

A woman with long, wavy brown hair is the central figure. She is wearing a long, flowing white dress that billows out around her, creating a sense of movement. She is barefoot and looking upwards with an expression of awe or wonder. The background is a solid, vibrant blue. The title 'The Tempest' is overlaid in large white serif font, with the woman's dress partially obscuring the letters.

The Tempest

BY **WILLIAM SHAKESPEARE**
DIRECTOR **JOHN BELL**

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A full-page background image of a man with a grey beard, wearing a long, shaggy brown fur coat over a white t-shirt. He has his arms raised high with palms open, looking upwards with an expression of awe or inspiration. The background is a soft, out-of-focus grey.

LOOK NOT TO THE STARS

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

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ADVICE

The logo features a stylized orange bird in flight, positioned above the company name.

Australian Unity
WELLBEING

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



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

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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 JOHN BELL

One of the most popular and enduring myths regarding Shakespeare is the notion that *The Tempest* was his last play and that it is a valediction, with Prospero as a self-portrait of Shakespeare bidding farewell to the stage. It is an attractive piece of literary folklore, but doesn't stand up to too much scrutiny. For a start, Shakespeare kept writing after *The Tempest* (no major works, it is true; but he did involve himself in collaborations with younger playwrights such as John Fletcher). And the character of Prospero is far removed from what we can deduce about Shakespeare's personality. Prospero is a dreamer and is a disastrously ineffectual leader. He prides himself on being a humanist scholar, but in fact governs through terror, tyranny and the employment of dark forces. Shakespeare, on the other hand, seems to have been a remarkably competent businessman and one celebrated by those close to him for his witty, mild and affable companionship.

Like Prospero, Shakespeare had worked "magic" for many years – creating wonderful visions in an empty space and causing the dead to walk again – in the characters of Julius Caesar, Henry V, Cleopatra and many others. So perhaps there is an autobiographical pang of regret in Prospero's speech as he prepares to leave his magical island and slip into retirement. If so, it may be coincidental or subconscious. And it may have been a similar subconscious urge that led me to programme *The Tempest* for my farewell production for the Company I founded twenty-five years ago.

I have been fortunate enough to play Prospero three times in my career – in Neil Armfield's production for Belvoir and twice for Bell Shakespeare in productions by Jim Sharman and Peter Evans. I always found Prospero's first scene a challenge – so much exposition to get through. After that Prospero doesn't get to do a lot until the final scenes; he just hangs around observing. But those final scenes are such a pay-off: all the vengefulness,

pain and loneliness of the last twelve years washed away by acts of forgiveness, generosity and reconciliation.

After performing Prospero I always came off-stage feeling refreshed and expansive. Having enslaved Caliban, Ariel and Ferdinand, Prospero enlarges himself by granting them freedom. (Freedom is one of the major themes of the play and the last word spoken is "free".)

Many different Prosperos are possible. He can be played as an austere and aloof authority figure, a doting and caring father, a vengeful tyrant consumed by outrage, or a whimsical magician who is not fully in charge of his supernatural powers. In fact I think he is all of these things at various times in the play and the actor must employ his own alchemy to contain and reconcile all these conflicting elements.

Similarly, many different Tempests are possible. It has been played as a musical decorative masque, as a light and airy fairy tale, a dark and intense psychological study, a joyous outdoor Festival show and a bitter critique of colonialism. Some productions, picking up on the Renaissance fascination with exploration and the possibility of new worlds, have shot the action into outer space or Antarctica.

Oddly, *The Tempest* is tolerant to most of these approaches in varying degrees. A successful production will attempt to play the lightness without discarding the gravitas and create a world that is simultaneously specific and universal. But the more literal the presentation, the greater the risk of being bogged down and puzzling the audience with inconsistencies. Prospero's island can only work as an island of the imagination.

I fell in love with *The Tempest* in high school. We studied a lot of Shakespeare back in the 1950s. I studied at least six of the plays in great detail, under the guidance of two superlative English teachers. I was intrigued by how different all the plays were to each other:

Hamlet was nothing like *Twelfth Night* and *Julius Caesar* was nothing like *Henry V*. And none of them were anything like *The Tempest*; it was a unique and original invention.

Including my high school experience I have now spent sixty years in the company of Shakespeare on an almost daily basis. I made a major study of him at University and then performed *Hamlet* and *Henry V* before taking off to England and four years with the RSC. On returning to Australia I kept playing Shakespeare with the Old Tote, Sydney Theatre Company, Nimrod and Belvoir before launching Bell Shakespeare in 1990.

What most surprises me is what an open book Shakespeare remains – when Ben Jonson claimed that Shakespeare was “not of an Age, but for all time” he hit the mark. Four hundred years later we still argue over interpretations of his plays, his characters and individual speeches. They seem endlessly adaptive, often disturbing and always pertinent. This flexibility is not a sign of flabbiness but of a mind that refuses to be put in a box, sealed and labelled. It is a mind that is endlessly questing, probing and challenging our preconceptions. And because

he wrote not essays but plays to be performed by actors in front of live audiences, he allowed for a greater application of the chaos theory. Every performance is different because every cast is different and every audience is different. No two performances can possibly be the same.

As Germaine Greer puts it in her excellent book “Shakespeare” (1986): “each theatrical exposure is a kind of experiment. The characters and their discourse are thrown together in the crucible, the resulting compound is what the audience carries away.”

As long as Shakespeare remains central to English cultural life, it will retain the values which make it unique in the world, namely tolerance, pluralism, the talent for viable compromise, and a profound commitment to that most wasteful form of social organisation, democracy.”



