



As You Like It



Casey Donovan
Yael Stone

Belvoir presents

As You Like It

By **WILLIAM SHAKESPEARE**
Director **EAMON FLACK**

*Belvoir's production of As You Like It opened at
Belvoir St Theatre on Wednesday 23 November 2011.*

Set Designer **ALISTAIR WATTS**
Costume Designer **MEL PAGE**
Lighting Designer **DAMIEN COOPER**
Assistant Lighting Designer **CHRISTOPHER PAGE**
Composer & Sound Designer **STEFAN GREGORY**
Assistant Director **FRANK MAINOO**
Stage Manager **CHRIS BAGLOT**
Assistant Stage Manager **MEL DYER**

With
Rosalind **ALISON BELL**
Duke Frederick & Jaques **BILLE BROWN**
Corin, Phoebe & others **GARETH DAVIES**
Audrey, Hymen & others **CASEY DONOVAN**
Touchstone **CHARLIE GARBER**
Adam & Duke Senior **TREVOR JAMIESON**
Silvius & others **SHELLY LAUMAN**
Oliver & others **HAMISH MICHAEL**
Violinist **DAN RUSSELL**
Celia **Yael Stone**
Jaques de Boys **TIM WALTER** (occasionally **EAMON FLACK**)
Orlando **ASHLEY ZUKERMAN**

PRODUCTION THANKS Emma Saunders, Courtney Wilson

PHOTOGRAPHY Heidrun Löhrr
DESIGN Alphabet Studio

Director's Note

Eamon Flack

As *You Like It* is a wonderful platypus of a play – all odds and ends and unlikelihoods. After a *Hamlet*-like opening replete with intrigue and self-annihilation it spills into a forest (!) in which in the chief activity and only unifying dramatic device is to wander about with nothing much to do and accidentally cross paths with other people who are also wandering about with nothing much to do. There's something beguilingly vague about the whole enterprise, and yet it manages to be, in a curiously gentle way, a play about everything.

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It was probably written in 1599 – though we can't say for sure – which was probably the same year Shakespeare wrote *Hamlet* – which we also can't say for sure. If you'd been alive in 1599 you'd most likely have been short, damp, cold, ill-fed, roughly dressed, a long way from the top, and near death. Quite different to Sydney, then, which, on a good day, is the top – just so many tall, dry, stylish people swooping through sunshine and refusing ever to die. We are unimaginable to the Elizabethans.

We know that Shakespeare wrote the play – in a hurry, it seems – for his own company of actors. We call them actors but they also sang, danced, improvised and played instruments, and they did so famously. A visiting Frenchman thought that perhaps they even did these other things better

than they acted. Shakespeare wrote everything for them, and in *As You Like It* he gives them unusual licence to show off their shtick; at times it feels as much a themed variety show as a play. But as so often with Shakespeare the theatrical practicality is also the magic: *As You Like It* has a free-spirited breadth of life and performance which verges on the magnificent.

One argument, and a good one, has it that the play was premiered on Shrove Tuesday in 1599 at a private party of Elizabethan elite. It took place in a hall at Richmond Palace, a large estate with an impressive deer park just outside London. In its first instance, then, *As You Like It* was a show about a bunch of city people visiting a pastoral realm of bucolic contemplation, performed for a bunch of city people visiting a pastoral realm of bucolic contemplation. This kind of ironic mirroring is typical of Shakespeare, and it goes some way towards explaining the play's strange jokes (eg Touchstone's pancakes) and peculiar set pieces (eg the courtier and the shepherd philosophising). But if we can guess at a few instances of original meaning like these, how much remains unguessed at? How much of the play's meaning remains locked up in the inscrutable private life of its delicately coded web of allegiances, in-jokes, private mockeries, religious sympathies and unbidden desires?



In short, like the enigmatic platypus, this play is the product of an eccentric, very particular and now-vanished environment. The wellsprings of its gloriously peculiar qualities are unknowable now. They are as lost to us as the voice of the first person to play Rosalind (possibly a young man named Alexander Cooke). Some of the play is now unreconstructable, some of it is anachronistic, and some of it is complete nonsense.

And yet there is something still very alive at the centre of it. It feels as though, faced with the sudden task of coming up with a new play for Shrove Tuesday at Richmond Palace, Shakespeare found himself pondering the basic question of his craft: how on earth, in the midst of the daily upheaval of Elizabethan life, do you fill a bare stage with several hours of entertaining and meaningful action? Being a practical man of the theatre, his solution was simply to call his bare stage the Forest of Arden and to sub-contract his own dilemma out to his characters: faced with an empty space and un-kept time, what would you do? If you were given the chance to begin from scratch, what kind of life and living would you pursue?



In the 412 years since 1599 that question has been asked and answered in many ways: England chopped off its King's head and ruled by parliament, the Jacobins annihilated old France with the Terror, the American colonies declared themselves a federated republic, 11 convict ships settled Port Jackson...

