

# SHAKESPEARE IN THE BAR

Holden Street Theatres



**Shakespeare in the Bar premiered  
Wednesday 23 September 2020 at  
Holden Street Theatres**

Original Concept: Tony Knight,  
Bronwyn Ruciak

Script devised by Tony Knight from the  
works of William Shakespeare

Director: Tony Knight

Composer: Alan John ... *Under the  
Greenwood Tree, Full Fathom Five*

Players: Marc Clement, Stefanie Rossi,  
Bronwyn Ruciak, Benn Welford

Singing Coach: Jodie O'Regan

Stage construction : Ray Trowbridge

Marketing: Bronwyn Ruciak

Production Coordinator: Bronwyn  
Ruciak

Graphic Design: Bronwyn Ruciak,  
Unjay Markiewicz

Program Design: Unjay Markiewicz

Tony Knight portrait photography by  
Alex Frayne

Box Office Manager: Sophie Mandic

**Acknowledgements:**

**Holden Street Theatres**

**Northland Distributors**

**West Torrens Council**

We **acknowledge** and pay our respects to the **Kaurna** people, the traditional custodians whose ancestral lands we gather on. We **acknowledge** the deep feelings of attachment and relationship of the **Kaurna** people to **country** and we respect and value their past, present and ongoing connection to the land and cultural beliefs.



'Bard at the Bar', and 'Have a Beer with Will' were amongst those we considered for the title of this show. What they all reflect, however is the desire to do an informal presentation of speeches from Shakespeare's plays; and in a way directly engage with an audience. This kind of raw 'unplugged' intimate immediacy was very much an element in the original performances of these speeches – the audience was an active presence and participant in the action'. With regard to the narrative - "The 'Platt' (or 'plot') was a parchment theatre document that was hung up backstage in the

Elizabethan and Jacobean theatres. It listed the 'running order' of the play in performance – scene by scene. Each scene contained the names of the characters in the scene, and sometimes the names of the actors – such as Richard Burbage, who was Shakespeare's actor and was the first to play many of the roles that will appear tonight. This particular 'platt', however, is not driven by character nor play.

This is a 'platt' connected and interlinked by themes. These respective speeches have been taken out of context and placed within a

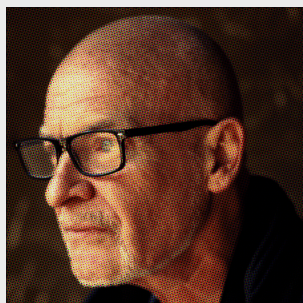
different narrative associated with 5 major themes and subject-matters in Shakespeare's plays. Whilst honouring original intentions, nonetheless, each speech tells its own story, weaving its own dramatic spell. Essentially, they are virtually all dramatic journeys from a state of 'uncertainty' to 'certainty'; from a question that may or may not be answered. It is, as Harold Bloom noted, as if we are overhearing and listening to 'tic-toc' of someone's thinking"

-Tony Knight

# SHAKESPEARE IN THE BAR

**TONY KNIGHT** was educated at Sydney Grammar School, trained at the Drama Centre London, and is a B.A. (Hons.) grad from Sydney University. He was the Head of Acting at Australia's National Institute of Dramatic Art (NIDA) for many years, training some of Australia's most celebrated national and international actors, such as Cate Blanchett, Sam Worthington, Alex O'Loughlin, and Anna Torv, as well as South Australian actors Susan Prior, Adam Tumonien, Genevieve O'Reilly, Elena Carapetis, Kate Box, and Sarah Snook. Tony has taught, directed and lectured in many parts of the world, including Australia, the USA, Japan, Romania, Singapore and Tonga. In January 2018 he delivered three public lectures at the Australian National Portrait Gallery and the National Film and Sound Archives on 'The Identity of the Australian Actor', and 'The

Australian Actor in Film'. Currently living in Adelaide, South Australia, Tony is continuing to teach, direct and

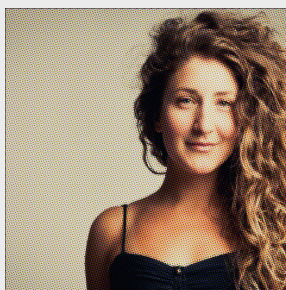


produce work of the highest standard, as well as regularly writing theatre reviews for the national Australian theatre magazine, *Stage Whispers*. He has worked for SA Casting, Angela Heesom Casting, and TAFE CPA, the NIDA Open Program, University of South

Australia, and the University of Adelaide. In 2018 co-founded a new professional theatre company, STARC PRODUCTIONS. He has co-produced and directed for STARC several productions, all of which were critically acclaimed and highly successful. Tony is currently doing is Phd at Flinders University on 'Richard Burbage: Shakespeare's Actor and his Art of 'Personation''. Furthermore, under the guidance and mentorship of Adelaide photographic artists Alex Frayne and Robin Sellick, Tony has held two highly successful photographic exhibitions for the SALA Festival in Adelaide. Tony's motto for his teaching theatre and photographic work is – *Making the Ordinary 'Extraordinary'!*