John Bell AO
Co-Artistic Director



John Bell as Prospero; left 1997 and right with Freya Stafford as Miranda, 2006

SYNOPSIS

Twelve years ago Prospero was Duke of Milan. Being of a bookish disposition, he withdrew into his studies, leaving the management of the state to his brother Antonio. With the help of Alonso, King of Naples, and the King's brother Sebastian – enemies of Prospero – Antonio usurped the dukedom for himself. Prospero and his baby daughter Miranda were exiled and put to sea, whereupon they landed on a distant island once ruled by the witch Sycorax but now inhabited only by her son, Caliban, and Ariel, a spirit. Since then, Prospero has ruled the island and its two inhabitants by the use of magic arts derived from his studies. His daughter Miranda has grown up seeing no other human being.

Prospero divines that fortune has brought his enemies close to the island and he sees an opportunity to work his revenge. He uses his powers to raise a storm which shipwrecks them. When Miranda questions this, he tells her the story of their arrival on the island and assures her that no real harm will come to the survivors.

The shipwrecked travellers are separated. At Prospero's bidding, the invisible Ariel directs their wanderings. Ferdinand, the King's son,

is led to Prospero's cell, where he and Miranda fall instantly in love. Prospero sets heavy tasks to test Ferdinand.

The King of Naples searches for his son, although fearing him to be drowned. Sebastian, the King's brother, plots to kill him and seize the crown. The drunken butler, Stephano, and the jester, Trinculo, encounter Caliban and are persuaded by him to kill Prospero so that they can rule the island. However, Ariel manages to make mischief between them and they are soon bickering amongst themselves.

Satisfied that Ferdinand has met all his challenges, Prospero presents the young couple with a betrothal masque celebrating the blessing of marriage. He is distracted from this, however, when he remembers Caliban's plot.

As Prospero's plan draws to its climax, he vows that upon its completion he will abandon his magic arts. Ariel brings Alonso and his followers to the cell, and Prospero confronts his enemies and forgives them. In the betrothal of Ferdinand and Miranda, the rift between Naples and Milan is healed. Finally, Prospero grants Ariel freedom and prepares to leave the island for Milan and his restored dukedom.

It is not down in any map; true places never are.

Melville *Moby Dick*

Be not afeard; the isle is full of noises, sounds, and sweet airs, that give delight and hurt not.

Caliban Act 3, Scene 2

CAST

Prospero **Brian Lipson**
Miranda **Eloise Winestock**
Caliban/Bosun **Damien Strouthos**
Ferdinand **Felix Gentle**
King Alonso **Maeliosa Stafford**
Gonzalo **Robert Alexander**
Antonio/Stephano **Hazem Shammass**
Sebastian/Trinculo **Arky Michael**
Ariel **Matthew Backer**

CREATIVE TEAM

Director **John Bell**
Set & Costume Designer **Julie Lynch**
Lighting Designer **Damien Cooper**
Composer **Alan John**
Sound Designer **Nate Edmondson**
Movement Director **Scott Witt**

CREW

Stage Manager **Peter Sutherland**
Assistant Stage Manager **Katie Hankin**
Head Electrician **Josh Neufeld**
Head Mechanist **Rob Canning**
Head Of Audio **Bede Schofield**
Costume Supervisor **Jude Loxley**
Costume Cutter & Maintenance
Melanie Liertz
Costume Assistant **Kat McFarlane**
Masks & Headware by **Rick McGill**
Production Secondment **Romy McKanna**
Set Built by **MNR Constructions**
Scenic Art by **Scenografic Studio**
Lighting Supplied by
Chameleon Touring Systems
Props by **Annie Wright**

*This performance will run for approximately
2 hours and 30 minutes,
including a 20-minute interval.*

*This production opened on 21 August 2015
at Sydney Opera House.*





*You can hold the mirror up to a person,
but you may make him worse*

W.H Auden *Lectures on Shakespeare*





We...find in The Tempest the world Shakespeare lived in. The times abounding in great voyages, newly discovered continents and mysterious isles, dreams of man floating in the air like a bird, and of machines that would enable him to capture the strongest fortresses.

David Malouf

Address for the English Association,
Sydney University, May 1973

*I find my zenith
doth depend
upon a most
auspicious star...*

Prospero Act 1, Scene 2



SUCH STUFF AS DREAMS ARE MADE ON

By Andy McLean

'No man is an island,' according to John Donne. But then, John Donne never met Prospero. For here is a man all alone in his torment. All at sea, all awash in the squall of his suffering. Shakespeare's protagonist – his castaway conjurer – is as isolated as any island; lonely and desolate in latitude and in long. But this is about more than just geography. Prospero has cut himself off metaphorically too. Banished by his brother, the Duke, and exiled to these wretched shores, Prospero has further alienated himself in this 'brave new world' through his fury.

For someone so sequestered, Prospero seeks out centre stage. In fact, he commands it. Controlling the action and propelling the plot; Prospero ensures that everything that happens in the play does so at his will. First there is the titular tempest, where he uses magic to shipwreck his enemies 'unto these yellow sands', and into his hands. Then there's his enslavement of Caliban and Ariel, that 'nymph o'th' sea'. Also his manipulation of his daughter, Miranda. His manipulation of Ferdinand, Prince of Naples. Not to mention the way he torments Stephano and Trinculo. Far from hovering at the edges, kicking at the coastline, Prospero emerges as the puppet master on the island. Pulling the strings, commanding the cast. He is the director of this beach, if you will.

Ironic then that, while he seeks to influence all those around him, it is Prospero who undergoes the greatest change.

