BY WILLIAM SHAKESPEARE

DIRECTOR PETER EVANS

# ANTONY

AND

# CLEOPATRA

NATIONAL TOUR 2018 THEATRE PROGRAM

SHAKESPEARE BELT

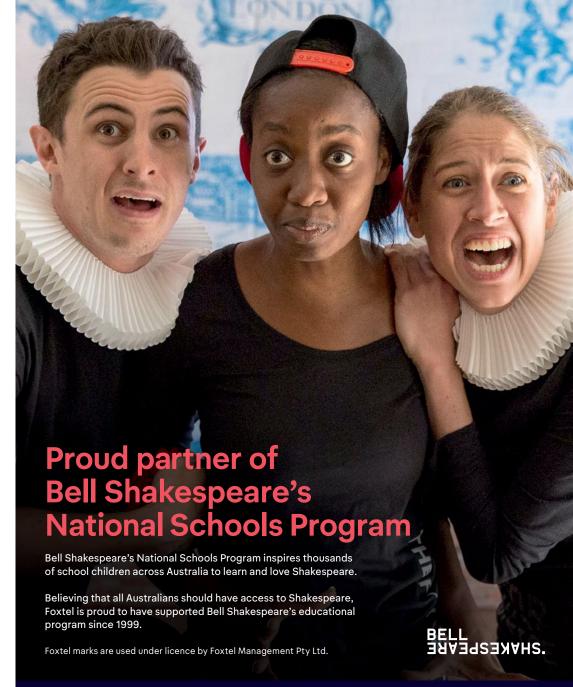


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# Шишх **≥**40m

Shakespeare's work explores human experience at its limits. It was written to be performed. We ensure it lives and breathes in theatres, schools and regional venues throughout Australia, where his words can be truly appreciated.

We value the beauty of Shakespeare's ideas, language and imagery. His work helps us find modern perspectives on timeless truths.

We believe Shakespeare and other great works are not stuck in the past. They are the lens through which we can explore and question the present, and imagine the future.

These plays are not static. They're constantly helping us make sense of who we are, where we've been, and where we're going. And we're not static either. We've been travelling the country for more than 25 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.



# FROM THE GENERAL MANAGER

Image: Gill Perkins

We are delighted to present our first production for 2018 – *Antony and Cleopatra*. Rarely performed in Australia, this is a play of truly epic proportions and one we look forward to sharing with audiences.

Shakespeare's work continues to resonate for audiences of the 21st century, reflecting back at us the complexities of what it means to be human: to be consumed by love, to lead, to be betrayed. At Bell Shakespeare we are committed to presenting our productions as widely as we can, ensuring that diverse audiences can experience our work, wherever they are in Australia.

Our far-reaching education program complements our mainstage activity, connecting us with students and teachers nationally. We are particularly proud to be able to deliver performances directly into schools and communities in all parts of the country, and to create additional opportunities through our scholarship, work experience, juvenile justice and professional development programs.

Moving our productions and people to every corner of the country – by land and air – is a substantial undertaking. Ticket sales alone meet just 43% of our annual operating costs. We are grateful to our government and corporate partners, the many

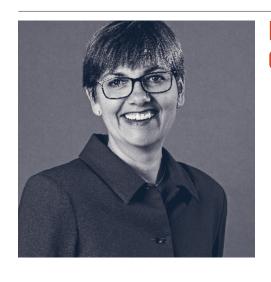
generous trusts and foundations, and our visionary donors who together help us realise and extend our national program of activity. I also acknowledge the professionalism and commitment of our artists and production staff who conceive, create and perform these works for you.

We continue to be touched by the responses we receive from audiences in all parts of Australia. It is a privilege to be part of a company that makes such an impact and we thank each and every one of you who help make this possible.

I hope you enjoy this beautiful production of Antony and Cleopatra directed by Artistic Director Peter Evans. It is our pleasure to share it with you.



Gill Perkins
General Manager



# FROM THE CHAIR

Image: Anne Loveridge

Welcome to this production of *Antony and Cleopatra*, our first production for the 2018 season, and the very beginning of a year of national offerings that will see us in theatres, schools, communities, rehearsal rooms, libraries and many other spaces and places around Australia.

This year our national focus takes centre stage allowing us to reach out further than ever before.

We recently welcomed our John Bell Scholarship winners from Alice Springs (NT), Wagga Wagga (NSW) and Parkwood (QLD) for a week of engaging and intensive training. This will soon be followed up by the 30 Regional Teacher Mentorship recipients who will join us from as far afield as Morawa (WA), Alice Springs (NT) and Longreach (QLD). These teachers will receive specialist training over four days at Bell Shakespeare HQ in Sydney, in practical and innovative strategies for teaching Shakespeare.

Programs like these are critical to our vision and impact. It's not just the 140,000 people we touch every year through our education and mainstage programs, it's the people they go on and speak with about their experience with us. Future audiences. Future philanthropists. Future educators and actors.

