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## ADELAIDE FESTIVAL

4 – 20 MAR 2022

DANCE THEATRE / UK

# Juliet & Romeo

Lost Dog

## EDUCATION RESOURCE

Resource developed by Deanne Bullen 2022

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# Juliet & Romeo

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# Show Overview

## SYNOPSIS

The production of *Juliet & Romeo* is a subverted version of the classic Shakespeare tale of *Romeo and Juliet*. In Shakespeare's tale, Romeo and Juliet were lovers whose relationship was doomed to fail as their lives were shaped by the antagonism between their two families, the Montagues, and the Capulets. The couple die in a tragic misunderstanding, in this re-telling of the story, Juliet and Romeo did not die, they moved to Paris and had a child.

Now they are 40ish and are haunted by the pressures of being the poster couple for romantic love. They have decided to confront their current struggles by putting on a performance – about themselves. Their therapist has told them it is a terrible idea.

It explores whether our culture's celebration of youth creates unrealistic expectations around love, sex, and relationships.

## THEMES

- Love, loss and longevity
- Relationships and expectations
- Romance
- Shakespeare

## PRODUCTION

### Style and Conventions

- Contemporary dance
- Dance theatre
- Comedy
- Duet
- Direct dialogue to the audience (breaking the convention of the fourth wall)

### Music and Sound

The soundtrack for *Juliet & Romeo* works to connect the audience to memories they may have of Romeo and Juliet and evokes feelings of nostalgia with love found and lost. It includes Prokofiev's *Romeo and Juliet*, No 13 Dance of the Knights, Des'ree's *Kissing You*, Simon and Garfunkel's *Sounds of Silence*, then *Ain't No Mountain High Enough* and finally leaving the audience with *Wild is the Wind*.

### Set Design

Simple setting with two armchairs, a ladder, small desk, a pile of books and a dividing screen with two doors that lead to the 'outside'.

*"It's not often you're doubled over with laughter and wiping away tears of sadness during the same show."* **The Scotsman**

*"Juliet & Romeo is about the lies we tell ourselves about love and is a beautiful and utterly involving show: insightful, funny and rich."* **Time Out**

*"Fast, inventive and smart...and the chemistry between [the performers] is a joy: every inflection of their vocal and body language feels freighted with the history of the couple's relationship – tender, sexy but increasingly mismatched."* **The Guardian**

### Lost Dog

Lost Dog is a dance theatre company that draws in and mixes ideas from theatre, dance, comedy, circus, and storytelling.

<https://www.lostdogdance.co.uk/>

### The making of *Juliet & Romeo*

Read Ben Duke's recount of the making of *Juliet & Romeo*.

<https://www.lostdogdance.co.uk/scrapbook/themakingofjulietandromeo>

# Australian Curriculum links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

## GENERAL CAPABILITIES

Specific learning activities are linked with the following icons:



Literacy



Numeracy



Critical and creative thinking



Ethical Understanding



Personal and social capability

SACE Stage 1 and 2 – the resources are created with links and in relation to the subject outlines.

## THE ARTS – DRAMA

### YEAR 8

#### Content Description

Develop roles and characters consistent with situation, dramatic forms, and performance styles to convey status, relationships, and intentions. ACADRM041

#### Achievement Standard

Students collaborate to devise, interpret, and perform drama. They manipulate the elements of drama, narrative, and structure to control and communicate meaning.

### YEAR 9 AND YEAR 10

#### Content Description

Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles. ACADRM048

Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts. ACADRR053

#### Achievement Standard

Students develop and sustain different roles and characters for given circumstances and intentions.

## ENGLISH

### YEAR 8

#### Content Description

##### Examining literature

Interpret and analyse language choices, including sentence patterns, dialogue, imagery, and other language features, in short stories, literary essays and plays. ACELT1767

##### Creating literature

Create literary texts that draw upon text structures and language features of other texts for particular purposes and effects. ACELT1632.

#### Achievement Standard

Through combining ideas, images and language features from other texts, students show how ideas can be expressed in new ways.

### YEAR 9

#### Content Description

##### Examining literature

Analyse text structures and language features of literary texts and make relevant comparisons with other texts. ACELT1772

##### Creating literature

Create literary texts, including hybrid texts that innovate on aspects of other texts, for example by using parody, allusion, and appropriation. ACELT1773

## **Achievement Standard**

Students create texts that respond to issues, interpreting and integrating ideas from other texts.

