



As You Like It

BY WILLIAM SHAKESPEARE DIRECTOR PETER EVANS

SHAKESPEARE
BELL



Bringing Shakespeare to the classroom

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We are pleased to continue our long-standing national partnership with Bell Shakespeare, which since 2001 has helped bring the joy of Shakespeare to students across rural and regional Australia.

From Central Queensland to the Pilbara, we are proud of our contribution to the education of young Australians in the communities where we work and live.

Let the performances continue to inspire.

BHP Billiton Sustainable Communities is a charity established by BHP Billiton as part of its community investment program.



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Sustainable Communities

A man with a grey beard and hair, wearing a long, shaggy brown fur coat over a white t-shirt, stands with his arms raised and hands open, looking upwards. The background is a plain, light grey.

LOOK NOT TO THE STARS

Inspired by the words that have influenced generations, it was clear to John Bell that his destiny lay not in the stars but within himself. He pursued his vision of bringing the words of Shakespeare to life by founding Bell Shakespeare, one of Australia's leading theatre companies dedicated to celebrating the human capacity for imagination, transformation and creation.

Australian Unity seeks to inspire people to take charge of their wellbeing. That's why we celebrate the inspirational Bell Shakespeare and are proud to be its wellbeing partner.

Call us on 13 29 39 or visit australianunity.com.au

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ADVICE

The logo features a stylized orange bird in flight above the text "Australian Unity" in a serif font, with "WELLBEING" in a smaller sans-serif font below it, all enclosed within a thin circular arc.

Australian Unity
WELLBEING

Visa. Proud to be Bell Shakespeare's
Canberra Season Partner.



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WE ARE BELL SHAKESPEARE

Shakespeare's work explores human experience at its limits. It was never just meant to be read. We believe the only way to truly appreciate his work is to see it brought to life through live performance.

We believe Shakespeare and other great works are not stuck in the past, but that they are the key to exploring our present and imagining our future. We value the beauty of Shakespeare's ideas, language and imagery. His work becomes our lens, helping us find modern perspectives on timeless truths.

These plays are not static. They're constantly adapting, 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 25 years, bringing classic theatre to Australia, looking for new ways to educate, collaborate and recreate.

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.

FROM OUR CO-ARTISTIC DIRECTORS

Above the new Globe Theatre in 1599 stood the words '*Totus mundus agit histrionem*' which can be translated as 'All the world's a stage'. The opening lines of one of the most famous speeches in *As You Like It* seemed a fitting title for our 25th season.

2015 is a year of celebration for Bell Shakespeare – we celebrate 25 years of sharing, touring, teaching and performing Shakespeare for audiences across this vast country; from city to country, much like the characters of *As You Like It*.

This play was an obvious choice to us to open the year. A celebration of life – well encapsulated in Jaques' 'seven ages of man' speech – its popularity has remained as constant as Orlando's love for Rosalind because of how readily the text tackles, sometimes eccentrically, the twists and turns that life delivers.

The play's two most intriguing characters are both the mirror image and opposite of each other in taking on those twists and turns. Rosalind, considered by many to be among Shakespeare's greatest and most fully realised female characters, searches for love, using deception to achieve it. This is in sharp contrast to the melancholy Jaques who searches, but will not settle, for the happiness that life has to offer.

Whilst remaining one of Shakespeare's most frequently performed comedies, it's sometimes mistaken for simply being about love; love at first sight, love both carnal and idealistic, the



love between two female friends. The play is also a celebration of the journey taken, and that sums up the celebration that we at Bell Shakespeare are undertaking. It's a celebration of all who have taken part in our 25-year history. None of this would have been possible without each person who has participated in our history; performers, creatives, crew members, Board members, staff, donors, audiences, and more. Thank you to all.

So please enjoy your trip into Arden, and we sincerely hope you enjoy the journey!

A stylized, handwritten signature of John Bell in dark ink.

John Bell AO
Co-Artistic Director

A stylized, handwritten signature of Peter Evans in dark ink.

Peter Evans
Co-Artistic Director

SYNOPSIS

Sir Rowland de Bois has recently died and, according to custom, has left the vast majority of his estate to his eldest son, Oliver.

Although Sir Rowland instructed Oliver to take care of his brother Orlando, Oliver instead denies Orlando the education, training and property befitting a gentleman.

Rosalind is depressed because Duke Senior, her father, has been overthrown and banished by his brother, Duke Frederick.

She falls in love with Orlando after he successfully beats Charles, the wrestler, at a wrestling match.

Rosalind is banished from the Court by Duke Frederick for treason. She dresses as a boy, calls herself Ganymede and flees to seek her father in the Forest of Arden.

She is accompanied by Celia, her cousin and best friend, who poses as Ganymede's sister,

Aliena. They are joined by Touchstone, the Court Jester.

In the Forest they encounter the shepherd Silvius who is in love with the disdainful Phebe. Things get complicated when Phebe falls in love with 'Ganymede'.