The future is also a key focus of 2018. We are looking towards 2019 when our new home, including offices, rehearsal space and studio at Walsh Bay, NSW, will give us a bigger engine room through which we can plan and deliver more of our national and far reaching programs.

We look forward to a bright future with you, our supporters.

Harridge

Anne Loveridge

FOR THE

DARK

BRIGHT

DAY IS

DONE

Four years after the death of Julius Caesar, Mark Antony, Octavius Caesar and Marcus Lepidus stand astride the known world, ruling as an all-powerful triumvirate. Wars shake the empire, but Antony has long been absent from Rome, preferring to spend his time in the company of Egypt's famous queen, Cleopatra.

While abroad, Antony receives news of the death of his wife, Fulvia, and of the threat of war from young Pompey. Octavius demands that Antony return to Rome and resume his leadership duties. Antony reluctantly agrees.

In Rome, Antony and Octavius meet and air their grievances. Octavius' friend and adviser, Agrippa, suggests that as a gesture of political unity, Antony should marry Octavius' sister Octavia. Antony and Octavius shake hands on the deal.

The triumvirs then go to meet with Pompey to negotiate a truce. A peace treaty is signed, and the meeting turns into a wild party. Pompey's friend Menas proposes that they should kill the triumvirs while they have their guard down. Pompey replies that Menas should have just done it instead of telling him about it, because Pompey could never endorse such a plan in advance.

Antony and Octavia travel to Antony's home in Athens, but they soon receive news that Octavius has unilaterally broken the pact with Pompey and declared war. Octavius has Pompey murdered and banishes Lepidus. Antony is furious and decides to take the fight to Caesar.

He sends Octavia back to Rome, and she is devastated to be caught between the two rivals.

As soon as Octavia has left, Antony makes his way back to Egypt and Cleopatra. The couple combine forces and prepare to meet Caesar's navy in the coming war.

The sea battle rages and just as it looks like Antony and Cleopatra might have the upper hand, Cleopatra turns her ships around and flees. Antony follows suit. Caesar offers a peace deal but Antony and Cleopatra refuse, deciding to fight on.

The battle continues and Antony's forces are badly defeated. Antony blames Cleopatra, imagining that she has sold him out to Octavius. In a rage, Antony threatens to kill Cleopatra but she retreats to her tomb and sends word that she has killed herself. Heartbroken, Antony falls on his sword but doesn't quite die. He is mortally wounded, living only long enough to profess his love to Cleopatra one last time. Cleopatra, facing the prospect of being led in triumph through Rome, and living in a world without Antony, commits suicide by holding a poisonous snake to her breast.

The victorious Caesar has the final word, decreeing that Antony and Cleopatra will be buried together.

# ETERNITY WAS IN OUR LIPS AND EYES.

#### CAST

Cleopatra Catherine McClements **Enobarbus** Ray Chong Nee Menas / Philo Joseph Del Re Pompey / Scarrus Lucy Goleby Octavia / Soothsayer / Eros Ursula Mills Charmian Zindzi Okenyo Octavius Gareth Reeves Agrippa / Demetrius Steve Rodgers Lepidus / Clown Jo Turner Alexas Janine Watson

#### CREATIVE TEAM

**Director** Peter Evans **Lighting Designer** Benjamin Cisterne Composer & Sound Designer Max Lyandvert Movement & Fight Director Nigel Poulton Voice Coach Jess Chambers Assistant Director Penny Harpham Associate Costume Designer Emma Vine

#### CREW

Stage Manager Julia Smith Assistant Stage Manager Gina Bianco Head Electrician Andrew Hutchison **Lighting Programmer** Steve Hendy Head Mechanist Bob Laverick Deputy Head Mechanist Hayley Stafford Head of Audio Ryan Devlin Head of Costume Rosie Hodge **Dresser** Claire Westwood Costume Cutter Claire Westwood Costume Assistant Brooke Cooper-Scott Production Assistant Matthew Schubach Costume Secondment Eryn Burnett-Blue Set Built by MNR Constructions **Curtains supplied by Pattons** Lighting supplied by Chameleon Touring Systems Freight provided by ATS Logistics

#### THIS PERFORMANCE

a 20-minute interval. This performance contains simulated violence.

This production opened on 8 March 2018 at Sydney Opera House.

### IN CONVERSATION WITH

#### WHY NOW?

Well... I guess we are interested in gender, power and leadership. *Antony and Cleopatra* is a continuation of a conversation we've been having at Bell Shakespeare for a number of years.

From the work we present on stages, to the work we do in corporate boardrooms as part of our Learning and Development program, a consideration of leadership underpins so many of Shakespeare's plays. *Antony and Cleopatra* on one level is an exploration of a bureaucratic versus a charismatic style of leadership.

