

VENGEANCE IS IN MY HEART, DEATH IN MY HAND

# TITUS

BY WILLIAM SHAKESPEARE

DIRECTOR ADENA JACOBS

# ANDRONICUS



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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.

*Titus Andronicus* will be presented at Sydney Opera House and we acknowledge the Gadigal people of the Eora nation on whose ancestral lands Sydney Opera House sits.

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

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



# WELCOME



It is our pleasure to welcome you to one of the most bold and experimental productions Bell Shakespeare has ever staged, *Titus Andronicus*.

While there are some of Shakespeare's works that are programmed with regularity, there are others that we can only stage when the time is right and the creative team around it is perfect. *Titus Andronicus* is one of the those plays and Adena Jacobs is the only director we could imagine bringing this play to life for contemporary audiences.

*Titus Andronicus* is one of Shakespeare's earlier works, thought to have been written around 1593–1594. It is undoubtedly his most confronting play, delving into unimaginable horrors and with wretched violence, revenge and chaos at its heart.

In this production, Adena presents a bleak, dehumanised landscape; a nightmare of a society in crisis, where cycles of vengeance fuelled by grief, trauma and terror perpetuate across generations.

Shakespeare's works are not an end in themselves but are a vehicle through which we can interrogate society and ourselves. We invite you to explore this play through the eyes of a director who wishes to comment on the darker

nature of human civilisation and who questions how we might break destructive cycles of revenge and violence. It has been a privilege to work with Adena and the talented group of artists she has assembled to bring this audacious interpretation of *Titus Andronicus* to life.

We thank our government and corporate partners, our many generous trusts and foundations, and our donors who together help us take our productions and education programs into theatres, schools and communities nationwide.

We also thank you — our audience — for joining us in the theatre to experience this bold new production.

**Gill Perkins**  
Executive Director

**Peter Evans**  
Artistic Director

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# SYNOPSIS

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With 21 of his children left dead after a decade on the battleground, Titus returns home to Rome. He brings Tamora, Queen of the Goths; her lover, Aaron; and her three sons as prisoners of war. Titus sacrifices Tamora's eldest son in honour of his dead sons, and she swears vengeance.

After their father's death, brothers Saturninus and Bassianus vie for the title of Emperor. Yet, citizens of Rome want Titus to be ruler. Titus refuses and bestows the title upon Saturninus. Saturninus declares his desire to marry Titus' daughter, Lavinia, but when he discovers Lavinia does not want to marry him, he weds Tamora instead.

Meanwhile, Aaron, Tamora's lover, plans to exact Tamora's revenge on Titus. Aaron manipulates Tamora's sons Chiron and Demetrius to murder

Lavinia's betrothed Bassianus and to attack Lavinia. Aaron then frames Titus' sons for the crimes.

Lavinia is discovered mutilated and cannot identify her attackers. Titus' sons are imprisoned and Aaron tricks Titus into believing they will be released if he cuts off his hand. Titus sacrifices his arm; but Aaron lied, and Titus' sons are killed.

Titus captures Tamora's sons and kills them. Next evening Titus hosts a grand feast and kills Lavinia. Tamora questions where her sons are, and Titus tells her they are baked in the pie she just ate. Titus then kills Tamora. Saturninus exacts revenge and stabs Titus but is then killed by Titus' only surviving son Lucius. Aaron is sentenced to death.

