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THE COMEDY OF ERRORS

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BHP Billiton is committed to supporting the communities in which we operate.

We are pleased to continue our long-standing national partnership with Bell Shakespeare, which since 2001 has helped bring the joy of Shakespeare to students across rural and regional Australia.

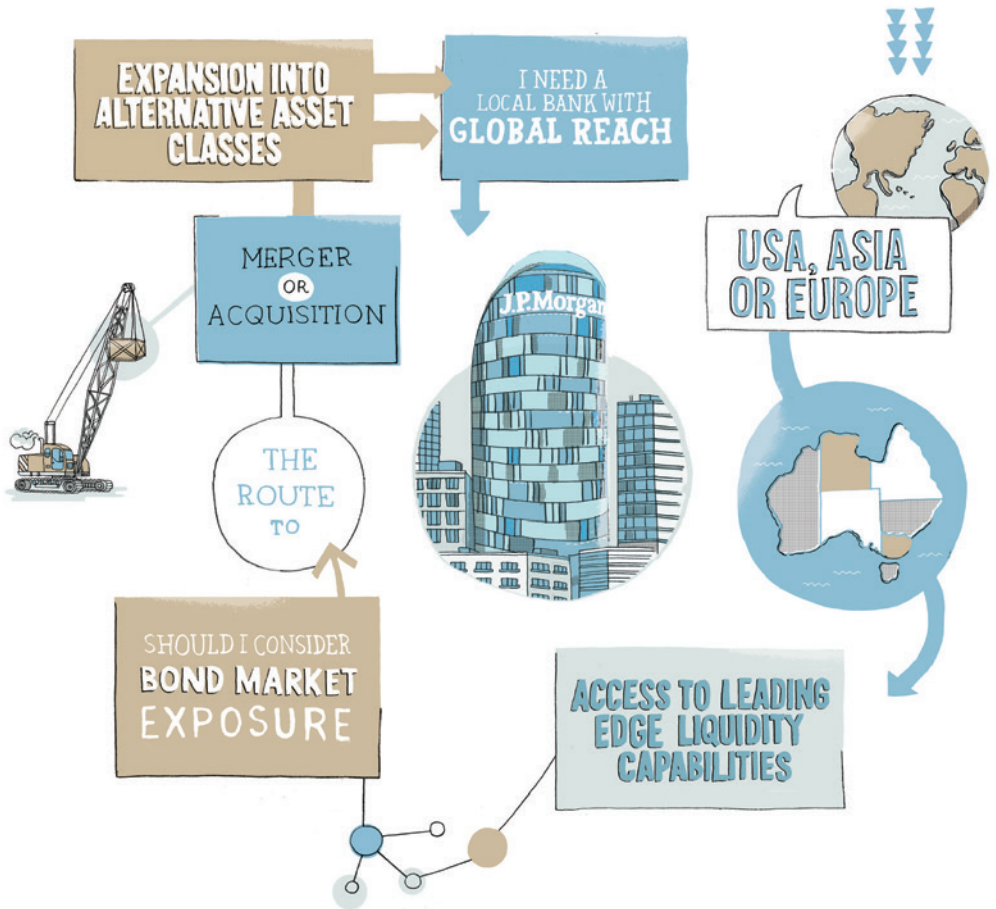
From Central Queensland to the Pilbara, we are proud of our contribution to the education of young Australians in the communities where we work and live.

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Secondary School Teacher, New South Wales.



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J.P. Morgan is proud to support Bell Shakespeare as its NSW Education Partner.

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WE ARE
BELL
SHAKESPEARE

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.

We believe Shakespeare and other great works are not stuck in the past, but that they are the key to exploring our present and imagining our future. We value the beauty of Shakespeare's ideas, language and imagery. His work becomes our lens, helping us find modern perspectives on timeless truths.

These plays are not static. They're constantly adapting, helping us make sense of who we are, where we've been, and where we're going. And we're not static either. We've been travelling the country for more than 22 years, bringing classic theatre to Australia, looking for new ways to educate, collaborate and recreate.

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 THE CO-ARTISTIC DIRECTORS

'Age cannot weary him, nor custom stale his infinite variety.' With the change of a pronoun we can apply to Shakespeare the epithet he bestowed on Cleopatra.

Our 2013 season provides an admirable illustration of both his timelessness and variety: our opening production, *Henry 4*, was a political commentary-cum-social documentary; *The Comedy Of Errors* looks like a vehicle for the Marx Brothers, but the subtext of displacement and fractured families is yet another testament to its author's humanity. Our schools' audiences have been treated to a specially dedicated production of the sublime comedy, *A Midsummer Night's Dream*, as well as performances built around the bloody tragedy of *Macbeth* and the world's favourite romance, *Romeo And Juliet*. This is a season that is truly 'tragical-comical-historical-pastoral'.

To the rich mix add a classic French version of a Greek tragedy, *Phèdre*, and it becomes apparent that the 2013 Bell Shakespeare season shares something of Shakespeare's universality and timelessness.

We are proud that our work in schools will be attended by over 80,000 students and teachers this year. With a focus on providing access to students and teachers disadvantaged by geographic isolation and socioeconomic circumstances, our Learning Programme also encompasses outreach projects including student and teacher scholarships, Artist in Residence, Juvenile Justice programmes and Regional Access Workshops.