**STEFANIE ROSSI** graduated from the Adelaide College of the Arts with an Advanced Diploma of Arts (Acting) in 2012. Her theatre credits include Mr McGee and the Biting Flea (National Tour Patch Theatre), Velma Kelly in Chicago (Emma Knights Productions) and Paula in Fefu And Her Friends (Joh Hartog Productions). In 2016, Stefanie started up media/production company Leading Line Productions with partner Marc Clement and took on lead roles in international award-winning film projects *Freemales*, *Cheaters*, *Youth On The March* and ABC iView series, *Almost Midnight*. She is currently co-producing/acting in up-coming film series *Warpath -Chronicle-*. In January 2018 Leading Line Productions, in conjunction with Tony Knight

Productions, presented the Adelaide premiere of Gardner McKay's psychological thriller *Toyer*, after which the two companies joined forces to form



STARC Productions. Their past two seasons at the Bakehouse Theatre have included Jim Cartwright's *Two*, Suzie Miller's *Reasonable Doubt*, Neil Simon's *Last Of The Red Hot Lovers*, a

collection of five one-act plays by David Ives under the title of *A Night At The Theatre* and Terence McNally's *Frankie & Johnny in the Clair de Lune*. STARC was nominated for an award in Outstanding Achievement in Professional Theatre for their 2019 season by the Adelaide Critics Circle. During the 2018 and 2019 Adelaide Fringe Festivals, Stefanie performed the role of Azra in UK production company Smokescreen Production's staging of *Mengele* and went on to perform lead roles in Smokescreen Productions' shows *All Change*, *JUDAS* and *Mengele* at the 2018 and 2019 Edinburgh Fringe Festivals. In 2018, Stefanie was awarded the Emerging Artist Of The Year Award for 2018 by the Adelaide Critic's Circle.

**BRONWYN RUCIAK** Bronwyn's most recent role was Martha in Butterfly Theatre's 2020 *Who's Afraid of Virginia Woolf?* With Independent Theatre she played various roles in *Cry*, *the Beloved Country* (2006 and 2008 – Space Theatre), *The Adventures of Huckleberry Finn* (2008). In 2013 she played Aunt Fanny in *The Magnificent Ambersons*, in 2014 Ftatateeta in *Caesar and Cleopatra*. In 2015 she played Mary Tyrone in *Long Day's Journey into Night*. In 2016 she played Gertrude in *Hamlet*, followed by Dolly Levi in *The Matchmaker*. Roles in 2017 roles included Blanche Skinner in *Before the*

*Party* and *Mistress Quickly* in *Cry God for Harry!* at the Space Theatre. Award

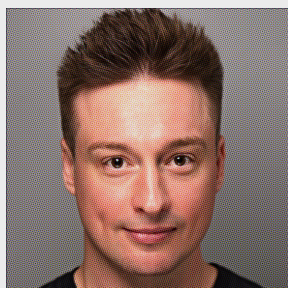


winning productions include *The Matchmaker* – Best Show Comedy ATG

2017 and she has twice been nominated for the Adelaide Critic's Circle Awards – Individual Achievement 2013 and 2016. She has also performed with Australian Dance Theatre's *Mummy's Little Darlings* in various Come Out and Adelaide Festival productions in the 1970s/80s, was a member of Essai Youth Theatre based at Carclew and performed in Adelaide Festival Arts 1984 *The Three Legends of Kra* and has performed with most community theatre groups in Adelaide. Bronwyn began Butterfly Theatre in 2013 and is a proud member of Actors Equity.

# SHAKESPEARE IN THE BAK

Born in Whyalla, he attended high school in Adelaide before moving to Sydney to study acting at NIDA. A versatile voice, stage and screen actor, Benn has toured nationally with the



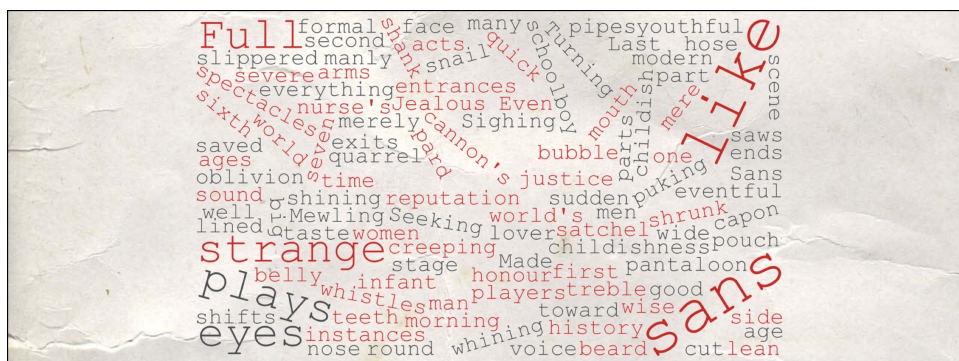
Benn's TV credits include *Whatever Happened to That Guy?* (Comedy Channel) *A Model Daughter: The Killing of Caroline Byrne* (Network Ten) and *Crownies* (ABC)

Productions in January 2018 Toyer a two hander which had great success and glowing reviews. Marc's film credits include the lead role of SASA nominated film Ambergis, and last years Adelaide Film Festival entry Youth on the march , he also had the lead role on Cheaters which has gone on to win many awards

A portrait of a middle-aged man with short, dark hair, wearing a dark suit jacket over a light-colored shirt. He is looking directly at the camera with a neutral expression. The background is dark and out of focus.