Antony's leadership style is entangled with his internal struggle with his nature, and his sense of duty. At the heart of this story is the conflict within Antony over who he knows he is, which is a Roman soldier with a sense of duty, and who he wants to be: someone who lives for something more than Rome.

And then we see Egypt's powerful leader: Cleopatra. This play is fascinated with how women are portrayed, mythologized, minimized in influence, and with a male fear of the powerful female leader.

#### THE MOST FAMOUS COUPLE?

This is a play that revolves around middle-aged love, not young love's first bloom, but a worldlier love, borne from two celebrities, I guess, who should know better.

This is not a corrupted love, it's a true love even in its most cynical moments. The dilemma for both is that they genuinely fall in love. Politically, the relationship's good for each of them. In fact, if they were both more dispassionate and used each other they would be ok, but they actually love each other and the life that they have. And that means their judgement eventually goes and their end becomes inevitable.

Antony and Cleopatra's love sometimes feels greatest when they are apart. It's as if Cleopatra loves the Antony that is in Rome but questions the man when he is standing in front of her in Egypt. And Antony certainly is very distrustful, rightly or wrongly. That's when the audience begins to understand that there is no innocence in their love, and that these two characters perhaps resent the power that their love holds over them.

They are passionate, but they are also considered in their relationship. Antony and Cleopatra never talk about marriage except when they're going to meet in the afterlife, and in fact she has no interest in living if he goes, because the world is boring without him.

Noblest of men, woo't die? Hast thou no care of me? Shall I abide In this dull world, which in thy absence is No better than a sty?

It's hyperbolic the way they use language, in this play. It's not naïve like Romeo and Juliet's literary kind of love, it's big and bombastic. They use the biggest images and are often entertaining each other and themselves with these poetic gestures. It's what makes this play and their love very adult.

# THE DIRECTOR: PETER EVANS

"Of Shakespeare's representations of women, Cleopatra's is the most subtle and formidable, by universal consent."

Harold Bloom

"In Cleopatra's eyes Antony is not historical, but mythic; not merely heroic, but also Olympian and godlike."

Marjorie Garber

"Cleopatra, indisputably the peer of Falstaff and of Hamlet, is the most vital woman in Shakespeare, surpassing even Rosalind. Antony can not be fully known, because of Shakespeare's highly deliberate distancing. Cleopatra, even if the perspectives dissolved, would finally be unknowable anyway, for many of the same reasons that cause us to begin early on to know Falstaff, and then always have to begin again."

Harold Bloom

"Shakespeare's tragedy encompasses ten years, and the whole historic world is its place of action... but the world is small. Too small for three rulers.

Too small even for two. Either Antony, or Octavius, must die. Antony and Cleopatra is a tragedy about the smallness of the world... The world is small because one cannot escape it. The world is small because it can be won."

Jan Kott

#### WHAT CAN WE EXPECT?

This production isn't about differentiating between the many locations of *Antony and Cleopatra*. The characters and their natures will do that.

Shakespeare's historically based plays are about powerful people in back rooms, making decisions that will affect the world. We will continue what we explored in *Richard 3* last year, where the stage could be an oval office or a hotel that gets taken over for a political campaign – they're waiting spaces, they're meeting spaces that work for Egypt or for Rome because everyone in this play is very powerful and they're carving up the world and negotiating throughout it.

Actors will often be on stage all the time. They won't always be their characters, but they'll be witnesses. So there's a feeling of chorus, and that idea that negotiations are being brokered and witnessed.

When the audience watches this production, I'm hoping there's a sense of delight in how outrageous these people are. The play and the people are audacious. The audacity, the charisma, and the language of the play is big and exciting. But also, like Shakespeare's history plays, you want to be looking at how history is constructed. What I think we love about what Shakespeare does is that he makes history about people with choices, people deciding things, and that forms these incredibly important and massive parts of history; but Shakespeare makes them flesh and blood, and so flawed, and just like us.

W. H. Auden once said: Their tragedy is worldliness.

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Bell Shakespeare

Antony and Cleopatra

# **COSTUME DESIGN AND SKETCHES**

#### ANTONY



# BY ANNA CORDINGLEY

#### **CLEOPATRA**



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# **CREATIVE TEAM**

Antony and Cleopatra rehearsals, 2018 © Prudence Upton





PETER EVANS -DIRECTOR

Peter Evans is **Bell Shakespeare**'s Artistic Director. For Bell Shakespeare he has directed Richard 3, Othello, Romeo and Juliet, As You Like It, The Dream, Tartuffe, Phèdre, Macheth, Julius Caesar, The Tempest, The Two Gentlemen of Verona, 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 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.