More than ever, we are grateful to all our supporters, some of whom we have had the pleasure of knowing for over twenty years, others we have been delighted to meet recently. We are constantly inspired by the commitment and generosity of the individuals, trusts and foundations, government agencies and other organisations that share our vision and contribute so much to our ability to do what we do. They allow us not just to survive but to flourish.



John Bell AO



Peter Evans



SYNOPSIS

Egeon, a merchant of Syracuse, and his wife, Emelia, have twin boys, both called Antipholus. They adopt another set of twin boys, both called Dromio, to serve their sons.

In a shipwreck, Egeon and one of his sons and a servant are separated from his wife and the other Antipholus and Dromio.

Years later, Antipholus and Dromio of Syracuse set out to find their twin brothers who they have heard live in Ephesus. Anxious for their safety, Egeon follows them.

All three arrive in Ephesus on the same day, but Egeon is arrested because Ephesus and Syracuse are at war. He has one day to find his son – or else.

Egeon desperately seeks his son, who in turn is desperately seeking his twin. Given there are two sets of twins in town, all sorts of confusions take place; but happily, things are sorted out at last, capped by the surprise appearance of Emelia, who has been hidden in Ephesus all this while.

CAST

ANTIPHOLUS OF SYRACUSE
NATHAN O'KEEFE

ANTIPHOLUS OF EPHEBUS
SEPTIMUS CATON

DROMIO OF SYRACUSE
RENATO MUSOLINO

DROMIO OF EPHEBUS
HAZEM SHAMMAS

ADRIANA
ELENA CARAPETIS

LUCIANA
JUDE HENSHALL

EGEON/DR. PINCH
EUGENE GILFEDDER

DUKE/BALTHASAR
ANTHONY TAUFA

ANGELO
DEMITRIOS SIRILAS

COURTESAN/EMELIA
SUZANNAH MCDONALD

UNDERSTUDY

BRAD WILLIAMS

CREATIVE TEAM

BY **WILLIAM SHAKESPEARE**

DIRECTOR **IMARA SAVAGE**

DESIGNER **PIP RUNCIMAN**

LIGHTING DESIGNER **MARK PENNINGTON**

COMPOSER & SOUND DESIGNER **DAVID HEINRICH**

PHYSICAL COMEDY CONSULTANT **SCOTT WITT**

ASSISTANT DIRECTOR **NESCHA JELK**

CREW

COMPANY STAGE MANAGER **KELLY UKENA**

DEPUTY STAGE MANAGER **BRIDGET SAMUEL**

ASSISTANT STAGE MANAGER **KAT BRAUN**

HEAD ELECTRICIAN **DANIEL VOSS**

HEAD MECHANIST **DANIEL MURTAGH**

HEAD OF AUDIO **ANDREW HOWARD**

STAGING MENTOREE **MATTHEW SKERMAN**

SET BUILT BY **STCSA WORKSHOP**

COSTUMES MADE BY **STCSA COSTUME**

**This performance will run for approximately
1 hour 45 minutes, without an interval.**

This co-production by Bell Shakespeare and the State Theatre Company of South Australia premiered on 2 July 2013 at Adelaide Festival Centre, Dunstan Playhouse.



DIRECTOR'S NOTE

We spent a great deal of time in rehearsals wrestling with what this 'beast' might be. Discussions about how to solve the play with 10 actors when it is written for a significantly larger ensemble cast, and getting our heads around how exactly to define the genre of this piece dominated our work around the table and on the floor. Is this a farce? A comedy? Or a romance? Or is it in fact all three? What world are we in? Slapstick? Character acting? What is a modern Australian audience's interest in this kind of comedy? What is my interest in it?

For someone like myself who is drawn to a darker vision of the world, and whose inherent leaning is towards tragedy (*Hamlet* and *King Lear*!), *The Comedy Of Errors* is a world apart. So I have transported Shakespeare's day to night, and have emphasised the surreal quality of a night out in a strange city, a neon world, a place of transition and transaction. I am interested in the idea of altered states of perception and we drew upon this heavily in the design and choreography. I was hoping to capture something of the feeling of a night out, those nights where we stay out until the sun comes up and in the cold light of day we are able to see everything for what it is.

I have enjoyed working in a way that feels more akin to choreography; movement and choral work are essential to the piece and this has been interesting for me to explore on the floor. In fact, very often it has felt as if I am rehearsing a dance piece. I am happy to be working with a cast of which many are new faces for Bell Shakespeare and a creative and production team from Adelaide who are all new to me and true collaborators in the room, as well as having Scott Witt popping in and out along the way to cast his watchful eye over us all! It has been a rehearsal room in which nothing is ever fixed and the play seems to be finding a life of its own, as are the characters.

The Comedy Of Errors is often cited as Shakespeare's least mature work, which always strikes me as funny, considering he was so young when he wrote it. It was never meant to be a profound study of human nature; it is however, in its original form with a large cast, a masterclass in comedic structure. And considering Shakespeare added the first scene (a schizophrenic break with the rest of the play), which was of his own invention and separates his comedy from the Roman playwright Plautus' work, *Menaechmi*, one can see a hint of where this young man was heading next.

Imara Savage
Director



...Comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous & scornfull sort that may be: so as it is impossible that any beholder can be content to be such a one.

Ed. Risa S. Bear. Renaissance Edition, University of Oregon, 1992: Sir Philip Sidney. *Defense of Poesie*, Ponsonby, London, 1595.