## **YEAR 10**

### **Content Description**

#### **Examining literature**

Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts. ACELT1774

#### **Creating literature**

Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts. ACELT1814

## **Achievement Standard**

They develop their own style by experimenting with language features, stylistic devices, text structures and images.

## **SOUTH AUSTRALIAN CERTIFICATE OF EDUCATION (SACE) - CURRICULUM LINKS**

This education resource has been developed with links to SACE Stage 1 and 2 – Drama, English and Media Studies.

## **DRAMA – STAGE 1 SUBJECT OUTLINE**

Students adopt roles from the dramatic fields of theatre and/or screen. They apply the dramatic process to create outcomes and take informed artistic risks to present the unique voices of individuals, communities, and cultures.

## **Understanding and Responding to Drama**

Students deepen their knowledge and understanding of contemporary dramatic practice, conventions, and traditions using live, online, and other resources.

### **Drama and Technology**

Students research and analyse contemporary drama that includes innovative technology. They explore possibilities and provide creative ideas ... in a hypothetical (or actual) dramatic product.

## **DRAMA – STAGE 2 SUBJECT OUTLINE**

Students draw links between theory and practice through exploration, taking informed artistic risks, and practical experimentation. They create drama from ideas and theoretical foundations, and by experimenting with concepts, processes, aesthetics, and the application of skills.

### **Exploration and Vision**

- Exploring and analysing a dramatic text with a view to creating a director's or designer's vision for staging.
- Exploring and analysing drama as an avenue for social change with a view to conceiving a self-devised hypothetical performance.

## **ENGLISH – STAGE 1 AND 2 SUBJECT DESCRIPTION**

In English, students analyse the interrelationship of author, text, and audience with an emphasis on how language and stylistic features shape ideas and perspectives in a range of contexts. They consider social, cultural, economic, historical, and/or political perspectives in texts and their representation of human experience and the world.

# Performance Literacy



As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

*... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts*

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there are a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

## Example of Glossary of Dramatic Terms

[www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary\\_of\\_drama\\_dramatic.pdf](http://www.oranim.ac.il/sites/heb/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf)

# Theatre Etiquette



The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th Century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

## WHOLE CLASS DISCUSSION:

***What makes going to a live performance different to going to the cinema?***

Many students have been to the movies but might not have experienced a theatre performance. Emphasise with them that the BIG difference is that the actors are live and in the moment.

Students to discuss and share accepted ways of showing appreciation. Reinforce with them that if it's funny, it's okay to laugh, if the actors invite responses, then it's okay to respond. Sometimes it can also be sad and many times challenging. Assure them there is no right or wrong response to a live performance.

## Why does it matter?

- Students talk about sharing the space and respecting other audience members attending the performance.
- As a group, students discuss the shared role of audience and performer, each being dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!

As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.

## THEATRE PROTOCOLS TO SHARE WITH STUDENTS

### When in the foyer they should:

- Go to the toilet before going into the auditorium.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

### When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

### Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.

### Five broad groups of children whose responses as audience are characterised as:

**Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

**Narrators** – children who talk through the performance, asking questions, commenting on actions.

**Dramatists** – children who immediately imitate what they see, participating through their own actions.

**Mystics** – children who are completely engrossed in the sensory aspects of the experience.

**Spectators** – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

**Ask your students which group they think they would be. Does their response match your observation?**

Weddell, C (2003) *The child audience*. In S. Wright (Ed.) *Children, meaning making and the arts*. Australia: Pearson Education.

## MORE INFO ON:

### Student Pathways in Creative Industries

[Download here](#)

# Before the show



## SHAKESPEARE TODAY

The world has changed significantly since 1564, the year Shakespeare was born. However, his plays have endured in the minds and hearts of people because his examination of the human condition is still relevant today – love, loss, death, families, and sex.

Over the years, many theatre productions and films have retold his stories to the point that many of us would not be able to identify them as Shakespearean works. But while the tales may have changed, the characters he created and thoughts he expressed have lived on through these adaptations.

