's death, asks for Leonato's forgiveness. Leonato tells Claudio that there will be another wedding...

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# NATIONAL TOUR DATES

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**Orange Civic Theatre, Orange**  
12–13 July

**Arts Centre Melbourne, Melbourne**  
17–27 July

**Lighthouse Theatre, Warrnambool**  
30 July

**Ulumbarra Theatre, Bendigo**  
3 August

**State Theatre Centre of WA, Perth**  
7–10 August

**Albany Entertainment Centre, Albany**  
13 August

**Bunbury Regional Entertainment Centre, Bunbury**  
15 August

**Mandurah Performing Arts Centre, Mandurah**  
17 August

**Mildura Arts Centre, Mildura**  
21 August

**Griffith Regional Theatre, Griffith**  
23 August

**Arts Theatre, Burnie**  
27 August

**Theatre Royal, Hobart**  
29–31 August

**HOTA, Home of the Arts, Gold Coast**  
4–5 September

**Empire Theatre, Toowoomba**  
7 September

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**Pilbeam Theatre, Rockhampton**  
10 September

**Mackay Entertainment and  
Convention Centre, Mackay**  
12 September

**Cairns Performing Arts Centre, Cairns**  
14 September

**Araluen Arts Centre, Alice Springs**  
17 September

**Darwin Entertainment Centre, Darwin**  
20 September

**NORPA, Lismore**  
24–25 September

**Capitol Theatre, Tamworth**  
27 September

**Glasshouse Port Macquarie, Port Macquarie**  
30 September – 1 October

**Civic Theatre, Newcastle**  
3 October

**Dubbo Regional Theatre, Dubbo**  
5 October

**Wagga Wagga Civic Theatre, Wagga Wagga**  
8 October

**Canberra Theatre Centre, Canberra**  
11–19 October

**Sydney Opera House, Sydney**  
22 October – 24 November



# SIGH NO MORE LADIES SIGH NO MORE MEN WERE DECEIVERS EVER

— Act 2, Scene 3

## CAST

Beatrice Zindzi Okenyo  
Hero / Conrade Vivienne Awosoga  
Don Pedro / 1st Watchman Danny Ball  
Margaret / Verges Marissa Bennett  
Dogberry / Balthasar Mandy Bishop  
Claudio / Borachio Will McDonald  
Antonio / Sexton Suzanne Pereira  
Benedick Duncan Ragg  
Don John / 2nd Watchman Paul Reichstein  
Leonato David Whitney

## CREATIVE TEAM

Director James Evans  
Designer Pip Runciman  
Lighting Designer Niklas Pajanti  
Composer & Sound Designer Andrée Greenwell  
Movement & Fight Director Nigel Poulton  
Voice & Text Coach Jess Chambers

## MUSICIANS

Oboe Angus Webster  
Guitar Nick Meredith  
Bass Jessica Dunn  
Drumkit Luke Herbert

## CREW

Touring Company Manager Nicole Eyles  
Deputy Stage Manager Bridget Samuel  
Assistant Stage Manager Sean Proude  
Head Electrician Joe Cox  
Head Mechanist Hayley Stafford  
Head of Audio Nick Toll  
Head of Costume Hannah Lobelson  
Costume Cutter Robyn Friend  
Costume Assistant Brooke Cooper-Scott  
Production Assistant Paisley Williams  
Design Secondment Maeli ChereI

Set built by Sydney Theatre Company  
Lighting supplied by Chameleon Touring Systems  
Freight provided by ATS Logistics

## PHOTOGRAPHY

Campaign imagery Pierre Toussaint  
Rehearsal imagery Prudence Upton



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# DIRECTOR'S ESSAY

## BY JAMES EVANS

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*Much Ado About Nothing* is the original romantic comedy. But like all of Shakespeare's comedies, tragedy hovers dangerously close. Claudio's appalling treatment of Hero, her supposed death, and subsequent 'rebirth' sit disruptively alongside the sparkling wit of Beatrice and Benedick, and the buffoonery of Dogberry and the Watch. Shakespeare was never constrained by the limitations of genre. *Much Ado About Nothing* is technically a comedy, insofar as in the final scene people get married instead of killed, but it is essentially a hybrid play.