Meanwhile, Orlando, fleeing his jealous brother, arrives in the Forest where he meets 'Ganymede'. In this disguise Rosalind proceeds to instruct Orlando, Silvius and Phebe as to the nature of love.

Duke Frederick commands Oliver to find the runaways, but arriving in Arden, Oliver is converted by a kindly act from Orlando, and falls in love with Celia.

Duke Frederick repents of his tyranny, Rosalind throws off her disguise and a mass wedding ensues.



CAST

Rosalind **Zahra Newman**
Orlando **Charlie Garber**
Oliver **Dorje Swallow**
Celia **Kelly Paterniti**
Touchstone **Gareth Davies**
Audrey/Amiens **Abi Tucker**
Phebe/Lord/Forest Lord **Emily Eskell**
Silvius/Charles/Lord/Forest Lord
George Banders
Jaques/Le Beau **John Bell**
Adam/Corin **Tony Taylor**
Duke Senior/Duke Frederick **Alan Dukes**

CREATIVE TEAM

Director **Peter Evans**
Set Designer **Michael Hankin**
Costume Designer **Kate Aubrey-Dunn**
Lighting Designer **Paul Jackson**
Lighting Realiser (Melbourne)
Tom Warneke
Musical Director & Composer **Kelly Ryall**
Associate Sound Designer
Nate Edmondson
Movement Director **Scott Witt**
Directing Secondment **Joanna Pidcock**

CREW

Stage Manager **Eva Tandy**
Assistant Stage Manager **Liam Murray**
Head Electrician **Roderick Mackenzie**
Head Mechanist **Alan Logan**
Head of Audio
Camden Young & Chris Leary
Costume Supervisor **Jude Loxley**
Dresser/Costume Maintenance
Corinne Heskett
Costume Cutter **Amanda Carr**
NIDA Production Student Placement
Ceilidh Newbury
Set built by **Planet Engineering**
& **MNR Construction**
Lighting supplied by **Clearlight Shows**

*This performance will run for approximately
2 hours 40 minutes, including a
20-minute interval.*

*This production opened on 25 February 2015
at Sydney Opera House, Playhouse.*



ALL IN THE MIND

By Andy McLean

If a tree falls in a forest – but that forest doesn't exist – does the tree make a noise?

Don't be surprised if an existential question like that pops into your mind after you've seen *As You Like It*. The play takes its characters by the hand and leads them into a surreal world where they question everything, including life, love and how to live. Having watched that unfold, audiences often walk away pondering these matters too.

As You Like It marries the fantastical with the facile, the sweet with the sour, to produce a fanciful, philosophical feast. What is wisdom and what is folly? What is reality and what is perception? How do we balance the cynical against the idealistic? These are the questions posed by Shakespeare's sortie into the Forest of Arden, the forest of his Warwickshire childhood.

But to say that Peter Evans' 2015 staging of the play is preoccupied with place would be to lead you up the garden path. Evans has quite deliberately eschewed the conventional dichotomy of the court and the forest in *As You Like It* to instead create a meta landscape. A dreamscape. A forest that's not a forest. Evans has conjured an abstract space for his production so that the action is no longer set anywhere, but is somehow simultaneously everywhere. It is your lounge room; it is your office meeting room; it is the interior landscape of your mind.

(This is not a million miles away from the 1948 interpretation of the play at Rome's Teatro Eliseo when artist Salvador Dali was in charge of set design and the forest was vegetation free, save for a single – no doubt highly surrealist – red apple.)

In Evans' production, as in Dali's, the Forest of Arden is as much a forest as it is a temporary landscape, an 'other' place, for characters to visit in order to find elucidation and transformation. Characters wander in,

encounter others, and wander out seemingly irrevocably changed.

It is in this way that we see the very fictional nature of the play. *As You Like It* is a deliciously post-modern affair, charmingly conscious of its improbable self and delighting in the meta-drama of it all. Plot is driven not through action but by a seemingly-haphazard series of interactions whereby characters stumble around bumping into one another, as if somehow summoned by each other's dilemmas. Sylvius and Phebe, for example, materialise as if only to play out Rosalind's own neuroses. (*Jove, Jove! this shepherd's passion/Is much upon my fashion.*) But what appears hastily slung together is, in fact, brilliantly structured. It's beautifully, if meanderingly, paced. A lazy, hazy, daydream of a play.

Also, a play within a play, so to speak. The characters often see themselves as actors (Cue Jacques' illustrious: *All the world's a stage,/ And all the men and women merely players...*). And audience members are encouraged to think of themselves as actors, too. Then, in the epilogue, Rosalind speaks directly to us in the audience (*What a case am/ I in then, that am neither a good epilogue, nor cannot insinuate with/ you in the behalf of a good play!*), urging us not only to enjoy what we have just seen on stage but also to pull back the curtain; that silken, spider-web sheen between the play-acting and reality. To relish, in other words, the drama of our exits and our entrances and all the acts in between.

Throughout the play Rosalind explores the very human capacity to act and sets herself up as a quasi-author or director of the play, commanding the action, manipulating the drama and coaching the characters around her. Rosalind is one of Shakespeare's wittiest and most powerful female roles. And she has Orlando, and others, dancing to her tune.