The following activities are designed for students to explore the idea that Shakespeare's plays can be performed and interpreted in different ways. Through this exploration students will engage with some of the issues, themes and ideas in Shakespeare's plays and appreciate the way they remain relevant in the 21st Century.

### Do you know your Shakespearean plays?

The following list of films are based on plays by William Shakespeare.

Working in teams, students match the following films to the plays on which they are based.

- Set a time limit for the quiz.
- Provide teams with a list of films and a separate list of the plays (not matched).
- Each team must match the movies to a play and provides information that explains the connections for at least one movie/ play. For example.
  - What characters in the movie are representative of the character in the play?
  - How are the two storylines similar?

Film	Shakespearean play
The Lion King (1994)	Hamlet
10 Things I Hate About You (1999)	The Taming of The Shrew
She's The Man (2006)	Twelfth Night
West Side Story (1961)	Romeo and Juliet
Warm Bodies (2013)	Romeo and Juliet
A Thousand Acres (1997)	King Lear
My Own Private Idaho (1991)	Henry IV and Henry V
Get Over It (2001)	A Midsummers Night Dream
Men of Respect (1990)	Macbeth
O (2001)	Othello
Big Business (1988)	The Comedy of Errors
Forbidden Planet (1956)	The Tempest

## YEAR 8 - THE ARTS - DRAMA

Identify and connect specific features and purposes of drama from contemporary and past times to explore viewpoints and enrich their drama making.

## ENGLISH – EXAMINING LITERATURE

Year 8

Interpret and analyse language choices, including sentence patterns, dialogue, imagery and other language features, in short stories, literary essays and plays [ACELT1767](#)

Year 9

Analyse text structures and language features of literary texts, and make relevant comparisons with other texts [ACELT1772](#)

Year 10

Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts [ACELT1774](#)

### As a whole class:

- Each team shares what they have found.
- As a whole class, discuss any differences in opinions.



## ROMEO AND JULIET

Of all of Shakespeare's plays *Romeo and Juliet* is one that many people are familiar with. It is timeless and easily understood by adults and teenagers alike – concepts like miscommunication, taking a friend's advice instead of following your own gut feeling, making hasty decisions, long-term disputes between families or gangs, and the theme of forbidden love. So strong is the belief in the truth of the story that a 13th Century house in Verona, complete with balcony, is where Juliet is said to have lived, and is visited by thousands each year. Even though Shakespeare never visited Verona, and Romeo and Juliet never existed, young lovers and newlyweds leave messages at the house for Juliet in the hope that she will cast a spell for their love to last for an eternity. They have written names inside hearts, affixed locks to a gate, and even stuck their mutually chewed chewing

## JULIET & ROMEO

The interpretation of *Romeo and Juliet* for *Juliet & Romeo* is a story within a story. The idea for the adaptation came from Ben Duke, the director of *Juliet & Romeo*, and Artistic Director of Lost Dog. Duke had a long-standing dislike of death and had never liked the ending of Romeo and Juliet. He realised he was in the perfect position to re-write the death of the two characters that had frustrated him for so long. He wanted Romeo and Juliet to live and that was the starting point. However, he also realised that if the two cheated death he would need to decide:

- Where would they go?
- How would they live?

Ben Duke's Romeo and Juliet characters survive, escape to Paris, live in an apartment, have a child, and live in the 21st Century. Duke blends dance, theatre, and comedy to reveal the story. The performance opens with the two characters,

gum on all available surfaces. Across the street opposite the house is an office where a team of writers work to answer letters to Juliet, seeking advice on matters of love.

### Student group activity

- On a large piece of paper, each group writes down everything they know about Romeo and Juliet including:
  - the characters
  - the settings
  - different adaptations
  - lines from the play
  - any questions, comments, or things the group would like to know.
- Groups pair with another group to share and discuss what they have recorded.
  - What information did they already know?
  - What do they want to find out about the tale?

talking directly to the audience and at times eliciting a response to their questions and the sharing of their personal details.

### What happens to your Romeo and Juliet?

Students work in creative teams to develop a story within a story for their interpretation of *Romeo and Juliet*. The creative teams will decide:

- What the story within the story will be.
- What questions could be asked to change the story.
- What viewpoints to include and who the narrator will be.
- Who tells the story.
- How the story could end.
- The backstory of the narrator – their goals, beliefs, hopes, fears, attitudes, and relationships of this character that exist as the story starts.
- The motivation and reason for the narrator's actions.

