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BY
WILLIAM SHAKESPEARE

HAMLET

DIRECTOR
PETER EVANS



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inspiring young
Australians
through the
greatest stories
ever told.**

Foxtel's continued support has brought Bell Shakespeare's inspirational programs to students across Australia – from major cities to regional towns.

foxtel

WE ARE BELL SHAKESPEARE

SHAKESPEARE'S WORK
EXPLORES HUMAN
EXPERIENCE
AT ITS LIMITS.
IT WAS WRITTEN
TO BE PERFORMED.

We ensure Shakespeare's work lives and breathes in theatres, schools and regional venues throughout Australia, where his words can be truly appreciated.

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

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

These plays are not static. They're constantly helping us make sense of who we are, where we've been, and where we're going. And we're not static either.

We've been travelling the country for 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.

INDIGENOUS ACKNOWLEDGEMENT

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

Bell Shakespeare performs at more than 28 theatres across Australia and we acknowledge the traditional owners on whose ancestral land these venues sit.

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

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

FROM THE CHAIR



**WE KNOW WHAT
WE ARE, BUT
KNOW NOT WHAT
WE MAY BE.**

Act 4, Scene 5

Thirty years ago in a borrowed tent at the Hordern Pavilion, these were amongst the many words spoken during Bell Shakespeare's inaugural production of *Hamlet*. And they perfectly summarised the unknowable potential that lay ahead of us as Australia's only national theatre company dedicated to performing the works of Shakespeare.

When we were founded in 1990, we couldn't have imagined the journey we would take across the next three decades. We have performed for over 3 million audience members in theatres, schools and communities across Australia and throughout the world. We're incredibly proud to be celebrating our 30th anniversary and reflecting on the work we have done to this point and the possibilities that lie ahead.

The vision that started with John Bell and our founding benefactor, the late Tony Gilbert AM, and which has been supported by so many people and organisations throughout our history, was to share Shakespeare in a way that was accessible both in how it was performed and where it was performed.

Last year we visited 88% of electorates throughout Australia with more than 680 individual performances across our mainstage and education programs which I think is testament to our ongoing commitment to John's original vision under the leadership of Artistic Director Peter Evans and Executive Director Gill Perkins.

We couldn't have achieved any of our successes over the past three decades without the

unwavering assistance and dedication of staff, artists, crew, audience members, teachers, and the whole-hearted support of our generous donors and partners.

This year we continue to increase our reach, delivering our productions and education program to all parts of this vast continent. We recently welcomed four John Bell Scholarship winners from Rockhampton QLD, Darwin NT, Bathurst NSW and Hobart TAS for a week of intensive training and mentorship. We'll follow this up with another regionally focused initiative; our Regional Teacher Mentorship where we will provide support for 30 teachers, including those from Christmas Island WA and Nhulunbuy NT. These types of programs sit at the heart of our annual offering and we are proud to be able to provide these opportunities alongside our mainstage theatre program.

Under Peter Evans' direction, our 2020 production of *Hamlet* reflects the type of work that the Board and I are proud to present - challenging us to receive the play through a different lens, artistically beautiful and incredibly relevant. I'd like to extend special thanks to our Production Patron, the Low Family Foundation and *Hamlet* Season Partner and Premium Company Partner, La Trobe Financial, for sharing this vision.

We are grateful for the generous support we receive from our government partners, donors, members, corporate partners and trusts and foundations. And, of course, our audience who have supported us throughout the thirty years. We thank you all.

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

Anne Loveridge
Chair

COMPANY LIST

PRODUCTION PATRON

THE LOW FAMILY FOUNDATION

CAST

Hamlet Harriet Gordon-Anderson
 Rosencrantz / Marcellus Jeremi Campese
 Ghost / Player King / Gravedigger Tony Cogin
 Laertes / Player Jack Crumlin
 Horatio James Evans
 Claudius James Lugton
 Guildenstern / Reynaldo / Barnardo Jane Mahady
 Gertrude Lisa McCune
 Polonius Robert Menzies
 Player Queen / Second Gravedigger / Osric
 Anisa Vylet
 Ophelia Sophie Wilde

CREATIVE TEAM

Director Peter Evans
 Designer Anna Tregloan
 Lighting Designer Benjamin Cisterne
 Composer & Sound Designer Max Lyandvert
 Video Designer Laura Turner
 Movement & Fight Director Nigel Poulton
 Voice & Text Coach Jess Chambers
 Assistant Director Abbie-lee Lewis
 Dramaturg James Evans

SEASON PARTNER AND PREMIUM COMPANY PARTNER

LA TROBE FINANCIAL

CREW

Stage Manager Danielle Ironside
 Assistant Stage Manager Ruth Hollows
 Head Electrician Matt Quince
 Head Mechanist Bob Laverick
 Head of Audio & AV Nick Toll
 Head of Costume Rosie Hodge
 Costume Assistant/Buyer Brooke Cooper-Scott
 Costume Assistant/Cutter/Dresser Sally Andrews
 Costume Assistant Ella Butler
 Costume Secondment Alloquois Callaway (NIDA)
 Composition/Sound Secondment
 Olivia McKenna (VCA)
 Production Assistant Paisley Williams

Set Built by Thomas Creative
 Scenic Artist David Thomas
 Lighting supplied by Chameleon Touring Systems
 Freight provided by ATS Logistics

PHOTOGRAPHY

Campaign photography Pierre Toussaint
 Rehearsal photography Brett Boardman
 Production thanks Mirii Anderson



SYNOPSIS

The play is set in Elsinore, Denmark, at the royal court of the newly crowned King Claudius. Prince Hamlet is deeply depressed by the sudden death of the previous monarch, his father, old Hamlet, and the hasty remarriage of his mother, Queen Gertrude, to his uncle Claudius.

