



BY WILLIAM SHAKESPEARE

THE COMEDY OF ERRORS

DIRECTOR JANINE WATSON

BELL
SHAKESPEARE.



Wesfarmers Arts

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& WESFARMERS
ARTS / MAKING
THE IMPOSSIBLE
POSSIBLE**

Peter Evans, Artistic Director



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**A PODCAST CELEBRATING SOME OF
SHAKESPEARE'S GREATEST SPEECHES**

FEATURING

**JOHN BELL
KYLIE BRACKNELL
BEN ELTON
KATE MULVANY
ZAHRA NEWMAN
TOBY SCHMITZ
ANDY GRIFFITHS
AND MORE**



WE ARE BELL SHAKESPEARE

We ensure Shakespeare's work lives and breathes in theatres, schools and communities 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 30 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.

ACKNOWLEDGEMENT

Bell Shakespeare acknowledges the First Peoples of the lands and waters on which we rehearse, perform and work across Australia. We recognise their continuous connection to Country, community and culture and pay our respects to Elders past and present. We honour the sharing of traditional stories; stories that have been passed down through generations.

WELCOME

It's our great pleasure to welcome you to our 2022 national tour, *The Comedy of Errors*. This will be just the third time Bell Shakespeare has staged this perennial favourite and we are delighted to be sharing this with audiences around the country. It's a gloriously crazy play filled with mistaken identity and some silliness, but at its heart it's a story about reuniting, finally, with loved ones.

As a national touring theatre company, we're incredibly proud that our mainstage and education programs will again reach so many parts of the country after the disruptions of the past few years. This production will be performed in 20 venues across Australia and we look forward to working with our wonderful venue partners to welcome audiences back to the theatre. We extend our thanks to the Commonwealth Government who have supported the tour of this production through the Playing Australia program.

Our commitment to reaching audiences nationwide continues in 2022 with our flagship education program that sees us sharing Shakespeare's works in theatres, schools and communities across Australia. As part of that program, we recently welcomed 30 teachers from regional areas to our

new home at Pier 2/3 in Sydney's Walsh Bay to participate in the Regional Teacher Mentorship which supports and empowers their teaching practices through a year-long mentorship program. We have also recently been joined by seven aspiring young actors from regional schools, selected for our John Bell Scholarship, where they learnt and trained with industry professionals across a week-long program.

We would not be able to do all this and more without the generous support of so many. Our government partners, donors, corporate partners, trusts and foundations and audiences across the country collectively make it possible for our programs to have a truly national impact. We are incredibly grateful and thank you all.

We hope you enjoy this heart-warming production and look forward to continuing to share these timeless stories with you.



Peter Evans
Artistic Director



Gill Perkins
Executive Director



FROM THE DIRECTOR

The *Comedy of Errors* has followed me since I fell in love with theatre. It was the first Shakespeare play I performed in and one of my third-year graduation plays at drama school.

It's a tricky play. It asks the audience to care enough about an old man's grief and loss that they'll listen to him talk about it for 10 minutes before they're given the chance to laugh. Then it turns on a dime and becomes a high jinks farce of mistaken identity, seemingly forgetting where it starts ... but going back to the play a third time I couldn't get past the prologue without feeling a huge responsibility to honour the depth of it right 'til the end.

I've seen this play a lot over the years and enjoyed the hilarious romp of it all but it's an odd play to have been such an important part of my formative experience as an artist. It's not one of Shakespeare's 'great' plays. It's often described as funny but absurd, unbelievable and implausible. There's no profound wrestling with conscience or deep existential crises or earth shattering romance... or is there...?

I was supposed to direct *The Comedy of Errors* in 2020. I got pregnant in late 2019 and was due to give birth smack bang in the middle of our rehearsal period. After painstakingly casting the show and spending hours deep in contemplation about what to do with it, I had to step away. And then the whole world changed and all the theatres went dark.

This show was a Covid-19 casualty, rescheduled and handed back to me to direct. I read it with fresh eyes. Whilst undoubtedly hugely funny, at its heart it is about people searching for each other and the threat to their identities and lives as they do so.

As a director I have to choose a path for a play. The actors and creatives are all at the mercy of my ideas. They come to the project with the fullness of



their passions. But there's no certainty. Just trust. That's what I've missed about theatre - that joyful leap into the unknown.

I wanted to set this production in a time of social rebellion and cultural revolution, global conflict and political upheaval. With great music to reflect the response of artists to all of that. An analog time. When you could feasibly get lost abroad with no record of your existence. Oh, and with a traditional Greek chorus of actors.

So, I give you our mystical discotheque 1970's-inspired Island of Ephesus. I hope you enjoy your time in it. It's a world where I believe no coincidence is impossible. A world full of laughter, tears, and undying love.