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# COMPANY LIST

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## VENGEANCE IS IN MY HEART, DEATH IN MY HAND

– Act 2, Scene 3

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### CAST

**Tamora** Melita Jurisic  
**Aaron Tariro** Mavondo  
**Titus Andronicus** Jane Montgomery Griffiths  
**Lavinia, Ensemble** Jayna Patel  
**Marcus, Bassianus, Ensemble** Josh Price  
**Mutius, Demetrius, Ensemble** Tony Ray Ray  
**Saturninus, Ensemble** Daniel Schlusser  
**Lucius, Chiron, Ensemble** Grace Truman  
**Clown** Catherine Vàn-Davies

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### CREATIVE TEAM

**Director** Adena Jacobs  
**Designer** Eugyeene Teh  
**Lighting & Projection Designer** Verity Hampson  
**Composer & Sound Designer** Max Lyandvert  
**Movement Director** Danielle Micich  
**Voice & Text Coach** Jess Chambers  
**Dramaturg** Aaron Orzech

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### CREW

**Stage Manager** Sara Holt  
**Assistant Stage Manager** Ruth Hollows  
**Head Electrician** Nick Toll  
**Head Mechanist** Bob Laverick  
**Head of Audio & AV** Peter Daggart  
**Head of Costume** Hannah Lobelson  
**Costume Cutter** Robyn Fruend  
**Costume Assistant** Brooke Cooper-Scott  
**Dresser** Brooke Cooper-Scott  
**Production Assistant** Paisley Williams  
**Directing Secondment** Claudia Osborne  
**Lighting Design Secondment** Finn Appleton  
**Directing Observer** Sarah Vickery  
**Directing Observer** Danielle Maas

**Set built by** Sydney Theatre Company  
**Lighting supplied by** Chameleon Touring Systems  
**Costume props and Prosthetic Make up Effects**  
by Paul Katte and Nick Nicolaou of  
Make-up Effects Group

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### PHOTOGRAPHY

**Campaign imagery by** Zan Wimberley  
**Rehearsal imagery by** Brett Boardman





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# NOTE FROM DIRECTOR ADENA JACOBS

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O, WHY SHOULD  
WRATH BE  
MUTE, AND  
FURY DUMB?

— Act 5, Scene 3

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Dear Children,

We are sorry for all these stories where you get chopped into pieces, and made into pies, frozen in towers and eaten by wolves, chased through dark forests, and married to beasts. Burnt and baked, slaughtered and raped. Stories like the one you are about to see, where parents swallow and kill and then hand you the knife. Where a girl gets torn into pieces, a hole for a mouth, her face no longer a face. Stories which turn rape into metaphor, violence into poetry. Which tell you that the world was always this way and will continue to be. That our violence becomes your violence. Our pain becomes your pain. Our nightmares; your nightmares.

What if these stories were dreamt up by mothers? What would their warnings be for us?

Their fantasies and terrors, their visions, their futures? The belief that we are doomed to repeat cycles of violence, is a patriarchal one. For centuries, this myth has provided us with an excuse for even more trauma and bloodshed. It allows us to say — we cannot help it. It is in our DNA and our history, preordained from birth.

This production queers and re-dreams Shakespeare's play, as an attempt to x-ray our relationship with violence, written on the body and transferred through history. Bodies and voices, usually at the margins of the play are at the centre of our exploration. Through this lens we enter the brutal and shell-shocked landscape of *Titus Andronicus*, trying to comprehend and re-construct the pieces of a world torn apart.






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"This story of a long-ago hero and his unimaginable losses is also the story of consequence and consequences: about what follows from misjudgment in high places."

Marjorie Garber

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"He gave an inner awareness to passions; cruelty ceased to be merely physical. Shakespeare discovered the moral hell. He discovered heaven as well. But he remained on earth."

Jan Kott

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"This is a world in which people make their own laws; as in *Lear*, the gods are frequently invoked but never reply."

Jonathan Bate

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"*Titus Andronicus* is in a way the radical – the root – of Shakespearean tragedy, the dreamscape or nightmare world laid out for all to see, not disguised by a retreat into metaphor."

Marjorie Garber

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"In the shape, characters, and domestic situations of *Titus*, Shakespeare's earliest tragedy, can be seen not only harbingers of future tragic plots of the family, from *Hamlet* to *King Lear*, but also an extraordinarily powerful story."

Marjorie Garber

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"*Titus Andronicus* imagines a time when justice has left the earth."