Of course, it wouldn't be a Shakespearean comedy without a healthy dose of disguise and mistaken identity. Will's cross-dressing

commands are taken to their limits in *As You Like It* with Rosalind who, in the Elizabethan era, would have been played by a boy, dressed as a girl, disguised as a boy, acting as a girl. This serves up plenty of good old-fashioned comedy but, as always, Shakespeare can't resist lacing the laughs with something stronger. His set up allows Rosalind (and others) to comment on love and marriage and truth and society. And those comments are not all sweetness and light. Rosalind is scathing about marriage, Touchstone's wooing of Audrey is driven more by lust than romance, and Jaques is determinedly cynical about love. Perversely (and not accidentally) this makes their comments all the funnier.

Because *As You Like It* is fun. It's unashamedly fun. The whole thing is a circus of good gags and bad puns, of songs and

weddings and even a little wrestling. It's as if Shakespeare is challenging us – just as Rosalind challenges Orlando – *Can one desire too much of a good thing?*

Our time in the forest is fleeting, so why not enjoy it awhile? Why not roll around in it? Get your hands dirty. After all, we'll be back in court soon enough and dreaming of Arden.

Andy McLean is a journalist, copywriter and magazine publisher. He grew up in Stratford-upon-Avon, before following the Bard to London. Unlike the Bard, he now lives in Sydney.



Set design sketches by Michael Hankin

*Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither,
come hither:
Here shall he see No enemy
But winter and rough weather.*

Amiens

Act 2 Scene 4

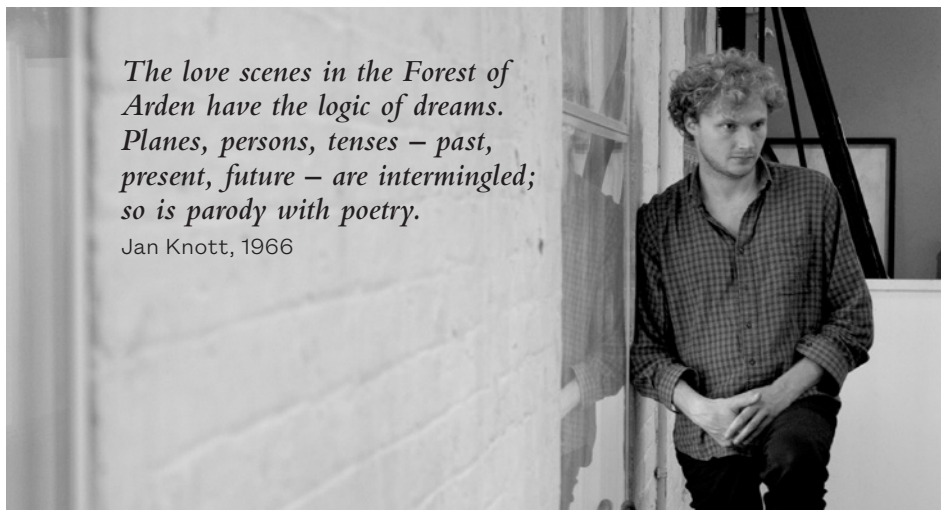


*In Shakespeare's forest,
life is speeded up,
becomes more intense,
violent, and at the same
time, as it were, clearer.
Everything acquires
a double significance:
the literal and the
metaphorical.*

Jan Knott, *Shakespeare
Our Contemporary*, 1966

*The love scenes in the Forest of
Arden have the logic of dreams.
Planes, persons, tenses – past,
present, future – are intermingled;
so is parody with poetry.*

Jan Knott, 1966





*I see the Forest of Arden as a place
in which all dreams meet, but at the
same time as an awakening from
that dream.*

*Peter Greenaway's Prospero's Books:
Critical Essays, 2000*





*The world makes
clowns of everybody,
except clowns.*

Jan Knott, 1966

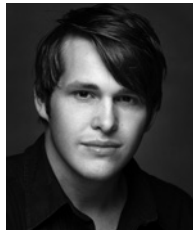
CREATIVE TEAM



Peter Evans
Director

Peter Evans is Bell Shakespeare's Artistic Director with John Bell. For **Bell Shakespeare** he has directed *The Dream*, *Tartuffe*, *Phèdre*, *A Midsummer*

Night's Dream, *Macbeth*, *Julius Caesar*, *The Two Gentlemen Of Verona*, *The Tempest* and *Intimate Letters* with the Australian Chamber Orchestra. He worked as Associate Director with the Company in 2005. Peter was 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* (co-production with Griffin Theatre Company), *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*. His other **theatre** 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 the Malthouse Theatre; *Jesus Hopped The A Train* for Red Stitch Actors Theatre; *Sexual Perversity In Chicago* for Theatre Jamb at the Bondi Pavilion; *Kiss Of The Spiderwoman* for Theatre Adami at the SBW Stables; and *The Dumb Waiter* for the Studio Company at Belvoir St Theatre.



