

# THE MISER

DIRECTOR PETER EVANS

BY MOLIÈRE  
A NEW VERSION  
BY JUSTIN FLEMING

BELL  
SHAKESPEARE



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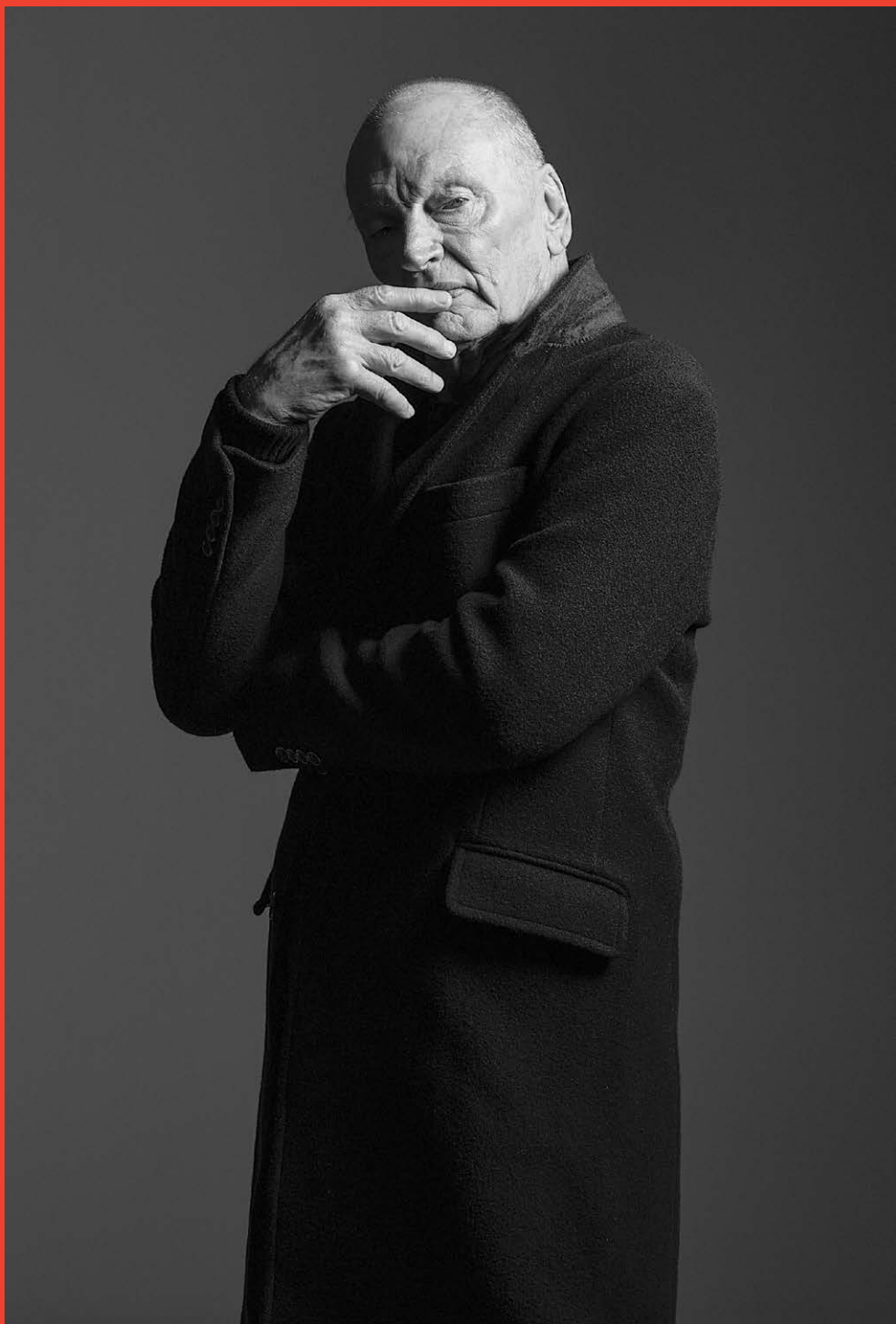
Bell Shakespeare acknowledges the people of the land on which we rehearse and perform across Australia.

*The Miser* will be presented at Sydney Opera House, Canberra Theatre Centre and Arts Centre Melbourne and we acknowledge the traditional custodians on whose ancestral land these theatres 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.





# FROM THE EXECUTIVE DIRECTOR AND CHAIR

On behalf of Bell Shakespeare, welcome to our first mainstage production for 2019 – Molière's *The Miser*.

For almost 30 years Bell Shakespeare has presented audiences with timeless works from great writers. Like Shakespeare, Molière's work endures because it provokes conversation and reflection, and importantly, it entertains. His plays are filled with perceptive insights about humanity conveyed via masterful storytelling. He critiqued society with a sharp sense of humour, challenging us to examine our imperfections but also to laugh at ourselves.