ANNA CORDINGLEY

**DESIGNER** 

Anna Cordingley is an award-winning set and costume designer for theatre, opera, dance, musicals and cabaret whose designs have been seen by audiences throughout Australia, Europe, Britain and the United States. For Bell Shakespeare Anna has designed sets and costumes for Richard 3, Romeo and Juliet, Tartuffe, Phèdre, Macbeth and Julius Caesar. Other theatre, opera and dance design credits include Jasper Jones and Death and the Maiden for Melbourne Theatre Company/Sydney Theatre Company; Aida Opera on the Beach (costume) for Opera Australia; Sunday In The Park With George and The Threepenny Opera for Victorian Opera; Meow Meow's Little Mermaid, Meow Meow's Little Match Girl, The Bloody Chamber, A Golem Story, Tis Pity She's a Whore, Elizabeth: Almost By Chance a Woman, One Night the Moon and Happy Days (with Belvoir) for Malthouse Theatre; Masquerade (with Griffin/State Theatre Company of South Australia) and Inside for Sydney Festival; and An Act of Now and Connected for Chunky Move. Anna's exhibition designs include Les Miserables: Victor Hugo from Page to Stage at State Library of Victoria; and Stage Presence, The Extraordinary Shapes of Geoffrey Rush, War Horse and The Breath of Life at Arts Centre Melbourne. Anna won the 2017 Helpmann Award for best set design and two Green Room Awards for best design. She received an APDG Award nomination for best set design for her work on Jasper Jones and has been nominated for numerous Helpmann Awards, Sydney Theatre Awards and Green Room Awards. Anna is Lecturer in Design at The University of Melbourne, Faculty of the VCA & Music and at the Design Akademie Berlin SRH Hochschule für Kommunikation und Design. In 2018, Anna's designs include Don Giovanni for Opera Queensland; Abigail's Party (set) for Melbourne Theatre Company; and Jasper Jones for Queensland Theatre.



BENJAMIN CISTERNE

LIGHTING DESIGNER

Benjamin's reputation is for finesse, excellence and a gutsy approach to design, based in light. Benjamin is known for creating bold designs that are integral to a project and has been involved in all forms of Museums/Exhibitions and Performing Arts projects for 15 years. Benjamin has previously worked with Bell Shakespeare for Richard 3 and Romeo and Juliet. Other theatre lighting credits include Dance Better at Parties and Perplex for Sydney Theatre Company; MRock for Sydney Theatre Company/Australian Theatre for Young People; Medea, Human Interest Story, Hamlet, A Christmas Carol and Mother Courage for Belvoir. His performing arts credits include 2 one Another, Emergence, Louder than Words, Project Ramaeu and Les Illuminations for Sydney Dance Company; Keep Everything, Connected, Mix Tape and It Sounds Silly for Chunky Move; Nativity, Fiction, Origami, Brindabella, Aviary and Miracle for Balletlab; Halcyon, Sweedeedee and There's Definitely a Prince Involved for Australian Ballet. Museum/exhibition credits include Post 45 Galleries, Anzac Hall, G George, Over the Front, First World War and World War Il Galleries for The Australian War Memorial; Amaze gallery and Michael building Temporary exhibitions for State Library NSW; Sir Harry Gibbs Legal Heritage Centre for Supreme Court of Queensland; Foyer and Discovery Zone for Queensland Museum; Currency Museum and 50th anniversary exhibition for The Reserve Bank of Australia; as well as work for the Australian Infantry Museum, Bass Strait Maritime Centre, Singapore Museum and the World Heritage Centre (Blue Mountains). Benjamin has been awarded by both the Greenroom and Sydney Theatre Awards. He also received an Award of Commendation from the Illuminating Engineers Society for his work on 'Australia in the Great War' for Australian War Memorial.



MAX Lyandvert

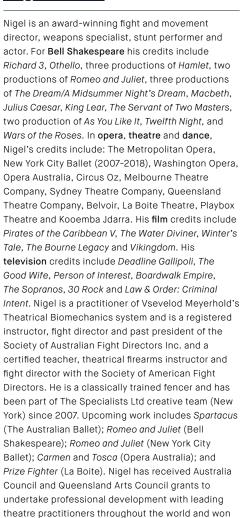
COMPOSER AND SOUND DESIGNER

Max is a multi-award winning composer, sound designer and theatre maker. Max has previously worked with Bell Shakespeare for The 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, Mrs. Warren's Profession, Gross Und Klein, True West, Long Day's Journey Into Night, Oresteia, Elling, King Lear, War of the Roses, Lost Echo, The Vertical Hour, Doubt, Festen, Pentecost, The Recruit, La Dispute, Life After George, Fireface, Three Sisters, Lady in the Van and Life is a Dream 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, and UBU for Belvoir; Gulls, Macbeth, The Idiot, Kafka Dances, Courtyard of Miracles, Closer, The Rose Tattoo and Twelfth Night for State Theare 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 also 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.



NIGEL POULTON

MOVEMENT AND FIGHT DIRECTOR



a Green Room Award for outstanding contribution

to the stage.