It wasn't exactly Arden all over, and usually very much bloodier, but these various pursuits of a new order did set the stage for several hundred years of apparently unlimited progress. The fabulous result is that we – at least we in the West – are now dry, well lit, cleanly dressed, quite fat, a little under the weather, and enjoying unprecedented material luxury – a far cry from our Elizabethan forbears. We live in a kind of Arden, I suppose.

So is there still a need for Shakespeare's forest/stage? In our own times, at the very moment the best of all possible economic systems was poised to export its benefits the whole globe over (yeah right), we suddenly find ourselves with an unprecedented case of historical vertigo: *don't look down, don't look down – the only way on is up*. We now face an almost unbelievable set of marauding gorgons which seem to call into question the fundamental enterprise of our society. No matter which part of the raging ideological continuum you're on – whether your nightmare scenario is climate change or gay marriage – the common whisper is that it's all up for grabs and if we don't get it right this time we'll be sorry. Our faith in our great institutions is flagging: politics has become a pissing competition – no great comfort there. As for economics, it recalls, for me, the sententious and sinister dogma of the Catholicism I grew up under, and I can't bring myself to subscribe to either kind of heaven – God's or Wall Street's. Science remains amoral

and history unpredictable, and the age-old consolations of family and community, of the routines of the life-cycle, and of the dignity of labour are struggling to retain their hitherto perennial enchantment. In other words, Arden's work is never done any more than history will ever come to an end.

Right now, in the midst of the all the millennial panic of late modernity, Arden has a lot to offer. Shakespeare's bare stage is a little like Hong Kong's off-shore casino ships – a kind of circumventing mechanism. Its wondrous ability both to recall a golden age of yore and to imagine a better future is particularly tempting nowadays. It's an invitation to think beyond the usual bounds of inadequate reason. Faced with the ridiculous, the bizarre and the seemingly impossible, Arden asks us to look at the world with a kind of Quixotic helpfulness – to make tremendous offers and entertain every possibility with the profound seriousness of a child playing. But the variegated oddity and other-mindedness of Shakespeare's forest-stage isn't just a sweet distraction, it's a kind of invigorating moral challenge: to pursue some form of a *good life* – not in the sense of wine and cheese, though that's part of the deal, no doubt, but in a more essential way:

What is a good life?

Is it the same for young and old, for women and men, for black and white, for rich and poor?

Are there timeless human virtues?

Or is the good life something that must be newly invented by each generation?

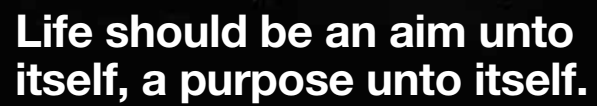
Is there a greater good?

How hopelessly might we love?

How boldly might we defend against wrong?

How joyfully might we celebrate life?

Arden seems to be predicated upon seeking and *trying out* answers to these questions. Arden is Shakespeare's practical experiment in the many varieties of passing meaningful time. Arden is a celebration of the breadth of human life. This play is an invitation to multiply the possibilities. It is, after all, called *As You Like It*.



Michel Eyquem de Montaigne

How happy is he born or taught
That serveth not another's will;
Whose armour is his honest thought,
And silly truth his highest skill!

Whose passions not his masters are,
Whose soul is still prepared for death;
Untied unto the world with care
Of princely love or vulgar breath;

Who hath his life from rumours freed,
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make accusers great;

Who envieth none whom
chance doth raise

Or vice; who never understood
How deepest wounds are
given with praise;
Nor rules of state, but rules of good;

Who God doth late and early pray
More of his grace than gifts to lend;
Who entertains the harmless day
With a well-chosen book or friend;

– This man is free from servile bands
Of hope to rise, or fear to fall;
Lord of himself, though not of lands;
And having nothing, he hath all.

Sir Henry Wotton,
The Character of a Happy Life

...The greater part of human aspiration has been informed by individual intuition and privately generated passions, more than it has through logic or scientific revelation. The moral basis of our public life, our social organisation, has come from within us – by aspiration and by light, not by some process of logical deduction.

Paul Keating, The Australian, 22 October 2011

I had not a dispute but a disquisition, with Dilke on various subjects; several things dove-tailed in my mind, and at once it struck me what quality went to form a Man of Achievement, especially in Literature, and which Shakespeare possessed so enormously – I mean Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason.

John Keats, letter to his brothers, 1817

A Man's* Nature is best perceived in Privatnesse, for there is no Affectation; in Passion, for that putteth a Man out of his Precepts; And in a new Case or Experiment, for there Custome leaveth him.

Francis Bacon, Essays.

*And a Woman's too.