Translated by Justin Fleming for a 21st century audience, this version of *The Miser* is as pertinent today as it was in France in 1668 when it was first performed. I'm certain we'll all recognise parts of our society and ourselves in this tale about family dynamics and greed; and about the conflict and chaos that can reign in the interplay between love, manipulation and money.

It has been a joy to watch this production come together with our Artistic Director Peter Evans at the helm, and our Founding Artistic Director John Bell back with us for the first time since he stepped away from the Company in 2015. They are joined in this production by an incredible creative team, cast and crew, some of whom have worked with us on several past productions and some who are new faces to the Bell Shakespeare family.

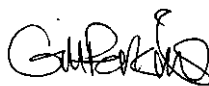
With this production we begin another year of vast national offerings that include not only our mainstage activities, but our far-reaching education program. 2019 will see us in theatres, schools, communities, rehearsal rooms, juvenile justice centres and many other places and spaces around Australia, sharing our love of great writing, storytelling and theatre. We also look toward 2020, our 30th anniversary year, when we will move into our new home at Pier 2/3 in Sydney's Walsh Bay

and where we will continue to grow our programs and reach. In January we welcomed our John Bell Scholarship winners from Hamilton NSW, South Yunderup WA and Darwin NT for a week of intensive performance training and mentorship in Sydney. We'll also welcome 30 teachers from all parts of Australia including Ulverstone, TAS and Herberton, QLD for the Regional Teacher Mentorship. They will receive specialist training in dynamic and innovative ways to teach Shakespeare, with ongoing support throughout the year.

Programs like this are at the heart of what we do at Bell Shakespeare – ensuring access to the transformative power of language. Looking ahead, our national mainstage tour of *Much Ado About Nothing* will visit 28 venues nationwide; our Players companies will tour to every state and territory in Australia delivering three, brand-new shows for school students; and our Teaching Artists will deliver specialised masterclasses, workshops and seminars across the country.

We couldn't do this without the generous support we receive from our government partners, donors, members, corporate partners and trusts and foundations. Together you make it possible for our programs to have a truly national impact, reaching more than 140,000 people annually. For that, we thank you.

We hope you enjoy this fantastic production and we look forward to continuing to share these timeless stories with you.



**Gill Perkins**  
Executive Director



**Anne Loveridge**  
Chair

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# SYNOPSIS

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Harpagon has 10,000 gold crowns buried in his backyard.

He also has two children — Cleante and Élise — each of whom, unbeknownst to him, is in love.

Cleante loves the beautiful Mariane. Élise loves Harpagon's servant Valère, who saved her from drowning. But as both Mariane and Valère are poor, Harpagon wouldn't approve of these matches, and if he knew, would cut his children off. Cleante tells Élise of his plan to secure a loan and elope.

Mariane's also caught Harpagon's eye, and Harpagon reveals to Cleante he plans to marry her. He's also arranged for Cleante to marry an old, rich widow; and for Élise to marry the old, rich Signor Anselm (who happily declined a dowry) — tonight!

Élise is outraged. Harpagon enlists Valère to convince her to proceed with the marriage, and Élise agrees to do whatever Valère decides. To keep her position, Valère backs Harpagon, but secretly promises Élise they'll run off and elope.

Cleante is still trying to secure a loan. He and his servant La Fleche arrange to meet a miserly moneylender. It turns out to be Harpagon, who's livid and suspicious at his son's spending habits.

The matchmaker Frosine brings the sorrowful Mariane to Harpagon's manor, comforting her by saying that, with Harpagon's age, she'll soon be a rich widow! Meanwhile, Harpagon tricks Cleante into professing his love for Mariane.

Le Fleche, incensed by Harpagon's continual rudeness, steals his moneybox from the backyard. All hell breaks loose. The conniving Master Jacques, loyal to his boss Harpagon, frames Valère. While trying to acquit herself, Valère and Élise accidentally profess their love.

Signor Anselm enters as Valère reveals she's from a wealthy merchant family from Naples, the rest of her family perishing in a shipwreck. Mariane realises they are sisters. Astounded, Signor Anselm reveals he is their father!

Cleante takes Harpagon's moneybox hostage, demanding the right to marry Mariane. Harpagon reluctantly agrees, but he won't pay. Signor Anselm steps in and agrees to pay for both marriages.

Everyone leaves, except Harpagon — who's left alone with his moneybox.