Michael Hankin
Set Designer

Nate is a graduate of the National Institute of Dramatic Arts (NIDA). This is his first production for Bell Shakespeare. His other **theatre** credits include;

as sound designer: *Romeo And Juliet* for Sydney Theatre Company; *This Heaven* for Belvoir; as composer/sound designer: *This Year's Ashes*, *Music*, *Jump For Jordan* and *Rust And Bone* for Griffin Theatre Company; *Salomé* and *Lord of the Flies* for Malthouse Theatre; *All My Sons*, *Torch Song Trilogy*, *The Greening Of Grace*, *The Seafarer*, *The Paris Letter* and *The Coming World* for Darlinghurst Theatre Company; *Fireface* and *The Hiding Place*; *Lenny Bruce: 13 Daze Un-Dug In Sydney*, *Psycho Beach Party*, *Fallout*, *Wrecking*, *The Highway Cross*, *Lyrebird*, *Pictures of Bright Lights* and *Flightfall* for Tamarama Rock Surfers; *The Temperamentals* and *Julius Caesar* for New Theatre; *Every Single Saturday* for Glen Street Theatre/Les Currie Presentations; *The Light Box* for We Do Not Unhappen/Fat Boy Dancing; *Two By Two* for Little Ones Theatre; *Today We're Alive* for Wildie Creative Enterprises; *Fefu And Her Friends* for Red Rabbit Theatre; and *If Only The Lonely Were Home* for Kambala School; as assistant sound designer: *Never Did Me Any Harm* for Sydney Theater Company/Force Majeure; and *Angels In America: Parts 1 and 2* for Belvoir. His **film** credits include *The Light Box*, *Pretty*, *Gibney's Island* and *Kaleidoscope*.



Kate Aubrey-Dunn
Costume Designer

Kate is a graduate of Enmore Design Centre, RMIT School of Fashion and Textiles and the Centre Design et Impression Textile in Montreal. For **Bell**

Shakespeare she was design associate for *Tartuffe*, and has supervised and worked in the costume department for *Henry 4*, *The Duchess Of Malfi*, *Macbeth*, *Romeo And Juliet* and *Julius Caesar*. Her other **theatre** credits include *Woyzeck*, *Elizabeth*, *Knives In Hens*, *Furious Mattress*, *Meow Meow's Little Match Girl*, *Optimism*, *The Threepenny Opera*, *Goodbye Vaudeville Charlie Mudd*, *Happy Days* and *A Commercial Farce* for Malthouse Theatre; *Angelique* for Victorian Opera; *A Funny Thing Happened On The Way To The Forum* for Skyline Theatricals; *Quidam* for Cirque du Soleil; and *Alice In Wonderland* for Landmark Productions Dublin. Her **film** credits include *Gods Of Egypt*, *Unbroken*, *Australia* and *Charlotte's Web*. Her **television** credits include *The Wiggles*. Her event credits include the Doha Asian Games 2006 and St Patrick's Festival 2008, Dublin. Kate also styles and designs textiles for her own label, Young Relic Adornment.



Paul Jackson
Lighting Designer

For **Bell Shakespeare** Paul has designed lighting for *Tartuffe*, *Phèdre*, *Julius Caesar*, *Venus And Adonis* and *The Taming Of The Shrew*. His other

theatre credits include *Nora* and *Oedipus Rex* for Belvoir; *The Government Inspector*, *Happy Days* and *It Just Stopped* for Malthouse Theatre/Belvoir; *Night On Bald Mountain*, *Blood Wedding*, *Sappho*, *Shadow King*, *The Bloody Chamber*, *Vamp*, *Moving Target*, *Little Match Girl*, *The Odyssey* and *Tell-Tale Heart* for Malthouse Theatre; *The Threepenny Opera*, *The Trial* and *Optimism* for Malthouse Theatre/Sydney Theatre Company; *Mysteries: Genesis* and *True West* for Sydney Theatre Company; *Private*

Lives, *Ghosts*, *The Speechmaker*, *Dead Man's Cell Phone*, *The Crucible*, *Frozen*, *Cruel And Tender*, *Dinner*, *The Ghost Writer* and *Enlightenment* for Melbourne Theatre Company; *Marriage Of Figaro*, *Don Giovanni* and *Magic Flute* for Victorian Opera; *Elektra* for West Australian Opera; *Relic* for The Australian Ballet; *Kalmuk* for West Australian Ballet; and *Red Dog* for Black Swan Theatre Company. Paul won Green Room Awards for Lighting Design for *Recital*, *It Just Stopped* and *Gotharama*, and won a Helpmann Award for Lighting Design for *Little Match Girl*. He was named in The Bulletin's Smart 100 for 2004, and was the Gilbert Spottiswood Churchill Fellow for 2007. Paul was an Associate Artist at Malthouse Theatre from 2007-2013 and has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts.