Films based on *Romeo and Juliet*?

44 – direct adaptations

113 – other adaptations

Acclaimed actor and narrator Richard Armitage discusses his process of narrating *Romeo and Juliet: A Novel*. Armitage explores the many ways in which author David Hewson modernises the classic words of Shakespeare, breathing new life into them:

[https://youtu.be/imL9EYRb\\_A](https://youtu.be/imL9EYRb_A)

### Structure of a story within a story

**Mise en abyme** (French "put in the abyss")

A story within a story can occur in any genre – comics, film, painting, theatre, or other media.

When a story is told within a story:

- the author/playwright can change the audience's perceptions of the characters and bring into question the motives and reliability of the story
- a character or characters within the story become the narrator of the second story
- the narrator is framed by the first story.

### What if...

Questions to change the story

*What if Romeo and Juliet were the voices of reason to stop the feuding between the families?*

*What if Romeo was a pacifist and refused to carry a weapon?*

## THE ARTS – DRAMA – YEAR 8

Develop roles and characters consistent with situation, dramatic forms, and performance styles to convey status, relationships, and intentions ACADRM041

## DRAMA – STAGE 2 SUBJECT OUTLINE

Students draw links between theory and practice through exploration, taking informed artistic risks, and practical experimentation. They create drama from ideas and theoretical foundations, and by experimenting with concepts, processes, aesthetics, and the application of skills.

### Exploration and Vision

- Exploring and analysing a dramatic text with a view to creating a director's or designer's vision for staging.
- Exploring and analysing drama as an avenue for social change with a view to conceiving a self-devised hypothetical performance.

### English – Stage 1 and 2 Subject description

In English students analyse the interrelationship of author, text, and audience with an emphasis on how language and stylistic features shape ideas and perspectives in a range of contexts. They consider social, cultural, economic, historical, and/or political perspectives in texts and their representation of human experience and the world.

## NEXT STEP



### Student teams

- Write a prologue for their story.
- Write the script for Act 1, Scene 1.

## AND ... NOW FOR THE MOVEMENT

In Shakespeare's plays, dance and movement often recur; Romeo and Juliet meet at a dance, Oberon and Titania reconcile with a dance. In Shakespeare's day, dancing was seen as a necessary accomplishment for all actors because they were often called upon to dance in plays.

Shakespeare used dance to create and negotiate moments of crisis or instability. These moments were used to shape the characters, their social relationships, and their environments.

Just as Shakespeare used dance and movement to explore relationships, so too does *Lost Dog's Juliet & Romeo*. The colourful and flamboyant use of words, music and movement takes the audience on a journey through the story of the couple's relationship.

## BACK TO ACT 1 – SCENE 1

In the same teams, students will:

- Select music to build their own Act 1, Scene 1.
- Build a sequence of two or three movements which can be done to this music and repeated.
- Rehearse the scene with the text and the movements incorporated.

Depending on the size of the class, students to perform and receive feedback from the whole class or work with one other group.

The following feedback template is a guide for students to enable targeted and clear feedback.

## YEAR 10 – DANCE

Content Description: Evaluate their own choreography and performance, and that of others to inform and refine future work. [ACADAR025](#)

**PEER FEEDBACK**



When completing peer feedback - think about the story, how the interviews were used, energy, style, dynamics, expressive skills, and the work completed by the creative team.

1. I liked the way the devised piece started with .....

because .....

2. An interesting part of the movement sequence was when .....

because .....

3. The breaking of the fourth wall made me feel:.....

4. What I liked about the mix of direct conversation and choreography was:.....

5. The movement and the text told me about: .....

6. A question you have for the creative team: .....

7. If I was the director, the one thing I would like to change is .....

# After the show

## Questions for students to consider, discuss and write about after the show

- What did *Juliet & Romeo* make you wonder?
- What moment in the performance had the most impact on you? Describe.
- How did the music, costumes and set support the telling of the story?
- How did the performers integrate the dance with the storytelling?
- What had the most impact on the story – the dance movement or the dialogue?
- What do you think Shakespeare would have thought of this interpretation of his work?
- Do you think the work presented a typical middle-aged, heterosexual couple?
- What questions would you like to ask the director about the interpretation and performance?