Throughout *The Tempest*, Prospero attempts to re-write history by re-staging it. What's past is prologue, and all that jazz. He wants to right past wrongs and exact revenge. And so, just as Hamlet re-enacts his father's assassination with 'The Mousetrap', Prospero relegates his enemies to the wings of his island

stage, then calls them forth to perform in his paranormal pantomime. In the masque in Act 4, for instance, Prospero installs himself as the pseudo-king of the island, ruling over the engagement celebrations between Miranda and Ferdinand. This spectacle is an overt attempt by Prospero to demonstrate his power ('*Some vanity of mine Art*') and to reassert the dukedom that was snatched from him all those years ago. It's also emblematic of a deeper shift in the drama.

What began as a revenge play has morphed into something else entirely and is now a story of mercy, redemption and hope. And no one experiences greater redemption than Prospero. *The Tempest* is the last – and arguably the finest – of Shakespeare's great Romances and, as such, is a meditation on our human capacity to transform. So, while Ariel may be the shape-shifter in the play, it's Prospero who experiences true metamorphosis. During his sojourn to the island Prospero learns forgiveness and grace, and it's only when he relinquishes control ('*I'll break my staff/Bury it certain fathoms in the earth*') that he finally drains the moat around his soul.

Of course, where better to witness such an emergence from the chrysalis, than somewhere foreign, somewhere new. Somewhere blank and waiting inscription. In *The Tempest*, Shakespeare transports us to his unnamed desert island so that we might better see Prospero scrawling his new history into the wincingly-white sands. Note, however, wincingly-white sands are optional. In Rupert Goold's 2006 production at the Royal Shakespeare Theatre, Prospero's island-home was a windswept Arctic tundra plonked seemingly somewhere in the Bering Sea. It was a barren wilderness, all sleet and snow. The cast were dressed in oilskins and a world away from a desert island.

In this 2015 production by Bell Shakespeare, Prospero's island is a world of torn paper. Ambiguous, inconspicuous; you see what you want to see. Fitting, really, when you consider that Shakespeare may well have written *The Tempest* with London's Blackfriars Theatre in mind. When Shakespeare wrote the play, his troupe, the King's Men, had just begun to use the indoor Blackfriars Theatre. These indoor digs afforded them no end of new stage-craft toys to play with. Think shadow tricks by candlelight, or suspending objects – and even actors – from the ceiling. It also meant that, for Shakespeare, *The Tempest* would have been staged on a clean slate, a new stage at least new as far as Shakespeare was concerned. Blackfriars was free from the ghosts of *Macbeth* and *Hamlet* and all the others crowding in from earlier in his career. Just as *The Tempest* itself, which was almost exclusively the invention of Shakespeare's imagination, is free from so many literary tropes.

But whether set on a blank sheet or a white beach or an iceberg in the Bering, *The Tempest* offers a *tabula rasa*, a clean slate for Prospero – for all of us – to write our own story. In *The Tempest* Shakespeare conjures up a world where second chances exist, freedom can be grasped, and forgiveness, above all else, is possible. In fact, you could say the question of where to set the play is a tempest in a teacup. Get an empty space – add a dash of grace – then the stage is set for Prospero's transformation. *The Tempest* offers a new page and the only limit is our imagination. In this place, we are all such stuff as dreams are made on.

Andy McLean is a freelance writer and journalist who grew up in Stratford-upon-Avon, before following Shakespeare to London. Unlike Shakespeare, he now lives in Sydney.





*Admired Miranda! Indeed, the top of admiration,
worth what's dearest to the world*

Ferdinand Act 3, Scene 1





*And my ending is despair, unless I be relieved by
prayer, which pierces so. That it assaults mercy itself,
and frees all faults*

Prospero Act 5, Scene 1V (i)



CREATIVE TEAM



John Bell
Director

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

Shakespeare he has recently directed a co-production of *Romeo And Juliet* with the Sydney Symphony Orchestra, *The Winter's Tale*, *Much Ado About Nothing*, *Hamlet*, *Romeo And Juliet*, *The Taming Of The Shrew*, *Richard 3*, *Pericles*, *Henry 4*, *Henry 5*, *Julius Caesar*, *Antony And Cleopatra*, *The Comedy Of Errors*, *Wars Of The Roses*, *Measure For Measure*, *Macbeth* and *As You Like It*, as well as John Webster's *The Duchess Of Malfi*, Goldoni's *The Servant Of Two Masters*, Gogol's *The Government Inspector* and Ben Jonson's *The Alchemist* and performed in *As You Like It*, *Henry 4*, *Faustus*, *King Lear*, *Anatomy Titus Fall Of Rome*, *Moby Dick*, *Richard 3*, *Troilus + Cressida*, *Long Day's Journey Into Night*, *The Tempest*, *The Winter's Tale*, *Coriolanus*, *Much Ado About Nothing*, *Twelfth Night*, *Macbeth*, *Hamlet* and *The Merchant Of Venice*. His other directing credits included *Monkey*, *Journey to the West* for Theatre of Image, *Tosca* for Opera Australia, *The Rake's Progress* for the Victorian Opera and *Madame Butterfly* for an Oz Opera national tour. John joined the Royal Shakespeare Company in 1965 and became an Associate Artist in 1966; joined Philip Hedley's Company at Theatre Royal, Lincoln in 1969; became the Head of Acting at the National Institute of Dramatic Art (NIDA) and co-founded Nimrod Theatre Company in 1970; and founded The Bell Shakespeare Company in 1990. John Bell is an Officer of the Order of Australia and the Order of the British Empire. He has an Honorary Doctorate of Letters from the Universities of Sydney, New South Wales and Newcastle. In 1997 he was named by the National Trust of Australia as one of Australia's Living Treasures. In 2003 the Australia Business Arts Foundation

awarded John the Dame Elisabeth Murdoch Cultural Leadership Award. His many awards as an actor and director include a Helpmann Award for Best Actor for *Richard 3* and Best Male Supporting Actor for *As You Like It*, a Producers and Directors Guild Award for Lifetime Achievement and the JC Williamson Award (2009) for extraordinary contribution to Australia's live entertainment industry and the 2010 Sydney Theatre Award for Lifetime Achievement in recognition of his extraordinary career as an actor, director and producer.