Jonathan Bate

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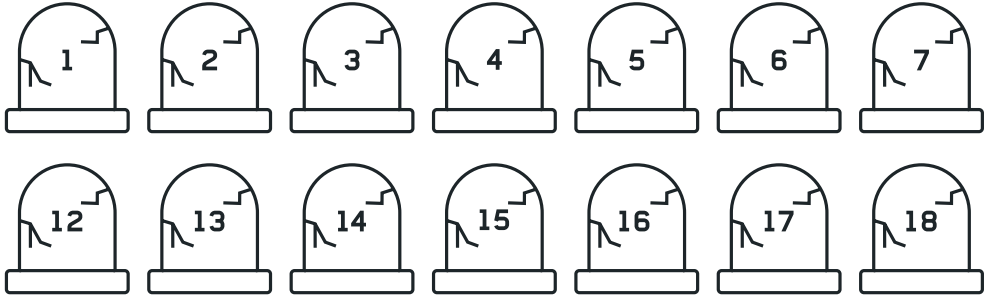


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"*Titus Andronicus* is often undervalued or misunderstood, regarded as a Shakespearean stepchild rather than a legitimate heir. Even those critics who celebrate the play – and there have been many, especially in recent years – often applaud its exceptionalism in the canon. But to look closely at this play is to see not only Shakespeare in the raw, or Shakespeare in the rough, but Shakespeare very much in command of his theatre and his plot."

Marjorie Garber

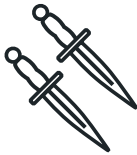
# THE DEATH COUNT



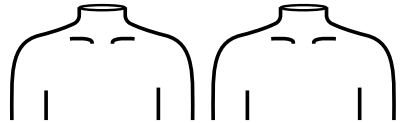
Tamora's son Alarbus is sacrificed  
by Titus' sons.



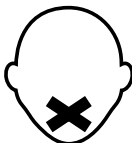
Titus kills his own  
son, Mutius.



Chiron and Demetrius murder the emperor's  
brother Bassianus.



Emperor Saturninus has Titus' sons, Martius  
and Quintus, beheaded.



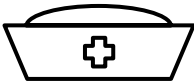
Chiron and Demetrius rape and mutilate Lavinia,  
who is eventually killed by Titus.



Emperor Saturninus orders  
the death of a Clown.



Before the play even starts,  
Titus has lost 21 sons in battle.



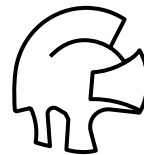
Aaron murders the Nurse who has just  
delivered his newborn child.



Titus kills Chiron and Demetrius, then cooks and  
serves them up in a pie for their mother Tamora.



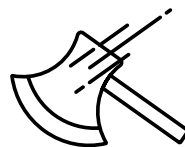
In his final act of revenge,  
Titus kills Tamora.



Tamora's husband,  
Emperor Saturninus, kills Titus.



Lucius, Titus' sole surviving  
son, kills Emperor Saturninus.



Newly crowned Emperor Lucius  
orders the death of Aaron.



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# CREATIVE TEAM

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**ADENA JACOBS**  
**DIRECTOR**

Adena is an internationally renowned director. She holds degrees from both Melbourne University and Victorian College of the Arts. This is her first production with **Bell Shakespeare**. Her other **directorial** credits include *Salome* for English National Opera; *Wizard Of Oz*, *Oedipus Rex*, *Hedda Gabler* and *Persona* for Belvoir; *Antigone* and *Persona* for Malthouse; *On The Bodily Education of Young Girls* for Melbourne Theatre Company's Neon Festival; *The Bacchae* for Melbourne International Arts Festival/Dark MOFO; *Persona*, *The Bacchae*, *Book of Exodus – Part I & II* for Theatre Works; *The Howling Girls* and *Exil* for Sydney Chamber Opera/Carriageworks. *The Howling Girls* will be presented at Tokyo Festival later this year. As a **dramaturg** she has worked on *The Dark Chorus* for Lucy Guerin Inc/Melbourne International Arts Festival; *Re-make* for Chunky Move; *The Seen and The Unseen* for Asia Topa/The Esplanade/Salihara. Adena is the **Artistic Director** of independent company Fraught Outfit and has been a Resident Director at Belvoir and Female Director in Residence for Malthouse. Her awards include the Melbourne International Arts Festival's 2011 Harold Mitchell Fellowship, a prestigious Music Theatre NOW prize for *The Howling Girls*, and the 2018 George Fairfax Memorial Award.