When the ghost of his father appears to Hamlet informing him that he was murdered by Claudius, and calling upon him to avenge his death, Hamlet is locked into a dangerous mission he would rather not have been given. Instead of following his duty to the father he loved and killing the murderer promptly, he is paralysed by inaction.

He intellectualises the task and seeks further proof of his uncle's guilt to the point where he is himself exposed to the murderer, and has virtually signed his own death warrant.

Disgusted by the relationship between his mother and uncle, and allowing his suspicion of his mother's infidelity to taint his attitude towards women, Hamlet abandons his girlfriend, Ophelia, who later loses her mind and drowns. He accidentally kills her father, the courtier Polonius, mistaking him for Claudius who, frightened of Hamlet's madness and fearing his own safety, persuades Polonius' son, Laertes, to kill Hamlet.

Finally a duel between Hamlet and Laertes ends in the deaths of Claudius, Gertrude, Laertes and Hamlet himself, and rule of the kingdom of Denmark passes to Norway.



FROM THE ARTISTIC DIRECTOR



Hamlet is a very personal play. It's personal to me. It's about my father. It's about my mother. It's about my brother and I and how we are as sons, and it is about my daughter. This feeling I have for *Hamlet* is not because of any specific event in the play. I have not, thankfully, lost my father and been visited by a ghost who tells me to kill my uncle. But the ideas and relationships in this play speak to me. It resonates and moves me, often to tears.

The concept that art is universal is not as popular as it once was. And for good reason. Individual experiences and points of view are important. Too often cultural assumptions and claims of cultural significance are made by one particular group, and can be oppressive and insensitive. As a Shakespeare nut I see the value in the ability of his plays to speak to everyone and every generation. But perhaps the key is to work with the particular, to allow each audience to relate with their own particularities and viewpoints.

Our production has two elements that on the face of it would seem to make the play less personal to me. We have set the play in the early 1960s and we have cast a female actor in the role of Hamlet.

Hamlet is a young man. A student. Struggling with grief. Coming to terms with his mother's obvious desire for her new husband. Shakespeare is very interested in masculinity and how too often when under pressure, or perceived pressure, men can lash out. Often against women. Working with Harriet on the character of Hamlet is fascinating in this regard. Her point of view makes our exploration of the more troubling aspects of Hamlet's behaviour more acute and specific. I feel our understanding of Hamlet is richer from having a *her*, play *him*.

The 1960s setting reflects a fascinating aspect of the play; its innate nostalgia. The character of Hamlet longs for the past. He has an idealised vision of his father, and his parents' marriage and former love for each other.

Shakespeare goes out of his way to differentiate Old Hamlet from his usurping brother. Claudius is very much a 'new man.' He is a Machiavellian and master politician as opposed to Old Hamlet with his hand to hand combat who is more like a classical Greek hero.

The 1960s feels perfect for this play with its glamour, strong design aesthetic, huge cultural and social shifts, rebellious youth, and the existential threat of nuclear war.

This nostalgia inspires memory. Perhaps the entire play is a memory of Horatio's? Or perhaps Hamlet's and then Gertrude's, or maybe Ophelia's? Shakespeare uses theatre as a space for the imagination, for dreams, and for memories. He constantly references the theatre within the theatre. *Hamlet* is full of 'plays' and features an actual play in performance within it. Shakespeare plays with us as an audience of audience. He loves the artificial nature of this art form of time and space. He relishes the moment that we, as audience, allow ourselves to believe what is happening on stage is real.

We aim for the specific in order to explore the universal. The setting is an entry, a jumping off point into the ideas that the play provokes. This is the great engine of *Hamlet*: his conflict between two irreconcilable actions; to revenge, to murder, to commit a mortal sin, or to not and be a coward, a failed son and child.

My hope is we can all find ourselves in the ideas of this play, not the cultural specificity, not in the period it was written or the period of the production, but in the experience of longing, of grief, of delight, of pain, of being a parent, of being a child, and perhaps, if I may be so bold, of *being*.



Peter Evans
Artistic Director



THE HAMLET EFFECT BY FELICITY MCLEAN

WHAT IS IT THAT MAKES AUDIENCES, ACTORS AND DIRECTORS REVISIT AND REINVENT HAMLET?

Top: John Polson as Hamlet
1991 production directed by John Bell
Bottom: Christopher Stollery as Hamlet
1993 production directed by John Bell

Forget telepathy, in the rare book room at the University of Pennsylvania is a human skull that you can read. Previously the property of the Walnut Street Theatre, Philadelphia, the skull played the role of Yorick in Shakespeare's *Hamlet*. (Prior to that it belonged inside the head of a long-serving stagehand who bequeathed it to the theatre for the part.)