Blood Studios, with whom he is a co-founder, producer and head of casting. Marc was also an actor in the recent State Opera production of Hamlet at the Adelaide Festival. Marc has trained as an actor with Tony Knight , Rob Marchand, and TAFTA along with many others throughout his career and continues to do so. Marc is also an accomplished Musician/Lead Singer/

Along with writing and directing five short films in the last two years. Marc recently won 'Best director & Best editor' at the 2018 48 Hour Project awards. Marc has also written a musical called Busker to Broadway' which STARC will put on at the end of this year, it will be another two hander with Marc and Stef. 2018 was an amazing year for STARC Productions, with nominations for Toyer, rave reviews for Two and a sell-out season for Reasonable Doubt. Starc Started the season with Neil Simons Classic 'Last of the red hot lovers' again to amazing reviews and then performed at the Adelaide fringe in Judas which was a co production with UK company Smokescreen productions. STARC's recent production of David Ive's 'All in the timing', a collection of two hander surreal comedies, Marc got nominated for 'Excellence in the arts" by The Adelaide Critics Circle.





# THE PLATT

## PROLOGUE – ON ACTING (and other matters)

1. Song: 'Under the Greenwood Tree' – *As You Like It* (Benn & Stefanie)
2. 'All the World's a Stage' – *As You Like It* (Marc)
3. 'Speak the speech' – *Hamlet* (Full Company)
4. 'O for a Muse of Fire' – *Henry V* (Benn)

## ACT 1 – ON WOOING (Benn)

5. 'Shall I compare thee...' – *Sonnet 18* (Stefanie)
6. *The marks of a lover* – *Two Gentlemen of Verona* (Benn)
7. 'Think not I Love him' – *As You Like It* (Bronwyn)
8. 'I left no ring with her' – *Twelfth Night* (Stefanie)
9. Song: 'Who is Sylvia?' – *Two Gentlemen of Verona* (Marc)
10. 'But soft, what light...' – *Romeo and Juliet* (Benn)
11. 'If I profane...' – *Romeo and Juliet* (Benn, Stefanie)
12. 'And why, I pray you' – *As You Like It* (Benn)
13. 'Lo, she is one of this confederacy' – *Midsummer Night's Dream* (Stefanie)
14. 'Why was my Cressid...' – *Troilus & Cressida* (Benn, Stefanie)
15. 'Let me not to the marriage...' – *Sonnet 116* (Bronwyn)

## ACT 2: ON SURMISES & 'IF' (Marc)

16. 'Sir, spare your threats' – *The Winter's Tale* (Bronwyn)
17. 'This can be no trick' – *Much Ado About Nothing* (Marc)
18. 'Thus do I ever...' – *Othello* (Stefanie)
19. 'But I do think...' – *Othello* (Bronwyn)
20. 'If' – *As You Like It* (Marc)
21. Song: 'Sigh No More' – *Much Ado About Nothing* (Stefanie)

## ACT 3: ON AMBITION (Bronwyn)

22. 'Crispin Crispian...' – *Henry V* (Stefanie)
23. 'Thou, Nature...' – *King Lear* (Marc)
24. 'Richard' – *Henry VI Pt.3* (Benn)

## ACT 4: ON MELANCHOLY & MADNESS (Marc)

25. Song: *Willow Song* – *Othello* (Stefanie)
26. 'I have of late...' – *Hamlet* (Benn)
27. 'Constance' / 'Full Fathom Five' – *King John* / *The Tempest* ((Bronwyn/Benn)
28. *Lady Macbeth* – *Macbeth* (Stefanie)
29. 'Tomorrow...' – *Macbeth* (Marc)

## ACT 5: ON DEATH (Stef)

30. 'Alas, poor Yorrick...' – *Hamlet* (Stefanie, Marc)
31. *The Death of Falstaff* – *Henry V* (Full Company)
32. 'Death is a fearful thing' – *Measure for Measure* (Benn)
33. 'The Quality of Mercy' – *The Merchant of Venice* (Stefanie)
34. 'To be, or not to be' – *Hamlet* (?)

## EPILOGUE

35. Song: *Under the Greenwood Tree* – *1st Verse (reprise)* (Full Company)
  36. 'Our revels now have ended' – *The Tempest* (Bronwyn)
- The words of Mercury are harsh after the songs of Apollo. You that way, we this way*  
- *Love's Labour's Lost*