**EUGYEENE TEH**  
**DESIGNER**

Eugyeene is a theatre maker, architect and designer who has worked extensively in Australia and internationally. This is his first production with **Bell Shakespeare**. His other **theatre** design credits include *Endgame*, *Straight White Men*, *Hungry Ghosts*, *Abigail's Party* and *Working with Children* for Melbourne Theatre Company; *Blaque Showgirls* and *Meme Girls* for Malthouse Theatre; *Lady Eats Apple* for Melbourne Festival/Back to Back; *Book of Exodus Part II* and *Elektra* for Fraught Outfit; *Exil* and *The Howling Girls* for Sydney Chamber Opera; *The Seen and Unseen* for Asia TOPA; *Shanghai Mimi* for Sydney Festival; *Merciless Gods* for Little Ones Theatre/Griffin Theatre Company/Arts Centre Melbourne; *Dangerous Liaisons* for Little Ones Theatre/Melbourne Theatre Company's Neon Festival; and *The Happy Prince Trilogy* and *Dracula* for Little Ones Theatre. Eugyeene is the Co-Artistic Director of Little Ones Theatre. His awards include a Green Room Award and the prestigious Keith and Elisabeth Murdoch Fellowship.

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# CREATIVE TEAM

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**VERITY HAMPSON**  
**LIGHTING AND**  
**PROJECTION**  
**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 *Julius Caesar*, *A Midsummer's Night Dream* and *The Literati* (with Griffin Theatre Company). Other **theatre** designs include *Winyanboga Yurringa*, *Enemy of the People*, *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; *Death of a Salesman* for Queensland Theatre; *Wake in Fright* for Malthouse; *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 2019 Green Room Award, two Sydney Theatre Awards for Best Mainstage Lighting Design, and the Mike Walsh Fellowship.



**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 *The Miser*, *Antony and Cleopatra*, *Othello* and *The Merchant Of Venice*. Other **theatre** credits include *Mary Stuart*, *Saint Joan*, *Top Girls*, *All My Sons*, *The Testament Of Mary*, *The Golden Age*, *Endgame*, *Children Of The Sun*, *Macbeth*, *Perplex*, *Waiting For Godot*, *Fury*, *Gross und Klein*, *War of the Roses*, *Mrs. Warren's Profession*, and many others 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 *Macbeth* 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 composed the music for the Australian Pavilion for the Venice Biennale 2019.

# CREATIVE TEAM



**DANIELLE  
MICICH**  
**MOVEMENT  
DIRECTOR**

Danielle is an award-winning choreographer, director and performer of dance theatre. She is a graduate of Victorian College of the Arts with a Bachelor of Dance and Melbourne University with a Graduate Diploma of Education. This is Danielle's first production with **Bell Shakespeare**. In **opera, theatre and dance**, Danielle's credits include work for Sydney Theatre Company, Belvoir, Black Swan State Theatre Company, Perth Theatre Company, Night Train Productions, Strut Dance, Steamworks Arts Productions, Nova Ensemble, Dwhani Dance Company (India), Barking Gecko Theatre Company, Buzz Dance Theatre, QL2, PVI Collective, Artrage Festival, WA Opera, Pinchgut Opera, DarcSwan Dance Company and Monkey Baa Theatre. Danielle is **Artistic Director** of Force Majeure and was previously Artistic Director of STEPS Youth Dance Company. Danielle's ambition is to contribute to making new Australian work through storytelling that reaches audiences by exploring themes and issues relevant to contemporary culture; reflecting, embracing and challenging community attitudes and ideals.