Julie Lynch
Set & Costume Designer

Julie has worked extensively as a costume and set designer in Australian theatre. For **Bell Shakespeare** her credits include *Pericles* and *As You Like It*. Her

other credits include *Arms and the Man*, *Noises Off*, *Zebra*, *The God of Carnage*, *The Bourgeois Gentleman*, *Travesties*, *Festen* and *The Way of the World* for Sydney Theatre Company; *Carmen*, *Salome*, *La Boheme*, *Don Giovanni*, and *The Summer of the Seventeenth Doll* for Opera Australia; *The Misanthrope*, *Hating Alison Ashley* for State Theatre Company of South Australia. *Buried Child* for Belvoir; *The Rocky Horror Show* for Dainty Consolidated Entertainment; *Little Women: The Musical* and *Company* for Kookaburra National Musical Company; *Mary Stuart* for Ensemble Theatre, *Madam Butterfly* for Oz Opera; and *The Stations of the Cross* for World Youth Day Incorporated. Julie has won four Sydney Theatre Awards for *Noises Off*, *The Bourgeois Gentleman*, *Travesties* and *Festen*; a Green Room Award for *Salome*, two Australian Production Design Guild awards for *Carmen* and *La Boheme* and two Helpmann Awards for Best Costume Design for *The Rocky Horror Show* and *The Way of the World*.



Damien Cooper

Lighting Designer

Damien Cooper lights theatre, dance and opera. For **Bell Shakespeare** Damien has designed lighting for *Macbeth*, *The Government Inspector* and *Moby*

Dick. Some of Damien's other **theatre** credits include *The Glass Menagerie*, *Summer Of The Seventeenth Doll*, *Gethsemane*, *Stuff Happens* and *Toy Symphony* for Belvoir. Theatre; and *Cyrano De Bergerac*, *The Lost Echo*, *The Women Of Troy*, *Tot Mom* and *Riflewind* for Sydney Theatre Company. His **opera** credits include *Der Ring Des Nibelungen* (*The Ring Cycle*) for Opera Australia; *Giselle* in Seoul for Universal Ballet; *A Midsummer Night's Dream* for Houston Grand Opera, Canadian Opera Company and The Lyric Opera of Chicago; *Chorus!* for Houston Grand Opera; *Così Fan Tutte* for Opera Australia; and the co-production of *Peter Grimes* for Opera Australia and Houston Grand Opera. His **dance** credits include *Mortal Engine* for Chunky Move; *Of Earth And Sky* for Bangarra; *Be Yourself* and *Birdbrain* for Australian Dance; and *The Narrative of Nothing*, *Silver Rose*, *Romeo And Juliet* for The Australian Ballet. His career highlights include *Exit The King* on Broadway; *Swan Lake* for The Australian Ballet which was presented in New York, London, Paris and Tokyo; and *Keating! The Musical*. Damien has won three Sydney Theatre Awards for Best Lighting Design, three Green Room Awards for Best Design and an Australian Production Design Guild award for Best Lighting Design.



Alan John

Composer

Alan is a composer for stage and screen. For **Bell Shakespeare** his credits include *The Duchess Of Malfi*, *The Government Inspector*, *Romeo And Juliet*, *Moby*

Dick, *Antony And Cleopatra*, *Henry V*, *Henry IV*, *The Winter's Tale*, *Hamlet*, *As You Like It* and *Much Ado About Nothing*. His other **theatre** credits include *Under Milk Wood*, *Les Liaisons Dangereuses*, *Pygmalion*, *The White*

Guard, *The Great*, *Gallipoli*, *The Season at Sarsaparilla*, *Mother Courage*, *Boy Gets Girl*, and *Hedda Gabler* for Sydney Theatre Company; and *Babyteeth*, *Summer of the Seventeenth Doll*, *Diary Of A Madman*, *Angels In America*, *The Adventures of Snugglespot and Cuddlepie*, *Peribanez*, *Stuff Happens*, *The Spook*, *The Underpants*, *The Small Poppies* for Belvoir. His **film** credits include *Holding The Man*, *Three Dollars*, *The Bank*, *Looking For Alibrandi* and *Travelling North*. His **television** credits include *The Farm*, *The Shark Net*, *Edens Lost*, *Human Contraptions*, *Dangerous* and *The Beautiful Lie*. Alan won a Helpmann Award for Best Score for *Diary Of A Madman* and Best Opera for *The Eighth Wonder*, a Green Room Award for Best New Operatic Work for *Through The Looking Glass*, an APRA/Australian Guild of Screen Composers Award for Best Music in a Feature Film for *The Bank*, Best Music for Short Film for *Human Contraptions*, Best Music for Mini Series/Telemovie for *The Shark Net*; and has been nominated for a New York Drama Desk Award for Best Score for *Diary Of A Madman*.



Nate Edmondson

Sound Designer

Nate is a graduate of NIDA and is a sound designer and composer for stage and screen.