The Hero/Claudio storyline is based on the work of other writers, including one of Shakespeare's favourite sources, Matteo Bandello. Shakespeare had already had success borrowing from Bandello (see *Romeo and Juliet*), and the melodramatic tale of a rich nobleman who breaks off his wedding on false grounds was too juicy to resist.

As always, Shakespeare adapted his sources to heighten the drama or increase the complexity of the characters. Bandello's equivalent of Claudio breaks off the wedding by letter, while Shakespeare has his character do it publicly. Bandello's bad guy is motivated by his love for the Hero character, while *Much Ado About Nothing*'s Don John has no such interest. Unrequited love is too simple a motive for Shakespeare's villains.

Then there's Beatrice and Benedick. The famous sparring lovers appear to be Shakespeare's invention, and as the original 'from-hate-to-love'

couple there is a direct line from Beatrice and Benedick to Lizzie and Darcy to Harry and Sally and dozens of Hollywood rom-com pairs. Beatrice is an outsider – her mind is too broad for the world in which she finds herself. She loves Benedick and sees potential in him, but first she must wake him up and help him see how damaging the status quo has been for women.

This leads to another important tweak Shakespeare makes to his source material: he expands the role of Don Pedro as Claudio's 'wingman'. An unfettered bro culture spawns the misogyny that permeates this play, and Don Pedro is the bro-in-chief, leader of the locker-room talk. It is Beatrice's exhausting task to try and dismantle this toxic structure, sometimes through humour:

"I had rather hear my dog bark at a crow, than a man swear he loves me."

...and sometimes through anger:

"Manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too. He is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving."



*Much Ado About Nothing* is full of innovation, but it was also the end of an era for Shakespeare. Written in 1598, it was the last of his plays to employ the famous clown Will Kempe, whose performance as Dogberry doubtless inspired Hamlet's advice to the Players a couple of years later: "Let those that play your clowns speak no more than is set down for them." It was also probably the last play Shakespeare's company performed at their temporary premises, the Curtain, before they crossed the river, built the Globe and changed theatre forever.

In its interrogation of gender roles, *Much Ado About Nothing* reaches across 421 years and speaks directly to our time. And, in my opinion, it ends with hope. Not in a wide-eyed, naïve way, but with the hard-bitten weariness of experience. A hope that, despite all the ways we hurt each other, love is possible. It has to be. In fact, it may be the only thing that saves us.

...Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.  
O no! It is an ever-fixed mark  
That looks on tempests and is  
never shaken...

Shakespeare, Sonnet 116

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# COSTUME DESIGN

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BY PIP RUNCIMAN

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BEATRICE



DOGBERRY



CONRADE



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# SET DESIGN

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BY PIP RUNCIMAN

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## CREATIVE TEAM

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**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 a Master of Arts (English) from the University of Sydney. For **Bell Shakespeare** James directed the 2018 national touring production of *Julius Caesar*, also directing productions of *Macbeth*, *Romeo and Juliet* and *A Midsummer Night's Dream* for young audiences. He has appeared in *Richard 3*, *Romeo and Juliet*, *Macbeth*, *Henry IV* and *Actors At Work*. 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*. He has been 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' 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 and the Supreme Jury Prize at the 2018 Melbourne Documentary Film Festival.



**PIP RUNCIMAN**  
**DESIGNER**

Pip Runciman has worked extensively across the creative industries for the past 17 years as a production designer, event designer, set and costume designer and graphic artist. For **Bell Shakespeare** she was the designer for *Just Macbeth!* and *The Comedy of Errors*. Her other **theatre** credits include design for Sydney Theatre Company, Belvoir, State Theatre Company of South Australia and Griffin Theatre Company. Pip was an associate designer for *Priscilla: Queen of the Desert: The Musical* in Milan and San Paolo and was scenic associate for the 60th anniversary production of *My Fair Lady* for Opera Australia. Pip's **event** credits include Festival Designer for Sydney Festival from 2017 to 2019, Event Designer for Sydney New Years Eve 2007 to 2009 and Closing Ceremony Designer for the Gold Coast 2018 Commonwealth Games. Other cultural event credits include work on *White Night*, *Harvest Music Festival*, *Handa Opera on the Harbour*, *Vivid Sydney*, *Chinese New Year* and the *2006 Commonwealth Games Ceremonies*.