FARCE

Farce is a style of **comedy** in which credulous characters are sucked into a series of increasingly improbable events. A good farce obliges the audience to believe both in the characters and the events to the point where laughter is their only recourse.

The best farces are beautifully constructed machines. Characters just like us find themselves in impossibly compromising situations, usually caused by their own venality or vanity. Attempts to rescue themselves only result in further ignominy until venality and vanity drive the plot to explosive climaxes of laughter, embarrassment and ultimately some sort of happy resolution or appropriate humiliating punishment.

Farces are nearly always about human weakness cruelly exposed, and we laugh because we can easily imagine ourselves so weak, so cruel and so exposed.

Farce is like comedy on acid. It has to be fast from the very start and must finish fast and furious, but it must be accurate throughout. If you direct farce you must spend hour upon hour of painfully detailed rehearsal time honing the physical and linguistic routines and rhythms that will eventually release the audience's laughter. Nothing in farce can be left to chance.

Farce actors are technicians of comedy whether they play the endearing silly asses, the pompous old farts or the manic obsessives. No actor will succeed in farce if he tries to be funny all the time. Farce is a serious business.

John Caird. *Theatre Craft*, Faber and Faber, London, 2010, p. 267.



PLAUTUS (254 BC–184 BC)

Plautus, of whose plays twenty survive, was primarily a translator and adaptor, based his comedies on Greek originals now lost, but transferring the action to Rome and introducing recognizable details of Roman life and manners. His characters are sharply differentiated types. Among them can be found the braggart soldier (*miles gloriosus*), the miser, the parasite, the identical twins (whose adventures provided Shakespeare with the material for his *Comedy of Errors*), and always the browbeaten but resourceful slave whose actions provide the mainspring of most of the comedies.

From *The Theatre: A Concise History*, Phyllis Hartnoll.
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Ltd, London.



EPHESUS, METROPOLIS AND COMMODIFICATION

The young lovers in Shakespeare's three earliest comedies – *Antipholus of Syracuse*, *Lucentio*, and *Valentine and Proteus* – all have this in common, that they are swept off their feet shortly after arriving at a strange city. They are all 'transformed' by love in unfamiliar surroundings. It does not seem far-fetched to read into these plays, with the intimately known bourgeois settings in the first two and the vaguely described court in the third, something of the author's inner struggle for adjustment, as a young provincial trying his fortunes in London. And possibly there are projections from a more intimate part of Shakespeare's experience in *Antipholus*'s encounter at Ephesus with the neglected but possessive wife of his other self.

Leo Salingar.

***Shakespeare and the Traditions of Comedy*,
1976 and Cambridge University Press, p. 243.**





Whilst we applaud difference, Shakespeare's first audiences favoured likeness: a work was good not because it was original, but because it resembled an admired classical exemplar...

Imitation was at the core of both education and artistic theory in Shakespeare's world. But good imitation was never slavish: it necessitated a surpassing of the original, often achieved by the fusion of different sources or the complicating of an already complicated plot line. Thus Shakespeare proved his cleverness to his audience of clever young lawyers. It is as if he is saying: Plautus presented one pair of identical twins, so I will give you two.

Eds. Jonathan Bate and Eric Rasmussen.

The RSC Shakespeare: The Complete Works, 2007, Macmillan Publishers, p. 215.

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SHOTS ANOTHER CHAPTER IN CITY'S NEON DREAM

There is no way I will be venturing outside tonight. As usual Kings Cross will be invaded by up to 20,000 people who will take over the streets, nightclubs, hotels and bars. Sunday morning there will be evidence of what happened during the night on the entrance to the front door of my apartment building - in the past it has included blood, urine, - shit and vomit.

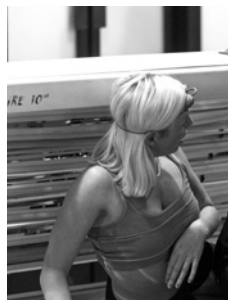
Last Sunday's early morning shooting of a 14-year-old boy and an 18-year-old man by the police, as the driver tried to escape from the law by driving on the crowded footpath of Darlinghurst Road, was not a surprise to locals. Only the week before someone had fired a shot in the Bada Bing nightclub just a few doors up from the incident. There have also been shootings in other nightclubs, bullets fired at clubs and guns fired in the main street.

These acts of violence are merely symptomatic of an epidemic of aggression and antisocial behaviour that engulfs the Cross every Friday and Saturday night, much of it fuelled by alcohol and drugs. There are drunken rampages, unprovoked attacks on passers-by and the homeless, and drunks and the drug-addled assaulting police.

One of the most alarming statistics was that in 2010 there were almost twice as many assaults on the police as there were officers on patrol. It is thought that 80 per cent of assaults are alcohol-related. And no wonder the main culprit is alcohol, as there are 300 licensed premises concentrated in a tiny area of 500 square metres.

To go out on the main streets on a Friday or Saturday night is to be amazed at the thousands of men and women milling around, waiting to get inside clubs, searching for a pub or just loitering. By the early hours the sense of fun has turned into one of menace as men tanked up with testosterone, drugs and booze roam in packs, drunken girls totter on their high heels, fall and brawl. Residents can only watch from their windows as the mob use the parks and doorways to urinate, shit and vomit. As dawn comes up the crowds may have lessened but this is when the violence is at its most palpable - when men take out their aggression on friends and strangers.