[John Stuart Mill's] argument was made plausible on the assumption... that human knowledge was in principle never complete, and always fallible; that there was no single, universally visible truth; that each man*, each nation, each civilisation, might take its own road towards its own goal, not necessarily harmonious with those of others; that men are altered, and the truths in which they believe are altered, by new experiences and their own actions – what he calls 'experiments in living'...

Isaiah Berlin, Four Essays on Liberty

*And each woman too.

If liberalism has a future, it is in giving up the search for a rational consensus on the best way of life. As a consequence of mass migration, new technologies of communication and continued cultural experimentation, nearly all societies today contain several ways of life, with many people belonging to more

than one... The human good is too diverse to be realized in any life. ...Virtues are needed for any kind of human flourishing. Without courage and prudence no life can go well. Without sympathy for the suffering and happiness of others, the artefact of justice cannot be maintained. ...Common experience and the evidences of history

show human beings thriving in forms of life that are very different from one another. None can reasonably claim to embody the flourishing that is uniquely human. If there is anything distinctive about the human species, it is that it can thrive in a variety of ways.

John Gray, 'Modus Vivendi', Gray's Anatomy

Biographies



EAMON FLACK Director

Eamon is Associate Director – New Projects, at Belvoir. He graduated from the acting course at WAAPA in 2003 and has since worked as a director, actor, writer and dramaturg for Belvoir, Malthouse Theatre, Sydney Theatre Company, Bell Shakespeare's *Mind's Eye*, Thinlce, Perth International

Arts Festival, Darwin Festival, Griffin Stablemates, PlayWriting Australia, ArtRage, Deckchair and various other companies. In 2010, Eamon directed *The End* for Belvoir, which recently toured to the Malthouse in Melbourne, and was a special guest at the Alberta Theatre Projects' Enbridge PlayRites Festival in Calgary, Canada. In 2009, Eamon adapted and directed Gorky's *Summerfolk* for Bob Presents and *A Midsummer Night's Dream* for Bob Presents, Arts Radar and B Sharp; his adaptation of Sophocles' *Antigone* was directed by Matthew Lutton for Thinlce and the Perth International Arts Festival; and he was assistant director to Neil Armfield on *The Book of Everything* for Belvoir and Kim Carpenter's Theatre of Image. As dramaturg, Eamon has recently worked on Belvoir's *Neighbourhood Watch*, *The Wild Duck*, *Gwen in Purgatory* and *The Book of Everything*. He is series editor of Currency Press' Currency Classics, and his adaptation of *Antigone* was recently published. Eamon directed *Wulamanayui* and *the Seven Pamanui* for Darwin Festival this year and his production of *A Midsummer Night's Dream* recently toured nationally. He will direct Rita Kalnejais's *Babyteeth* for Belvoir in 2012.



CHRIS BAGLOT Stage Manager

Chris began his stage management career with La Boite Theatre Company's production of *He Died With a Felafel in His Hand*. His credits include *Smoke & Mirrors* (Craig Illott/IOTA, tour 2011); *Mercury* (Sydney Dance Company); *Rhinestone Rex & Miss Monica* (Ensemble Theatre); *Crèche*

& *Burn* and *Long Gone Lonesome Cowgirls* (La Boite Theatre Company). He has also worked with the Seymour Centre, Sydney Festival and the City of Sydney New Year's Eve Party. Over the last four years Chris has been a member of the stage management team at the Sydney Opera House, working on Barrie Kosky's *Poppea*, *Jerry Springer the Opera*, *Symphony at the Movies* with *Michael Parkinson* and many other performances and events. Chris has worked internationally, with Richard Alston Dance Company, the Greenwich Theatre Christmas Pantomime and Hampstead Theatre in the UK; and the Citadel Theatre and Axis Theatre in Canada.



ALISON BELL Rosalind

Alison has worked consistently in theatre and TV since graduating from the Victorian College of the Arts in 2004. For Belvoir, she has appeared in *The Book of Everything* and *The Promise*. Her other theatre credits include *The Ugly One*, *Blackbird*, *Who's Afraid of Virginia*

Woolf?, *Doubt*, *King Lear* (Melbourne Theatre Company); *Moving Target*, *Sleeping Beauty*, *The Spook* (Malthouse Melbourne); *Rabbit and Doubt* (Sydney Theatre Company). Her screen work includes guest appearances on *Offspring*, *City Homicide*, *Rush*, *Packed to the Rafters* and *Last Man Standing*. She has played central roles in two ABC comedy series: *I Rock* and *Laid*. Alison's theatre work has earned her a Helpmann Award for Best Supporting Female Actor for *Doubt*; and a Green Room Award for Best Female Actor for her 2007 body of work including *Who's Afraid of Virginia Woolf?*, *Sleeping Beauty* and *The Spook*. Alison has also received Helpmann and Green Room nominations for *Blackbird* and *Doubt*, and most recently was nominated for an IF (Out of the Box) Award for her work on television. Alison has been a proud member of Equity since 2004.