For **Bell Shakespeare** his credits include *Romeo And Juliet*,

Macbeth, *The Winter's Tale* and *As You Like It*. His other **theatre** credits include; *Romeo And Juliet* and for Sydney Theatre Company; *Never Did Me Any Harm* for Sydney Theatre Company/Force Majeure; *Seventeen*, *This Heaven*, *Kill The Messenger* and *Angels In America: Parts 1 & 2* for Belvoir; *This Year's Ashes*, *MinusOneSister*, *Caress/Ache*, *The Witches*, *Music*, *Jump For Jordan*, *Rust And Bone* and *The Floating World* for Griffin Theatre Company; *Of Mice And Men* for Sport For Jove; *Shellshock* for Riverside Theatres; *Torch Song Trilogy*, *The Coming World*, *Daylight Saving*, *All My Sons*, *The Greening Of Grace*, *The Seafarer* and *The Paris Letter* for Darlinghurst Theatre Company; *Jack Kerouac's Essentials Of Spontaneous Prose*, *Lenny Bruce: 13 Daze Un-Dug In Sydney*, *Psycho Beach Party*,

Fallout, Wrecking, The Highway Crossing, Lyrebird, Pictures Of Bright Lights and Flightfall for Rock Surfers Theatre Company; *Every Single Saturday* for Les Currie Presentations; *The Temperamentals, When The Rain Stops Falling* and *Julius Caesar* for New Theatre; *Salomé* and *Lord Of The Flies* for Malthouse Helium; *Fireface* and *The Hiding Place* for The Australian Theatre for Young People; *Decay* and *River* for Old 505; *The Very Hungry Caterpillar Show* for Michael Sieders Presents; *Punk Rock* for Ashfield Youth Theatre Company; *Misterman* for Siren Theatre Company; *Scenes From An Execution, King Lear* and *Measure For Measure* for Tooth And Sinew; *The Light Box* for Unhappen/Fat Boy Dancing; *Freak Winds* for Red Line Productions; *Two By Two* for Little Ones Theatre; *Today We're Alive* for Wildie Creative Enterprises; *Fefu And Her Friends* for Red Rabbit Theatre; *Hell Hath No Fury* for AIM Dramatic Arts; *Much Ado About Nothing* for NIDA; His **film** credits include *I Am Not A Work Of Art, Disturbing Bodies, The Light Box, Pretty, Gibney's Island* and *Kaleidoscope*.



Scott Witt
Movement Director

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

hundreds of professional productions. For

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

CAST



Robert Alexander
Gonzalo

For **Bell Shakespeare** Robert has appeared in *Much Ado About Nothing, Anatomy Titus: Fall Of Rome, Macbeth, The Merchant Of Venice, Measure For Measure, Wars Of The Roses, The Comedy*

Of Errors, The Servant Of Two Masters, As You Like It, Hamlet, Richard 3, Antony And Cleopatra and *Julius Caesar*, all of which toured nationally. His other **theatre** credits include *Heroes, I Sent A Letter To My Love, The Last Yankee* and *The Threepenny Opera* for Queensland Theatre Company. He was a founding member of The Hunter Valley Theatre Company performing in productions including *The Floating World, The Glass*

Menagerie, Equus, Bedfellows, A Happy and Holy Occasion, Flexi Time and Educating Rita. As a member of the Nimrod Theatre Company he appeared in 20 productions including *Richard III, Inner Voices, Twelfth Night, Much Ado About Nothing, Treasure Island, The Sea, Tales from the Vienna Woods, The Suicide, As You Like It; Variations and Torch Song Trilogy* (for which he won a Green Room Award), The 60th anniversary production of *The Mouse Trap; All's Well That Ends Well* for Sport For Jove; *Unholy Ghosts* for Griffin Theatre Company; *Otherwise Engaged, The Memory Of Water, All Things Considered* and *Daylight Saving* for Marian Street Theatre; *The Sunny South, Hamlet, Henry IV (Part 1), The Mortal Falcon, An Ideal Husband, Away, All My Sons, The Three Sisters, Nicholas Nickleby, Six Degrees Of Separation, Dead White Males, Machinal* and *Travesties* for Sydney Theatre Company; *What The Butler Saw, A Month In The Country and The Seagull* for State Theatre Company of South Australia; *Accidental Death Of An Anarchist* for The Winter Theatre Company of Fremantle; and *A Hard God* and *The God Committee* for the Ensemble Theatre. Robert has appeared in the **films** *Empty Beach, Never Tell Me Never* and *Muriel's Wedding* and his **television** credits include *King Lear, Learned Friends, Minder Down Under, Heartland, Police Rescue, All Saints, Murder Call, Home and Away, Neighbours, Richmond Hill, Dance Academy* and *Rake*.



Matthew Backer
Ariel

Matthew is a graduate of NIDA. For **Bell Shakespeare** he has appeared in *Henry V*. His other **theatre** credits include *Machinal* for Sydney Theatre

Company; *Kill the Messenger* for Belvoir; *Brisbane* for Queensland Theatre Company; *The History Boys* for Peach Theatre Company; *Uncanny Valley* and *24 Hour Play Project* for Griffin Theatre Company; *Frenzy For Two* for HotHouseTheatre; *Private View* for TheatreWorks; *The Chaos Fairy And The Wizard* for The Leapfrog Touring Company; *Mr Chicken Goes To Paris* for Parade Theatre; and *Fortune And*

Men's Eyes, A Midsummer Night's Dream, Not I and Lost Illusions for NIDA. His **musical theatre** credits include *Jersey Boys* for Dodger Theatricals/New Theatricals/Dainty Consolidated Entertainment/Michael Watt; and *The Threepenny Opera, Assassins* and *I Love You, You're Perfect, Now Change* for NIDA. His **film** credits include *Whispers Among Wolves* (Flickerfest, Sydney Film Festival, Palm Springs Film Festival) *Milk & Honey; Chicom* and *Oiling Point*. His **television** credits include *History Hunters* and *Deadly Women*. Matthew was a founding member of the sketch-comedy collective *I'm With Stupid*, which has appeared on ABC iView and ABC2. He holds a Bachelor of Journalism from the University of Queensland (UQ) and completed his journalism cadetship at regional newspaper, *The Fraser Coast Chronicle*, in Maryborough, QLD. Matthew was the 2014 recipient of both the Mike Walsh Fellowship and the Gloria Payten and Gloria Dawn Foundations Fellowship, with which he studied improvisational comedy at Upright Citizen's Brigade (UCB) and People's Improv Theatre (P.I.T.) in New York City and The Second City in Los Angeles.