To understand what is happening in the Cross now it's important to know the role it has played in our city for the past 70 or so years. During the 1930s Kings Cross



became a byword for sophistication in clothes, architecture and openness to other cultures. It was the Cross where foreigners and their food were accepted, where social and sexual experimentation took place. It was a neon island surrounded by endless drab suburbs.

It became a centre of hedonistic pleasure during the World War II, where American servicemen lodged and spent their R&R. The black market flourished and sly-groggers made a fortune. After the Americans left, successive state governments realised that all cities require a safety valve where activities such as prostitution, sex clubs, late-night drinking and other dubious pleasures could be found. The idea was to be able to confine these activities to one particular area, which could be controlled and separated so that these activities would not spread to the morally pure suburbia.

By the time of the Vietnam War, when Americans came again for R&R, Kings Cross was party central. With the Americans came hard drugs and the Cross, always at the forefront of social experimentation, became a hub for heroin and later other drugs. Yet, at

the same time, the Cross stayed a vital mixture of the wealthy and the poor, the bohemian artist and the hooker, the straights and the gays. It became a place of tolerance while the rest of Australia remained a bleak conformist society.

Part of its tolerance is that it is a port town. For decades sailors from across the world have stepped off their ships just down the road and made a pilgrimage to what the media refers to as the "red light" district. A Kings Cross resident knows this is part of its charm and notoriety; its Dr Jekyll and Mr Hyde character. By day the locals own the area. It has a village-like atmosphere where even old widows can go about safely and, unlike other parts of Australia, remain part of a community. At night during the weekend the locals retire to their apartments to allow the visitors their Bacchanalian impulses.

But, of course, given the Cross was a moral exception to the rest of society's values, it was easy for political and police corruption to flourish. By the late 20th century the Cross was in decline. But in the past eight or so years there has been a remarkable transformation. Most of the hotels have become





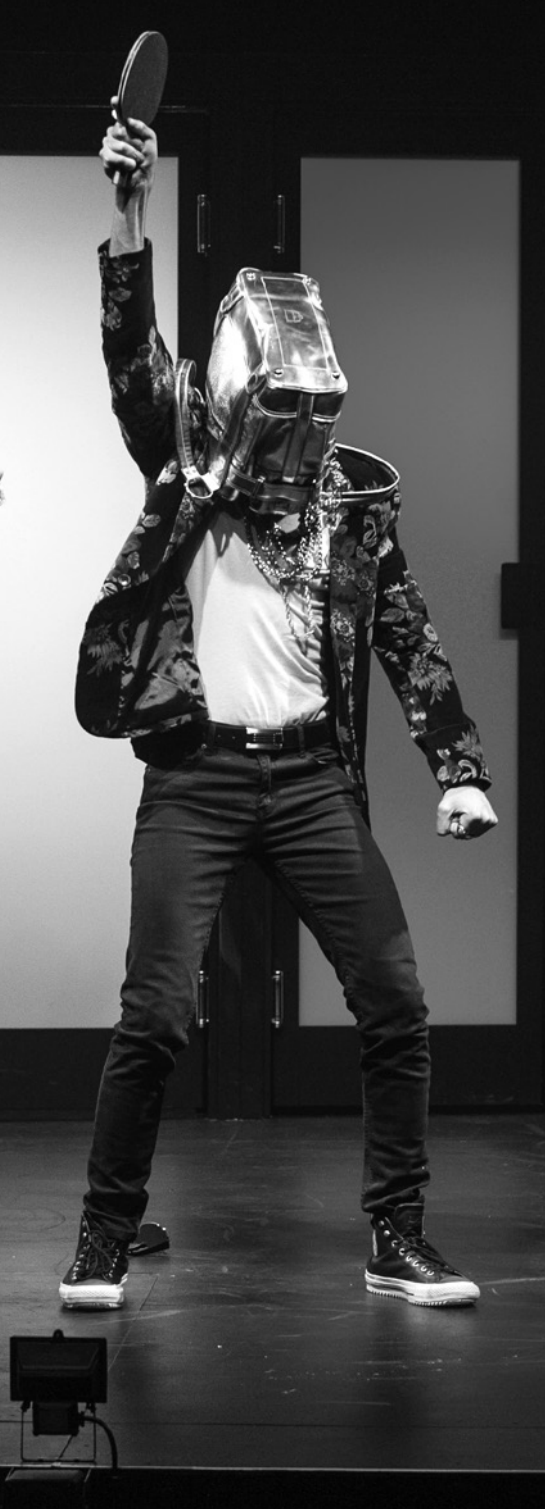
apartments, there are gourmet shops, upmarket restaurants and the once dangerous lanes are becoming as fashionable as those of Melbourne. Gentrification has meant the influx of the affluent and the disappearance of the artist and others who can't afford to live here any more. And as usual the Cross tolerates what other suburbs wouldn't: for instance the library is a couple of doors from a sex shop on one side and the injecting centre on the other.

These weren't the only changes. The rest of Australian society had caught up with the Cross. Prostitutes found they could earn more money in the suburbs, and porn on the net effectively killed the sex clubs, which no longer make money. Because so many hotels closed there are few tourists these days, which means that many shops which catered to them have closed.