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# MISER

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**A PERSON WHO HOARDS WEALTH  
AND SPENDS AS LITTLE MONEY  
AS POSSIBLE**

**SKINFLINT  
PENNY-PINCHER  
HAMMER-HEAD  
CHEAPSKATE  
TIGHT ARSE  
CAT'S PISS  
WALLET-WATCHER  
CLOSE-FIST  
SCROOGE-BUTT  
MOTHBALLS  
TIGHTWAD  
FISH-BUM**

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## CAST

**Harpagon** John Bell  
**Frosine** Michelle Doake  
**Élise** Harriet Gordon-Anderson  
**Mariane** Elizabeth Nabben  
**Signor Anselm / La Fleche** Sean O'Shea  
**Master Jacques** Jamie Oxenbould  
**Master Simon / Commissioner of Police**  
Russell Smith  
**Cleante** Damien Strouthos  
**Valère** Jessica Tovey

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## CREATIVE TEAM

**By** Molière  
**Writer** Justin Fleming  
**Director** Peter Evans  
**Designer** Anna Tregloan  
**Lighting Designer** Matt Cox  
**Composer & Sound Designer** Max Lyandvert  
**Movement & Fight Director** Nigel Poulton  
**Voice & Text Coach** Jess Chambers

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## CREW

**Stage Manager** Danielle Ironside  
**Stage Manager** Katie Hankin  
**Assistant Stage Manager** Georgie Deal  
**Production Assistant** Paisley Williams  
**Head Electrician** Nick Toll  
**Head Mechanist** Bob Laverick  
**Head of Costume** Rosie Hodge  
**Senior Cutter** Robyn Fruend  
**Costume Cutter** Brooke Cooper-Scott  
**Costume Cutter** Claire Westwood  
**Tailor** Gloria Bava  
**Tailor** Joanna Grenke  
**Costume Assistant** Janelle Fischer  
**Dresser** Belinda Crawford  
**Work Experience (Costume)**  
Tamsyn Balogh-Caristo

**Set Built by** MNR Constructions  
**Props by** Jason Lowe  
**Scenic Artist** Neil Mallard  
**Wigs supplied by** Kylie Clarke Wigs  
**Lighting supplied by** Chameleon Touring Systems  
**Freight provided by** ATS Logistics

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# DIRECTOR'S ESSAY

## BY PETER EVANS

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Image right:  
The Miser rehearsals © Prudence Upton

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I first came across Justin Fleming's adaptations of Molière's works in 2005 when I stumbled on a copy of *Tartuffe* that I ended up directing at Melbourne Theatre Company. Thus began my love affair with these fresh and energetic translations that so perfectly intertwined Molière's wit with an Australian sensibility.

Nearly 15 years on and this will be the fifth Molière production Bell Shakespeare has presented, the previous being *The School For Wives* (2012), *Literati* (2016 – co-produced with Griffin Theatre Company) and *The Misanthrope* (2018 – co presented with Griffin Theatre Company) all directed by Lee Lewis, and *Tartuffe* (2014) which I was thrilled to direct.

In 2015 when John Bell made the decision to step away from the role of Artistic Director, I knew then that I wanted to bring him back in a role that would be fun and engaging for him and audiences alike. I considered all the great roles that Shakespeare has to offer, but I kept coming back to this play – *The Miser* – and the role of Harpagon. John is one of Australia's acting greats, and many people recall his dramatic roles; King Lear, Richard III, Hamlet. But for me it's John's impeccable comedic timing and inherent wittiness that I love to see him bring to the stage. For this, and so many other reasons, *The Miser* called to be programmed, with John as its star and Justin Fleming as its translator.

Molière was an actor, a manager and a writer for an ensemble. He was brave and subversive.

Like Shakespeare, he knew who he was writing for and had things to say. He saw corruption, hypocrisy and pretension all around him and skewered his targets with delight.

The modern sitcom owes an enormous debt to Molière. His plays often sit in a single location and take place almost in real time. They feature small social groups, like the families that are the backbone of situation comedy. His archetypes are immediately recognisable. They are almost always selfish, ambitious, careless, sometimes cruel and wonderfully human and, by the end of each play, completely loveable! Forgiveness and love drive these plays. The villains end up alone while the rest unite.

Many of Molière's plays are poetic, built around rhyming couplets. To translate rhyming couplets from the French is notoriously difficult. French words are easy to rhyme. English words are not. The form can often be clunky and can slow the speed of the characters' thoughts. For Molière, the form provided pace and energy. It made for good drama. The plays are rigorous yet plastic, serious yet playful. They are tightly controlled yet seemingly improvised. To tackle Molière one must be quick witted, brave and decisive.

The task of the translator is to be true to the language and the form of the original work but if something of the energy and spirit is lost in translation then the work fails. Justin is a man of the theatre. He loves actors and he loves audiences. Justin has an open heart and a sense of mischief perfectly suited to translating



Molière. He is respectful but not reverent. He wants to have a relationship with Molière. To discover his own voice in the plays of the French master and find a way to share these remarkable works with Australians.