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## CREATIVE TEAM

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**NIKLAS PAJANTI**  
**LIGHTING**  
**DESIGNER**

Niklas Pajanti is an award-winning lighting designer whose practice ranges across contemporary art forms and performance styles including theatre, dance, opera, circus, musical theatre, comedy, events, exhibitions and public spaces. His work has toured nationally and to Europe, Scandinavia, North America and Asia. For **Bell Shakespeare** Niklas designed lighting for *The School for Wives*. Other **theatre** credits include work for Sydney Theatre Company, Melbourne Theatre Company, Belvoir, Malthouse, Ilbijerri, Melbourne, Sydney, and Adelaide Festivals, Dark MOFO and Victorian Opera. Some theatre highlights include: *Wild Duck*, *Angels in America* (Belvoir); *Rupert, A View from the Bridge*, *Così* (MTC); *When Rain Stops Falling*, *Spring Awakening* (STC). Niklas' **dance** credits include designs for Stephanie Lake Company, Dance North, Dancehouse, Chunky Move and BalletLab. His extensive experience in **exhibition** and **events** lighting includes work for Melbourne Museum, State Library of Victoria, Commonwealth Games Arts Festival; and exhibitions for the Australian Centre for the Moving Image, which were also toured to the Museum of Modern Art, New York and the Victoria and Albert Museum, London. **Film** credits include *The Eye of the Storm*. He is a graduate of the Victorian College of the Arts and the Royal Melbourne Institute of Technology and has attended New York's Broadway Lighting Design Master Classes. Niklas has won two Green Room Awards and has received numerous Helpmann Award and Sydney Theatre Award nominations for his lighting design.



**ANDRÉE GREENWELL**  
**COMPOSER AND**  
**SOUND DESIGNER**

Andrée Greenwell is a composer, vocalist and performance maker, who works across the Australian performing arts, screen and radio. For **Bell Shakespeare** she has worked on *Venus and Adonis* for which she was awarded Best Score at the 2015 Green Room Awards. Her other **theatre** credits include work for Sydney Theatre Company, Symphony Australia, Australian Dance Theatre, Belvoir and Queensland Music Festival. As **Artistic Director** and **Composer** of Green Room Music (GRM), her work has been presented at Sydney Opera House, Sydney Festival, Carriageworks, Arts House and Arts Centre Melbourne. Her **short films** *Medusahead* and *Laquiem* have been presented at 23 film festivals worldwide and broadcast in France, Holland and Australia. Recent credits include *Arrows I,II* with writer Hilary Bell, and the acclaimed experimental concept album/podcast *Listen to Me* in response to the crisis of violence against women. She holds a Doctorate of Creative Arts from the University of Wollongong. Her recognition includes a NSW Women in Arts Fellowship, an AETT travelling scholarship, and an artist residency at Chateau de La Napoule, France. Andrée is the 2018-2019 recipient of the Australia Council for the Arts Music Fellowship.