But the government remains fixated by the Cross being society's safety valve and so the decision to make it a 24-hour entertainment district is in keeping with its past history. But what exactly does that mean? There are few real nightclubs and strip shows; instead it's the beer barns and bars that have become the main attractions. For most visitors, the allure of Kings Cross is now alcohol and drugs. The constant presence of bikies and their guns is all about the various bikie groups trying to take over the lucrative trade in drugs.



The police are so overstretched that nightclub owners offered to have their own security people help patrol the streets of a weekend. The Premier, Barry O'Farrell, said last year he would use all his powers to clean up the Cross, saying that it contained the most alcohol-fuelled streets in the nation. But little has happened.



If it's so patently obvious that alcohol is to blame for so much violence and antisocial behaviour then why doesn't the government and City of Sydney do something about it? It's clear the hotel industry is a powerful lobby group and it doesn't want to ruin its cash cow by limiting hours and enforcing lockouts. But the City of Sydney doesn't have exactly pure motives either. It may have helped restore the Cross to some of its former glories but as Suzie Matthews, the City of Sydney manager of the late night economy, has said, "A balance needs to be struck between the needs of business, what Sydneysiders want, public safety, consideration of local residents and economic growth".

But the balance is now heavily weighted towards the needs of business. In other words money trumps social responsibility. If this attitude continues we'll continue to experience shootings like last week and the Cross will slowly be destroyed for the sake of a quick buck.

Louis Nowra has lived in Kings Cross for more than 20 years. He is writing a history of the area, to be published [in 2013].

Louis Nowra. 'Shots another chapter in city's neon dream' in *The Sydney Morning Herald*, 28/4/2012.



They say this town is full of cozenage,
As nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body,
Disguised cheaters, prating mountebanks
And many suchlike liberties of sin.

Antipholus of Syracuse, Act 1, Scene 2, Lines 97-102.



Concept drawings by Pip Runciman

STRANGERS IN THE NIGHT

By Andy McLean

A red light flashes in the night. Rain slops down. Puddles congeal in the gutter; slick with oil, rainbow-varnished. From somewhere down a darkened alley: a sound. A cry? A laugh? It's impossible to tell. Behind you a door slams, followed by the chuckle of disintegrating glass. It's your first time in this city; the night is young and so are you, and there's a certain kind of magic in that. Thrilling yet threatening. Emancipating yet vaguely sinister. Temptation waits on every corner: alcohol, drugs, adrenalin, gambling, sleep deprivation, lust. Choose your poison and let it propel you through the dark hours. As you tumble from one bar and stumble into another, a cast of strangers crosses your path. Some may be friends, some may be foes – you have no way of knowing. You could meet the love of your life or the end of your life. Your judgment may become clouded.

And if you can't trust yourself, then who can you trust?

William Shakespeare would have known exactly how this felt, when he first arrived in London. A country lad, intoxicated with the big smoke, his senses were flooded by the hidden worlds he uncovered within the gaming houses, inns, brothels, and, of course, the playhouses of England's capital. All of it grist for the mill (because all the world's a stage). Our young Bard would have rubbed shoulders with thieves, hustlers, whores and merchants; players, one and all. Everyone had an agenda and everything had its price. Put money in thy purse.



From this cauldron of misanthropy and mischief, the fledgling playwright concocted a raw, vital play named *The Comedy Of Errors*. Luminous (yet laced with darkness), here was a tale of new faces and new places. A transient landscape where nothing is quite what it seems; where everyone is tainted by suspicion.

Misguidedly, some critics have written off *The Comedy Of Errors* as “early, immature Shakespeare”. But that’s exactly what makes this play great. In every scene, you can detect this precocious playwright’s sheer hunger and ambition. He packs so much in.

For a start, there’s just as much tragedy in the play as comedy. Not content to blend Plautus’ *Menaechmi* and *Amphitruo*, young Shakespeare had the audacity to add a melancholic scene right at the beginning of *The Comedy Of Errors*. This skews the entire play; forcing us to view everything through the prism of Egeon’s grief and possible execution, upping the ante considerably. And the torment keeps coming. Other characters are estranged, heartbroken or imprisoned; they’re threatened with death or accused of lunacy. The whiff of xenophobia, injustice and anarchy are never far away.

So what is presented to audiences as a rambunctious romp of mistaken identity (twins trip over twins, insert slapstick biff here) is really a dark and complex narrative. A play during which, just when



you think that things can't get any worse for the characters, things get worse. Just when you think that things can't get any more surreal, they get more surreal. And somehow, amidst this quarry of mishap and despair, Shakespeare gets the laughs. Again and again and again.

This isn't beginner's luck. The young playwright pulls all this off through a precise structure that's woven together like a tapestry. Thread by intricate thread, Shakespeare proves himself a master in dramatic irony, setting up scenarios and convoluting plot lines so that only the audience and not the characters know what's truly going on. It's a structure so complex in composition that to pull on a single thread would see the whole thing disastrously unravel. Characters wheel and deal, they form alliances and they break alliances until, by the last scene, all the cast arrives on stage with a totally different version of events. Cue confused hilarity. Not only does Shakespeare dexterously account for the loose ends of his tapestry; he does it with enough craft to have his audience in stitches.