I have had the pleasure of sitting with thousands of people in audiences all over Australia, in small regional towns and capital cities and all have been invigorated, shocked and captivated by these works. Many have never seen a Molière play and here it is; foreign and entirely familiar, a new play yet quite clearly an old play, Australian yet undeniably French.

There is a game inherent in the rhyme schemes Justin employs that creates a connection between the actor and the audience that's almost childlike in its delight. It taps into something we experience when we are first learning. As an audience, we simply cannot predict the end of the line.

Sometimes we get there just before the character and feel close to them; we are in their head, we are with their thoughts. Sometimes the rhyme is not what we expect, and this surprise carries another kind of connection as we delight in being wrong-footed. This extremely self-conscious form of dialogue places us continuously in our own conversation with the characters and the play but, like a tennis match, we are never entirely sure how it will resolve.

With John Bell and Justin Fleming at the heart of this production, and an astoundingly talented ensemble of actors to play with them both, *The Miser* has a unique voice that allows us to connect with the work of Molière afresh but also to offer a distinctive Australian twist.

A combination that I think will delight many across the country.

# COSTUME DESIGN



HARPAGON



VALÈRE

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# BY ANNA TREGLOAN

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ÉLISE



CLEANTE




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## OUR PRODUCTION SETS US FIRMLY IN THE WORLD OF THE 1%

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A fantasy, or perhaps only mildly fantastic lampooning of the entitled ultra-rich. A world where money is a way of keeping score. Where money is not shared or for anything other than protection against the outside world but where, ironically, the hoarding of money produces only paranoia and fear. Those in our sights I think will be obvious, but we satirise in the spirit of Molière, with lightness, warmth and humour yet with a sting in our tail/tale.

— Peter Evans



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## CREATIVE TEAM

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**PETER EVANS**  
**DIRECTOR**

Peter Evans is **Bell Shakespeare's** Artistic Director. For Bell Shakespeare he has directed *Antony and Cleopatra*, *Richard 3*, *Othello*, *Romeo And Juliet*, *As You Like It*, *The Dream*, *Tartuffe*, *Phèdre*, *Macbeth*, *Julius Caesar*, *The Tempest*, *The Two Gentlemen Of Verona*, and *Intimate Letters* with the Australian Chamber Orchestra. His other **theatre** credits include being Associate Director at Melbourne Theatre Company from 2007-2010, directing *Clybourne Park*, *A Behanding in Spokane*, *Life Without Me*, *Dead Man's Cell Phone*, *The Ugly One*, *The Grenade*, *God Of Carnage*, *Savage River*, *Realism*, *The Hypocrite*, *Blackbird*, *Don Juan In Soho*, *Who's Afraid of Virginia Woolf?*, *The History Boys*, *Don's Party*, *The Give And Take*, *Dumbshow* and *The Daylight Atheist*. In addition, credits include *Pygmalion*, *The Great*, *Fat Pig* and *The Give And Take* for Sydney Theatre Company; *Hamlet*, *Rosencrantz And Guildenstern Are Dead*, *King Lear*, *Copenhagen*, *Proof*, *Muldoon* and *The Christian Brothers* for New Zealand's Court Theatre; *The Daylight Atheist* for Queensland Theatre Company; *The Yellow Wallpaper* and *A Poor Student* for the Store Room at Malthouse Theatre; *Jesus Hopped The A Train* for Red Stitch Actors Theatre; *Kiss Of The Spiderwoman* for Theatre Adami at the SBW Stables; and *The Dumb Waiter* for the Studio Company at Belvoir St Theatre.



**JUSTIN FLEMING**  
**WRITER**

Justin is an award-winning playwright. For **Bell Shakespeare** he has previously adapted Molière's *Tartuffe*, *The School for Wives*, *The Literati* and *The Misanthrope*. 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/Centaur Theatre Exchange in Montréal; shortlisted for the Patrick White Award; the Banff PlayRites Residency; and the Mitch Mathews Award on two occasions.

## CREATIVE TEAM



**ANNA TREGLOAN**  
**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 (VCA). For **Bell Shakespeare** she has previously designed *Julius Caesar*, *Venus and Adonis*, *Taming of the Shrew* and *Twelfth Night*. Her other **theatre** credits include *Spring Awakening* and *Optimism* for Sydney Theatre Company; *The Odyssey*, *Criminology*, *Eldorado*, *Journey of a Plague Year*, *Sleeping Beauty*, *Tell-Tale Heart* and *Babe in the Woods* for Malthouse Theatre; *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, Melbourne Theatre Company and Force Majeure. Her **installations** and **exhibitions** include *BLACK* for Malthouse Theatre; *The Ghost Project* with her company The Association of Optimism; *Wonderland* and *The Nightingale* and *the Rose* for ACFI; *Museum of Love and Protest* for the Sydney Gay and Lesbian Mardi Gras; *Perfection* and *Blood* 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.