Janine Watson
Director

SYNOPSIS

Egeon, a merchant of Syracuse, and his wife Emelia have twin boys, both called Antipholus. They adopt another set of twins, both called Dromio, to serve their sons. In a shipwreck, Egeon and one of his sons and a servant are separated from his wife and the other Antipholus and Dromio.

Years later, Antipholus and Dromio of Syracuse set out to find their twins. Some years after that, anxious for their safety, Egeon sets out to find them.

By chance, all three arrive in Ephesus on the same day, where (unknown to them) the missing twins,

Antipholus and Dromio of Ephesus live. But Egeon is arrested because Ephesus and Syracuse are at war. The Duke gives him one day to find the money to pay a huge fine, or he will be executed.

Egeon desperately seeks his son, who in turn is desperately seeking his twin. Given there are two sets of twins in town, all sorts of confusions take place. But happily, things are sorted out at last, capped by the surprise appearance of Emelia, who has been hidden in Ephesus all this while.



COMPANY LIST

CAST

Dromio of Syracuse Julia Billington
Luciano Joseph 'Wunujaka' Althouse
Adriana Giema Contini
Antipholus of Syracuse Skyler Ellis
Antipholus of Ephesus Felix Jozeps
Duke / Ensemble Alex King
Emilia / Pinch / Ensemble Leilani Loau
Dromio of Ephesus Ella Prince
Courtesan / Angelo / Ensemble Lauren Richardson
Egeon / Luce / Ensemble Maitland Schnaars

UNDERSTUDIES

Courtesan / Duke / Adriana / Angelo / Pinch / Ensemble Eleni Cassimatis
Antipholus of Syracuse / Antipholus of Ephesus / Luciano Michael C. Howlett
Egeon / Luce / Ensemble Martin Jacobs
Dromio of Syracuse / Dromio of Ephesus Alex King
Emilia Lauren Richardson

CREATIVES

Director Janine Watson
Set & Costume Designer Hugh O'Connor
Lighting Designer Kelsey Lee
Composer & Sound Designer Pru Montin
Movement Director Samantha Chester
Voice & Text Coach Jess Chambers

CREW

Touring Company Manager Jess Squires
Deputy Stage Manager Maree Delvecchio
Assistant Stage Manager Julia Orlando
Head Electrician Christopher Payne
Head Mechanist Andrew Earle
Head of Audio Todd Hawken
Head of Costume Sara Kolijn
Costume Cutter / Assistant Sally-Anne Mason
Costume Cutter / Assistant Valerie Adele
Costume Cutter Fiona Warmbath

Set built by Thomas Creative
Lighting supplied by Chameleon Touring Systems
Freight provided by ATS Logistics

PHOTOGRAPHY

Campaign photography Pierre Toussaint
Rehearsal photography Brett Boardman

OUR NATIONAL TOUR

ORANGE CIVIC THEATRE
ORANGE, NSW
1-2 JULY

DUBBO REGIONAL THEATRE
DUBBO, NSW
5 JULY

BATHURST MEMORIAL
ENTERTAINMENT CENTRE
BATHURST, NSW
7 JULY

WAGGA WAGGA CIVIC THEATRE
WAGGA WAGGA, NSW
9 JULY

ARTS CENTRE MELBOURNE
MELBOURNE, VIC
13 - 23 JUL

HORSHAM TOWN HALL
HORSHAM, VIC
26 JULY

LIGHTHOUSE THEATRE
WARRNAMBOOL, VIC
28 JULY

WEST GIPPSLAND ARTS CENTRE
WARRAGUL, VIC
30 JULY

STATE THEATRE CENTRE OF WA
PERTH, WA
3 - 7 AUGUST

ALBANY ENTERTAINMENT CENTRE
ALBANY, WA
11 AUGUST

BREC
BUNBURY, WA
13 AUGUST

SYDNEY OPERA HOUSE
SYDNEY, NSW
17 AUGUST - 17 SEPTEMBER

THE ART HOUSE
WYONG, NSW
21 SEPTEMBER

MANNING ENTERTAINMENT CENTRE
TAREE, NSW
23 SEPTEMBER

CIVIC THEATRE NEWCASTLE
NEWCASTLE, NSW
27 SEPTEMBER

CANBERRA THEATRE CENTRE
CANBERRA, ACT
30 SEPTEMBER - 8 OCTOBER

GRIFFITH REGIONAL THEATRE
GRIFFITH, NSW
11 OCTOBER

DARWIN ENTERTAINMENT CENTRE
DARWIN, NT
19 OCTOBER

ARALUEN ARTS CENTRE
ALICE SPRINGS, NT
21 OCTOBER

THEATRE ROYAL
HOBART, TAS
26 - 29 OCTOBER

THE COMEDY OF ERAS BY ANDY MCLEAN

THIS PRODUCTION OF SHAKESPEARE'S FASTEST COMEDY SENDS US HURTLING THROUGH TIME AND SPACE.