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## CREATIVE TEAM

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**NIGEL POULTON**  
MOVEMENT AND  
FIGHT DIRECTOR

Nigel is an award-winning movement and fight director, intimacy coordinator, weapons specialist, stunt performer and actor. For **Bell Shakespeare** his credits include *The Miser*, *Antony and Cleopatra*, *Richard 3*, *Othello*, three productions of *Hamlet*, three productions of *Romeo And Juliet*, three productions of *The Dream/A Midsummer Night's Dream*, *Macbeth*, *Julius Caesar*, *King Lear*, *The Servant of Two Masters*, two productions of *As You Like It*, *Twelfth Night*, and *Wars of the Roses*. In **opera, theatre and dance**, Nigel's credits include work with The Metropolitan Opera, The Australian Ballet, New York City Ballet, Washington Opera, Opera Australia, Opera Queensland, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre, Belvoir, La Boite Theatre, Malthouse Theatre and Kooemba Jdarra. His **film** credits include *Occupation 2*, *Pirates of the Caribbean V*, *The Water Diviner*, *Winter's Tale* and *The Bourne Legacy*. His **television** credits include *Deadline Gallipoli*, *The Good Wife*, *Person of Interest*, *Boardwalk Empire*, *The Sopranos*, *30 Rock* and *Law & Order: Criminal Intent*. Nigel is a practitioner of Vsevolod Meyerhold's Theatrical Biomechanics system and is member and past President of the Society of Australian Fight Directors Inc, is a Certified Fight Director and Teacher with the Society of American Fight Directors, and an Honorary Fight Director with Fight Directors Canada. Nigel has been awarded a Green Room Award for outstanding contribution to the stage.



**JESS CHAMBERS**  
VOICE AND  
TEXT COACH

Jess works internationally as a voice and dialect coach. She trained at London's Central School of Speech and Drama. For **Bell Shakespeare** she was the voice coach for *The Miser*, *Julius Caesar*, *The Misanthrope*, *Antony and Cleopatra*, *The Merchant Of Venice*, *Richard 3*, *Othello*, *Romeo And Juliet*, *Henry V* and *The Players*. Her other **theatre** credits include *Mosquitoes*, *How To Rule The World*, *Power Plays*, *A Midsummer Night's Dream* and *Battle Of Waterloo* for Sydney Theatre Company; *Matilda The Musical* in Australia for The Royal Shakespeare Company/Louise Withers and in London for The Royal Shakespeare Company; and *Alice In Wonderland*, *Sweet Charity*, *You Never Can Tell* and *Pygmalion* for Shaw Festival Theatre (Canada). Her dialect coach credits include *School of Rock* for GWB Entertainment/The Really Useful Group; *Jersey Boys* for Rodney Rigby/TEG Dainty/The Dodgers; *Les Misérables* for Cameron Mackintosh/Michael Cassel; and *The Sound Of Music* for John Frost/The Really Useful Group. Jess's **television** credits include *Frayed* and *The Unlisted*, and her **film** credits include dialect assistance on *Hacksaw Ridge*.





# CAST



**ZINDZI OKENYO**  
**BEATRICE**

Zindzi Okenyo is a NIDA graduate. For **Bell Shakespeare** she has appeared in *Antony and Cleopatra*. Her other **theatre** credits include *The Golden Age*, *Boys Will Be Boys*, *A History Of Everything*, *Money Shots*, *Before/After* and *Blood Wedding* for Sydney Theatre Company; *An Ideal Husband* and *Disgraced* for Melbourne Theatre Company; *Prize Fighter* for Sydney Festival/ Belvoir; *La Traviata* and *Scorched* for Belvoir; *The Rasputin Affair* and *Good People* for Ensemble Theatre; *Gaybies* for Darlinghurst Theatre Company; *Masquerade* for Griffin Theatre Company; *The Girl In Tan Boots* for Collide/Griffin Independent; *Angels In America* for Theatre Ink; and *A Christmas Carol* for Theatre Royal, Hobart. Her **television** credits include *Playschool*, *Get Krack!n*, *Harrow*, *Janet King*, *Sisters*, *Hiding*, *Plonk*, *The Code* and *Wonderland*, with **film** credits including *The Very Excellent Mr Dundee* and *Little Monsters*. Zindzi also performs her own music under the name OKENYO.



**VIVIENNE AWOSOGA**  
**HERO / CONRADE**

Vivienne graduated from NIDA last year. This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *Women on the Verge of a Nervous Breakdown*, *Venus in Fur*, *Dot And The Kangaroo*, *The Country Wife* and *Salem* for NIDA. Vivienne's **television** credits include *Neighbours* and *The Time Of Our Lives*, and her **film** credits include *Peter Rabbit 2*.