**MATT COX**  
**LIGHTING**  
**DESIGNER**

Matt's career in lighting design has spanned 15 years in both Australia and the UK. For **Bell Shakespeare** he has previously worked on *Romeo and Juliet*. His other **theatre** credits include *Wharf Revue 2018* and *Ruby Moon* for Sydney Theatre Company; *The Seed* for Company B; *Symphony* for Legs On The Wall; *This Much Is True* and *A View From The Bridge* for Red Line Productions; and *Antigone*, *The Libertine* and *Othello* for Sport For Jove. His **other** credits include lighting design for the Goldner String Quartet for Musica Viva; *Dubboo - Life of a Songman*, *Our Land People Stories*, *Blak* and *Belong* for Bangarra Dance Theatre; *Reflections on Gallipoli* for Australian Chamber Orchestra; *The Mousetrap* and *A Murder Is Announced* for Louise Withers and Associates; *The Aurora Spiegeltent* and *The Famous Spiegeltent* for Sydney Festival; and *His Music Burns* for Sydney Chamber Orchestra. During his time in London, Matt worked with student directors attending the Royal Academy of Dramatic Art (RADA), the Edinburgh Fringe Festival and John Stahl's solo show *Blindman*. Matt currently tutors for the National Institute of Dramatic Art (NIDA).

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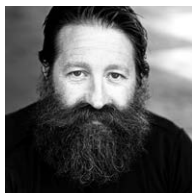
## CREATIVE TEAM

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**MAX LYANDVERT**  
**COMPOSER AND**  
**SOUND DESIGNER**

Max is a multi-award-winning composer, sound designer and theatre maker. Max has previously worked with **Bell Shakespeare** for *Antony and Cleopatra* and *The Merchant Of Venice*. Other **theatre** credits include *Top Girls*, *All My Sons*, *The Testament Of Mary*, *The Golden Age*, *Endgame*, *Children Of The Sun*, *Macbeth*, *Perplex*, *Waiting For Godot*, *Fury* and *Mrs. Warren's Profession* for Sydney Theatre Company; *Book Of Exodus Part 1 & 2* for Fraught Outfit; *The Winter's Tale* for Queensland Theatre Company; *Dead City*, *The Wizard Of Oz*, *Oedipus Rex*, *The Business*, *The Ham Funeral*, *UBU* and *The Wizard Of Oz* for Belvoir; *Gulls*, *Macbeth*, *The Idiot*, *Kafka Dances*, *Courtyard Of Miracles*, *Closer*, *The Rose Tattoo* and *Twelfth Night* for State Theatre Company of South Australia; and *Art And Soul* and *Design For Living* for Melbourne Theatre Company. Max won an AACTA award for best music in **television** for *The Kettering Incident*, and composed the music for *The Devil's Playground*. His **documentary** credits include *Gayby Baby* and *After The Wave*, and **film** credits include *Hey Hey It's Esther Blueburger*, *The Sense Of It* and *Two Wheeled Time Machine*. Max has won the Helpmann Award for Best Sound Design twice, as well as receiving numerous other nominations. Recently Max has composed the music for the Australian entry for the Venice Biennale 2019.



**NIGEL POULTON**  
**MOVEMENT AND**  
**FIGHT DIRECTOR**

Nigel is an award-winning fight and movement director, weapons specialist, stunt performer and actor. For **Bell Shakespeare** his credits include *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 works with The Metropolitan Opera, The Australian Ballet, New York City Ballet, Washington Opera, Opera Australia, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre, Belvoir, La Boite Theatre, Playbox 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.

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## CREATIVE TEAM

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**JESS CHAMBERS**  
VOICE AND  
TEXT COACH

**ME?  
WELL OFF?  
SLANDER  
AND LIES!**

— Harpagon

Jess works internationally as a voice and dialect coach. For **Bell Shakespeare** she was the voice coach for *Julius Caesar*, *The Misanthrope*, *The Players*, *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 *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 and Louise Withers and in London for The Royal Shakespeare Company; and *Alice In Wonderland*, *Sweet Charity*, *You Never Can Tell* and *Pygmalion* for The Shaw Festival Theatre (Canada); as dialect coach: *School of Rock* for GWB Entertainment and The Really Useful Group; *Jersey Boys* for Rodney Rigby, TEG Dainty and The Dodgers; *Les Misérables* for Cameron Mackintosh and Michael Cassel; and *The Sound Of Music* for John Frost and The Really Useful Group; and as assistant voice coach: *Noises Off*, *Romeo And Juliet* and *Storm Boy* for Sydney Theatre Company. Her **television** credits include *Frayed* (ABC/Sky TV) and *The Unlisted* (ABC). Her **film** credits include dialect assistance on *Hacksaw Ridge*. Jess trained at Central School of Speech and Drama.