Felix Gentle
Ferdinand

Felix graduated from the Ensemble Acting Studios 3-year diploma course in 2009, having previously studied theatre at UNSW, completing a Bachelor

of Arts in 2004. This is his first mainstage production with **Bell Shakespeare**, after spending 2014 touring Australia as a member of The Players. His other **theatre** credits include *Seminar* and *We're Going on a Bear Hunt* for Ensemble Theatre; *Heart Dot Com* for Tap Gallery; *Stairwell* for TRS and The Old Fitz; *Ben Hur – The Stadium Spectacular* for Stade de France and ANZ Stadium; and *Stories From The 428* for Sidetrack Theatre. As a **voice artist** his credits include *Dance of the Hungry Ghosts, Dark Paradise, Dying Words* (ABC Radio National), and *Sandakan Threnody* for ABC Classic FM, as well as numerous audio books for Louis Braille Audio. Felix is a proud member of Equity.



Brian Lipson

Prospero

This is Brian's first show for **Bell Shakespeare**.

His other **theatre** credits include *A Midsummer Night's Dream* for La Boite; *The Collected Works*

Of Victor Berman for 45 Downstairs; *White Rabbit Red Rabbit* and *The Golem Story* for Malthouse Theatre; *The Crucible*, *Tribes*, *Life Without Me*, *Grace*, *The History Boys*, *Dinner* and *The Herbal Bed* for Melbourne Theatre Company; *The Power Of Yes* for Belvoir; *Apocalypse Bear Trilogy* for Stuck Pigs Squealing/MTC/Melbourne International Arts Festival; *The Duel* for Sydney Theatre Co & Thin Ice; *Two Faced Bastard* for Chunky Move/Melbourne International Arts Festival; *Scorched* for Company B; *Lally Katz And The Terrible Mysteries Of The Volcano* for Stuck Pigs Squealing; *Berggasse 19 - The Apartments Of Sigmund Freud* for Melbourne International Arts Festival which Brian wrote, designed and performed; *Grace for GoD be in my mouth*; *Krapp's Last Tape* and *Fear And Misery In The Third Reich* for Eleventh Hour; *The Glass Garden* for Next Wave & Sydney Festivals; and *The Goldberg Variations* and *Hotel Sorrento* for Playbox Theatre; *Love, Death, Music and Plants* an opera Brian directed and wrote with Matthew Hindson; Brian directed and designed *The Harry Harlow Project* for the Victorian Arts Centre and Performing Lines national tour; *Song of the Bleeding Throat* for Eleventh Hour; *Photographs of A* and *Apocalypse Bear Trilogy* for Melbourne Theatre Company; and *A Large Attendance In The Antechamber* a solo show which he wrote, designed and performed has toured Melbourne, the UK, USA and New Zealand. His **film** credits include *Holding The Man*, *Sucker*, *The Last Time I Saw Richard*, *The Book Of Revelation*, *The Tragedy Of Hamlet Prince Of Denmark*, *The Only Person In The World*, *The Drover's Boy*, *Vitalogy*, *Charlie Chaplin*, *Howard's End* and *The Innocent Sleep*. His **television** credits include *Deadline Gallipoli*, *Gallipoli (mini series)*, *Miss Fisher's Murder Mysteries*, *Rush*, *Tangle*, *All Saints*, *Carla Cametti PD*, *Bastard Boys* and *Stephen King's Nightmares & Dreamscapes*. Brian is a proud member of

Actor's Equity and has been nominated for seven Green Room Awards, winning three. He recently completed an Australia Council Fellowship.



Arky Michael

Sebastian/Trinculo

Arky graduated from NIDA in 1982. For **Bell Shakespeare** he has appeared in *Much Ado About Nothing*, *Two Gentlemen Of Verona*, *The Servant Of Two*

Masters, *Romeo And Juliet* and *Henry 4*.

He has worked for many of the theatre companies in Australia including the Sydney Theatre Company, Belvoir, Melbourne Theatre Company, Queensland Theatre Company, Ensemble Theatre Company and Griffin Theatre Company. His most recent credits **theatre** include co-writing/devising the world premiere of *ClubSingularity* for Theatre Kantanka and Performance Space; *Penelope* for Siren Theatre Company; Directing *Cowboy Mouth* at Hibernian House; and *Mother Courage* for Belvoir. Arky has written half a dozen short **films**, of which *Australian Summer* won Best Film at Tropfest in 2005. His **television** credits include *Sweet And Sour*, *Rafferty's Rules*, *A Country Practice*, *Water Rats*, *Wildside* and ABC's *My Place*.