BILLE BROWN Duke Frederick & Jaques

For Belvoir, **Bille** has performed in *The Seagull*, *Exit the King*, *King Ubu*, *The Judas Kiss* and *The Popular Mechanicals*. Other theatre credits include *School of Arts*, *Bill and Mary*, *The Forest*, *The Marriage of Figaro* (Queensland Theatre Company); *Elizabeth* (Malthouse

Melbourne); *Howard Katz* (Sydney Theatre Company); *Hitchcock Blonde* (Melbourne Theatre Company); *Twelfth Night*, *Hamlet*, *Troilus and Cressida* (Bell Shakespeare Company); *Tom and Clem* (Marion Street Theatre); *Kiss of the Spider Woman*, *Indians* (La Boite Theatre Company); *Richard II* (The Grin & Tonic Theatre Troupe). In the USA, Bille has worked on *Dear Liar*, *Waiting for Godot*, *The Beastly Beatitudes of Balthazar* (Virginia Stage Company); *Life Class* (Art Institute of Chicago); *Ten Little Indians*, *The Threepenny Opera* (Shaw Festival); and *Wild Honey* (Broadway and LA). His credits in the UK include *La Belle Vivette* (English National Opera); *Twelfth Night*, *As You Like It*, *Henry VI* (Royal Shakespeare Company); *Loves Labours Lost*, *London Assurance* (Chichester Festival and West End); *The Chapel Perilous* (Old Tote Theatre Company); and *Feasting on Flesh* (Strut&Fret, Edinburgh Festival). Bille's recent film credits include *Singularity*, *The Killer Elite*, *The Eye of the Storm* and *The Chronicles of Narnia* (part 3). His TV credits include *3 Acts of Murder*, *Wild Boys* and *Heartbeat*. Bille's directing credits include *John Cleese: His Life, Times and Current Medical Problems* (Adrian Bohm Productions), *Noyes Fludde* and *Don Giovanni*. He is the patron of Zen Zen Zo. The Bille Brown Studio is named for him. This year, Bille was awarded an AM.



Charlie Garber
Stefan Gregory



Bille Brown



Gareth Davies



DAMIEN COOPER Lighting Designer

Damien is a lighting designer who works internationally across theatre, opera and dance. His designs for Belvoir have been seen in *Summer of the Seventeenth Doll*, *Neighbourhood Watch*, *The Seagull*, *Gethsemane*, *Keating!*, *Toy Symphony*, *Peribanez*, *Stuff Happens*, *The Chairs*, *The Spook*, *In Our Name*, *Underpants*, *The Ham Funeral* and *Exit the King* (including the Broadway production with Geoffrey Rush and Susan Sarandon). His other theatre credits include *Bloodland*, *Tot Mom*, *The Women of Troy*, *The Great*, *Riflemind*, *The Art of War*, *Ying Tong*, *The Lost Echo*, *Fat Pig*, *A Hard God*, *The Cherry Orchard*, *Summer Rain*, *Metamorphosis*, *Boy Gets Girl*, *Julius Caesar*, *Far Away*, *Bed*, *Thyestes*, *Morph*, *The Shape of Things*, *These People*, *King Lear* (Sydney Theatre Company); *Doctor Zhivago* (GFO); and *Shane Warne the Musical* (Token Productions). For opera, Damien's designs have been seen in *Così fan Tutte*, *Peter Grimes*, *Alcina*, *The Magic Flute*, *Death in Venice* (Opera Australia); *Aida* (Opera Australia/West Australian Opera); *A Midsummer Night's Dream* (Houston Grand Opera, Canadian Opera Company, Lyric Opera Chicago); and *Chorus!* (Houston Grand Opera). His designs for dance include *Romeo and Juliet*, *Swan Lake*, *Firebird*, *The Silver Rose* (Australian Ballet); *The Director's Cut*, *Grand*, *Some Rooms*, *Shades of Gray*, *Ellipse*, *Air and Other Invisible Forces*, *Body of Work*, *Mythologia* (Sydney Dance Company); *Tivoli* (Australian Ballet/Sydney Dance Company); *Mortal Engine* (Chunky Move); *Of Earth and Sky* and *Mathinna* (Bangarra Dance Theatre); *Be Your Self*, *Birdbrain* (Australian Dance Theatre); and *Shanghai Lady Killer* (Stalker Theatre Company). For lighting design, Damien has won three Sydney Theatre Awards and a Green Room Award.



GARETH DAVIES Corin, Phoebe & others

For Belvoir, **Gareth** has appeared in *And They Called Him Mr Glamour* (which he also wrote) and *The Seagull*. He also performed at Belvoir in *The Only Child* (B Sharp/The Hayloft Project), *The Suicide* (B Sharp/The Hayloft Project) and *A Midsummer Night's Dream* (B Sharp/Arts Radar). He is a member of Melbourne's Black Lung Theatre, performing in *Avast and Avast II – The Welshman Cometh* (Black Lung Theatre/Malthouse Melbourne), *Rubeville*, *Sugar* and *Pimms*.