That final scene, where the threads are untangled and the characters reconciled, is a palpable hint of where Shakespeare would head in the future. And therein lies one of the enduring pleasures of *The Comedy Of Errors*. The play is packed with devices and themes that this enfant terrible would revisit time and again in later plays. Spotting these is half the fun.

The seeds of *A Midsummer Night's Dream* are scattered liberally around. There are shades of Lysander and Helena when Antipholus of Syracuse becomes besotted with Luciana, who is appalled and questions his sanity. And, in the very same scene, there are hints of Bottom when, in one breath Dromio of Syracuse asks "Am I myself?" and in the next declares "I am an ass".

Shakespeare's use of twins and disguise in *The Comedy Of Errors*, and his riffing on mistaken identity, became a career-long obsession. The likes of *Twelfth Night's* Viola and Sebastian owe much to their precursors from Ephesus and Syracuse.

Then there is the curious symmetry between *The Comedy Of Errors* and *The Tempest*, a play from the twilight of Shakespeare's career. The similarity goes beyond shipwrecks and siblings, and right to the heart of the storytelling. These are the only two plays where Shakespeare employs all three theatrical unities of time, place and action; twinning the early part of his career with the late, the sunrise with the sunset. Or the night-before with the morning-after, depending on how big a night you've just had.

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



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ROBSON AND CRANE AS THE TWO DROMIOS

in "The Comedy of Errors" - ACT V, SCENE I.

Shakespeare's key sources here include two plays by the Roman playwright Plautus, *Menaechmi* and *Amphitruo*. In the first of these, a Merchant of Syracuse explains how he once lost one of his twin sons in Epidamnum, and the action includes a number of elements retained in Shakespeare's play: the mistake of one identical twin for the other, the business with the courtesan, the quarrel with the wife, the piece of jewelry (in *Menaechmi* it is a bracelet rather than a chain), the doctor summoned to attend the supposedly insane husband. Shakespeare complicated this plot by adding a second set of twins, the servant Dromios, to the original pair, in his play named Antipholuses rather than Menaechmuses. From *Amphitruo* Shakespeare took the episode of the dinner served by the wife to the "wrong" brother, and the idea of the two sets of twins, masters and servants.

Marjorie Garber. *Shakespeare After All*, Anchor Books, New York, 2004, p. 163.

CONCEPT DRAWINGS

By Pip Runciman



BALTHAZAR



COURTESAN



EMELIA



DROMIO OF SYRACUSE



ADRIANA

ANTIPHOLUS OF SYRACUSE

Act One famously introduces the 'trial' of the merchant, and illegal alien, Egeon. That show-down between exponents of the merchant and aristocratic classes recurs throughout the corpus. It symbolises the commercial forces of early modernity unsettling a traditional feudal-aristocratic power structure. Shakespeare witnesses commercial pressures transforming all of law – its scope, its norms, its procedures, its vocabulary – from older paradigms of 'static', residually feudal arrangements, to newer paradigms of contractual relationships among formally 'free' agents...

Commercial transactions such as embroiled purchase of a gold chain from an artisan, or the prickly exchange of a ring with a prostitute, further evoke modernity's brave new commercial world, in which human interactions become increasingly structured by monetary and contractual contexts.



REUNION/ UNIFICATION



But modern audiences are also familiar enough with phrases like “split personality” and “psychological split” to see readily that two onstage characters, who look the same and have the same names, might well be representing twin and conflicting aspects of a single person: the Antipholus who loves his wife, the Antipholus who visits the Courtesan; the Antipholus who is a stranger, the Antipholus who is at “home.” The story of sundering and reunion is a typical romance, but it is also a story of self-discovery and self-knowledge, emphasized by the many moments when one of the Antipholuses (or indeed one of the Dromios) declares that he is bewitched or transformed, in search not only of a brother but of what he calls “myself.”



Marjorie Garber. *Shakespeare After All*, Anchor Books, New York, 2004, p. 164.





I to the world am like a drop of water
That in the ocean seeks another drop,
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself.
So I, to find a mother and a brother,
In quest of them unhappy, lose myself.

Antiphilus of Syracuse, Act 1, Scene 2, Lines 35–40.



How comes it now, my husband, O how comes it,
That thou art then estranged from thyself?
Thyself I call it, being strange to me
That undividable, incorporate,
Am better than thy dear self's part.
Ah, do not tear away thyself from me;
For know, my love, as easy mayest thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again,
Without addition or diminishing,
As take from me thyself, and not me too.

Adriana, Act 2, Scene 2, Lines 119-129.

CREATIVE TEAM



IMARA SAVAGE DIRECTOR

Imara is a directing graduate of the National Institute of Dramatic Art (NIDA), and trained at Newtown High School of the Performing Arts, the Escola De

Danza in Brazil, the University of Veracruz in Mexico, the University of Technology, Sydney, and NIDA's Playwright Studio. This is her first production as director for Bell Shakespeare. Her other **directing** credits include *In the Penal Colony* for Sydney Chamber Opera; *The Brothers Size* for Griffin Independent; *Orphans* for Red Stitch; *Fool For Love* for Belvoir B-Sharp; and *Punk Rock, This Property Is Condemned* and *A Midsummer Night's Dream* for NIDA. Her **assistant directing** credits include *Julius Caesar* and *Much Ado About Nothing* for Bell Shakespeare; *Fury*, *Pygmalion*, *The Wonderful World of Dissocia* and *The Mysteries Genesis* for Sydney Theatre Company; *Like A Fishbone* for Sydney Theatre Company/Griffin Theatre Company; and *La Sonnambula* for Opera Australia. Imara was the 2010 Affiliate Director at Griffin Theatre Company, the 2011 Director in Residence at Bell Shakespeare and the 2012 Richard Wherrett Fellow at Sydney Theatre Company. She has been the recipient of numerous awards including the Australia Council for the Arts Emerging Dance & Theatre artist, and a SPARK dance mentorship. Imara has also worked in Sri Lanka as a writer with the Australian Youth Ambassadors for Development. She was on the selection panel for a number of years for the Australian Youth Ambassador's for Development program, and has been involved with other Human Rights organisations including working as a facilitator for the Oxfam International Youth Parliament & the Amnesty Youth Drama Festival.