**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 *Much Ado About Nothing*, *Macbeth*, *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 The 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' **television** credits include *Frayed* and *The Unlisted*, and her **film** credits include dialect assistance on *Hacksaw Ridge*.



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## CREATIVE TEAM

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**AARON ORZECH**  
**DRAMATURG**

**I'LL FIND  
A DAY TO  
MASSACRE  
THEM ALL**

— Act 1, Scene 1

Aaron is a Melbourne-based performer and theatre-maker. This is his first production with **Bell Shakespeare**. His other theatre credits include co-director and performer of *The Collected Works of Victor Bergman* for fortyfive downstairs; co-director and dramaturge of *The Book of Exodus Parts I & II*, *The Bachae* and *On The Bodily Education of Young Girls* for Fraught Outfit; co-creator of *The Director* for Aphids/ANTI Contemporary Festival/Sydney Opera House; co-creator of *A Singular Phenomenon* for Aphids/Malthouse; and as a performer in *Antigone* for Malthouse. He is currently developing several new works including *NEVERNEVERNEVERNEVERNEVERNEVERNEVERNEVER*, to be performed at Arts House next year, and is undertaking a residency at London's Live Art Development Agency supported by the Ian Potter Foundation.

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# CAST



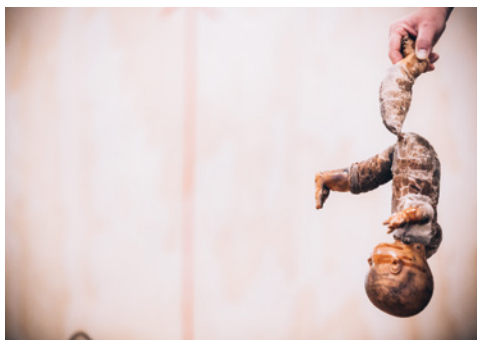
**MELITA JURISIC**  
**TAMORA**

Melita has worked for many leading and alternative theatre companies throughout Australia in over 100 productions. For **Bell Shakespeare** she has performed in *King Lear*. Her other **theatre** credits include receiving the inaugural Cladan Award for *A Doll's House* and Green Room Awards for *I Am A Miracle*, *Night on Bald Mountain*, *Danny & The Deep Blue Sea* and *Bali Adat*. Barrie Kosky invited her to perform at Vienna's Schauspielhaus as the unanimously praised Medea, and she has continued to perform in Europe to critical and public acclaim. Melita's **film** performances include *Mad Max Fury Road*, *The Sound of One Hand Clapping*, *The Tale of Ruby Rose*, which garnered her the International Critic's Prize for Best Actress at the Venice Film Festival, the Croatian films *Transatlantic* and *Kotlovina* and most recently the Austrian film *Murer-Anatomy Of A Trial*. On **television**, she is known for her portrayal of Dr. Magda in *The Flying Doctors* and Dr. Eva in *Something in the Air*. Melita is the **singer/songwriter** of the Viennese band Metalycée whose first album, *It Is Not*, was voted one of the ten best Austrian albums of the decade.



**TARIRO MAVONDO**  
**AARON**

Tariro is a VCA graduate. For **Bell Shakespeare** she performed in a Learning production of *Romeo and Juliet* and was a member of The Players in 2017. Her other **theatre** credits include *Jumpy* for Melbourne Theatre Company; *Pigeons* for Melbourne Theatre Company/Multicultural Arts Victoria; *Baulkham Hills' African Women's Troupe* for Belvoir/Riverside; *In the Next Room* for Black Swan State Theatre Company; *Dance Nation* for Red Stitch; *Three Sisters* for Metonia Theatre Company; *The Faithful Servant* for The Street Theatre; *Thula Thula* for La Mama; and *Doubt* for Chapel off Chapel. Her **web series** credits include *Sisters*, *Shakespeare Republic S2*, and *Other People's Problems*. Her **film** and **television** credits include *Winners & Losers*, *Home*, *Arrivals*. Tariro was a recipient of the 2011 Irene Mitchell Award for Outstanding Actor.