# CAST



**DANNY BALL**  
**DON PEDRO**  
**/ 1<sup>ST</sup> WATCHMAN**

Danny Ball is a 2016 graduate of NIDA. For **Bell Shakespeare** he was a member of The Players in 2018. His other **theatre** credits include *Mercury Fur* and *The Serpent's Teeth* for Kings Cross Theatre; *Love Me* for Old 505; *Blackrock* for Seymour Centre; *Speak English or Die* for La Mama; *Chuggington Christmas Singapore* and *Pororo Live* for X Systems International; *Voices Unheard* for the Australian Jewish Fertility Network; and *The Roaring Girl*, *Capricornia*, *El Dorado* and *Another Country* for NIDA. His **television** credits include *Home And Away* and *KICK*, as well as TVCs for Youfoodz and AMP, and his **film** credits include *Present*.



**MARISSA BENNETT**  
**MARGARET**  
**/ VERGES**

Marissa Bennett attended the Victorian College of the Arts. For **Bell Shakespeare** she was a member of The Players in 2017. Her other **theatre** credits include *Diving for Pearls* for Hit Productions; *Colder* and *Modern Herbal* for Red Stitch Theatre; *Crestfall* for Citizen Theatre; *Flesh Eating Tiger* for 5 Pound Theatre; *Living Museum of Erotic Women* for Bottoms Up Burlesque/Bernzerk Productions; *Ambition* for Baggage Productions; *Dark Light* for Melbourne Writers Theatre; *Galileo* and *Così* for Complete Works Theatre Co; and *Self Torture and Strenuous Exercise*, *Breathe A Little* and *Call It Life* and *Two* for The Artisan Collective. Her **television** credits include *Neighbours*.

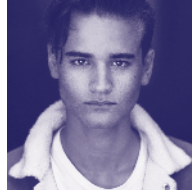


# CAST



**MANDY BISHOP**  
**DOGBERRY**  
**/ BALTHASAR**

Mandy is a graduate of the Western Australia Academy of Performing Arts and the University of New England. For **Bell Shakespeare** she has previously worked as a Teaching Artist and was a member of The Players. Other **theatre** credits include eight productions of *The Wharf Revue* for Sydney Theatre Company; *Optimism* for Malthouse/STC; *The Happiness Box* and *Gerald McBoing Boing* for Sydney Symphony Orchestra; *Losing Louis* for Ensemble Theatre; *The Pillowman* for Belvoir; and in New York: *The Pill* for La Mama/Marla Mase and *All The World's A Pickle* for Theatre 54. Her **television** credits include *Drop Dead Weird*, *Chaperones*, *Law & Order: SVU*, *Review with Myles Barlow*, *Maximum Choppage* and *Wednesday Night Fever*. Her **film** credits include *Next Is The One*, *Venus Factory*, *Fresh Air* and *Project Greenlight*. Mandy co-wrote/produced/performed Prime Minister Julia Gillard in *At Home With Julia* – Best Comedy Series AACTA nomination and Equity Ensemble Award winner. Mandy's work has also received recognition from the Logies, ASTRAs and AWGIES.



**WILL MCDONALD**  
**CLAUDIO**  
**/ BORACHIO**

Will has performed in *Romeo and Juliet* for **Bell Shakespeare**. His other **theatre** credits include *Arcadia* for Sydney Theatre Company; *Bliss* for Malthouse/Belvoir; and *The Drover's Wife* for Belvoir. Will's **television** credits include *Home And Away* and *Riot*, with his **film** credits including *The School*.

**I HAD RATHER  
HEAR MY DOG  
BARK AT A CROW,  
THAN A MAN SWEAR  
HE LOVES ME.**



# CAST



**SUZANNE PEREIRA**  
**ANTONIO**  
**/ SEXTON**

Suzanne is a graduate of Actors Centre Australia and Swinburne University of Technology. For **Bell Shakespeare** she has appeared in *Romeo And Juliet* and has directed and been a member of The Players. Her other **theatre** credits include, as actor, *The Crucible*, *Julius Caesar* and *Antony & Cleopatra* for Sport for Jove; *Air*, *Between the Streetlight and The Moon* and *Platonov* for MopHead Productions; *Stop Kiss* for Unlikely Productions; and *Titus Andronicus* for Cry Havoc. As **director**, Suzanne's credits include *The Sound of Waiting* for Darlinghurst Theatre Company; *Sweet Phoebe* for Jack Rabbit Productions and *Crazy Brave* for Cross Pollinate Productions. On **television** Suzanne has appeared in *Neighbours*, and her **short film** credits include *Starlight Stories* and *Breathe*. Suzanne is a proud member of MEAA, and Chair of WITS - Women in Theatre & Screen: an organisation that passionately advocates, encourages and provides support for gender parity on Australian stage and screens.