**CASEY DONOVAN** Audrey, Hymen & others

Casey studied at the Australian Institute of Music and made her theatrical debut in *Miracle in Brisbane*, part of the 2009 Brisbane Festival. She made her Belvoir debut in *The Sapphires*, which went on to tour Australia and London (The Barbican). She has performed at numerous festivals across

Australia including Adelaide, Brisbane and Darwin Festivals. Casey made her television debut on the second series of *Australian Idol*, which she won, and makes regular appearances on *Message Stick*, *Mornings with Kerri-Anne*, *The Morning Show* and *20 to 1*. She can also be heard regularly on Koori Radio and Deadly Sounds. Casey's special event performances include City of Sydney New Year's Eve Celebrations, *Message Stick's* tenth anniversary, the 2006 Commonwealth Games, Jobs Australia Gala Dinner and Australian Tourism Business Awards. She has released one solo album, *For You*, which debuted at No. 2 on the ARIA charts, and featured the ARIA No. 1 Award single 'Listen with Your Heart'. This was followed by the critically acclaimed EP *Eye 2 Eye*. Casey is a multi-Deadly Award nominee and recipient, including the 2004 Award for Most Promising New Talent and 2005 awards for Artist of the Year and Single of the Year for 'Listen with Your Heart'. She also received two ARIA Award nominations in 2005 for Best Selling Album and Best Selling Single.

**MEL DYER** Assistant Stage Manager

Mel is a 2007 graduate of NIDA's production course. As assistant stage manager she has worked on Belvoir's productions of *Neighbourhood Watch*, *The Seagull*, *The Diary of a Madman*, *Measure for Measure*, *The Promise*, the 2009 Australian tour of *Page 8* and the 2008 tour of

Keating!. Mel also appeared on stage for Belvoir in *Keating!*, *The Seagull* and *Neighbourhood Watch*. Her other credits include stage manager for *Lawn*, *Edgar*, *Remember Me*, *Legless* (Splintergroup/Festpeilhaus, Austria); *Roadkill* (Splintergroup/Performing Lines); *Underground* (Dance North/Performing Lines), and *Night Café* (Dance North), and assistant stage manager for *Assembly* (Chunky Move). Mel has also worked as a swing assistant stage manager for *The Nutcracker – The Story of Clara* and *Sleeping Beauty* (Australian Ballet)

**CHARLIE GARBER** Touchstone

Charlie embarked on his acting career in productions for the University of Sydney between 2001 and 2003. His theatre credits include *Neighbourhood Watch*, *Gethsemane* (Belvoir); *A Midsummer Night's Dream* (B Sharp/Bob Presents/Arts Radar); *Summerfolk* (Bob Presents); *Quack* (Griffin Theatre

Company); *Kittenbone Bridge*, *Julius Caesar* (Sydney Theatre Company); *Merchant of Venice* (Bell Shakespeare Company); *Glass Boat* and *Simply Fancy*

(Pig Island). Charlie's television credits include *Wild Boys*, *My Place*, *Spirited*, *All Saints*, *Chandon Pictures* and *Russell Coight's Celebrity Challenge*. His film work includes *Lost Things* and *Ghost Rider*. Charlie was nominated for a 2010 Helpmann Award for Best Actor in a Supporting Role, for his performance in Belvoir's *Gethsemane*. Charlie has been a proud member of Equity since 2004.

**STEFAN GREGORY** Composer & Sound Designer

Stefan is an artistic associate at Belvoir, and has been composer and sound designer of Belvoir's productions of *Neighbourhood Watch* (in which he also played the chemist), *The Seagull*, *The Wild Duck*, *Measure for Measure* and *That Face*, and performed as a guitarist in *Peribanez*. He also

composed and performed in *The War of the Roses* and *Frankenstein* (Sydney Theatre Company). Other theatre credits include *A Midsummer Night's Dream* (B Sharp/Arts Radar); *Ladybird* (B Sharp/Small Things Productions); *Baal* (Malthouse Melbourne/Sydney Theatre Company); *Thyestes*, *The Suicide*, *B.C.* (The Hayloft Project); *Silent Disco*, *The Call* (Griffin Theatre Company); *King Lear*, *Hamlet* and *Othello* (Bell Shakespeare Company). Stefan was nominated for a Sydney Theatre Award for Best Score or Sound Design for *Measure for Measure*, and a Helpmann Award for *Baal*. His work with the band Faker has earned him a Jack Award, a platinum single and several ARIA nominations.