Kelly Ryall
Composer &
Musical Director

Kelly is a composer, musician and sound artist for theatre, dance and film. For **Bell Shakespeare** he composed for

Tartuffe, *Phèdre*, *Henry 4*, *The School For Wives*, *Macbeth* and *Julius Caesar*. His other **theatre** credits include *Cinderella*, *Nora*, *Hedda Gabler* and *Love Me Tender* for Belvoir; *Rupert*, *The Crucible*, *On The Production Of Monsters*, *Return To Earth*, *Dead Man's Cell Phone* and *God Of Carnage* for Melbourne Theatre Company; *The Shadow King* for Malthouse Theatre/Sydney Festival at Carriageworks; *Emerald City*, *The Floating World*, *Dreams In White*, *The Boys*, and *No More Shall We Part* for Griffin Theatre Company; *Die Winterreise* for Thin Ice/ Malthouse Theatre; *The Trial* for Thin Ice/ Malthouse Theatre/Sydney Theatre Company; *Savage River* for Griffin Theatre Company/ Melbourne Theatre Company/TTTC; *On The Misconception Of Oedipus* and *One Night The Moon* for Malthouse Theatre; *Thom Pain (Based On Nothing)* for Belvoir B-Sharp; *The Harry Harlow Project* and *The Man With The September Face* for Full Tilt; *Red Sky Morning* for Red Stitch; *Mr Freezy* for Arena Theatre Company; *Chocolate Monkey*, *Space*

Monkey and Love Monkey for The Amazing Business; *Save For Crying, Chapters From The Pandemic, Detest and Wretch* for Angus Cerini's Doubletap; *Mercury Fur* for little death/Griffin Theatre Company. His **dance** credits include *Team Of Life, Flesh And Bone* and *Sundowner* for KAGE; *Pieces For Small Spaces* for Lucy Guerin Inc; and *Expectation* for Arts House. Kelly has won three Green Room awards and was the recipient of the Melbourne International Arts Festival Award in 2007.



Nate Edmondson
Associate Sound Designer

Nate is a graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** his sound design credits include *The Winter's Tale* and *Macbeth*. His other **theatre** credits include; as sound designer: *Romeo And Juliet* for Sydney Theatre Company; *This Heaven* for Belvoir; *Once We Were* for Sydney Dance Company; as composer/sound designer: *Caress/Ache, The Witches, Music, Jump For Jordan, Rust And Bone* and *This Year's Ashes* for Griffin Theatre Company; *Salomé* and *Lord Of The Flies* for Malthouse Helium; *Daylight Saving, All My Sons, Torch Song Trilogy, The Greening Of Grace, The Seafarer, The Paris Letter* and *The Coming World* for Darlinghurst Theatre Company; *Fireface* and *The Hiding Place* for ATYP; *Lenny Bruce: 13 Daze Un-Dug In Sydney, Psycho Beach Party, Fallout, Wrecking, The Highway Crossing, Lyrebird, Pictures Of Bright Lights and Flightfall* for Rock Surfers Theatre Company; *When The Rain Stops Falling* and *Julius Caesar* for New Theatre; *The Very Hungry Caterpillar Show* for Michael Sieders Presents; *Every Single Saturday* for Les Currie Presentations; *The Light Box* for Unhappen; *Freak Winds* for Red Line Productions; *Two By Two* for Little Ones Theatre; *Today We're Alive* for Wildie Creative Enterprises; *Fefu And Her Friends* for Red Rabbit Theatre; *Living With Lady Macbeth* and *If Only The Lonely Were Home* for Kambala School; as assistant sound designer: *Never Did Me Any Harm* for Sydney Theatre Company/Force Majeure; and *Angels*

In America: Parts 1 and 2 for Belvoir. His **film** credits include *Disturbing Bodies, The Light Box, Pretty, Gibney's Island* and *Kaleidoscope*.



Scott Witt
Movement Director

Scott is a fight director, writer/adaptor, director, actor and clown for theatre, film and television with 30 years' experience and has worked on hundreds

of professional productions. For **Bell Shakespeare** his credits as movement and/or fight director include *Tartuffe, Henry V, The Comedy Of Errors, Henry 4, Romeo And Juliet, Just Macbeth!, Twelfth Night, The Taming Of The Shrew, Faustus, The Alchemist, Anatomy Titus: Fall Of Rome, Richard 3 & Actors At Work* 2009–2015. His other **theatre** credits as movement and/or fight director include *Strictly Ballroom* for Global Creatures; *Suddenly Last Summer, After Dinner, Noises Off, Waiting For Godot, Rosencrantz And Guildenstern Are Dead, The Fury, The Secret River, Signs Of Life, Mariage Blanc, Les Liaisons Dangereuses, Zebra, Hamlet, True West, Long Day's Journey Into Night, Like A Fishbone, The Beauty Queen Of Leenane, Vs Macbeth, God Of Carnage, A Streetcar Named Desire* and *The Wonderful World Of Dissocia* for Sydney Theatre Company; *Private Lives* for Melbourne Theatre Company; *Kill The Messenger, Radiance, Christmas Carol, Hedda Gabler, Oedipus Schmoedipus, Angels In America, Peter Pan, Private Lies, Death Of A Salesman, Baby Teeth, The Dark Room, Summer Of The Seventeenth Doll and That Face* for Belvoir; *The Crucible, Cyrano, Othello, Hamlet, Twelfth Night and Comedy Of Errors* for Sport for Jove Theatre; and *Faust, Rigoletto, Don Giovanni, Macbeth* and *Tosca* for Opera Australia. Scott is the current Artistic Director of the International Order of the Sword & the Pen and is currently the Lecturer in Movement at NIDA. He completed his MFA at QUT and has been a proud member of MEAA since 1988.