And the reason you can read this skull? Because it's inscribed with the names of the long list of luminaries – names like Charles Kean, Edwin Booth and Edmund Forrest – who've played Hamlet to this Yorick.

Which sums up perfectly (binds in a nutshell, if you will) the *Hamlet* Effect. *Hamlet* is a play that audiences, actors and directors alike are perpetually drawn to revisit. Like the ghosts of all those Hamlets-past inscribed on poor Yorick's skull, *Hamlet* burrows into our brains, and seeps into our minds. It infiltrates our infinite faculty and it leaves an indelible mark.

To celebrate its thirtieth anniversary, Bell Shakespeare brings *Hamlet* to the stage for the seventh time in 2020, meaning *Hamlet* has played more often, and for more audiences, than any other play in Bell Shakespeare's history.

In fact, *Hamlet* is appearing for the tenth time if you count the Education Program's reimaginings (including *Shakespeare: The Human Experience*, *Double Trouble* and *Hamlet: Out Of Joint*) where

Bell Shakespeare's touring Players have introduced the navel-gazing Prince of the Danes to students.

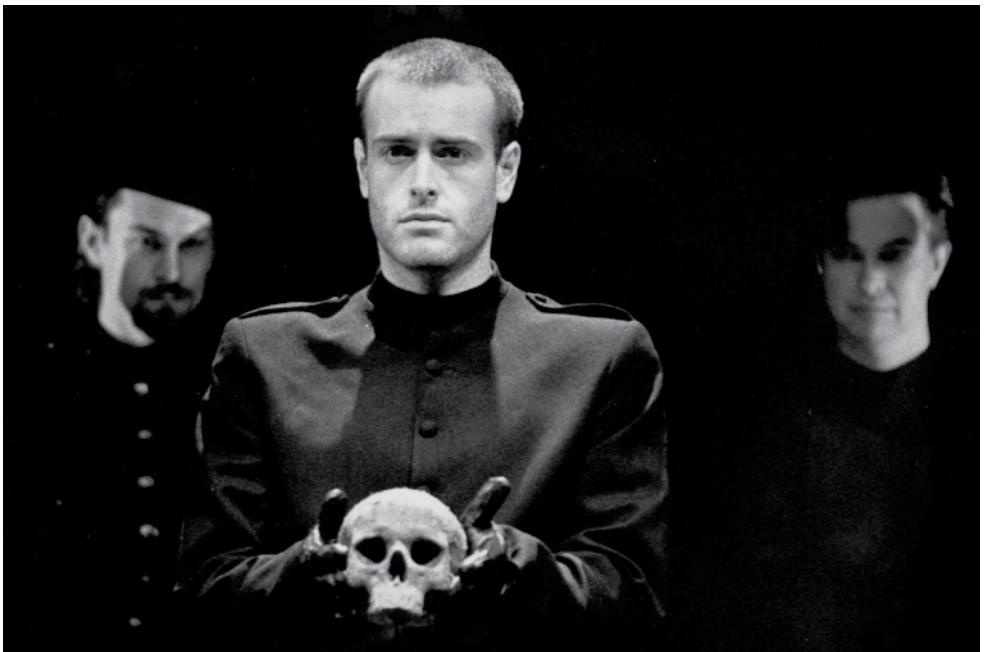
Globally, *Hamlet* has rarely been off stage since it was first performed circa 1600. When Benedict Cumberbatch played Hamlet at the Barbican theatre in 2015 it was London's fastest-selling and most in-demand theatre show of all-time. And when Shakespeare's Globe theatre in London celebrated the 450th anniversary of Shakespeare's birth in 2014? It was *Hamlet* they chose to tour.

Truly, this play's the thing.

Which begs the question: what is it, exactly, that's so irresistible about *Hamlet*?

For a start, *Hamlet* is no slouch when it comes to plot mechanics. Arguably the greatest tragedy in the English language, *Hamlet* is simultaneously a revenge saga, a family drama, a ghost story, a political thriller, and a doomed romance, with a fencing finale thrown in for good measure.

Then, there's its cerebral appeal. From Hamlet's opening lines, Shakespeare demands that audience members "Stand and unfold yourself" and, over the next five Acts, in an exercise in existential origami, we're led to interrogate ourselves at the same time as we question the characters on stage.



Urged on by Hamlet's wonderful soliloquies and his rent-a-quote rhetoric (have you heard the joke about audience members seeing *Hamlet* for the first time? They complain that it's just a bunch of famous quotes strung together), we probe some of the greatest mysteries of the human condition. We question life and death and "the dread of something after dead".

We contemplate how to be (or not to be).

Hamlet is the most coveted – not to mention the most grueling – of all the Shakespearean roles. With more lines than any other character in Shakespeare's canon, *Hamlet* can be on stage for up to three hours depending on the production, during which time his character is magnificently multidimensional. Within a single scene this great Dane can vacillate from sullen and angry, to introspective and pensive, to sarcastic and even jovial.

When a 23-year-old John Bell took on the role of Hamlet at the Old Tote theatre in 1963, it was one of his first experiences acting with a professional cast. When Bell Shakespeare opened its doors thirty years ago, it chose *Hamlet* as its first production and John Bell, as director, picked (then unknown) John Polson of Tropicana fame as its lead.