Hazem Shammass

Antonio/Stephano

Hazem graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2001. For **Bell Shakespeare** Hazem has performed in *A Comedy of Errors* and

Macbeth. His other **theatre** credits include *Othello* for the State Theatre Company of South Australia; *Scorched*, *Antigone*, *Paul*, *Gates of Egypt*, *Peribanez* and *Stuff Happens* for Belvoir; *The Call* for Griffin Theatre Company; *Criminology* for Malthouse Theatre Company; *A Midsummer Night's Dream* with Arts Radar; *Buried City* for Urban Theatre Projects as part of the 2012 Festival of Sydney, returning to work with them on *The Tribe* for the 2015 Festival of Sydney.

Hazem's **film** and **television** credits include *X*, *The Tumbler*, *Alex And Eve*, *Underbelly III*, *East West 101* and *At Home With Julia*. Hazem is also a founder and director of Poetry In Action, a national touring theatre-in-education organisation that teaches poetry, literacy and the arts to high school students across the country.



Maeliosa Stafford
King Alonzo

In 1978 Maeliosa joined the renowned Irish touring theatre company, Druid and was its Artistic Director from 1991-1994. He is also a co-founder of O'Punksky's Theatre in Sydney. This is his first production with **Bell Shakespeare**. His **theatre** credits include *The Lonesome West* for Lyceum Theatre NY in 1999 and for Druid/Royal Court Theatre in 2001; *The Seafarer*, *The Playboy of the Western World* and *A Whistle in the Dark* for The Abbey Theatre; *A Whistle in the Dark*, *The Lonesome West*, *The Playboy of the Western World*, *Carthaginians*, *Cheapside* and *Lovers Meeting* for Druid; *Trelawney of the Wells*, *The Cripple of Inishmaan*, *Democracy* and *A Hard God* for Sydney Theatre Company; *Dancing at Lughnasa* for Queensland Theatre Company; *The Gigli Concert*, *Faith Healer* and *Sons of Ulster* for O'Punksky's Theatre; and toured most major theatre festivals performing in *At the Black Pig's Dyke*, a production he also helped create. Maeliosa has also directed numerous productions including the powerful *Observe The Sons Of Ulster Marching Towards the Somme* for O'Punksky; *Winter's Discontent* for Ensemble Theatre, *The Cripple Of Inishmaan* and *Embers* for Sydney Theatre Company in 2006 and for Hothouse in 2009; and *The Beauty of Queen of Leenane* for Wildfire Theatre. His **film** credits include *Me, Myself And I*, *Quigley Down Under* and *JB And The Mule*. His **television** credits include *The Midnight Court*, *Stingers 3* and *White Collar Blue*. Maeliosa holds a post-graduate degree in Performance Studies from Sydney University and has taught at NIDA, University of Western Sydney Nepean and ACTT (Actors College of Theatre and Television).



Damien Strouthos
Caliban/Bosun

Damien is a graduate of WAAPA. For **Bell Shakespeare** he performed in *Henry V* and has toured with Actors At Work. His other **theatre**

credits include *Merchant Of Venice*, *Twelfth Night*, *All's Well That Ends Well*, *Cyrano De Bergerac*, *Much Ado About Nothing*, *Romeo And Juliet* and *A Midsummer Night's Dream* for Sport for Jove; *Julius Caesar* for Cry Havoc; *Lenny Bruce: 13 Daze Un-Dug in Sydney 1962* for Tamarama Rock Surfers; and *Vernon God Little*, *The Crucible*, *Clinchfield*, *The Merchant Of Venice*, *The Boys*, *The Pillars Of Society* and *Epsom Downs* for WAAPA. His **film** credits include *Swinger*, *Choices* and *The Door*. His **television** credits include *Wonderland*. Damien also features in *Shakespeare Unbound*, Bell Shakespeare's online collaboration with ABC Splash!



Eloise Winestock
Miranda

Eloise graduated from WAAPA in 2010. For **Bell Shakespeare** she has performed in the national tour of *Henry V*. Her other **theatre** credits include *The*

Comedy of Errors, *All's Well That Ends Well*, *Hamlet*, *Romeo And Juliet*, *A Midsummer Night's Dream* and *As You Like It* for Sport for Jove; *Summer Of The Seventeenth Doll* for Belvoir; *Lord of the Flies* for US-A-UM; *Titus Andronicus* for Cry Havoc; and *Rooted* for Don't Look Away. Her accolades include the 2013 Sydney Theatre Award for Best Supporting Actress in *The Comedy Of Errors* and a nomination for Best Supporting Actress in 2014 for her performance in *Henry V*.

COSTUME DESIGN

Costume designs by Julie Lynch.



Prospero's magic depends upon his books and his robes. By himself he is an ordinary man.

W.H Auden *Lectures on Shakespeare*

*The rarer action
is in virtue
than in vengeance*

Prospero Act 5, Scene 1



THE SOURCE OF THE TEMPEST

Whilst derived in general from a body of folk-tales and romantic comedies which were common currency among story-tellers and playwrights, *The Tempest's* plot is largely Shakespeare's own. Particular passages allude to Montaigne's essay *Of The Cannibals* (Gonzalo's 'common-wealth' speech in Act 3) and to Ovid's *Metamorphoses* (Prospero's renunciation of magic in the last act).

However, the subject of storm, shipwreck, providential survival in a state of nature, and eventually return to the 'civilised' world, was without doubt suggested to Shakespeare by topical events. In 1609, a British fleet of nine ships sailed with 500 colonists for Virginia. The *Sea-Adventure*, the ship carrying the expedition's leaders, was separated from the rest by a storm, and presumed to have foundered. In fact, the crew managed to run the ship ashore on the Bermudas, where 'through God's providence' it 'fell betwixt two

rocks, that caused her to stand firme, and not immediately be broken'. The island, previously believed to be inhabited by devils and therefore 'feared and avoided of all sea travellers', proved 'the richest, healthfullest and pleasing land as ever man set foot upon'. After nine months the castaways were able to put to sea again, and arrived in Virginia.