# CAST



**JANE  
MONTGOMERY  
GRIFFITHS**  
**TITUS  
ANDRONICUS**

Jane had extensive theatre experience in the UK, including with the Royal Shakespeare Company, Theatr Clywd, Cambridge Theatre Company and Chichester Festival Theatre. For **Bell Shakespeare** she has performed in *King Lear*. Her other **theatre** credits include *Macbeth* for Melbourne Theatre Company; *Sappho in...9 fragments*, *Wild Surmise*, *Frankenstein* and *Antigone* for Malthouse Theatre; *Wizard of Oz* for Belvoir; *Wit* for Artisan Collective; and *Good People* for Red Stitch. Her **television** credits include *Five Bedrooms*, *The Bill*, *Casualty*, *Red Dwarf*, *One Against the Wind* and *A Murder of Quality*. Jane's **writing** credits include *Sappho... in 9 fragments*, *Razing Hypatia*, *Wild Surmise*, *Antigone* and *Eurydike and Orpheus*. Jane's **awards** include White Rose Best Actress (*Gaslight*), Manchester Evening News Best Actress (*Electra*), Greenroom Award Outstanding Performer (*Wit*), Helpmann Best Supporting Actress Nomination (*Macbeth*) and Victorian and NSW Premiers' Literary Nominations for *Sappho...in 9 Fragments*. Jane is Professor of Theatre Performance at Monash University and Director of the Centre for Theatre and Performance. With thanks to the Pratt Foundation and Monash Academy of Performing Arts for their generous support.



**JAYNA PATEL**  
**LAVINIA,  
ENSEMBLE**

This is Jayna's first production with **Bell Shakespeare** and marks their professional stage debut. Their other **theatre** credits include the *NSW State Drama Festival*, performing as a member of the NSW Drama Ensembles over four consecutive years, for The Arts Unit; and performances of *Oliver!*, *Jack and the Beanstalk*, *Mulan Jnr*, *The Little Mermaid Jnr*, *The Wizard of Oz*, *Alice in Wonderland*, *Rapunzel* (A very hairy fairytale), *Cinderella*, *Leap of Faith*, *The King and I*, *Dreamgirls*, *Legally Blonde* and *Camp Rock* for various community theatre groups. Their **film** work includes Montaigne's music video *Ready*.



# CAST



**JOSH PRICE**  
**MARCUS,**  
**BASSIANUS,**  
**ENSEMBLE**

Josh is a graduate of the VCA. This is his first production with **Bell Shakespeare**. His other **theatre** credits include *The Violent Outburst That Drew Me To You* and *An Ideal Husband* for Melbourne Theatre Company; *Going Down* and *The Histrionic* for Sydney Theatre Company/ Malthouse; *Antigone* and *The Dragon* for Malthouse; *The Good Person of Szechuan* for Malthouse/National Theatre of China; *M+M* for Melbourne Festival; *Complexity of Belonging* for Chunky Move; and *Looking Glass* and *The Dollhouse* for fortyfive downstairs. His **musical theatre** credits include *Blue Angel* for Big Hart/ Tasmanian International Arts Festival; *Margaret Fulton: Queen of the Dessert* for Present Tense/ TheatreWorks; and *The Love Birds* for Melbourne Festival. His **television** credits include *Molly*, *Australia On Trail*, *Underbelly: Infiltration*, and *City Homicide*. Josh is a proud member of MEAA.



**TONY RAY RAY**  
**MUTIUS,**  
**DEMETRIUS,**  
**ENSEMBLE**

This is Tony's first production with **Bell Shakespeare**. His other **theatre** experience includes *FAST*, *Let's Not Waste Away*, *Atomic Brain Boy* and *The Legend of Orpheus* Catholic Schools Performing Arts Sydney; *Oliver* for De La Salle Catholic College; four productions of *CaSPA LIVE* for CaSPA LIVE; and *Boogie Fever*, *Annie* and *Wizard of Oz* for Star Power Studios.