Since then, Christopher Stollery played a distinctive Hamlet in 1992 and 1993, Leon Ford rewarded audiences with an intelligent, aloof Hamlet in 2003; Brendan Cowell was a wild and feverish Prince Hamlet in 2008; and Josh McConville presented a passionate and very physical portrayal in 2015. Now, in 2020, Peter

Evans' production sees female actor, Harriet Gordon-Anderson, take on the titular role.

But here's the rub.

No matter how many times we see *Hamlet* performed – no matter how many times we see Yorick's skull held aloft for contemplation, no matter how often Hamlet reminds us there are more things in heaven and earth than are dreamt of in our philosophy – Shakespeare's masterpiece is never done. Questions remain unanswered, enigmas remain unsolved. Existential crises linger long.

Hamlet is a vital piece of work for all ages, and for every new generation. Whether you're an angst-ridden teen tortured by the sins of your parents – or maybe you're sneaking up on Polonius in years – *Hamlet*'s themes of family and love pack a punch for everyone. While its comments on power and political corruption are something each new generation must grapple with.

In fact, from the instant our hero first faces his father's ghost, to his final confrontation with Claudius, each Act, each Scene, says as much about us as it ever says about Hamlet. With each encounter Shakespeare reveals something about the inner workings of the human psyche.

It's as if he's reading our minds.

Felicity McLean is a Sydney-based author. Her debut novel *The Van Apfel Girls Are Gone* is out now.

felicitymclean.com

Top: Brendan Cowell as Hamlet
2008 production directed by
Marion Potts

Bottom: Philip Dodd as Gravedigger
and Josh McConville as Hamlet
2015 production directed by Damien
Ryan. Photo by Daniel Boud.



CUTTING HAMLET

Hamlet is a long play, Shakespeare's longest, in fact. If you were to perform all 4,000-odd lines (and don't forget the fencing match at the end) you'd run at a little over four hours, not including interval. And yet we know that in Shakespeare's time, plays usually ran a tight two hours, three tops. So how did that work?

They cut the text. Yes, even Shakespeare himself.

Once the 'maximal text' of a play had been checked by the Master of the Revels for blasphemy, seditious material or anything else likely to upset the monarch, it was licensed for performance. The company would then carve out different versions of the script to suit the audience of the day.

The first evidence we have of an actual performance edit of *Hamlet* is from the Restoration period, about a half century after Shakespeare's death. William Davenant, who claimed to be Shakespeare's godson (and sometimes, after a few drinks, his biological son) created a 'Players Edition', which was published posthumously in 1676. In the introduction, the publishers wrote:

This Play being too long to be conveniently Acted, such places as might be least prejudicial to the Plot or Sense, are left out upon the Stage: but that we may no way wrong the incomparable Author, are here inserted according to the Original Copy with this Mark “

There are quotation marks throughout the text, indicating swingeing, unsentimental cuts to some of the most famous sections – Davenant hacks into Hamlet's 'rogue and peasant slave' soliloquy, cuts the entire 'speak the speech...trippingly on the tongue' bit, and chops out 'fall of a sparrow/ the readiness is all'. He is also the first-known producer of *Hamlet* to minimise Fortinbras and the geopolitics of the play, an approach that has been popular ever since.

The main challenge in editing *Hamlet* for performance is that there is no definitive *Hamlet* to begin with. The two 'authoritative' texts we have – a paperback Quarto published during Shakespeare's lifetime, and a version printed

in the posthumous First Folio – are themselves merely echoes of long-lost manuscripts and performances. There are dozens of variations between these two copies, and entire passages that appear in one but not the other.

(And then there's the earliest known printed version of the play, the so-called 'Bad Quarto', which features the immortal line: "To be or not to be, ay there's the point." But that's a story for another day.)

Early 18th-century Shakespeare scholars discovered the art of taking the best bits from the Quarto and the Folio and mixing them together in a big *Hamlet* soup. This approach lasted all the way until 2006, when the editors of the Arden *Hamlet* decided that the two versions had to be treated as strictly separate texts. There are very good reasons for this from a literary criticism point of view, but in performance we can afford to be a bit looser. If we stick rigidly to the Quarto, we miss out on Hamlet's profound reflection that "there is nothing either good or bad, but thinking makes it so". If we are bound to the Folio, we can't use Hamlet's gleeful declaration that he will double-cross Rosencrantz and Guildenstern, "whom I will trust as I will adders fanged".

As always, our approach to the text is one of respect, but not reverence. Clarity of storytelling is key, and sometimes trimming just two knotty lines from a long speech can help a scene spring to life.

Hamlet is driven and indecisive, quick-witted and neglectful, self-interested and self-loathing. The play is a political epic and a domestic tragedy, a revenge melodrama and a deep meditation on the nature of humanity. It is all of these things. And line by line, word by word, the decisions made in the edit will tip the delicate balance of interpretation one way or another. Remember, we are not looking for consistency. On the contrary, Hamlet's inconsistency is the point. The key is to trim just enough to allow Shakespeare's exquisite ambiguity to sing.