Accounts of the adventure reached England in Autumn, 1610, and provoked astonished moralising upon Nature and Providence. Shakespeare probably knew some of the passengers on the *Sea-Adventure*, and he unquestionably read letters and pamphlets dealing with the episode, because he imported factual details from them into *The Tempest*. One such pamphlet was not published until after his death, indicating that Shakespeare was so gripped by the subject that he obtained and read it in manuscript.



This thing of darkness I acknowledge mine.

Prospero Act 5, Scene 2



*O rejoice beyond a common joy,
and set it down with gold on lasting pillars.*

Gonzalo Act 5, Scene 1

The Tempest is a hard-headed and realistic picture of what man is and all that he aspires to. It is also a piece of magic – a fantasy world that reflects our world and its problems but is free, in a way the real world never can be, to find its own conclusion.

David Malouf



*I have done
nothing but in
care of thee,
of thee, my dear
one, thee, my
daughter...*

Prospero Act 1, Scene 2

HELP US SHARE SHAKESPEARE

Make our work accessible for all Australians



We've long had requests from schools in far-flung places that would dearly love to be recipients of our Learning programmes, but simply don't have the means to take part.

In celebration of our 25th year, we've launched Sharing Shakespeare – our new community outreach programme that will provide those disadvantaged in our community with free or subsidised access to **Hearts In A Row** experiences, **Actors At Work** performances and **Student Masterclass** opportunities:



Recipients from The Big Issue ready to see *As You Like It* thanks to Hearts In A Row.

Hearts In A Row

Welcoming new guests into the theatre

Hearts In A Row provides individuals from socio-economically disadvantaged schools and charitable groups with the opportunity to see a Bell Shakespeare mainstage production, along with a complimentary programme, drink voucher and pre-show talk.

Hearts In A Row also gives recipients a reason to visit some of Australia's most iconic cultural spaces, many for the very first time. Even greater than the experience itself, this programme has become renowned for imbuing participants with an incredible sense of community and culture.



Actors At Work performing *Double Trouble* for primary students at Baler Primary School, WA.

Actors At Work

Presenting performances for schools

With only four banners and two road-cases of props, our Actors At Work teams travel the country to inspire young minds with live 50-minute performance adaptations in school gyms and halls, showing students that theatre can be created anywhere – all that's required is imagination.

Showcasing the best of Shakespeare's stories and characters, the original dialogue is complemented by modern commentary and contemporary references to assist students' understanding, increase their engagement and demonstrate the lasting relevance of these timeless works.



Arts educator Teresa Jakovich working with students at Emmaville Central School, NSW.

Student Masterclass

Delivering richer learning experiences

Our arts educators guide students through two-hour interactive workshops that are designed to inspire, excite and engage through activities focused on a selected play relevant to their area of study, such as *Hamlet* or *Twelfth Night*.

Through the recital of key monologues, examination of character motivation and analysis of technique including iambic pentameter, students are provided with a solid foundation to carry them through to their subsequent study of the play. Teachers, who often struggle to convey the relevance and importance of the study of Shakespeare through standard classroom lessons, are also provided with invaluable guidance and support.

Sharing Shakespeare speaks right to the heart of our original mission set in 1990 – to make Shakespeare and the classics accessible and relevant to Australians everywhere, regardless of their age, income or location.

We invite you to help us share more of our work with more Australians – just \$100 will enable one child to see an Actors At Work performance in their school!

To make a contribution towards Sharing Shakespeare, or for more information on any of our initiatives, visit bellshakespeare.com.au/support or contact Zoë Cobden-Jewitt on 02 8298 9070.

Every gift makes a difference and all donations over \$2 are tax-deductible.

THANK YOU TO OUR DONORS

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

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The late Anthony Gilbert AM

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 generously contributed up to
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 a difference to what we are
 able to achieve.**

The Art of Shakespeare

As part of Bell Shakespeare's 25th Anniversary celebrations, The Art of Shakespeare will see 14 renowned visual artists create artworks inspired by the works of William Shakespeare. The artworks will be exhibited in the Sydney Opera House from 2-15 November.

SHARING SHAKESPEARE

We would like to thank our Sharing Shakespeare donors whose support provides those disadvantaged in our community with free or subsidised access to Hearts In A Row experiences, Actors At Work performances and Student Masterclass opportunities.

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We also extend our deepest thanks to all Sharing Shakespeare donors who have generously contributed up to \$500 – every gift enables us to educate and share the magic of live performance with those who would otherwise not have the opportunity.

Co-Artistic Directors John Bell AO and Peter Evans invite you to join them for

Bell Shakespeare's 25th Anniversary Gala

6.00pm, Friday 27 November 2015

Opera Point Marquee, Sydney Opera House

Join a host of special guests as we celebrate John's incredible legacy and raise funds to maintain the passion, reach and mission of Bell Shakespeare well into the future.

Black tie

Individual tickets and tables of ten available

RSVP Friday 30 October

We hope you will join us for the highlight event of our milestone year – a celebration of John before he steps away from the Company, and of Peter as he leads us forward into the future.

For more information please contact Kate Gardner
at giving@bellshakespeare.com.au or on **02 8298 9019**.

**BELL
SHAKESPEARE.**
25th Anniversary Gala

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— Prospero in *The Tempest*
by William Shakespeare.

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**“It might be the pite of a politician...
one that would circumvent God”**

Hamlet, Act 5, scene 1

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