PIP RUNCIMAN DESIGNER

Pip is a graduate of the National Institute of Dramatic Art (NIDA). For Bell Shakespeare she designed *Just Macbeth!*. For State Theatre Company of South Australia she

designed *Romeo and Juliet* and *Attempts on Her Life*. Her other **theatre** credits include *Vere (Faith)* for State Theatre Company of South Australia/Sydney Theatre Company; *Ruby Moon*, *Actor on a Box – Aesop's Fables*, *Our Town* and *Accidental Death of an Anarchist* for Sydney Theatre Company; costume for *Baghdad Wedding* for Belvoir; *Tender* for Griffin Theatre Company; *Tender* and *Disco Pigs* for Belvoir B-Sharp; *King Arthur* for Sydney Conservatorium of Music; *Cubbyhouse* and *The Naked MC* at Old Fitzroy Theatre; *Tiny Dynamite* for Griffin Stablemates; *The Sista She Scratch Night* and *Inna Thigh: The Sista She Story* for Sydney Opera House Studio; *The Barber of Seville*, *Così Fan Tutte*, and costumes for *Hansel and Gretel* for Pacific Opera; *Best We Forget* for isthisyours?/Brisbane Festival; and *Debbie Does Dallas: The Musical* for Three Amigos Productions. Her **event design** credits include *City of Sydney New Year's Eve Celebrations* 2007, 2008 and 2009. Her other **design** credits include *Sydney Opera House Studio Late Night Lounge* 2010 and *Sydney Opera House Studio Mardi Gras Festival* 2009; design team for *Melbourne Commonwealth Games Opening and Closing Ceremony* 2006; Design Assistant and Costume Designer for *Rugby World Cup Opening Ceremony* 2003; and Associate Designer for *Priscilla Queen of the Desert: The Musical* in Milan and São Paulo.



MARK PENNINGTON LIGHTING DESIGNER

Mark is a graduate of Flinders Drama Centre. For Bell Shakespeare his lighting design credits include *Two Gentlemen Of Verona*.

For State Theatre Company of South Australia his lighting design credits include *Blasted*, *Top Girls*, *The Glass Menagerie*, *Buried Child*, *November*, *The Give and Take*, *The Price*, *The Things We Do For Love*, *Mnemonic*, *Ghosts*, *Blue Orange*, *The Real Thing*, *Triple Threat* and *Private Lives*. His other **theatre** credits include *Bernstein Mass* and *Prince of Darkness* for Adelaide Festival; *Proximity*, *Worldhood* and *Ignition* for Australian Dance Theatre; *Ruby Bruise* and *Pie* for Vitalstatistix; *Blackbird*, *Assassins* and *True West* for Flying Penguin Productions; *Disappearance* for The Border Project; *Helly's Magic Cup* for Windmill Theatre; *Min Min* for Kurruru Youth Arts; and *The Fever* and *The Lieutenant of Inishmore* for Belvoir. Mark is the Technical Design Coordinator and Lighting Designer for Adelaide Festival and Design Consultant in the architectural field for Bluebottle.



DAVID HEINRICH COMPOSER & SOUND DESIGNER

David is a performer, composer and sound designer. This is his first production for Bell Shakespeare.

His **composition and sound design** credits

include *Mariage Blanc* for Sydney Theatre Company; *Vs. Macbeth* for Sydney Theatre Company/The Border Project; *Fight Night* for Ontroerend Goed/The Border Project; *I Am Not An Animal* and *Highway Rock n Roll*

Disaster for The Border Project; *Quack* for Griffin Theatre Company; *Escape From Peligro Island* for Windmill Theatre; *Whore* for Belvoir B-Sharp; *The Coming World* for Darlinghurst Theatre; *Last Days of the New Theatricals* for The Restaged Histories Project; *I, Animal*, an interactive audio tour at Melbourne Zoo. His **performing** credits include *Please, Go Hop!* and *Trouble on Planet Earth* for The Border Project; *Half Real* for Malthouse Theatre/The Border Project; *The Smile Off Your Face* and *Fight Night* for Ontroerend Goed; *Boom Bah!* and *Escape From Peligro Island* for Windmill Theatre; *Mr McGee* and *The Biting Flea* for Patch Theatre; *Boy Hamlet* for Brisbane Festival; and *The Second Hurricane* for Adelaide Festival. David is a founding member of the Adelaide-based ensemble, The Border Project and has co-created and performed in nearly all their works.