# CAST



**JOHN BELL** AO, OBE  
**HARPAGON**

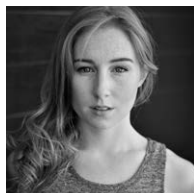
John Bell is the founding Artistic Director of Bell Shakespeare and one of Australia's most acclaimed theatre personalities. For **Bell Shakespeare** he has appeared in *As You Like It*, *Henry 4*, *Faustus*, *King Lear*, *Anatomy Titus Fall Of Rome*, *Moby Dick*, *Richard 3*, *Troilus + Cressida*, *Long Day's Journey Into Night*, *The Tempest*, *The Winter's Tale*, *Coriolanus*, *Much Ado About Nothing*, *Twelfth Night*, *Macbeth*, *Hamlet* and *The Merchant Of Venice*. His other recent **theatre** credits include *Uncle Vanya* for Sydney Theatre Company; *The Father* for Sydney Theatre Company/ Melbourne Theatre Company; and *Diplomacy* for Ensemble Theatre. **Directing** credits include *Tosca*, *Carmen* and *Madame Butterfly* for Opera Australia. John joined the Royal Shakespeare Company in 1965 and became an associate artist in 1966; joined Philip Hedley's Company at Theatre Royal, Lincoln in 1969; became the Head of Acting at the National Institute of Dramatic Art (NIDA) and co-founded Nimrod Theatre Company in 1970. John's many awards as an actor and director include two Helpmann awards for Best Actor, a Producers and Directors Guild Award for Lifetime Achievement and the JC Williamson Award (2009) for extraordinary contribution to Australia's live entertainment industry. John has been a proud member of Actor's Equity since 1963.



**MICHELLE DOAKE**  
**FROSINE**

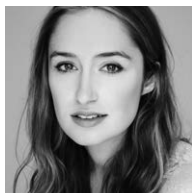
Michelle is a graduate of NIDA and has worked extensively as an actor, singer and voice over artist. For **Bell Shakespeare** she has appeared in *A Midsummer Night's Dream*, *Measure For Measure*, *The Merchant Of Venice*, *Macbeth*, *The Winter's Tale* (1997 & 2014) and *Romeo and Juliet*. Her other **theatre** credits include *Arcadia*, *Dead White Males*, *The Wharf Review*, *The Wonderful World of Dissocia* and *After Dinner* for Sydney Theatre Company; *A Little Night Music* for Melbourne Theatre Company; *Japes*, *Birthrights*, *Warning: Explicit Material*, *Camp*, *Cruise Control*, *Absent Friends* and *Luna Gale* for Ensemble Theatre; *Mrs Warren's Profession*, *Crimes Of The Heart* and many other seasons for Marian Street Theatre; *Stories From Suburban Road* and *The Corporal's Wife* for Perth Theatre Company; *Meeting Mozart* for CDP; and *The Hatpin* an Australian Musical. Her **film** and **television** credits include *Oscar and Lucinda*, *Doctor Doctor*, *Puberty Blues*, *Rake* and *All Saints*. Her **voice** credits include *Enyo*, *Zigby*, *Deadly*, *Seaside Hotel*, *Gloria's House* and she is regularly heard on *Media Watch*. Michelle has won two Sydney Theatre Awards for Best Actress, a Helpmann nomination, was a recipient of the Gloria Payton/Gloria Dawn Fellowship and an Ian Potter Fellowship.

# CAST



**HARRIET GORDON-ANDERSON**  
**ÉLISE**

Harriet is a graduate of the West Australian Academy of Performing Arts (WAAPA). This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *Picnic at Hanging Rock* for Malthouse; *Kindertransport* for Darlinghurst Theatre Company; *Leaves for Kings* Cross Theatre/Some Company; *You Got Older* for Mad March Hare Theatre Co; and *Lifestyle of the Richard and Family* for Next Wave Festival. Harriet's **film** credits include *The Greenhouse*, *Swiss Avalanche* and *Splendours of a Mind*. Her **television** credits include *Love Child* (Series 4) and *The Secret Daughter*. Harriet received a nomination at the 2017 Performance WA Awards and Green Room Awards for Best Newcomer.