James Evans, Dramaturg



COSTUME DESIGN

HAMLET

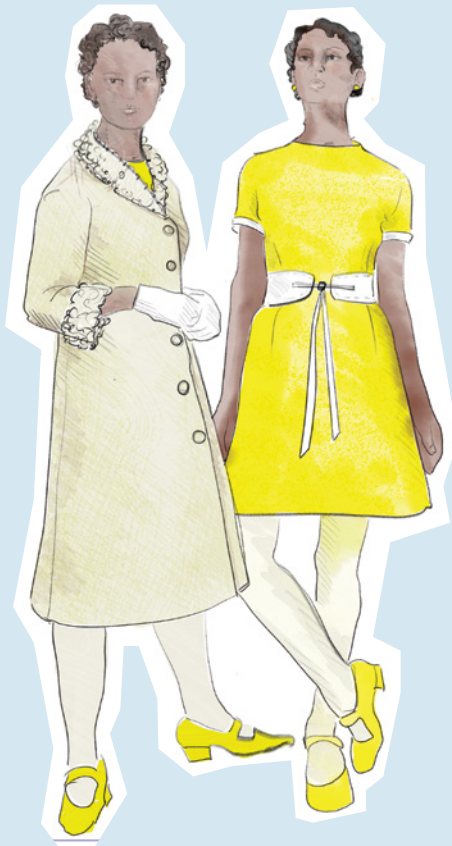


ROSENCRANTZ



BY ANNA TREGLOAN

OPHELIA



PLAYER 3

CREATIVE TEAM

PETER EVANS DIRECTOR



Peter Evans is **Bell Shakespeare's** Artistic Director. For Bell Shakespeare he has directed *The Miser*, *Antony and Cleopatra*, *Richard 3*, *Othello*, *Romeo And Juliet*, *As You Like it*,

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

ANNA TREGLOAN DESIGNER



Anna Tregloan is a multi-award winning designer, artist and creative producer with an extensive history in performance and visual arts across Australia and internationally.

For **Bell Shakespeare** she has previously designed *The Miser*, *Julius Caesar*, *Venus and Adonis*, *The Taming of the Shrew* and *Twelfth Night* and developed an experimental rendering of *Richard the Third* (R3). Her other **theatre** credits include *The Planet* with Garin Nugroho for AsiaTOPA and Holland Festival; *The Odyssey*, *Criminology*, *Eldorado*, *Journey of a Plague Year*, *Sleeping Beauty*, *Tell-Tale Heart* and *Babes in the Woods* for Malthouse Theatre; *Spring Awakening* and *Optimism* for Sydney Theatre Company; *My Bicycle Loves You* and *The Tale of Salmunori* for Legs on the Wall; *Oscar and Lucinda* for Sydney Chamber Opera; *Certia Anak* for Polyglot Theatre/ Paper Moon Puppet Theatre; and *Between 8&9* for ChamberMade Opera/Sechuan Conservatory of Music/AsiaTOPA; along with work with Ranters Theatre, Back To Back, Circus Oz, Melbourne Theatre Company and Force Majeure. Her **installations** and **exhibitions** include *BLACK* for Malthouse Theatre; *9 iterations of The Ghost Project* with her company The Association of Optimism; *Wonderland* and *The Nightingale* and *the Rose* for ACMI; *Museum of Love and Protest* for the Sydney Gay and Lesbian Mardi Gras; *Perfection and Blood* for Science Gallery Melbourne; *Collette Dinnigan: Unlaced* for Powerhouse Museum of Applied Arts and Sciences; she was curator for the Australian Exhibition for the *Prague Quadrennial of Performance, Space and Design*. Currently she is instigating a work entitled *The Impossible Project* which collects ideas and projects which began well but became impossible.

CREATIVE TEAM

BENJAMIN CISTERNE LIGHTING DESIGNER



Benjamin's reputation is for finesse, excellence and a gutsy approach to design, based in light. Benjamin has previously worked with **Bell Shakespeare** for *Antony and Cleopatra*, *Richard 3*

and *Romeo And Juliet*. Other **theatre** lighting credits include *Dance Better at Parties* and *Perplex* for Sydney Theatre Company; *MRock* for STC/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*, *Sweeedeedee* and *There's Definitely A Prince Involved* for Australian Ballet. **Museum/exhibition** credits include work for The Australian War Memorial, State Library NSW, Supreme Court of Queensland, Queensland Museum, The Reserve Bank of Australia, 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 *Titus Andronicus*, *The Miser*, *Antony and Cleopatra*,

The Merchant Of Venice and *Othello*. Other **theatre** credits include *Mary Stuart*, *Saint Joan*, *Top Girls*, *All My Sons*, *The Testament Of Mary*, *The Golden Age*, *Endgame*, *Children Of The Sun*, *Macbeth*, *Dinner*, *Waiting For Godot*, *Lost Echo* and *The War of the Roses*, and many others for Sydney Theatre Company; *Book Of Exodus Part 1 & 2* for Fraught Outfit; *The Winter's Tale* for Queensland Theatre Company; *Dead City*, *The Wizard Of Oz*, *Oedipus Rex*, *The Business*, *The Ham Funeral*, *UBU* and *A Midsummer Night's Dream* for Belvoir; *Gulls*, *Macbeth*, *The Idiot*, *Kafka Dances*, *Courtyard Of Miracles*, *Closer*, *The Rose Tattoo* and *Twelfth Night* for State Theatre Company of South Australia; and *Art And Soul* and *Design For Living* for Melbourne Theatre Company. Max won an AACTA award for best music in **television** for *The Kettering Incident*, and composed the music for *The Devil's Playground*. His **documentary film** credits include *Gayby Baby* and *After The Wave*. Max has won the Helpmann Award for Best Sound Design twice, as well as receiving numerous other nominations. Max composed the music for the Australian Pavilion for the Venice Biennale 2019, and most recently won the Sydney Theatre Award for best Sound Design for *Titus Andronicus*.