**DUNCAN RAGG**  
**BENEDICK**

Duncan is a graduate from NIDA and L'Ecole Philippe Gaulier. This is his first production with **Bell Shakespeare**. His **theatre** credits include *The Kitchen Sink* for Ensemble Theatre; *There Will Be A Climax* for Red Line Productions; *Cock* for Auckland Live; *The Removalists* for Free Rain; and *Antigone*, *The Love of Don Perlimplin* for *Belisa in the Garden* and *Cowboys #1/Action* for Moonlight Productions. Duncan's **film** credits include *2:22*, *Shadows*, *Night of the Lotus* and *Theo & Celeste*. As a **director** his credits include *This*, *This Is Mine* and *Galle* for The Corinthian Food Store and he has assisted Judy Davis as a director on *Faith Healer* and *The Dance of Death* for Belvoir. He is a recipient of the Marten Bequest and the Mike Walsh Fellowship.



# CAST



**PAUL REICHSTEIN**  
**DON JOHN**  
**/ 2<sup>ND</sup> WATCHMAN**

Paul is a graduate of the Flinders University Drama Centre. For **Bell Shakespeare** he has appeared in *Romeo and Juliet*, *Macbeth*, *Hamlet* and *Pericles*, and has directed and been a member of The Players. Other **theatre** credits include *The Crucible* for Sport for Jove; *Dealer's Choice* for the State Theatre of South Australia; *The Sign of the Seahorse* for Windmill; *Brideshead Revisited* for Adelaide's Independent Theatre; *Empire* for Theatre in Decay; *Terrorism* for Theatre at Risk; *Falling Petals* for Playbox; *The Ecstatic Bible* for Brink Productions; and *Edward II* for Tangent Productions. Paul's **television** credits include *Blue Heelers*, *City Homicide* and *McLeod's Daughters*. His **film** credits include *Disappearance and Awoken*. As a **director** his credits include *All is Calm: The Christmas Truce of 1914* for Promise Adelaide. Paul has received a Churchill Fellowship to explore the teaching of Shakespeare in prisons with *Shakespeare Behind Bars*.



**DAVID WHITNEY**  
**LEONATO**

David is a NIDA graduate with over 35 years experience on stage and screen. For **Bell Shakespeare** he has appeared in *Hamlet*, *Henry 4*, *The Duchess of Malfi*, *The Alchemist*, *As You Like It*, *Macbeth*, *The Tempest* and *Romeo And Juliet*. Recent **theatre** credits include *Saint Joan*, *Cyrano de Bergerac* and *Mrs Warren's Profession* for Sydney Theatre Company; *Luna Gale* and *Relatively Speaking* for Ensemble Theatre; *The Power of Yes* for Belvoir; and *Dracula* and *1984* for Shake & Stir Theatre Company. His **musical** credits include *West Side Story* on Sydney Harbour, *The Merry Widow* and *My Fair Lady* for Opera Australia; *Funny Girl: The Musical in Concert* for Sydney Symphony Orchestra; *Fiddler on the Roof*, *Rock of Ages*, *Damn Yankees!*, *Monty Python's Spamalot*, *Man of La Mancha*, *Sunset Boulevard*, *They're Playing Our Song*, *The Producers*, *The Phantom of the Opera*, *The Wizard of Oz*, *Chess* and *A Chorus Line*. David's recent **television** credits include *A Place to Call Home*, *Blue Murder: Killer Cop*, *Love Child*, *Wonderland*, *Legend of the Seeker*, *Penelope K* by *The Way* and *Fatal Honeymoon*.

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