**ELIZABETH NABBEN**  
**MARIANE**

Elizabeth is a graduate of VCA. For **Bell Shakespeare** she has previously performed in *Othello*. Her other **theatre** credits include *Picnic at Hanging Rock*, *Antigone* and *Tis Pity She's A Whore* for Malthouse Theatre; *Dance Better At Parties* for Sydney Theatre Company; *The Crucible* for Melbourne Theatre Company; *The Rover* for Belvoir; *In Real Life* for Darlinghurst Theatre; *Triangle* for MKA; and *The Trouble With Harry* for MKA/Melbourne Festival. Her **film** and **television** credits include *Truth*, *100% Wolf*, *The Doctor Blake Murder Mysteries*, *Restoration*, *Winners and Losers* and *Childhood's End*. Elizabeth's **radio** and **voiceover** work includes *Going and Going*, *Women of Troy* and *SheZow*. Elizabeth was nominated for Best Newcomer at the 2013 Sydney Theatre Awards and was nominated for Best Actress at the 2014 Greenroom Awards. She is a member of MEAA.

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# CAST



**SEAN O'SHEA**  
**SIGNOR ANSELM**  
**/ LA FLECHE**

Sean has worked extensively in theatre throughout the country since graduating from WAAPA. He has a long association with **Bell Shakespeare**, having appeared in around twenty productions including their UK tour of *The Comedy of Errors*, *Macbeth*, *Richard III* and more recently, *Tartuffe* and *Hamlet*. Other **theatre** highlights include *Saint Joan*, *Dinner*, *A Flea in Her Ear*, *Mariage Blanc*, *The Crucible*, *Scenes from a Separation* and *The Way of the World* for Sydney Theatre Company; *Rupert* for the Kennedy Centre and Melbourne Theatre Company; *The Rasputin Affair*, *Tribes*, *Sweet Road* and *The Cavaliers* for Ensemble Theatre; *Wolf Lullaby* for Griffin; *The Taming of the Shrew* for State Theatre Company of South Australia; *Darlinghurst Nights* for Hayes Theatre and *The Libertine* for Sport For Jove. His **television** and **film** credits include McLeod's *Daughters*, *Murder Call*, *Water Rats*, *Chlorine Dreams*, *The Rage in Placid Lake* and *Wonderland*.



**JAMIE**  
**OXENBOULD**  
**MASTER JACQUES**

Jamie has worked in the performing arts for over 25 years. For **Bell Shakespeare** he has previously performed in *The Literati*. His other **theatre** credits include *Eurydice* and *The Village Bike* for The Old Fitz; *The Tempest* for Sydney Theatre Company; *Neighbourhood Watch*, *The Spear Carrier*, *When Dad Married Fury*, *Casanova*, *Last of the Red Hot Lovers*, *Chapter Two*, *Fully Committed* and *Seven Stories* for Ensemble Theatre; *The Dapto Chaser* for Critical Stages; *The Hypochondriac* for Darlinghurst Theatre; and *Rosencrantz & Guildenstern Are Dead* for Pork Chop. His **film** and **television** credits include *My Place 2*, *Gasp*, *Raggs*, *Flipper & Lopaka*, *Secret City 2*, *Playschool* and *Oh Yuck*. Jamie is a member of MEAA.

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# CAST



**RUSSELL SMITH**  
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**DAMIEN**  
**STROUTHOS**  
**CLEANTE**

Russ is a proud Ngarrindjeri man. He is a graduate of NIDA. For **Bell Shakespeare** Russ has appeared in *Julius Caesar* and *Tartuffe*. His other **theatre** credits include *Acrobats* for Belvoir; *Story of Miracles at Cooke's Table* for Griffin Theatre Company; *Today We're Alive* for Wildie Creative Enterprises; *Stainless Steel Rat* for Wayne Harrison Production; *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.*

For **Bell Shakespeare** Damien has previously performed in *The Merchant Of Venice*, *Romeo And Juliet*, *The Tempest*, *Henry V* and *Actors At Work*. His other **theatre** credits include *Harp In The South* for Sydney Theatre Company; *Inner Voices* for Red Line/Don't Look Away; *Lenny Bruce* for Tamarama Rock Surfers; and *The Merchant Of Venice*, *Twelfth Night*, *All's Well That Ends Well*, *Cyrano De Bergerac*, *Much Ado About Nothing* and *Romeo And Juliet* for Sport for Jove. Damien's **film** and **television** credits include *I am Woman*, *Sydney*, *Don't Stop For No One*, *Frayed* and *Wonderland*. He was nominated for Best Actor at the Sydney Theatre Awards 2016. Damien is a member of MEAA.