Shhh, don't say it too loudly. But when conspiracy theorists claim Shakespeare didn't pen his own plays, they're actually partly correct. Don't get me wrong; Shakespeare *did* write his scripts. But along the way he wasn't afraid to borrow from pre-existing texts too.

Like a sort of Bard-ish bower bird, Shakespeare collected strands of old yarns and then transformed them for audiences into new, more spectacular things. (Also like a bower bird, Shakespeare wasn't averse to using things that were blue.)

LIGHT RELIEF AMONG THE SHADOWS

The Comedy of Errors was the first romp that Will wrote. He picked up the plot from Roman playwright Plautus, and then relocated the story to Ephesus – a setting he chose for its shadowy past. In the Bible, Ephesus was a place of evil spirits, demonic attacks, and mystical exorcisms.

Now, that might sound like the last place you'd pick for a comedy – but Will was casting spells of his own here. By placing his (Syracusan) characters in the enemy territory of Ephesus, Shakespeare raised the stakes tenfold. Right from the start, we empathise with Egeon, who – having lost all he holds dear – is now a stranger in a strange land. And the clock is immediately ticking in the race to save his own life.

But having tightened up the tension, Shakespeare then launches us into laughter. From mistaken

identity to slapstick fights, Will knew that mishaps and absurdity shine extra bright when they're set against a dark and sinister backdrop. When he added the Dromios – his extra pair of long-lost identical twins – he added more reasons to laugh, to wince, and to sigh.

(Because whether we're talking about weddings, or deaths, or sets of twins, Shakespeare never stuck to one where you could have two.)

Next, he laced *The Comedy of Errors* with allusions to the weird and occult, to show just how freaked out his characters really are. As Professor Emma Smith from the University of Oxford has pointed out, *The Comedy of Errors* contains more mentions of witches and witchcraft than *Macbeth*, more mentions of conjuring and magic than *A Midsummer Night's Dream*, and more mentions of Satan and the devil than any other Shakespeare play.

DARK DAYS AND BOOGIE NIGHTS

Given he relocated Plautus' original story, Will would probably approve of Bell Shakespeare's new staging of *The Comedy of Errors*, where Director Janine Watson transports us to the flash and bang of the 1970s – an era imbued with the same light and shade we find in the play.

This was the disco decade, remember, when John Travolta strutted across cinema screens in his tight white suit and teenagers plastered their walls with posters of Blondie, Led Zep, and the Ramones.



And so, in Bell Shakespeare's new production of *Comedy*, the giddy hedonism of the 1970s struts its stuff across Hugh O'Connor's set and costume design, especially when day turns to night and our characters lose themselves in hallucinatory confusion and romantic entanglements.

Notably, the 1970s was a time of social and cultural progress. It was the era when the feminist movement was turbo-charged by Germaine Greer's *The Female Eunuch*; the White Australia policy was finally dismantled; Sydney's first Mardi Gras was celebrated; and South Australia became the first Australian state to decriminalise homosexuality. This was also the decade when artists like David Bowie, T Rex and New York Dolls flirted with gender ambiguity. Traces of these cultural quantum leaps are sprinkled across Janine Watson's new production, from the non-binary Dromios, to the recasting of Luciana as a man – Luciano – who is charmed by who he thinks is his sister's husband.

Of course, it would be disingenuous to suggest the 1970s was all beer and skittles. Just like Ephesus, this era contained a comedy of terrors too.

The 1960s hippy dream had ended abruptly with violence at Altamont Festival and the Manson Family murders. Meanwhile, in Australia, the "birthday ballot" sent men to their deaths in the Vietnam War, with the horrors beamed – in lurid colour – into lounge rooms across the nation.

As the flower children grew up, the Iron Curtain remained impenetrable, and a constitutional meltdown led to the dismissal of the Whitlam government.

When in 1975 Pink Floyd asked, 'So, you think you can tell heaven from hell? Blue skies from pain?', few listeners could answer with any certainty. Similarly, in Janine Watson's 1970s-infused *Comedy*, when Antipholus of Syracuse asks, 'Am I in earth, in heaven, or in hell?' the only sensible answer is: all three.