After students have considered their own responses to the performance of *Juliet & Romeo*, they should read a selection of reviews of the performance. Select from the links provided or search the internet for reviews of the performance at the Adelaide Festival.

### As a whole class discuss:

- How the reviews compared with their own personal reflections of the performance.
- What the reviews captured that students missed.

## REFINING THE STUDENT PERFORMANCE

After seeing and reflecting on the performance of *Juliet & Romeo*, each group should discuss the following questions as they relate to their own group performance:

- What would they change?  
Students can review how the elements of dance have been used and what they want to incorporate or reflect on for their own performance.
- What will they keep the same?
- Is there anything they would like to add?
- What does not add to telling of the story? Is there anything that can be removed?

## ONE LAST THING

Once the groups are ready to perform, they should complete a directors' statement reflecting on the elements of the production, including the:

- Central idea of the story.
- Choreographic and musical choices, including the selection of music the team made to support telling the story.
- The costumes and set they would choose to go with the performance.
- Use of different production techniques and technology.

# Meet the Company

## **Ben Duke - Artistic Director and co-founder of Lost Dog**

Ben trained at Guildford School of Acting, London Contemporary Dance School and has a degree in English Literature from Newcastle University. His work is an attempt to reconcile those three subjects. The majority of his artistic output has been with Lost Dog and includes *Juliet & Romeo*, *Paradise Lost (lies unopened beside me)*, *Like Rabbits*, *Home for Broken Turns*, and *It Needs Horses* (Winner of the 2011 Place Prize).

Outside of Lost Dog Ben has also worked as a freelance choreographer and performer. Most recently he created *Goat* for Rambert Dance Company for which he received an Olivier Award nomination. He was also a key collaborator on the Total Theatre 2019 Award winning show *Knot* by Nikki & JD.

He has also created work for Scottish Dance Theatre (*The Life and Times of Girl A*), Dance Umbrella (*The Difference Engine*), the contemporary circus company Barely Methodical Troupe (*Kin*), Hi Fliers (*There Were Definitely Swans*) and he has collaborated with composer Orlando Gough to create a dance theatre piece for stroke survivors with Rosetta Life (*Stroke Odyssey*).

Ben choreographed for theatre projects by The National Theatre of Scotland (*Dolls*), the Gate Theatre, London (*Sexual Neuroses of our Parents*) and Handspring UK (*CROW*). As a performer he has worked at the Gate Theatre (*I am Falling*), The National Theatre of Scotland (*Dolls*), and with Probe (*May*), Hofesh Shechter Company (*Political Mother*) and Punchdrunk (*Faust*).

Ben is an Affiliate Artist at The Place. In 2016 he won the National Dance Critics Award for Outstanding Male Performance for *Paradise Lost (lies unopened beside me)*.

## **Raquel Meseguer – Artistic Collaborator**

Raquel is co-founder of Lost Dog. Raquel trained at London Contemporary Dance School and performed with Punchdrunk, Tilted Co and Stan Won't Dance. As well as her work with Lost Dog, Raquel has made co-delivered projects for Punchdrunk (*The Uncommercial Traveller and The Black Diamond*) and has collaborated with theatre maker Amy Hodge (*The Rover and 7-75*). She is currently directing *Someone Should Start Laughing* and *A Crash Course in Cloudspotting* with the Unchartered Collective.