JESS CHAMBERS

**VOICE COACH** 

Jess works internationally as a voice and dialect coach. For Bell Shakespeare she was voice coach for The Merchant of Venice, Richard 3, Othello, Romeo and Juliet and the 2014 national tour of Henry V. Her other theatre credits include; as voice and dialect coach: Matilda The Musical in Australia for The Royal Shakespeare Company and Louise Withers; and Alice in Wonderland, Sweet Charity, You Never Can Tell and Pygmalion for The Shaw Festival Theatre (Canada); as voice coach: Power Plays, A Midsummer Night's Dream and Battle of Waterloo for Sydney Theatre Company; and Matilda The Musical in London for The Royal Shakespeare Company; as assistant voice coach: Noises Off, Romeo and Juliet and Storm Boy for Sydney Theatre Company; as children's dialect coach: Les Misérables for Cameron Mackintosh and Michael Cassel; The Sound of Music for John Frost and The Really Useful Group; and Made in Dagenham The Musical for the Adelphi Theatre in London. Her film credits include dialect assistance on Hacksaw Ridge. Jess trained at Central School of Speech and Drama.

Antony and Cleopatra rehearsals, 2018 © Prudence Upton





#### PENNY HARPHAM

ASSISTANT DIRECTOR

Penny Harpham has worked across Australia, South Korea and Germany as a director and performer. She is a graduate of the University of Queensland, University of Melbourne, and the Victorian College of the Arts. This is her first production for Bell Shakespeare. Penny is the co-founder and co-Artistic Director of She Said Theatre. Her other theatre directing credits include the multiple award-winning HART for She Said Theatre (Australia and New Zealand tours); The Way Out for Red Stitch Actors Theatre; Fallen for Sport for Jove/She Said Theatre/Seymour Centre; Salt and Bock Kills Her Father for She Said Theatre/La Mama Courthouse; Slut for VCA One Act Play Season; Laika and Wills and Breaking for She Said Theatre/ Melbourne Fringe. Her most recent theatre performance credits include Virgins and Cowboys for Griffin Theatre Company; You Got Older for Red Stitch Actors Theatre; Now More Than Ever for Elbow Room and Six Women Standing in Front of a White Wall for Little Dove Theatre Art. Upon graduating from the VCA Penny was awarded the Barbara Manning Scholarship for Excellence and the Global Atelier Scholarship for Overseas Travel. Penny has both received and been nominated for a Green Room Award, received three Melbourne Fringe Awards, an Adelaide Fringe Award, and was the 2015 recipient of the Ian Potter Cultural Trust Award.



#### EMMA VINE

ASSOCIATE COSTUME DESIGNER

Emma is a designer for theatre, opera, musical theatre, dance, television and film. She is a graduate of the National Institute of Dramatic Art. This is her first production for Bell Shakespeare. Emma's designs for theatre include Turquoise Elephant (costume) and Sunset Strip for Griffin Theatre Company; Only Heaven Knows (costume) for Hayes Theatre; The Mystery of Love and Sex for Darlinghurst Theatre Company; national tour of Heathers: The Musical (set) for Queensland Performing Arts Centre, Melbourne Arts Centre and Sydney Opera House; The Waiting Room and Water Angel for Sydney Opera House; All Good Things for Australian Theatre for Young People; Credeaux Canvas for Seymour Centre; Klutz (co-design) for Brisbane Festival/NIDA; Three Sisters (costume) for Sport for Jove; Garry Stewart's Choreography; and Kandahar Gate (costume) for NIDA. Screen credits include art department for the film Slam; production design placement on TV mini-series Dead Lucky; production designer for short film Quietus; costume design for short film The Fall; and production design for music video Into My Arms. Emma received Sydney Theatre Award nominations for best costume design in both 2017 and 2018 for her costume designs on Three Sisters and Only Heaven Knows; and was nominated as best emerging designer at the 2017 APDG Awards for Turquoise Elephant. In 2018, Emma's work includes costume design for The Sugar House at Belvoir and design for Jesus Wants Me for a Sunbeam at Riverside.