Andy McLean is a Sydney-based writer and podcaster who grew up in Stratford-upon-Avon. His research for this article triggered 1970s childhood flashbacks of beige cars, orange furniture, and brown corduroy flares. www.andymclean.net





COSTUME DESIGN



DROMIO OF SYRACUSE

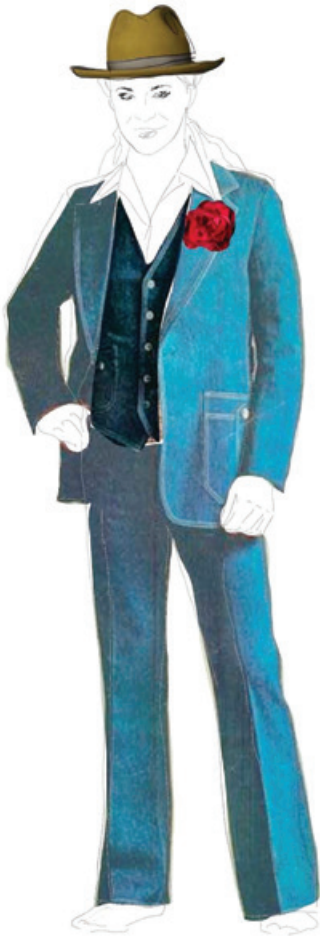


ADRIANA



DUKE

BY HUGH O'CONNOR



ANGELO



ANTIPHOLUS OF EPHEBUS



LUCIANO

CREATIVE TEAM

JANINE WATSON DIRECTOR



Janine Watson (she/her) is an actor and director. She is a graduate of the National Theatre Drama School in Melbourne and has trained with the SITI Company in New York and Zen Zen Zo Physical

Theatre. For **Bell Shakespeare** her directing credits include the learning production of *Romeo and Juliet* and *The Players*, and her acting credits include *Antony and Cleopatra* and *The Dream*. Directorial **theatre** credits include *Unqualified*, *Unqualified 2: Still Unqualified*, *Nearer the Gods*, *Relatively Speaking*, and *Tribes* for Ensemble Theatre. Her acting credits include *Dangerous Liaisons*, *Dracula* and *The Happy Prince* for Little Ones Theatre; *American Beauty Shop* for KXT bAKEHOUSE; *JATO* and *Triangle* for MKA Melbourne; *A View from the Bridge* and *Dolores* for Red Line Productions; and *Antigone*, *Measure for Measure* and *Three Sisters* for Sport for Jove. In 2020, Janine won a Sydney Theatre Award for Best Female Performer in an Independent Production for *The Happy Prince*. She won a GLUG Award for Best Supporting Actress for *A View from the Bridge* and was nominated for a Sydney Theatre Award for the same show. Janine was the 2016 inaugural recipient of the Sandra Bates Directing Award. She was nominated for a Green Room Award for her work in *Triangle*.

HUGH O'CONNOR SET & COSTUME DESIGNER



Hugh O'Connor is a live performance maker, creative director and designer. With an interest in work that is bold and theatrical, Hugh works across theatre, dance, musicals, cabaret, experimen-

tal performance, exhibitions and events. This is Hugh's first production with **Bell Shakespeare**. Hugh has created work in collaboration with makers including directors: Ursula Yovich, Lucas Jervies, Craig Baldwin, David Berthold, Elizabeth Gadsby, Richard Carroll, Harriet Gillies, Mark Kilmurry, Paige Rattray, Iain Sinclair, Imara Savage and Janine Watson. Design for **theatre** includes: *The Witches* (Griffin Theatre / Malthouse); *The Flick*, *The Aliens*, *4 Minutes 12 Seconds* (Outhouse Theatre Co.); *Hidden Sydney: The Glittering Mile* (Vivid Festival); *Whitney And Me* (Also Writer And Performer / *The Flying At Brand X*); *Unqualified 2: Still Unqualified*, *A Letter For Molly*, *The Woman In Black*, *The Odd Couple*, *Folk*, *The Norman Conquests*, *Relatively Speaking*, *Neville's Island* (Ensemble Theatre); *The Wind In The Willows*, *Così* (La Boite); *God Of Isaac*, *The Man In The Attic*, *You Will Not Play Wanger*, *My Name Is Asher Lev* (Maira Blumenthal Productions); *Once*, *Silent Night*, *Goodworks*, *Ride And Fourplay*, *A Life In The Theatre*, *Daylight Savings* (Darlinghurst Theatre Co.); *4000 Miles* (Critical Stages); *The Fantastics* (Hayes Theatre); *A Riff On Keef* (Griffin Independent); *A Doll's House* (Sport For Jove); *This House Is Mine* (Milk Crate Theatre). Creative direction and design work for **events and exhibitions** include: *500 Arhats*, *The Invisible Revealed*, *100 Conversations*, *Step Into Paradise: Mardi Gras In Collaboration With Jenny Kee And Linda Jackson* (The Powerhouse Museum); *Mardi Gras Float Design* for Qantas, Kiis, Vodafone, Woolworths, SBS, Fat Yak, Loreal, Wella, Instagram; *Meccaland Expo* (Mecca Cosmetics); *Spring/ Summer Launch 2021* (David Jones); *Summer Show* (The Iconic). Hugh was nominated for Best Set Design at the Sydney Theatre Awards. Hugh holds a Bachelor of Design from NIDA.