**TREVOR JAMIESON** Adam & Duke Senior

Trevor has appeared in the Belvoir/Big hART productions *Namatjira* and *Ngapartji Ngapartji* (which he also co-created). His other theatre credits include *Burning Daylight* (Stalker Theatre Company); *Crying Baby* (Stalker Theatre Company/Marrugeku Theatre Company); *Plain Song* (Black Swan State

Theatre Company/Darwin Festival); *Yandy* (Black Swan); as well as extensive national and international tours. Among Trevor's film credits are *My Place*, *Rabbit Proof Fence*, *Lockie Leonard 1 & 2*, *Heartland* and *Kullfi Foot*. He also played didgeridoo and danced at the Rock 'n' Royal Concert in Denmark, which was part of the wedding celebrations of Crown Prince Frederik and Mary Donaldson. Trevor was awarded Best Actor in a Lead Role at the 2008 Sydney Theatre Awards for *Ngapartji Ngapartji*, and was a nominee in 2010 for *Namatjira*. Trevor was a finalist in the 2011 Equity Awards for his performance in *Waltzing the Wilarra* (Yirra Yaakin) and won a Dendy Award for his performance in *Kullfi Foot*.



CHRISTOPHER PAGE Assistant Lighting Designer

Christopher is a Sydney-based lighting designer who has been involved with live theatre and events in Sydney and Australia for the last decade. Chris was lighting designer this year on Belvoir's productions of *The Dark Room* and *Windmill Baby*, and he was assistant lighting designer

on *Namatjira* in 2010. Chris' other design credits include: *Illusions Project '06*, *Attempts On Her Life* (NIDA); *Butterflies are Free*, *Rashomon* (Silver Productions); *A Midsummer Night's Dream* (B-Sharp/Bob Presents/Arts Radar); *Unsolved* (Newtown Theatre); *Tell It Like It Isn't*, *Rainbow's Ending* (ATYP); *Parkie* (ATYP Under the Wharf); *Seven Kilometres North-East* (lighting realiser, Bosnia tour – version 1.0); *The Yellow Star* (The Reginald); *Hamlet* (Emu Height Productions) and *A Midsummer Night's Dream* 2011 national tour (Arts on Tour).



MEL PAGE Costume Designer

Since she graduated from the Victorian College of the Arts, **Mel's** set and costume designs include *The Promise* (Belvoir); *The Suicide*, *The Only Child*, *Spring Awakening* (B Sharp/The Hayloft Project); *Baal* (Malthouse Melbourne/Sydney Theatre Company); *Vs. Macbeth* (The Border

Project/Sydney Theatre Company); *The Nest* (The Hayloft Project); *The Apocalypse Bear Trilogy* (Stuck Pigs Squealing/Melbourne Theatre Company/Melbourne International Arts Festival); *Spicks and Specktacluar* (ABC/Token Events); and *Noye's Fludde* (Victorian Opera); Mel was assistant to Alice Babidge on *The Trial* (Malthouse Melbourne/Sydney Theatre Company/Thin Ice). Mel created an installation for *Visible City*, a keynote project in the Melbourne Fringe 2010. She is also an artistic associate with The Hayloft Project.



DAN RUSSELL Violinist

Dan has played the violin since the age of five and has won several awards including the Faith Court violin scholarship, North of Perth Music Festival, WA Music Teachers' Association Concert Awards and two-time winner of the Faith Court Chamber Music prize. Receiving high

distinctions for both third and fourth year recitals in a Bachelor of Music at the University of Western Australia, Dan has also completed an Advanced Diploma of Performing Arts (Music) at the Western Australian Academy of Performing Arts. He has performed in Europe and China, and currently works with the Australian Opera and Ballet Orchestra in Sydney and travels abroad with the Cologne Chamber Philharmonia. He is the founding director of Tonic String Quartet and MCO's concertmaster.



Yael STONE Celia

Yael graduated from NIDA in 2006. For Belvoir she has appeared in *Summer of the Seventeenth Doll*, *The Diary of a Madman*, *The Book of Everything* and *Scorched*. Her other theatre credits include *Ladybird* (B Sharp/Small Things Productions); *A Golem Story* (Malthouse Melbourne);

Honour, Elling, *Frankenstein* (Sydney Theatre Company); *Harbinger* (Brink Productions), *Stoning Mary* (Griffin Stablemates/Frogbattleship); and *The Kid* (Griffin Theatre Company). For film, Yael's credits include *West and Me*, *Myself, I*, and her television credits include *Spirited – Series 1 & 2*, *All Saints* and *The Farm*. She won the 2009 Sydney Theatre Award for Best Actress in a Supporting Role for *The Kid* and Best Newcomer for her roles in both *The Kid* and *Frankenstein*. Yael received Helpmann Award nominations for her roles in *Scorched*, *The Book of Everything* and *The Diary of a Madman*. Yael has been a proud member of Equity since 1998.