# HE WEARS THE ROSE OF YOUTH UPON HIM.

# IF I LOSE MINE HONOUR, I LOSE MYSELF.

Antony and Cleopatra rehearsals, 2018 © Prudence Upton



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# CAST

Antony and Cleopatra rehearsals, 2018 © Prudence Upton





CATHERINE MCCLEMENTS

CLEOPATRA



JOHNNY CARR

ANTONY

Catherine McClements is an award winning actress. For Bell Shakespeare, she has performed in Phèdre. Her other theatre credits include Three Little Words, The Other Place, Cruel and Tender and Angels In America for Melbourne Theatre Company; The Crucible for Sydney Theatre Company; White Rabbit Red Rabbit and It Just Stopped for Belvoir/Malthouse Theatre; and The Events, Suddenly Last Summer, The Blind Giant Is Dancing, Macbeth and Who's Afraid of Virginia Woolf? for Belvoir. Her television credits include The Leftovers, The Beautiful Lie, Rake, Time of Our Lives, The Broken Shore, Wentworth, Rush, Tangle, Water Rats and The Secret Life Of Us. Catherine's film credits include Floodhouse, Better Than Sex, The Right Hand Man, Struck By Lightning, Just Us, Weekend With Kate, Redheads and The Menkoff Method. Catherine's awards include three Australian Film Institute awards for Best Actress, two ASTRA Awards for Most Outstanding Performance by an Actress, two Silver Logie awards, Best Supporting Actress at the Asia-Pacific Film Festival in Japan, Adelaide Theatre Guild's Curtain Call award for Best Female Performance, two Helpmann nominations for Best Female Actor in a Play, and two Green Room nominations for Best Female Actor. Catherine will next be seen on the Network Ten series Sisters.

Johnny Carr is a graduate of the VCA. For Bell **Shakespeare**, he has appeared in *The Dream*. His other theatre credits include What Rhymes With Cars and Girls, and John for Melbourne Theatre Company; Edward II for Malthouse; The Events for Belvoir/State Theatre Company South Australia/ Malthouse; The Boys for Griffin Theatre Company; M + M for Melbourne Festival/Daniel Schlusser Ensemble; The Suicide for B Sharp/Hayloft Project; and Leaves of Glass for Red Stitch Actors Theatre. Johnny's screen credits include The Secret Daughter 2, Eye Contact, The Greatest Love of All, Stories I Want To Tell You In Person, RUSH and City Homicide. In 2013 he received the Marten Bequest travelling scholarship and trained at Ecole Philippe Gaulier. Johnny has been a proud member of equity since 2008.

IF IT BE LOVE INDEED, TELL ME HOW MUCH.



RAY CHONG NEE

ENOBARBUS

Ray is a graduate of the University of Southern Queensland (USQ). For Bell Shakespeare he has appeared in Othello, The Dream, was a member of The Players in 2013, and performed in the schools production of A Midsummer Night's Dream. His other theatre credits include Noises Off for Melbourne Theatre Company/Queensland Theatre; I Call My Brothers for Melbourne Theatre Company; The Outsider for Stork Theatre/La Mama Theatre, The Motion Of Light In Water for La Boite Theatre Company/HotHouse Theatre/Theatre Works/Elbow Room; Jumpers for Goalposts for Red Stitch; Bare Witness for Performing Lines/Queensland Theatre/ Merrigong Theatre Company; Eight for Exhibit A: Theatre; After All This for Elbow Room/Melbourne Fringe Festival; Peer Gynt for Four Larks Theatre; Angels In America for Theatre Ink/Parramatta Riverside; The God Botherers for Darlinghurst Theatre Company/Under The Table; and Andy X for NIDA. His film credits include Amalia Lucia Gomez Is Gluten Intolerant, The Bench, Showboy and There's a Bluebird in my Heart. His television credits include Pulse, Tomorrow When The War Began, Glitch, Party Tricks, Offspring, Rescue Special Ops and Dance Academy. Ray has been a proud member of Actor's Equity since 2004.



JOSEPH DEL RE

MENAS / PHILO

Joseph is a graduate of Flinders Drama Centre. For Bell Shakespeare, he has appeared in A Midsummer Night's Dream and was a member of The Players in 2013. His other theatre credits include Maestro for State Theatre Company of South Australia; Antigone for Sport for Jove; Shivered for Mad March Hare; Dial M For Murder and Fallen Angels for The Actor's Forum; Orange Flower Water for Darlinghurst Theatre Company; Games In The Backyard for Netta Yaschin/Under The Wharf; Helly's Magic Cup for Windmill Theatre Company; Love for Vitalstatistix; and Dogfall for ThelmaGen. His film credits include Coffin Rock, Mountain Fire, War Is Beautiful, Last Night and Daniel. His television credits include Wild Boys and Old Boy. His radio credits include Moon Door and Madagascar for ABC.



LUCY GOLEBY

POMPEY / SCARRUS

Lucy graduated from NIDA in 2013. This is her first production with Bell Shakespeare. Her other theatre credits include Brisbane for Queensland Theatre; Gasp! for Queensland Theatre/Black Swan; Pale Blue Dot for La Boîte; Good Works for Darlinghurst Theatre Company; Paper Doll for Redline Productions; Little Borders for Old 505 Theatre; The Glittering Mile for Hidden Sydney; Fallen for She Said/Sport for Jove; Snugglepot & Cuddlepie for Christine Dunstan Productions; Unfinished Works for Bontom; Too Many Elephants In This House for Parade Theatres; and A Moment on the Lips for Mad March Hare Theatre. Her film credits include Stop the Horror and Maidens. Her television credits include Home and Away. Lucy was nominated for a Sydney Theatre Award for Best Actress in a Supporting Role, Independent Theatre, for Good Works. Proud member of Actors' Equity.