CREATIVE TEAM

KELSEY LEE LIGHTING DESIGNER



Kelsey Lee (she/her) is a lighting, set and costume designer for theatre and film. This is her first production with **Bell Shakespeare**. Her most recent **theatre** credits include co-production and

lighting design on *Destroy, She Said*, associate lighting designer for *At What Cost?*, and lighting designer for *A Room Of One's Own* for Belvoir St Theatre; *Extinction of The Learned Response*, *Skyduck* and *Kasama Kita* for Belvoir 25A; *A Letter For Molly*; *Unqualified 2: Still Unqualified*; *Killing Katie: Confessions Of A Book Club* and *Outdated* for Ensemble Theatre; *A Is For Apple* for Griffin Theatre Company; *I'm With Her* for Darlinghurst Theatre Company; *April Aardvark* for Australian Theatre for Young People (ATYP); *Good Dog* and *If We Got Some More Cocaine I Could Show You How I Love You* for Greendoor Theatre Company. She was lighting, set and costume designer on *Jali* for Aya Productions/Griffin Theatre Company; *Wilfred Gordon McDonald Partridge* and *There's A Sea In My Bedroom* for the Australian Chamber Orchestra and *Lulu: A Modern Sex Tragedy* for the National Institute of Dramatic Art (NIDA). **Film** credits include the Art Department for *Long Story Short* and the Set Decoration department for Marvel's *Shang-Chi and the Legend of the Ten Rings*.

PRU MONTIN COMPOSER & SOUND DESIGNER



Pru Montin (she/her) is one of Australia's most innovative film composers and sound designers, based in studios across LA and Melbourne. This is Pru's first collaboration with **Bell Shakespeare**. Her other

theatre credits include *The Deb*, *A Clockwork Orange* and *Patrice Balbina's Chance Encounter With the End of the World* for ATYP; *Before the Meeting* for White Box Theatre; and *The Delusionist* for La Mama. **Film** credits include the AACTA-nominated *Moon Rock for Monday*, *Villains* (BROM Studios), *Aliens, Clowns and Geeks*, *Swimming for Gold* (Steve Jaggi Company), *Dark Whispers* (Deadhouse Films), *After Saturn*, Cannes audience favourite *HECK!* and *Ordinary Gods*. **Television** credits include *Dream Gardens* (ABC), *Club Arak* (ABC), *Sirens* (Freeform), *SLUT* and *Bluey* (ABC). Pru's unique approach has led to features by ASCAP as *Composer to Watch*, APRA AMCOS's *World IP Day Innovator*, the coveted 2019 APRA AMCOS *PDA Award* and was the 2016-2018 Brian May Scholarship. Her music is regularly placed across various television networks including ABC, BBC, ESPN and National Geographic.

CREATIVE TEAM

SAMANTHA CHESTER MOVEMENT DIRECTOR



Samantha Chester (she/her) is a theatre maker, movement director, performer and educator. She is a NIDA graduate and has trained with The SITI Company and Mary Overlie. This is Samantha's

first production with **Bell Shakespeare**. Other **theatre** credits include work with Sydney Theatre Company, Belvoir Street Theatre, Griffin Theatre Company, Darlinghurst Theatre Company, Monkey Baa, NIDA, Link Dance Company, Barking Gecko, Black Swan Theatre Company, Perth Festival, The Last Great Hunt and Steamworks Arts. Notable productions include *Julia* with Natalie Allen and Sally Richardson for Steamworks Arts; *TEMPEST* for Black Swan Theatre Company; and *Mary Stuart* for Perth Festival. She was one of the inaugural artists in Force Majeure's Cultivate/Culminate program with Kate Champion, Associate Artist for Critical Path Choreographic Centre, co-founder and director of Queen Street Studio/Fraser Studios and founder of dance space ReadyMade Works. Samantha has taught internationally as well as **teaching** at Australian institutions NIDA, AFTRS, PACT, Shopfront, ATYP and Actors Centre Australia where she was Head of Movement and Associate Director. Her **directorial** and **performance** credits include *Safety in Numbers* for Riverside Theatre; *The Astronaut and HIRO: the man who sailed his house* for The Blue Room Theatre as well as working on numerous independent works including *Feminism has no Borders*. In 2013 she was awarded a Churchill Fellowship travelling to Spain, France, UK and Belgium. She is currently a full time Lecturer in Movement and Performance at WAAPA.