CAST



George Banders
Silvius/Charles/Lord/
Forest Lord

George is a graduate of the Victorian College of the Arts (VCA). For **Bell Shakespeare** he was a member of The Players, touring to schools with

Actors At Work, and appearing on stage in *Romeo And Juliet*. His other **theatre** credits include *All's Well That Ends Well*, *Hamlet*, *Comedy Of Errors*, *The Tempest* and *Twelfth Night* for Sport for Jove Theatre; *Rooted* for Don't Look Away; *Dogmeat* for MKA Theatre of New Writing; and *Conduct Of Life*, *Love's Labour's Lost*, *Season At Sarsaparilla*, *Fear And Misery In The Third Reich*, *The Fan*, *Life Is A Dream* and *Masque Of The Red Death* for VCA. George won the Sydney Theatre Award for Best Male Actor in a Supporting Role in an Independent Production for *All's Well That Ends Well* and the Richard Pratt Scholarship at VCA. He has also appeared in numerous Flickerfest and Tropfest finalist films.



John Bell
Jaques/Le Beau

John is Co-Artistic Director of Bell Shakespeare with Peter Evans, and one of Australia's most acclaimed theatre personalities.

For **Bell Shakespeare** he has appeared in *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 which toured to Washington D.C. and New York City. 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; and founded The Bell Shakespeare Company in 1990. John's awards as an actor include a Helpmann Award for Best Actor for *Richard 3*. John has been a proud member of Actor's Equity since 1963.



Gareth Davies
Touchstone

This is Gareth's first production for **Bell Shakespeare**. His other **theatre** credits include *The Cherry Orchard* for Melbourne Theatre Company;

Peter Pan, *The Seagull*, *As You Like It* and *And They Call Him Mr Glamour* (which he also wrote) for Belvoir; *The Government Inspector* for Belvoir/Malthouse Theatre; *A Midsummer Night's Dream*, *The Only Child* and *The Suicide* for Belvoir B-Sharp; *Avast I&II: The Welshman Cometh* for Malthouse Theatre/Black Lung Theatre; *Doku Rai* and *Rubeville* for Black Lung Theatre; *I Feel Awful* for Queensland Theatre Company/Black Lung Theatre; and *Masterclass* for Charlier Garber/Gareth Davies. Gareth is a proud member of Actor's Equity.

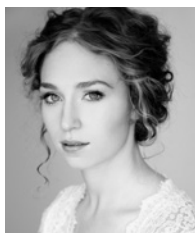


Alan Dukes
Duke Senior/
Duke Frederick

This is Alan's first production for **Bell Shakespeare**. His other **theatre** credits include *Cyrano De Bergerac*, *Noises Off*, *The White*

Guard, *True West*, *The Great, Dead Caesar* and *The Unlikely Prospect Of Happiness* at Sydney Theatre Company; *Cat On A Hot Tin Roof* for Belvoir; *A Midsummer Night's Dream* for Sydney Symphony Orchestra; *Circle Mirror Transformation* and *Mary Stuart* for Ensemble Theatre; *Alive At Williamstown Pier* for Griffin Theatre Company; *Shining City*

for Griffin Independent; *Macquarie* for Alex Buzo Company; *Mercy Thieves* for Old Fitzroy Hotel; and *Wank, Night Of The Sea Money, Brilliant Monkey, Ruby's Last Dollar* and *Last Cab To Darwin* for Pork Chop Productions. His **film** credits include *Last Cab To Darwin, The Little Death, Redd Inn, Beneath Hill 60, Cockatoo, Here Today and Peekaboo*. His **television** credits include *Soul Mates, Australia: The Story Of Us, The Moodys, Rake, Carlotta, Power Games: The Packer/ Murdoch Story, Puberty Blues, Deadbeat Dads, Devils Dust, Brothers In Arms, The Kangaroo Gang, At Home With Julia, Rescue, Rogue Nation, All Saints, Home And Away, The Junction Boys* and *All Saints*. Alan is a proud member of Actor's Equity.



Emily Eskell
Phebe/Lord/Forest Lord

Emily is a graduate of the National Institute of Dramatic Art (NIDA). This is her first production for **Bell Shakespeare**. Her other **theatre** credits include

A Lie Of The Mind, The Story Of The Red Mountains, The Trojan Women, Uncle Vanya and *Colder* for NIDA. Her **film** credits include *Back To Earth, The Fragments* and *Abassia*.