URSULA MILLS

OCTAVIA / SOOTHSAYER / EROS

Ursula is a graduate of WAAPA, Royal Academy of Dramatic Arts and The Groundlings. This is her first production with Bell Shakespeare. Her other theatre credits include 1984 (National Tour) and Kryptonite for State Theatre Company of South Australia/Sydney Theatre Company; Accidental Death of an Anarchist, Leviathan, Vs. Macbeth, Oresteia, and The Mysteries: Genesis for Sydney Theatre Company; John for Melbourne Theatre Company; Betrayal for Ensemble Theatre Company; and Elektra/ Orestes for Belvoir. Her film credits include The California No, Teleios, The Tail Job, Bunker, Vessel and Peter Pan. Her television credits include Out of the Blue. Her radio credits include Nil By Sea, and A Home Improvement for ABC National Radio. Her directing credits include Demystifying Magic. Ursula was a member of The Residents acting ensemble for Sydney Theatre Company, nominated for Best Actress in a Mainstage Production by Sydney Theatre Awards, and a recipient of the Ian Potter Cultural Trust Grant.

Antony and Cleopatra rehearsals, 2018 © Prudence Upton









ZINDZI OKENYO -CHARMIAN

This is Zindzi's first production with Bell Shakespeare. Her other theatre credits include Prize Fighter for Sydney Festival/Belvoir; Disgraced for Melbourne Theatre Company; The Rasputin Affair and Good People for Ensemble Theatre; The Golden Age, Boys Will Be Boys, A History of Everything, Money Shots, Before/After, Blood Wedding, Vs. Macbeth, The Oresteia, The Comedy of Errors and The Vertical Hour for Sydney Theatre Company; La Traviata and Scorched for Belvoir; Gaybies for Darlinghurst Theatre Company; Masquerade for Griffin Theatre Company; The Girl In Tan Boots for Collide/Griffin Independent; Angels In America for Theatre Ink; and A Christmas Carol for Theatre Royal, Hobart. Her film credits include Little Monsters. Her television credits include Harrow, Janet King, Sisters, Hiding, Plonk, The Code and Wonderland. She was a member of Sydney Theatre Company's actors company The Residents and is a regular presenter on Play School. She also performs her own music under the name OKENYO.

Antony and Cleopatra rehearsals, 2018 © Prudence Upton





GARETH REEVES -OCTAVIUS

Gareth is a graduate of Te Kura Toi Whakaari O Aotearoa: The New Zealand Drama School. For Bell Shakespeare he has appeared in Richard 3, The Dream, Julius Caesar and Macbeth. His other theatre credits include Straight White Men for Melbourne Theatre Company; Revolt She Said, Revolt Again for Malthouse; War Horse for National Theatre of Great Britain/Global Creatures; Middletown for Red Stitch Actors Theatre; Venus In Fur for Darlinghurst Theatre; Angels In America and Plenty for Silo Theatre; Arden V Arden for Hayloft Project; Orphans for Q44 Theatre; Romeo and Juliet, Cat on a Hot Tin Roof, August: Osage County, The Pillowman, The Crucible, Caligula and Who's Afraid of Virginia Woolf? for Auckland Theatre Company; and King Lear, Hamlet, The Cherry Orchard, Proof, Three Days of Rain and Othello for The Court Theatre. His film credits include Pete's Dragon, Existence, Tracker, ICE, Under the Mountain, I'm Not Harry Jenson and A Song of Good. His television credits include Wentworth, The Leftovers, Miss Fisher's Murder Mysteries, Mary: Making of a Princess, The Cult, Go Girls, Legend of the Seeker, Underbelly 2: A Tale of Two Cities as well as the upcoming series Frontiersmen for The History Channel and Murder is Forever for Discovery. Gareth is a member of MEAA.





STEVE RODGERS

AGRIPPA /
DEMETRIUS

Steve is a graduate of Theatre Nepean at Western Sydney University. For **Bell Shakespeare** he has appeared in A Midsummer Night's Dream and Macbeth. His other theatre credits include Riflemind, Three Sisters and Dance Better at Parties for Sydney Theatre Company; Dreams in White, Eight Gigabytes of Hardcore Pornography and Diving for Pearls for Griffin Theatre Company; Boys Next Door and Street Car Named Desire for Ensemble Theatre; and Cloudstreet, Twelfth Night, A Blind Giant Is Dancing, The Pillowman, The Kiss, A Christmas Carol and Jasper Jones for Belvoir. His film credits include Goldstone, The Daughter, Bitter and Twisted, The Men's Group, Oscar and Lucinda and Children of the Revolution. His television credits include Pulse, The Code, The Letdown, Offspring, Home and Away, Old School, and Terra Nova. His writing credits include Food for Belvoir/Force Majeure; an adaption of Peter Goldsworthy's novel Jesus Wants Me for a Sunbeam, which was awarded the inaugural Lysicrates Prize for playwrighting; and his most recent play King of Pigs will be presented at the Old Fitz in September this year. Steve has been nominated twice for Best Actor at the Sydney Theatre Awards, and was nominated for Best Actor at the Helpmann Awards.