JESS CHAMBERS VOICE & TEXT COACH



Jess Chambers works internationally as a voice, dialect and text coach and is a graduate of the Central School of Speech and Drama. For **Bell Shakespeare** Jess was the voice coach for

Hamlet, A Midsummer Night's Dream, Much Ado About Nothing, Titus Andronicus, The Miser, Julius Caesar, The Misanthrope, Antony and Cleopatra, The Merchant Of Venice, Richard 3, Othello, Romeo And Juliet, Henry V and *The Players*. Other **theatre** credits include *The Real Thing, 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 and Louise Withers and in London for The Royal Shakespeare Company; and *Alice In Wonderland, Sweet Charity, You Never Can Tell* and *Pygmalion* for The Shaw Festival Theatre (Canada); and as dialect coach: *Mary Poppins* for Cameron Mackintosh and Michael Cassel; *Moulin Rouge! The Musical* for Global Creatures; *School of Rock* for GWB Entertainment and The Really Useful Group; *Jersey Boys* for Rodney Rigby, TEG Dainty and The Dodgers; *Les Misérables* for Cameron Mackintosh and Michael Cassel; and *The Sound Of Music* for John Frost and The Really Useful Group. **Television** credits include *Frayed Seasons 1 & 2* (ABC/Sky TV) and *The Unlisted* (ABC). Jess' **film** credits include dialect assistance on *Hacksaw Ridge*.

CAST

JULIA BILLINGTON DROMIO OF SYRACUSE



Julia Billington (she/they) is an actor, director, teaching artist, drama coach and graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** she has previously appeared

in a learning production of *Romeo and Juliet*, is a teaching artist and regular director of The Players. Other **theatre** credits include *Embers* and *Gallipoli* for Sydney Theatre Company; *Baghdad Wedding* for Belvoir Stet Theatre; *The Myth Project: TWIN* for Melbourne Theatre Company and *My Name Is Rachel Corrie* for La Boite Theatre for which she received a Greenroom Groundling Award for Best Performance in an Independent Production. Julia has also worked as the Drama Coach on the Emmy Award winning television series *First Day*, assisting over a dozen of the youth cast in shaping their performances, including two first-time transgender actors Evie Macdonald and Jake Childs. Julia's **television** credits include the Netflix series *Pieces Of Her*; ABC series *Janet King*; telemovie *Catching Milat*; *Home And Away*; *East West 101*; *Starting From Now*; *Tricky Business* and *In Your Dreams*. Julia's **film** credits include Australian independent features *Ellie and Abbie (and Ellie's Dead Aunt)* and *All About E*, both of which enjoyed international acclaim. Her latest feature *Buckley's Chance* starring Bill Nighy, was released in late 2021. Julia has been a proud member of MEAA since 2008

JOSEPH 'WUNUJAKA' ALTHOUSE LUCIANO



Joseph 'Wunujaka' Althouse (he/him) is a proud Tiwi/ Arrernte man who lives and works on Gadigal land. He is an actor, voice artist, writer and National Institute of Dramatic Art (NIDA) graduate. This is

Joseph's first production for **Bell Shakespeare**. Joseph's **theatre** credits include *Lord of the Flies* for Sydney Theatre Company; *Black Cockatoo* for Ensemble Theatre; *Green Park* for Griffin Theatre Company; and *Angels in America* for Redline Productions. **Television** credits include *Black Comedy*, *Preppers* and *The Ngalki Documentary* for the ABC. In 2019, he won the Sydney Theatre Award for Best Male Actor in a Supporting Role in an Independent Production. Joseph is a proud member of MEAA.

GIEMA CONTINI ADRIANA



Giema Contini (she/her) is an actor and theatre maker with experience across multiple performance disciplines including cabaret, puppetry and physical theatre. This is her first production with **Bell**

Shakespeare. Giema is an actor in La Boite's inaugural Artist Company with credits including *Away* for Daniel Evans and *Caesar* for Sanja Simic. Other **theatre** credits include *Bluey's Big Play* for Rosemary Myers; *The Lost Lending Library* for Punchdrunk & Imaginary Theatre Company; *The Arrival* for Red Leap Theatre Company. Her original solo **cabaret** show *Awesome Ocean Party* has had seasons across Brisbane and Melbourne and was nominated for Best Cabaret at Melbourne Fringe. Giema has trained with world-renowned acting coaches Larry Moss, Welker White, Damien Young, Carl Ford, and companies SITI Company and Second City Chicago.