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# CAST

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**JESSICA TOVEY**  
**VALÈRE**

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For **Bell Shakespeare** Jessica has previously appeared in *The Merchant Of Venice*. Her other **theatre** credits include *Twelfth Night* and *Constellations* for Queensland Theatre; *Double Indemnity* for Melbourne Theatre Company; *Truck Stop* for Q Theatre; and *Seven Little Australians* for New Theatre. Her **television** credits include *Bad Mothers*, *True Story With Hamish And Andy*, *Wolf Creek*, *Movie Juice*, *Wonderland*, *Underbelly: The Golden Mile*, *Mr And Mrs Murder*, *Paper Giants: The Birth of Cleo*, *Dance Academy*, *Cops LAC*, *Panic at Rock Island*, *Wicked Love*, *Rescue Special Ops*, *Home and Away* and *Wicked Science*. Her **film** credits include *Tracks*, *Adoration*, *Lemon Tree Passage* and *Beast No More*. Jessica is a member of MEAA.

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Image: The Players on their national in-schools performance tour. 2018 © Elizabeth Carr

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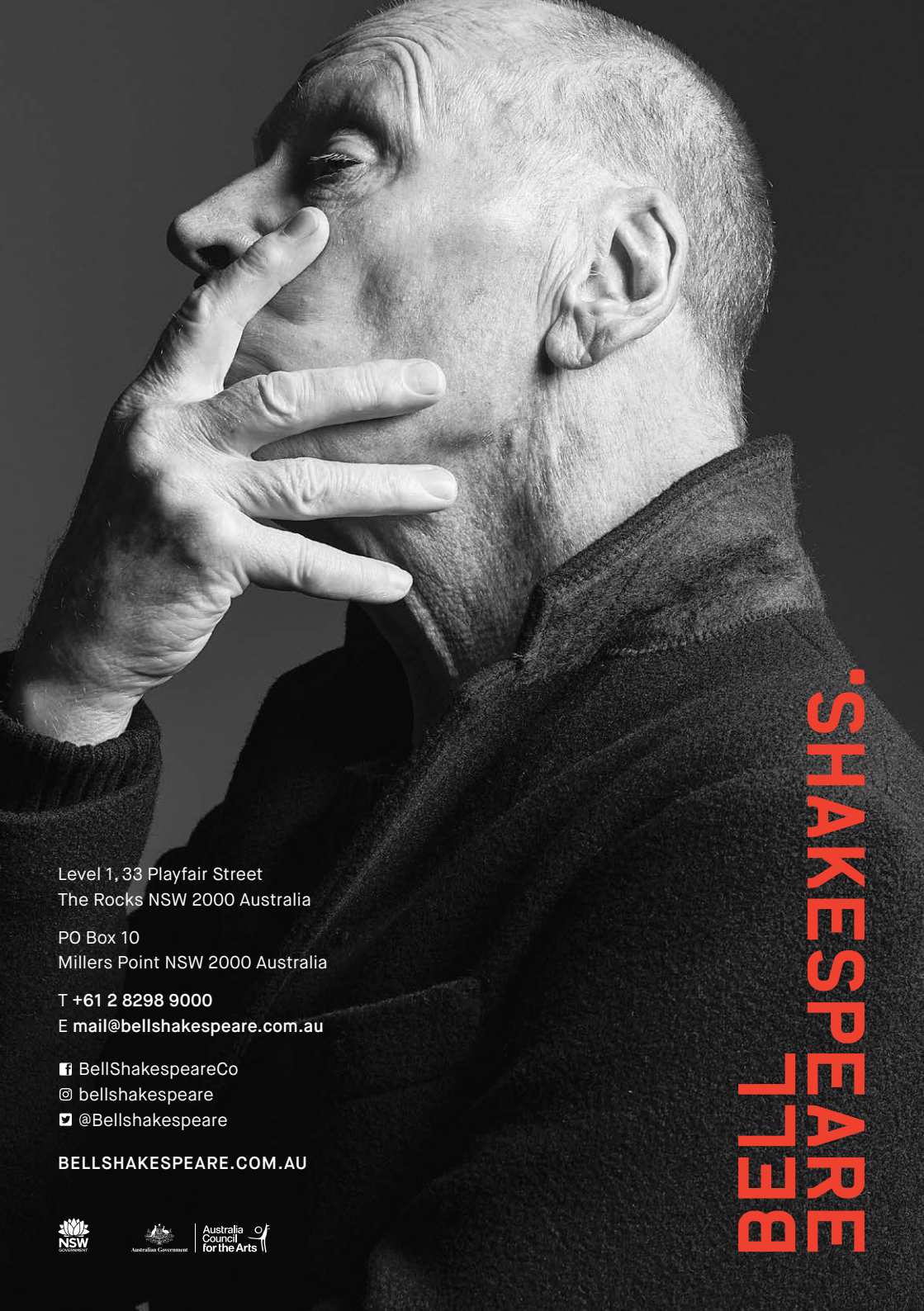


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