Charlie Garber
Orlando

Charlie is a graduate of the University of Sydney and attended Australian Theatre for Young People (ATYP). For **Bell Shakespeare** he has appeared in *Tartuffe* and

The Merchant Of Venice. His other **theatre** credits include *Kittenbone Bridge* and *Julius Caesar* for Sydney Theatre Company; *Neighbourhood Watch* for Melbourne Theatre Company; *Peter Pan* (Australian season and New York tour), *B Street: Foyer Performance Series, As You Like It, Neighbourhood Watch* and *Gethsemane* for Belvoir; *Quack* and *Hammerhead (Is Dead)* for Griffin Theatre Company; *A Midsummer Night's Dream* for Belvoir B-Sharp/Arts Radar; *Platonov* for ATYP Selects/Catnip Productions/Mophead; *Simply Fancy* and *Glass Boat* for Pig Island;

and *Masterclass* for Charlie Garber/Gareth Davies. His **film** credits include *Super Awesome!, Ghost Rider* and *Lost Things*. His **television** credits include *The Outlaw Michael Howe, Party Tricks, The Elegant Gentleman's Guide To Knife Fighting, Wild Boys, Spirited, All Saints, Chandon Pictures* and *Russell Coight's Celebrity Challenge*. Charlie has been a proud member of Actor's Equity since 2004.



Zahra Newman
Rosalind

Zahra is a graduate of the Victorian College of the Arts (VCA). This is her first production for **Bell Shakespeare**. Her other **theatre** credits include *The Effect,*

The Mountaintop, The Cherry Orchard, Clybourne Park, The Drowsy Chaperone, Richard III and *Rockabye* for Melbourne Theatre Company; *Private Lives* for Belvoir; *The Government Inspector* for Belvoir/ Malthouse Theatre; *Menagerie* for Daniel Schlusser Ensemble/MTC Neon Festival; *Random* for Sydney Opera House/Melbourne Theatre Company/Brisbane Powerhouse; and *Elektra* for Fraught Outfit/Dog Theatre. Her **television** credits include *Rush*. Her **radio** credits include *Poetica Program* for ABC Radio National. Zahra won the Green Room Award for Best Female Actress for *Random*, and was nominated for Helpmann Awards for Best Female Actor in a Play for *The Mountaintop* and Best Female Actress in a Supporting Role in a Play for *The Government Inspector*. Zahra is a proud member of MEAA.



Kelly Paterniti
Celia

Kelly studied at Curtin University. This is her first production for **Bell Shakespeare**. Her other **theatre** credits include *Emerald City, S-27* and *Dealing With Clair* for

Griffin Theatre Company; *Three Sisters* for Cry Havoc; *Romeo And Juliet* for Essential Theatre Company; *Dirty Pretty Nails* for The Blue Room Studio; *Trojan Women, The Shawl, Cinderella* and *An Evening Of Static* for

Hayman Theatre; *Cloudstreet* and *Fairytale*s on *Thin Ice* for WA Youth Theatre Company. Her **film** credits include *Redd Inc*, *Griff The Invisible*, *Fruit*, *The Example*, *Some Dreams Come True* and *Sam Seng*. Her **television** credits include *Australia: The Story Of Us*, *Home And Away*, *Cops LAC*, *Packed To The Rafters*, *Stormworld* and *Wormwood*. Kelly is a proud member of Actor's Equity.



Dorje Swallow
Oliver

Dorje is a graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** he has appeared in *Actors At Work*. His other **theatre** credits include *Platonov*

for ATYP Selects/Catnip Productions/Mop Head Productions; *Lenny Bruce: 13 Daze Un-Dug In Sydney* for Tamarama Rock Surfers; *I Only Came To Use The Phone* for Darlinghurst Theatre Company; *Games In The Backyard* for ATYP Under the Wharf; *Woyzeck* for Belvoir B-Sharp/Arts Radar; *The Bones Love Gringo* for Lady Muck; and *Who's Afraid Of The Working Class?*, *Much Ado About Nothing* and *Romeo And Juliet* for NIDA. His **film** credits include *The Tail Job*, *Teesh And Trude*, *Let's Get Skase*, *La Finca* and *Sunspot*. His **television** credits include *Wonderland*, *Sea Patrol*, *City Homicide*, *Home And Away* and *Gangs Of Oz*. Dorje is a proud member of Actor's Equity.



Tony Taylor
Adam/Corin

For **Bell Shakespeare** Tony has appeared in *The Tempest*, *The Servant Of Two Masters* and *Henry 4*. His other **theatre** credits include *The*

Way Of The World, *The Wharf Review*, *Jonah Jones*, *St Joan*, *Comedy Of Errors*, *The Threepenny Opera* and *Life And Adventures Of Nicholas Nickleby* for Sydney Theatre Company; *The Importance Of Being Earnest*, *The 39 Steps* and *Absurd Person Singular* for Melbourne Theatre Company; *The Popular Mechanicals* for Belvoir; *Marvelous Melbourne*, *Don's Party*, *Mary Shelley And*

The Monsters and *The Hills Family Show* for the Australian Performing Group at the Pram Factory; *Cabaret*, *Man Of La Mancha* and *The Producers* for GFO; *Scrooge* for Princess Theatre; and *Sweeney Todd* for Opera Company of South Australia. He congratulates John Bell on his extraordinary life in the theatre and thanks him for giving him the chance to meet his life partner, Tony Sheldon, when they were cast in *The Venetian Twins* in 1979.