CREATIVE TEAM

LAURA TURNER VIDEO DESIGNER



Laura works across theatre, film, performance and installation. For **Bell Shakespeare** her credits include the 2019 learning production of *Macbeth*. She has presented work in various forms and

creative roles at Sydney Festival, Sydney Film Festival, Brisbane Film Festival, Carriageworks, Belvoir St Theatre, Sydney Opera House, Australian Theatre for Young People, Riverside Theatres, The Joan, Living Room Theatre, Clockfire Theatre and the Old 505. She has worked as a director, animator, editor and projection designer across film, music videos and live performance, and exhibited her own artwork with dLUX Media Arts, UNSW Galleries, M Contemporary, Beams Festival and Articulate Project Space in Sydney. Laura has taught workshops in theatre and film making at various organisations and holds a Bachelor of Fine Arts / Arts from UNSW Art and Design.

NIGEL POULTON MOVEMENT AND FIGHT DIRECTOR



Nigel is an award-winning movement and fight director, an intimacy director and coordinator, SAG-AFTRA stunt performer and actor. For **Bell Shakespeare** his credits include *Much Ado*

About Nothing, The Miser, Antony and Cleopatra, Richard 3, Othello, three productions of *Hamlet*, three productions of *The Dream/A Midsummer Night's Dream, Macbeth, Julius Caesar, King Lear, The Servant of Two Masters*, two productions of *As You Like It, Twelfth Night*, and *Wars of the Roses*. In **opera, theatre and dance**, Nigel's credits include works with The Metropolitan Opera, The Australian Ballet, New York City Ballet, Washington Opera, Opera Australia, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre, Belvoir, La Boite Theatre, Playbox Theatre and Kooemba Jdarra. His **film** credits include *Occupation 2, Pirates of the Caribbean V, The Water Diviner, Winter's Tale* and *The Bourne Legacy*. His **television** credits include *Deadline Gallipoli, The Good Wife, Person of Interest, Boardwalk Empire, The Sopranos, 30 Rock* and *Law & Order: Criminal Intent*. Nigel is a practitioner of Vsevolod Meyerhold's Theatrical Biomechanics system and is a member and past president of the Society of Australian Fight Directors Inc, a Certified Fight Director and Teacher with the Society of American Fight Directors, an Honorary Fight Director with Fight Directors Canada, and a certified Intimacy Director and Coordinator with Intimacy Directors and Coordinators (IDC), formerly Intimacy Directors International. Nigel has been awarded a Green Room Award for outstanding contribution to the stage.

CREATIVE TEAM

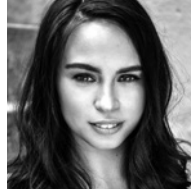
JESS CHAMBERS VOICE AND TEXT COACH



Jess works internationally as a voice and dialect coach. She is a graduate of the Central School of Speech and Drama. For **Bell Shakespeare** she was the voice coach for *Much Ado About Nothing*,

Titus Andronicus, *The Miser*, *Julius Caesar*, *The Misanthrope*, *The Players*, *Antony and Cleopatra*, *The Merchant Of Venice*, *Richard 3*, *Othello*, *Romeo And Juliet* and the 2014 national tour of *Henry V*. Her other **theatre** credits include *The Real Thing*, *Mosquitos*, *How To Rule The World*, *Power Plays*, *A Midsummer Night's Dream* and *Battle Of Waterloo* for Sydney Theatre Company; *Matilda The Musical* in Australia for The Royal Shakespeare Company and Louise Withers and in London for The Royal Shakespeare Company; and *Alice In Wonderland*, *Sweet Charity*, *You Never Can Tell* and *Pygmalion* for The Shaw Festival Theatre (Canada); as dialect coach: *School of Rock* for GWB Entertainment and The Really Useful Group; *Jersey Boys* for Rodney Rigby, TEG Dainty and The Dodgers; *Les Misérables* for Cameron Mackintosh and Michael Cassel; and *The Sound Of Music* for John Frost and The Really Useful Group; and as assistant voice coach: *Noises Off*, *Romeo And Juliet* and *Storm Boy* for Sydney Theatre Company. Her television credits include *Frayed* (ABC/Sky TV) and *The Unlisted* (ABC). Her film credits include dialect assistance on *Hacksaw Ridge*.

ABBIE-LEE LEWIS ASSISTANT DIRECTOR



Abbie-lee is a graduate of the Western Australian Academy of Performing Arts. This is her first time directing for **Bell Shakespeare**; she has appeared in the learning production of *Macbeth*

and was a member of the 2016 Players. Other **theatre** credits include *Our Town* for Black Swan State Theatre Company; *Fallen* for She Said/Sport for Jove; *Talk It Up* for Yirra Yaakin Theatre Company, and *Bushfire* for Sydney Fringe Festival. Abbie-Lee's **television** credits include *Black Comedy* and *Dr Max*. Her short film credits include *Sal and Tash*.