CAST

SKYLER ELLIS ANTIPHOLUS OF SYRACUSE



Skyler Ellis (he/him) is an actor, born and raised in Perth, Western Australia. He studied Contemporary Performance and Theatre Studies for two years before going on to complete a Bachelor's degree

from the National Institute of Dramatic Art (NIDA). This is his first production with **Bell Shakespeare**. Skyler has enjoyed performing in a variety of productions, including short films, theatre, cabarets, musicals, fringe shows, commercials and educational national touring productions. Recent **theatre** credits include *The Maids* for Belvoir 25A; *Neighbourhood Watch* for Illuminate Educate; *BU21* for Outhouse Theatre; *Space Cats* and *Vampire Lesbians of Sodom* for Brevity Theatre; touring educational shows with Poetry in Action; and *Room on the Broom* for CDP Theatre Producers. Most recently, Skyler appeared in national tours of *The Gruffalo's Child* and *The Gruffalo* for CDP Theatre Producers. He is now undertaking studies in Psychology and Neuroscience, looking to contribute to improving mental health in the Arts Sector. Skyler is a proud member of MEAA.

FELIX JOZEPS ANTIPHOLUS OF EPHEBUS

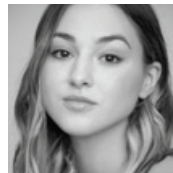


Felix Jozepe (he/him) is an actor and director, and graduate of West Australian Academy of the Performing Arts (WAAPA). For **Bell Shakespeare** he has appeared in *Macbeth*, *Henry V*, *The*

Winter's Tale, *Henry 4* and learning productions of *Romeo and Juliet*, *Macbeth Undone* and *Midsummer Madness*. In 2022, Felix directed the Bell Shakespeare Players for their tour of schools across the country. Other **theatre** credits include *The Libertine* and *A Midsummer Night's Dream* for Sport For Jove; *Billionaire Boy* for CDP Theatre Producers;

The Song Was Wrong for Perth Theatre Company and *Debris* for Old Fitz Theatre. **Television** credits include *Mr Inbetween*, *Top Of The Lake 2: China Girl* directed by Jane Campion, *Underbelly: Razor* and *The Moodys*. Felix starred in the short film *The Beehive*, which premiered at Tribeca Film Festival and has also produced and directed his own short films including *Undedicated* which premiered at Austin Film Festival. Felix also performs in children's hospitals for the Starlight Children's Foundation.

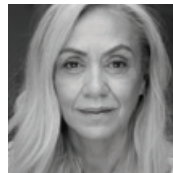
ALEX KING DUKE / ENSEMBLE



Alex King (she/her) is a Sydney-based actor and graduate of Sydney Acting Studio. This is her first production with **Bell Shakespeare**. Alex has worked in both **stage** and **film** with

credits including *Hairworm*, directed by Emma Write; *Orestes* directed by Kevin Jackson; *Herons* directed by Anthony Skuse; *Mask of the Evil Apparition*, written and directed by Alex Proyas; and the feature film *The Longest Weekend*, directed by Molly Haddon, premiering in 2022.

LEILANI LOAU EMILIA / PINCH / ENSEMBLE



Leilani Loau (she/her) is a Sydney-based actor. This is her first production with **Bell Shakespeare**. Recent **theatre** credits include *Breaking the Code*, *Birdland*, *Marat/Sade* for the New Theatre; and *The*

Seagull for Secret House. Leilani's training includes work with Anthony Skuse, Anthony Brandon Wong, Lisa Robertson, Miranda Harcourt, Les Chanterly, Darlo Drama and The Hub Studio. Leilani is a proud member of MEAA.

CAST

ELLA PRINCE DROMIO OF EPHEBUS



Ella Prince is an actor, trained with Honours at the Royal Academy of Dramatic Art in London. Ella has previously appeared for **Bell Shakespeare** in *A Midsummer Night's Dream*.

Other **theatre** credits include *A Room of One's Own* for Belvoir Street Theatre; *Family Values* and *You've Got Mail* for Griffin Theatre Company; *Chorus, 4.48 Psychosis* and *The Shadow Box* for Old Fitz Theatre; *A Girl Is a Half-Formed Thing* and *Rotterdam* for Kings Cross Theatre (KXT); *Safe* for Old 505 Theatre; *Arachnid* for Bondi Feast; and *In a Year with 13 Moons* for Sotto Theatre Co. **Film** credits include *Shakespeare on Creation* and *Shakespeare on Madness* for Create Centre, University of Sydney; *Last Night* for Prototype; *Interface* for Victorian College of the Arts (VCA); *Wall Space* for Flickerfest; and *Stardust* for the Australian Film Television and Radio School (AFTRS). Credits as a **writer** include *Arachnid*, *Eli's Winter* and *Finch: Love Addict*.

LAUREN RICHARDSON COURTESAN / ANGELO / ENSEMBLE



Lauren Richardson (she/her) is a Sydney-based actor and graduate of the Actor's Centre Australia, Macquarie University and is currently completing a Master of Education at Western Sydney University.