JO TURNER

LEPIDUS / CLOWN

Jo Turner is an actor, writer and director. He is a graduate of Ecole Jacques Lecoq. For Bell Shakespeare he has previously appeared in The Merchant of Venice and directed the learning production Macbeth Undone. His previous theatre acting credits include Hysteria for Eternity Playhouse; Railway Wonderland for NORPA; The Incredible Book Eating Boy for CDP Productions; The Ugly One for Griffin Independent; Thyestes and Howard Katz for Sydney Theatre Company; Ruby Moon for Sydney Theatre Company Education; The 39 Steps for Kay and McLean, Weather and Somewhere for Q Theatre; The Imaginary Invalid for Ensemble; Emma's Nose for La Boite; Plainsong for Black Swan State Theatre Company; and The Caucasian Chalk Circle for Belvoir. His television credits include Dr Blake, Camp, Home and Away, All Saints, White Collar Blue and Backberner. His film credits include On Hold, Truth and You Can't Stop the Murders. Jo's theatre directing credits include Puss in Boots for City Recital Hall; Ruby's Wish for Belvoir; Prison Songs for Darwin Festival; Avenue Q for Enmore Theatre; Deathtrap for Eternity Playhouse; The Graduate and My First Time for Kay and McLean; Peter and the Wolf and Darlingwood Tales for Sydney Opera House; The Grief Parlour for Riverside/ Clockfire; Fools Island and Stolen (workshop) for Sydney Theatre Company Education; The Jinglists for TRS Bondi; Cubbyhouse for Old Fitz; House On Fire, Mr Puntila and His Man Matti for ATYP; The No Chance In Hell Hotel, Don't Stare Too Much! and Mademoiselle Fifi for Darlinghurst Theatre. His theatre writing credits include Ruby's Wish (co-author), Prison Songs, In A Heart Beat, and Ishmael and the Return of the Dugongs. Jo was the 2017 Phillip Parsons Fellowship winner. Jo is a proud MEAA member.



JANINE WATSON ALEXAS

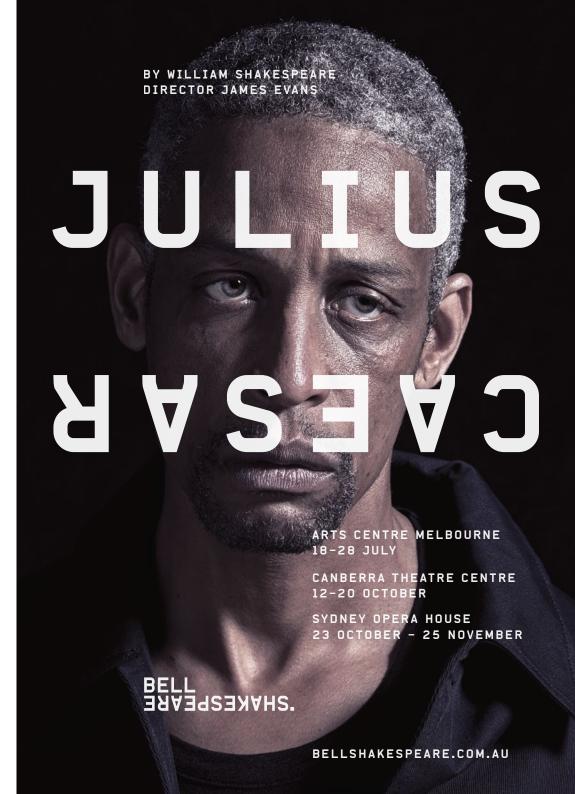
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Antony and Cleopatra rehearsals, 2018

Janine is a graduate of the National Theatre Drama School, Melbourne. For Bell Shakespeare she has previously appeared in The Dream, was a member of The Players in 2013, and will direct the 2018 Learning production of Romeo and Juliet. Her other theatre credits include A View From The Bridge and Dolores for Redline Production/Old Fitz Theatre; Measure For Measure, Antigone and Three Sisters for Sport for Jove; The Happy Prince, Dracula and Dangerous Liaisons for Little Ones Theatre; American Beauty Shop for KXT; Or Forever Hold Your Peace for La Boite; Dangerous Liaisons for MTC Neon/Darwin Festival; Triangle and J.A.T.O for MKA Theatre; Cordelia for Little Dove; and Agatha for Melbourne Fringe. Her film credits include That's Not Me, The Outside Light, and Picking up at Auschwitz. Janine was nominated for Best Supporting Actor at the 2017 Sydney Theatre Awards, was nominated for Best Female Performer at the 2012 Green Room Awards, and received the 2016 Sandra Bates Directors Award.



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