CAST

HARRIET GORDON-ANDERSON HAMLET



Harriet is a graduate of the Western Australian Academy of Performing Arts. For **Bell Shakespeare** she has appeared in *The Miser*. Her other **theatre** credits include *Picnic at Hanging*

Rock for Malthouse/Black Swan; *Kindertransport* for Darlinghurst Theatre Company; *You Got Older*, *Blue Christmas*, and *Leaves for Kings Cross* Theatre; and *Lifestyle of the Richard and Family* for Next Wave Festival. Harriet's **film** credits include *The Greenhouse*, *Swiss Avalanche* and *Splendours of a Mind*. Her **television** credits include *Mr Inbetween*, *Love Child* and *The Secret Daughter*. Harriet was nominated for a Green Room Award and a Performance WA Award for Best Newcomer in 2016. Harriet is a proud member of MEAA.

TONY COGIN GHOST / PLAYER KING / GRAVEDIGGER



Tony is a graduate of Theatre Nepean, University of Western Sydney. This is his first production with **Bell Shakespeare**. Selected **theatre** credits include *Mary Stuart*, *The Harp in the South*, *The Resistible Rise of Arturo Ui*, *Muriel's Wedding the Musical* and *Chimerica* for Sydney Theatre Company; *The Drover's Wife* for Belvoir; *The Detective's Handbook* for Hayes Theatre Co; and *Promises Promises* for The Production Company. Tony's recent **television** credits include the AACTA award nominated *Dead Lucky*, *Love Child*, and *Rake*. His **film** credits include *A Little TLC Goes A Long Way* and *Deck Dogz*. Tony has been an Equity member since 1992.

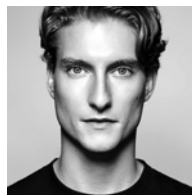
JEREMI CAMPESE ROSENCRANTZ / MARCELLUS



Jeremi is an emerging young actor who has made an immediate impact on the Sydney theatre scene. For **Bell Shakespeare** Jeremi was a member of the 2019 Players. His other **theatre**

credits include *Romeo and Juliet* and *Twelfth Night* for Sport for Jove; *Martin Lysicrates Prize* for Griffin Theatre Company; *Intersection: Chrysalis* for Australia Theatre for Young People/Griffin Theatre Company; *Moth* and *Oedipus Doesn't Live Here Anymore* for Australian Theatre for Young People; *Rosaline*, *Yen* and *DNA* for KXT; and *Nosferatu: A Fractured Symphony* for Montague Basement at Old 505.

JACK CRUMLIN LAERTES / PLAYER



Jack is a 2016 graduate of Actors Centre Australia. For **Bell Shakespeare** he has appeared in the learning productions of *Romeo and Juliet*, *A Midsummer Night's*

Dream, and was a member of the 2016 Players. His other **theatre** credits include *Chorus*, *Anatomy of a Suicide* and *Amongst Ruins* for Red Line Productions; *Journey's End* for Australian Theatre for Young People, *Blood on the Cat's Neck* for Montague Basement and *Wasted* for Kings Collective. His **film** credits include *The Casting Game*, *Noah* and *Cherry Season*. His **television** credits include *Reef Break*.

CAST

JAMES EVANS HORATIO



James Evans is Associate Director at **Bell Shakespeare**. He is a graduate of the National Institute of Dramatic Art (Acting) and holds a Master of Arts (English) from the University of

Sydney. For Bell Shakespeare James has directed two national touring productions, *Much Ado About Nothing* and *Julius Caesar*, also directing *Macbeth*, *Romeo And Juliet* and *A Midsummer Night's Dream* for young audiences. He has appeared in *Richard 3*, *Romeo And Juliet*, *Macbeth*, *Henry IV* and *Actors At Work*. His other **theatre** credits include *Mercy* for Festival of Dangerous Ideas/Bell Shakespeare; *Paul and Homebody/Kabul* for Belvoir; and *Private Lives* for Queensland Theatre. His **television** credits include *Me and My Monsters*, *Underbelly: The Golden Mile* and *East West 101*. James co-wrote and presented the acclaimed iPad App *Starting Shakespeare* (named Best New App by Apple in 17 countries) and co-directed the ABC online series *Shakespeare Unbound*. He has been a visiting artist at the University of San Diego, as well as presenting a series of Shakespeare seminars in Hong Kong, Shanghai, Tokyo, Mumbai and Singapore. James's work with Bell Shakespeare in juvenile detention centres is the subject of the award-winning feature documentary *Kings of Baxter*.

James is the Dramaturg on this production.