This is her first production with **Bell Shakespeare**. Lauren's **theatre** credits include *Pomona* with Kings Cross Theatre (KXT); *Fierce* and *Threnody* with The Old Fitz; *Three Sisters* for Sport for Jove and *Consensual* for New Theatre. **Screen** credits include *A Place to Call Home*, *Spirited* and *Cops L.A.C.* as well as numerous commercials and voice overs. Lauren is a proud Equity member.

MAITLAND SCHNAARS EGEON / LUCE / ENSEMBLE



Maitland Schnaars is one of Western Australia's premier Indigenous contemporary theatre artists. He has previously appeared as the titular character in *Hecate*, a reworking of *Macbeth* in

Noongar language, presented by Yirra Yaakin Theatre Company in association with **Bell Shakespeare**. He co-founded the international theatre company Corazon de Vaca and has performed in and co-created several of their productions, both in Spain and Perth. Recent **theatre** credits include productions with Black Swan Theatre Company; a co-production for Queensland Theatre Company and Griffin Theatre Company; a national tour for Tasmania Performs; and assistant directed and performed for Western Australian Youth Theatre Company (WAYTCO). Maitland has worked with many independent theatre companies in Perth and continues to work with artists from various backgrounds in dance, multimedia and music. In 2016, he won Performing Arts Western Australia's Best Actor Award. He is a member of Wadumbah Noongah Dance Group.

CAST

ELENI CASSIMATIS UNDERSTUDY



Eleni Cassimatis (she/her) is Sydney-based actor and a graduate of Actors Centre Australia. For **Bell Shakespeare** Eleni has appeared in *Hamlet*, *The Players* in 2020 and 2021, and is a Teaching Artist for Bell

Shakespeare's education programs. Her other **theatre** credits include *Icarus* for Mark Bolotin, *Everyone I've Ever Loved or Slept with or Both* for Revolving Days, *Pool (no Water)* for Sydney Fringe Festival which she also produced, and *Twelfth Night (Heads or Tails)* for Virginia Plain at the New Theatre. In 2019 Eleni toured around Australia, New Zealand, Hong Kong and the United Arab Emirates with *Poetry in Action*. Eleni's **film** credits include the short film *Eleni's Confessions*, the Flickerfest selected film *Gecko*, AFTRS short film *Way Star*, and working as a voice-over artist on the independent short film *Time Stamp*. Eleni is a proud MEAA member.

MICHAEL C. HOWLETT UNDERSTUDY



Michael C. Howlett (he/him) is a graduate of Actors Centre Australia. Soon after graduating, he moved to London to further his training at the Royal Central School of Speech and Drama where he

obtained a Masters degree in classical acting. For **Bell Shakespeare** Michael has appeared in *Hamlet* as an understudy, *A Midsummer Night's Dream* and is a Teaching Artist for the Company's education programs. His other **theatre** credits include *London Calling* for Playhouse Theatre, West End; *Salome* for Lazarus Theatre Company; *A Midsummer Night's Dream* for Quantum Theatre (UK); and *The Winter's Tale* for Helikon Theatre Company. His **short film** credits include *Love in the 21st Century*, *Slider*, *Bagged*, *The Industry* and *Lessons in Exchange*.





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The Tempest, Act 5, Scene 1

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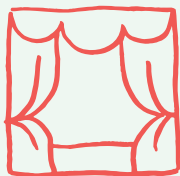
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IN 2021



53,035

Students and teachers engaged with Bell Shakespeare's education programs online and in person.



412

Players performances occurred across every state and territory.



48,577

Students reached through Players performances in schools.

"As our students are from a low socio-economic background it was amazing to witness them interacting with Shakespeare's language and plays in such a positive manner. I have taught at Reece High for 15 years and feel passionately about providing opportunities beyond our day-to-day classroom routines. This opportunity was very special, and would have been completely out of reach without the support of Bell Shakespeare. Please accept our heartfelt thanks!"

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Hamlet, Act 2, Scene 2

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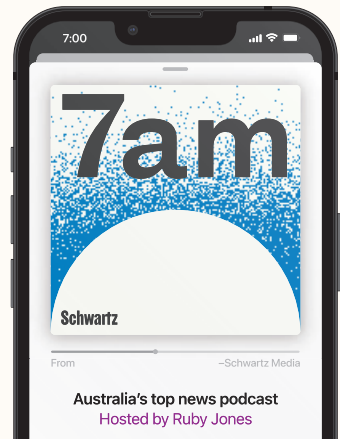
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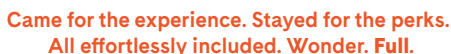
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