# CAST



**DANIEL  
SCHLUSSER**  
**SATURNINUS,  
ENSEMBLE**

Daniel is an artist who creates theatre, opera and installation-work. This is his first production with **Bell Shakespeare**. His other **theatre** credits as performer include *Trustees* for Belarus Free Theatre/Malthouse/Melbourne Festival; *Trapper* for Sydney Opera House; *Persona* for TheatreWorks/Malthouse/Belvoir; *On the Misconceptions of Oedipus* for Malthouse/Perth Theatre Company; *Kill Hamlet* for La Mama/The Universal/Griffin Theatre Company; and *Cageling* for Carriageworks/fortyfivedownstairs. Theatre credits as director include *The Histrionic* for Malthouse/Sydney Theatre Company; and *Medea* for Melbourne Festival. As **Artistic Director** of Daniel Schlusser Ensemble, his directing credits include *They Divided the Sky* for Belvoir 25A; *Life is a Dream* for The Storeroom; *Ophelia Doesn't Live Here Anymore...* for Chamber Made Opera/Bell Shakespeare's Mind's Eye. Daniel has received numerous awards and recognition including the George Fairfax Memorial award, an Ian Potter Award, a Besen Family Fellowship, and a Goethe Institute "Key Cultural Personnel" grant. He holds a Masters of Theatre Directing (by research) from VCA.



**GRACE TRUMAN**  
**LUCIUS, CHIRON,  
ENSEMBLE**

This is Grace's first production with **Bell Shakespeare**. Her other **theatre** credits include *Jesus Wants Me for a Sunbeam* for National Theatre of Parramatta; and *Blackbird* for Sydney Fringe Festival. She is creator of the **web series** *amazing Grace*, where she is the lead actress, co-writer and songwriter. Her performance in the series has received international recognition, from Miami Web Fest, Seriesland Bilbao and the Asia Web Awards. Grace was nominated for Best Newcomer at the 2018 Sydney Theatre Awards.



# CAST



**CATHERINE  
VĂN-DAVIES**  
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## ROME IS BUT A WILDERNESS OF TIGERS


— Act 3, Scene 1

Catherine graduated from QUT with a BFA (Acting) in 2006 and trained at HB Studio, New York in 2010. For **Bell Shakespeare** she has performed in *The Misanthrope* and *The Merchant Of Venice*. Previous **theatre** credits include *Going Down* for Sydney Theatre Company/Malthouse Theatre; *Complexity of Belonging* for Chunky Move/Falk Richter; *An Enemy Of The People*, *Back At The Dojo* and *The Kiss* for Belvoir; *Turquoise Elephant* for Griffin Theatre Company; *Angels in America* for Apocalypse Theatre Company; *The Happy Prince*, *Dracula* and *Dangerous Liaisons* for Little Ones Theatre; *The Myth Project: Twin*, *Cut Snake*, *Superhero Training Academy* and *Waltzing Woolloomooloo: The Tale of Frankie Jones* for Arthur; *sex.violence.blood.gore* for MKA; and various shows for Milk Crate Theatre. Her **television** credits include *Hungry Ghosts*, *The Letdown*, *Fighting Season*, *Pet Killer* and *Precinct 13*. Catherine is a member of MEAA.





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*Hamlet, Act 2, Scene 2*

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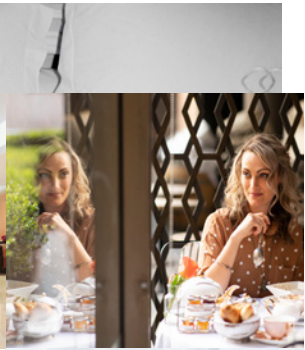
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— Act 5, Scene 1

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