TIM WALTER Jaques de Boys

Tim has worked across theatre, film and TV since graduating from the Western Australian Academy of Performing Arts in 2002. For Belvoir, Tim has previously appeared in *Baghdad Wedding*. Other theatre credits include *A Midsummer Night's Dream* (B Sharp/Bob

Presents/Arts Radar); *Summerfolk* (Bob Presents); *Romeo and Juliet*, *King Lear*, *Macbeth*, *Merchant of Venice*, *Measure for Measure*, *Wars of the Roses*, *A Midsummer Night's Dream* (Bell Shakespeare Company); *Anatomy Titus Fall of Rome* (Queensland Theatre Company/Bell Shakespeare Company); and *Casanova* (Ensemble Theatre). On TV, Tim has appeared in *Home and Away*, and his short film credits include *The Tell Tale Heart*, *Anniversary* and *Pervert*. Tim received a Matilda Award nomination in 2009 for Best Supporting Actor for his performance in *Anatomy Titus Fall of Rome*.



ALISTAIR WATTS Set Designer

Alistair graduated from the University of Sydney in 2009 with a Masters in Architecture. Having worked as a student architect by day and at the Belvoir bar by night, he made the transition to theatre in collaboration with Eamon Flack on his production of *Summerfolk* (Bob Presents) in 2009.

He went on to design *A Midsummer Night's Dream* (B Sharp/Arts Radar/Bob Presents), which was remounted for a regional tour in 2011. This year Alistair designed *Amanda Palmer Goes Down Under* in the concert hall of the Sydney Opera House and *Parkie* (Woof/Meow), which was part of the Australian Theatre for Young People's Under The Wharf program. He collaborated with Sydney's Glitter Militia to stage *Clown Cult* at Brisbane Festival 2011. As a performer, Alistair appeared in *The Magic Flute* (Legs on the Wall/Opera Australia) in the 2009 Sydney season.



ASHLEY ZUCKERMAN Orlando

Ashley graduated from the Victorian College of the Arts in 2006. His theatre credits include *The History Boys*, *The Hypocrite* (Melbourne Theatre Company); *This Is Our Youth* (Inside Job Productions, of which Ashley is a founding member); and *BC* (The Hayloft Project). He is currently

working on the TV series *Terra Nova*, and has also appeared in *The Pacific* (HBO), *Lowdown*, *The Slap* (ABC); and *RUSH* (Channel 10), which earned him a Logie nomination for Most Outstanding New Talent. For his performance in *BC*, Ashley received a 2009 Green Room Award for Best Male Supporting Performer. Ashley has been a proud member of Equity since 2003.



Trevor Jamieson



Ashley Zuckerman
Charlie Garber
Hamish Michael

Strangely
enough, it all
turns out well...
It's a mystery.

Tom Stoppard, *Shakespeare in Love*

Alison Bell

Sunday Forum ... you're invited!

The bigger picture, the story behind the show, the who's who and the what's what – Sunday Forum is our new window into our work. There'll be a Sunday Forum for every Upstairs show in 2011, at 3pm on the second-to-last Sunday of the season. Join us in the theatre and we'll have a panel of special guests – performers, creatives, commentators, reviewers, pundits – for a discussion on the show and how it fits into the world at large.

Each Sunday Forum will have its own theme and focus. Ever wanted to know how Ray Lawler felt about the 1955 production of *The Doll*? Or how Chekhov can change your life? Maybe you would like to hear an Australian theatre legend talk about what it takes to make an Australian classic? Or meet the real people behind the characters from one of our plays? Sunday Forum will be a smorgasboard of bonus material.

We'll announce the line-up as the year unfolds.

This is also a chance to get to know your fellow patrons and some of us. Each Sunday Forum will be hosted by Belvoir artists or staff, and there will be nibbles at the bar before the 5pm show.

So come along, have a listen, throw in some questions, and continue the conversation at the bar afterwards.

The Sunday Forum is free.

Upstairs Theatre.

Book: belvoir.com.au/sundayforum or in person at the Belvoir Box Office.

As You Like It

Sunday 18 December

Belvoir

**One building. Six hundred people.
Thousands of stories. One dream.**

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with demolition in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner-city Sydney.

Over 25 years later, this space, known as Belvoir St Theatre, continues to be the home of one of Australia's most celebrated theatre companies – Belvoir. Under the artistic leadership of Ralph Myers and General Manager Brenna Hobson, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring to major arts centres and festivals both nationally and internationally.

Both the Upstairs and Downstairs stages at Belvoir St Theatre have nurtured the talents of many renowned Australian artists: actors including Geoffrey Rush, Cate Blanchett, Catherine McClements, Deb Mailman and Richard Roxburgh; writers such as Tommy Murphy,

Jonathan Gavin, Lally Katz and Kate Mulvany; directors including Benedict Andrews, Wesley Enoch, Rachael Maza Long and former Belvoir Artistic Director Neil Armfield.