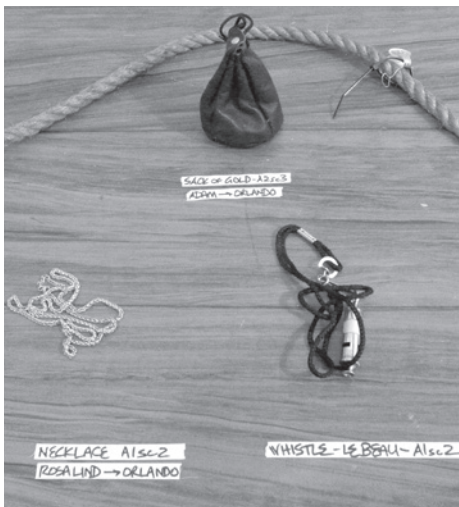
Abi Tucker
Audrey/Amiens

This is Abi's first production for Bell Shakespeare. Her other **theatre** credits include *Breakfast With Jonny Wilkinson* for the Menier Chocolate Factory

(London)/Edinburgh Festival; *Suitcase: The Music And Lyrics Of Sean Peter* for Adelaide Festival; and *The Vagina Monologues* for Adrian Bohm Presents. Her **musical theatre** credits include *Poor Boy* for Sydney Theatre Company/Melbourne Theatre Company. Her **film** credits include *The Wog Boy*, *Envy* and *Angst*. Her **television** credits include *Playschool*, *Cops LAC*, *McLeod's Daughters*, *Love Bytes*, *The Secret Life Of Us*, *Water Rats*, *My Husband My Killer*, *Wildside* and *Heartbreak High*. Her **music** credits include albums *Dreamworld* and *One December Moon*; with contributions to film soundtracks for *Angst*, *Surviving Georgia* (with Brett Aplin), *Heartbreak High*, *The Secret Life Of Us* and *McLeod's Daughters*. Abi's latest album as one part of the duo, *The Falling Seeds* (with Julian Curwin), will be released in 2015.



Costume design sketches
by Kate Aubrey-Dunn





Set model by Michael Hankin

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We've been educating and inspiring audiences of all ages across Australia for 25 years



For the last 25 years our supporters have empowered us to find new ways to educate, collaborate and recreate the brilliant work of Shakespeare. We know that Shakespeare's language fascinates, his characters thrill and his stories are as relevant today as ever. That's why sharing the work of arguably the greatest playwright and poet ever to have lived with audiences of all ages has always been at the core of our activities, and why our Learning Programme delivers unparalleled national education, training and outreach initiatives.

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Wow, what an awesome and inspiring night. I can't tell you how much it meant to see the young people's eyes widen upon coming into the theatre. Thank you so very much to all at Bell Shakespeare for the experience and the show itself. We can't get over the generosity of people whose donations provide such an opportunity, we're so appreciative.

Elle Morrison from Lighthouse Foundation, Melbourne
2014 Hearts In A Row recipient

This is a canon effect; it just doesn't just end here. We are going to share with our colleagues and with our community. That's the power of the Regional Teacher Scholarship. We've got 12 people from all round Australia and we can spread the word, spread the love of Shakespeare.

Belinda Stephens, teacher at Brooks High School TAS
2014 Regional Teacher Scholarship recipient



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Your support has enabled us to make a real impact over the last 25 years

AS YOU LIKE IT SYNDICATE

We sincerely thank the members of our inaugural syndicate programme for their vision and generosity in helping us to bring the first production of our 25th anniversary year to life.

Ilana Atlas
David Craig

Beau Deleuil
Lachlan Edwards

David Friedlander
Alden Toevs

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We are incredibly grateful for every dollar our Supporting Cast donors contribute towards our essential operating costs, ensuring that we're able to focus our efforts on finding new ways to educate, collaborate and recreate.

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Andrew Sisson
Mr Alden Toevs & Ms Judi Wolf
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Save the Date

Friday 27 November

Sydney Opera House, Opera Point Marquee

We invite you to join us for a memorable evening that will showcase our 25 year history on and off the stage, as well as acknowledge the incredible contributions of our supporters and share our aspirations for the future. In his final year with the Company, we will also pay tribute to the incredible legacy of John Bell AO OBE, our very own National Living Treasure.

Please mark this date in your diary for the highlight event of our milestone year, as we raise valuable funds to secure and maintain the passion, reach and mission of Bell Shakespeare well into the future.

To request an official invitation and reserve your place, please contact Kate Gardner on 02 8298 9019 or kateg@bellshakespeare.com.au

RSVP and payment will be taken once we have delivered official invitations mid-2015.

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*But, soft!
what light through yonder
window breaks?*



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We that are true lovers
run into strange capers.
— William Shakespeare,
As You Like It. Act II, iv.
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