## **James Perkins – Set and Costume Designer**

Theatre includes: *The Secret Seven* (Storyhouse, Chester); *Of Kith and Kin* (Sheffield Crucible, Bush Theatre); *Sweet Charity*; *Little Shop of Horrors* (Royal Exchange); *The March on Russia*; *German Skerries* (Orange Tree Theatre); *Jess and Joe Forever* (Orange Tree Theatre, Traverse Theatre); *Dinosaur World* (UK Tour); *While We're Here* (Up In Arms, UK Tour); *Hysteria* (London Classic Theatre, UK Tour); *Skylight* (Theatr Clwyd); *Pilgrims* (Hightide, Clwyd Theatr Cymru, Yard Theatre); *The Last Five Years* (New Wolsey Theatre); *The Gathered Leaves* (Park Theatre); *Ciphers* (Bush Theatre/Out Of Joint); *Girl in the Yellow Dress* (Salisbury Playhouse); *Microcosm* (Soho Theatre); *The Fantasist's Waltz* (York Theatre Royal); *Stockwell* (Tricycle Theatre); *The Marriage of Figaro* (Wilton's Music Hall); *The Hotel Plays* (Grange Hotel); *Pirates, Pinafore* (Buxton Opera House); *Matters of Life and Death* (Contemporary Dance UK Tour); *Iolanthe*; *The Way Through The Woods* (Pleasance Theatre, London); *The Faerie Queen* (Lilian Baylis, Sadler's Wells); *The Wonder* (BAC).

## **Jackie Shemesh – Lighting Designer**

Jackie Shemesh designs lighting for dance, theatre, and visual art. He has collaborated with

Ben Duke and Lost Dog for more than a decade, designing most of their works.

He has worked with dance organisations such as the Batsheva Ensemble, Rambert, Ballet Boys, Scottish Dance Theatre, Dorky Park (Berlin), National Welsh Dance, Candoco and Protein. Other choreographers include Stephanie Schober, Jamila Johnson-Small, Eva Recacha, Nigel Charnock, Hetain Patel, Arthur Pita, Alexander Whitley and more.

## **Kip Johnson- Performer**

After graduating from Northern School of Contemporary Dance in 2009, Kip has gone on to perform with dance theatre companies such as Protein dance, Vincent dance theatre, Gecko, Ultima Vez and Fevered Sleep.

In 2015 Kip travelled the U.K for a year in a Motorhome, volunteering on farms and in communities. Since then, he has been trying to find ways of bringing dance and nature together. He moved to Bristol in 2016 to start making work, interested in the human relationship to nature and the intersection between human and natural processes.

## **Solène Weinachter – Performer/ Deviser**

Solène's dance journey started on her kitchen floor and took her to The Place in London where she graduated with a BA (hons) and an MA in contemporary dance and performance.

From 2007 to 2012 she danced with Scottish Dance Theatre where she first worked with Ben Duke in *The Life and Times of Girl A*. Solène joined Lost Dog as a freelance dancer in 2012. She has also worked with Gecko, Troubleyn and is currently dancing with Vera Tussing and Joan Cleville Dance.

# Additional Resources

## REVIEWS

Dance Tabs – 20 June 2019 by Josephine Leak – Lost Dog – Juliet & Romeo - London

<https://dancetabs.com/2019/06/lost-dog-juliet-romeo-london-2/>

The Guardian - 19 February 2018 – by Judith Mackrell – Juliet & Romeo review – star-crossed lovers try couples therapy -

<https://www.theguardian.com/stage/2018/feb/19/juliet-and-romeo-review-ben-duke-battersea-arts-centre>

Bach Track – 15 April 2019, by Audrey Lemarchand. Lost Dog's Juliet & Romeo puts the star-crossed lovers through couple's therapy.

<https://bachtrack.com/review-juliet-and-romeo-lost-dog-duke-messeguer-linbury-london-april-2019>

Dance Art Journal 4 May 2019, by Katie Hagan. Shakespeare Just Got Real, 'Juliet & Romeo' Review – Lost Dog Co.

<https://danceartjournal.com/2019/05/04/shakespeare-just-got-real-juliet-romeo-review-ben-duke-lost-dog-brook-theatre/>

Dance Tabs 20 June 2019, by Josephine Leask. Lost Dog – Juliet & Romeo – London.

<https://dancetabs.com/2019/06/lost-dog-juliet-romeo-london-2/>

Time Out 31 May 2019, by Miriam Gillinson. Juliet & Romeo Review.

<https://www.timeout.com/london/theatre/juliet-and-romeo-review>

The Reviews Hub – 3 October 2018, Peter Jacobs. Lost Dog: Juliet & Romeo – the Lowry, Salford.

<https://www.thereviewshub.com/lost-dog-juliet-and-romeo-the-lowry-salford/>

British Theatre Guide – 6 November 2019, by Rachel Nouchi. Juliet & Romeo.

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