Belvoir's position as one of Australia's most innovative and acclaimed theatre companies has been determined by such landmark productions as *The Diary of a Madman*, *The Blind Giant is Dancing*, *Cloudstreet*, *Measure for Measure*, *Keating!*, *Parramatta Girls*, *Exit the King*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *The Sapphires*, *Who's Afraid of Virginia Woolf?* and *Stuff Happens*.

Belvoir receives government support for its activities from the Federal Government through the Major Performing Arts Board of the Australia Council and the State Government through Arts NSW.



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Special Thanks

We would like to acknowledge long-time subscriber Cajetan Mula. Cajetan will always be remembered for his generosity to Belvoir.

List correct at time of printing.

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25 BELVOIR STREET

Edited by Robert Cousins. Foreword by David Marr.



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the Belvoir Box Office
RRP \$77 (incl GST).**

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selected bookstores.**

This stunning new book, full of essays, memories and vivid photographs, celebrates over a quarter of a century of theatre at Belvoir. Including a collection of essays by Robert Cousins, Ralph Myers, Benedict Andrews, Neil Armfield, Robert McFarlane, Rhoda Roberts, James Waites, Alan John and Rita Kalnejais, 25 *Belvoir Street* traces the social and political background from which Belvoir emerged and looks at the way the building itself has found a way into our imaginations.

From its first mercurial decade when it teetered on the edge of oblivion on more than one occasion, through to the appointment of Neil Armfield as Artistic Director, and beyond to a new generation of theatre makers headed by Ralph Myers, this book provides an extraordinary and intimate record of a company that has been described simply as the “heart and soul of Australian theatre”.



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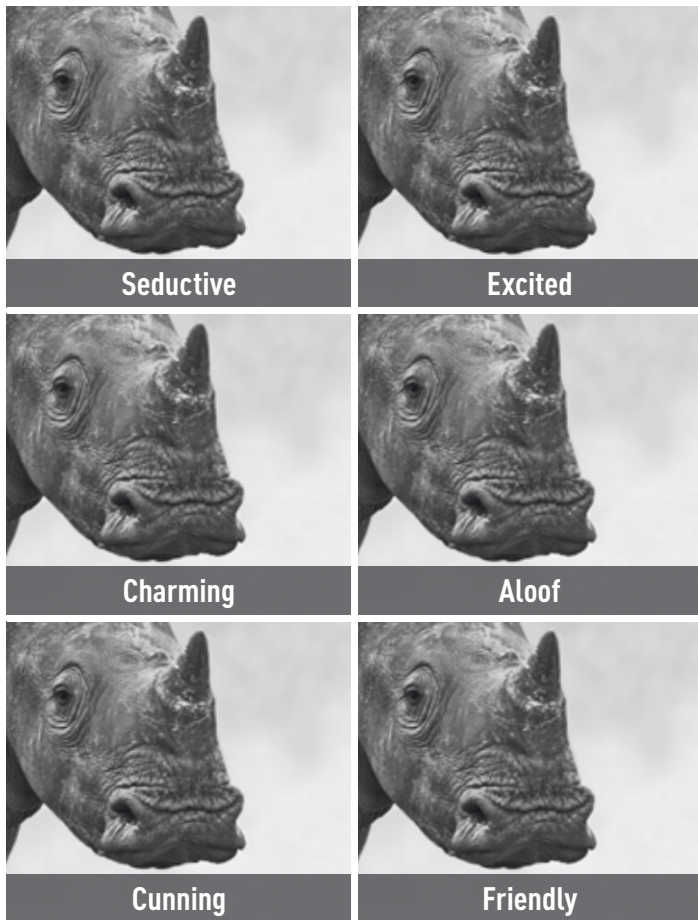
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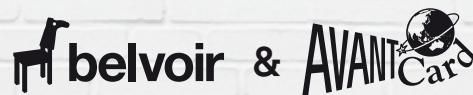
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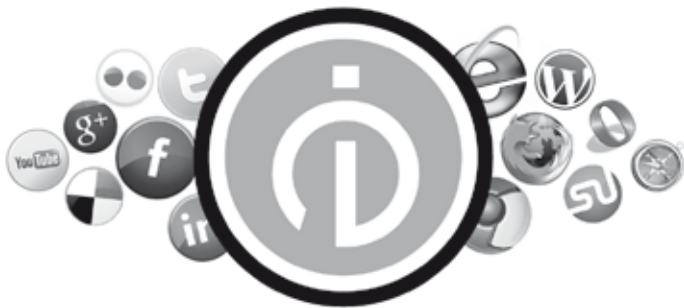
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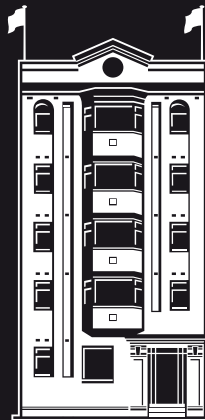
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