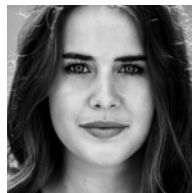
JAMES LUGTON CLAUDIUS



For **Bell Shakespeare** James has previously appeared in *Julius Caesar*, *Richard 3* and *Othello*. His other **theatre** credits include *Diplomacy* and *The Odd Couple* for Ensemble Theatre;

Unholy Ghosts for Griffin/Whitebox Theatre; *The Hollow Crown*, *War of the Roses*, *The Tempest*, *A Midsummer Night's Dream*, *Macbeth*, *Cyrano de Bergerac*, *The Importance of Being Earnest*, *Hamlet*, *Edward II*, *The Crucible* and *The Taming of the Shrew* for Sport for Jove; *The Young Tycoons* and *Miss Julie* for Darlinghurst Theatre; and *Empire: Terror on the High Seas* for Tamarama Rocks surfers. His **television** credits include *Harrow*, *Diary of an Uber Driver*, *Rake*, *Doctor Doctor*, *Fighting Season*, *Mary: The Making of a Princess*, *Home & Away*, *Wonderland*, *Packed to the Rafters* and *Paper Giants – The Birth of Cleo*. His **film** credits include *Hacksaw Ridge* and *Joe Cinque's Consolation*. James is a member of MEAA.

JANE MAHADY GUILDENSTERN / REYNALDO / BARNARDO



Jane is a graduate of Adelaide College of the Arts. For **Bell Shakespeare** Jane has appeared in *A Midsummer Night's Dream*, *Macbeth* and she was a member of the 2013 and 2014 Players. Her other

theatre credits include *Up the Guts* and *Johnny Ace* for Jack Rabbit and *The 52-Storey Treehouse* for CDP Theatre Producers. Her **short film** credits include *The Pool Bar*, *There's Always Tomorrow* and Jane also features in the upcoming webseries *Breaking Legs*. Jane is a proud member of MEAA.

CAST

LISA MCCUNE GERTRUDE



Lisa is a graduate of the Western Australian Academy of Performing Arts. This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *Gloria*, *The 25th Annual*

Putnam Spelling Bee, *Into The Woods*, *A Little Night Music* and *Dead Man's Cell Phone* for Melbourne Theatre Company; *Machupicchu* for Sydney Theatre Company and the State Theatre Company of South Australia. Her **musical** credits include *The King and I* and *South Pacific* for Opera Australia; *Peer Gynt* for Tasmanian Symphony Orchestra. *Guys and Dolls* for The Ambassador Theatre Group. Her **film** credits include *The Little Death*, and *Little Fish*. Her **television** credits include *Blue Heelers*, *Ex PM*, *The Warriors*, *Sea Patrol*, *How to Stay Married*, *The Divorce*, *Rake*, and *Reef Doctors*. Lisa has been nominated for numerous TV Week Logies, Helpmann Awards and Green Room Awards. She won a Green Room Award for her performance in *Cabaret*, and has won four Gold Logies.

ROBERT MENZIES POLONIUS

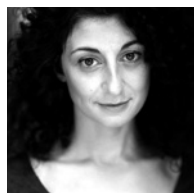


This is Robert's first production with **Bell Shakespeare**. His other **theatre** credits include *Così* for Melbourne Theatre Company/Sydney Theatre Company; *A Midsummer Night's*

Dream, *Macbeth*, *War of the Roses*, *Julius Caesar*, *Seneca's Oedipus*, *The Golden Age*, and many others for Sydney Theatre Company; *Macbeth*, *Hamlet*, *The Weir*, *The Cherry Orchard*, *Music*, *Queen Lear* and *August: Osage County* for Melbourne Theatre Company; *Measure for*

Measure, *The End*, *Ghosts* for Belvoir; *The Government Inspector* for Malthouse Theatre. His **television** credits include *Glitch*, *Jack Irish*, and *The Beautiful Lie*. His **film** credits include *Cactus*, *Canopy*, *Home*, *Siam Sunset*, *Three Dollars*, *Lamb*, *Bliss* and *Heatwave*. Robert has received five Helpmann Award nominations, winning in 2005 for *The Plague Year*. He has also been nominated for three AFI Awards and three Green Room Awards, winning for his performances in *The End* and *The Selection*.

AANISA VYLET PLAYER QUEEN / SECOND GRAVEDIGGER / OSRIC



Aanisa is a graduate of the University of Western Sydney. She has also undertaken further performance study in Paris at Jacques Lecoq School of Movement and Theatre and the Ecole

Phillippe Gaulier. This is Aanisa's first production with **Bell Shakespeare**. Her other **theatre** credits include *Martyrs* for Sydney Theatre Company, *Measure for Measure* and *The Servant of Two Masters* for Sport for Jove, *Sauvage* for BATCH at Griffin Theatre, *The Girl/The Woman* for National Theatre of Parramatta, *The Girl* for HWY Festival La Boite Theatre, *Rosaline* for KXT/Little Trojan and *The Bengal Tiger at the Baghdad Zoo* for Mad March Hare Theatre/Old Fitz. Her **television** credits include *Secret City*, *Pulse*, *Fighting Season*, and the web series *Halal Gurls*.

CAST

SOPHIE WILDE

OPHELIA



Sophie graduated from the National Institute of Dramatic Art in 2019. This is her first production with **Bell Shakespeare**. Her other **theatre** credits include *Richard III*, *The Cherry Orchard*, *Antigone*,

The Women, *Closer*, *Goldilocks* and *Ah, Tuzenbach*. A *Melancholic Cabaret* for NIDA. Her **film** credits include the short film *Bird*.



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Anonymous, The Wayside Chapel



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Mary, Asylum Seekers Centre

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Hamlet, Act 2, Scene 2

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