SCOTT WITT PHYSICAL COMEDY CONSULTANT

Scott is a fight director, writer/adaptor, director, actor & clown for theatre, film and television with a career spanning

nearly 30 years. For Bell Shakespeare his fight director credits include *Henry 4*, *Romeo & Juliet*, *Just Macbeth!*, *Twelfth Night*, *The Taming Of The Shrew*, *Faustus*, *The Alchemist*, *Anatomy Titus Fall Of Rome* and *Richard 3*. Some of his **theatre** credits as fight director or movement consultant include *Fury*, *The Secret River*, *Signs Of Life*, *Mariage Blanc*, *Les Liaisons Dangereuses*, *Zebra*, *Hamlet*, *True West*, *Long Day's Journey Into Night*, *The Beauty Queen of Leenane*, *Vs Macbeth*, *Spring Awakening*, *God Of Carnage*, *A Streetcar Named Desire* and *The Wonderful World of Dissocia* for Sydney Theatre Company; *Angels in America*, *Peter Pan*, *Beautiful One Day*, *Medea*, *Private Lies*,

CREATIVE TEAM

Death Of A Salesman, Baby Teeth, The Dark Room, Summer Of The Seventeenth Doll, The Business, Gwen In Purgatory and That Face for Belvoir; Dreams in White, Between Two Waves and The Boys for Griffin Theatre Company; Don Giovanni, Macbeth and Tosca for Opera Australia; Cat On A Hot Tin Roof, Elizabeth, The Removalists, Toy Symphony, The Crucible, Stones In His Pockets, Heroes, Who's Afraid of Virginia Woolf?, The Glass Menagerie, Puss In Boots, Private Lives, American Buffalo, A Streetcar Named Desire, Hitchcock Blonde, The Goat, or Who is Sylvia, The Venetian Twins, Eating Ice Cream With Your Eyes Closed, The Cherry Orchard, The Orphanage Project, The Lonesome West, A Day in the Death Of Joe Egg, The Messiah, The Fortunes Of Richard Mahony, Mad Hercules, Bash, Richard II, Bag Of Marbles, Buried Child, Shopping & Fucking, The Sunshine Club, The Tempest and Long Day's Journey Into Night for Queensland Theatre Company; Othello, Hamlet, Twelfth Night and The Comedy Of Errors for Sport for Jove Theatre; The Removalists for Tamarama Rock Surfers; and Oodgeroo, Summer Of The Seventeenth Doll, Summer Wonderland, 48 Shades Of Brown, Romeo & Juliet, X-Stacey, The John Wayne Principle and As You Like It for La Boite Theatre Company. Scott has been a member of MEAA since 1988 and is currently the Acting Head of Movement at the National Institute of Dramatic Art (NIDA).



NESCHA JELK ASSISTANT DIRECTOR

Nescha is a directing graduate of Flinders University Drama Centre with First Class Honours and a University Medal. This is her first production

for Bell Shakespeare. For State Theatre Company of South Australia she directed the schools touring production, *Random*. Her **directing** credits include *The Lesson* for Accidental Productions; *Alice and Peter Grow Up* for Milk Theatre Collection; *Hamlet* for The Actor's Folio; and *Sepia* for RiAus. Her **assistant directing** credits include *The Give and Take* for State Theatre Company of South Australia; *Osama the Hero* for five.point.one; *Land and Sea* for Brink Productions; *King John* for Eleventh Hour; and *Old Man* for Belvoir. Nescha is State Theatre Company of South Australia's 2013 Artistic Associate (Directing and Education), and is a founding member of Milk Theatre Collective. She won the Adelaide Fringe Tour Ready Award for *Sepia*, and Helpmann Academy's Bendigo and Adelaide Bank Award for South Australia's top performing/visual arts graduate in 2010.



CAST



ELENA CARAPETIS ADRIANA

Elena is a graduate of the National Institute of Dramatic Art (NIDA). This is her first production for Bell Shakespeare. For State Theatre Company of South

Australia she has appeared in *Features of Blown Youth*, *Uncle Vanya*, *Hot Fudge*, *Central Park West* and *Things We Do For Love*. Her other **theatre** credits include *Deep Suburbia* for Sydney Theatre Company; *Mike Leigh's Greek Tragedy* for Belvoir; *Truck Stop* for The Q Theatre; *4:48 Psychosis* and *this uncharted hour* for Brink Productions; *Translations* for Flying Penguin/Malthouse Theatre; *Assassins* for Flying Penguin/AFTC; *Helly's Magic Cup* for Windmill Theatre/State Theatre Company of South Australia and *Ruby Bruise* for Vitalstatistix. Her **film** credits include *Dead Europe*, *Burning Man*, *One Eyed Girl* and *Look Both Ways*. Her **television** credits include *Wicked Love: The Maria Korp Story*, *Blue Heelers*, *Water Rats*, *All Saints*, *Murder Call*, *Children's Hospital*, *Heartbreak High* and *Marking Time*. Her **writing** credits include plays, *The Good Son* and *Helen Back*. Elena was nominated for the Adelaide Festival Jill Blewett Award for Playwriting for *Helen Back*.



SEPTIMUS CATON ANTIPHOLUS OF EPHESUS

Septimus is a graduate of the National Institute of Dramatic Art (NIDA). This is his first production for Bell Shakespeare. His other **theatre** credits

include *The Kelly Republic* and *The Hour We Knew Nothing Of Each Other* for Sydney Festival; *Paradise* for Cheeky Monkey Productions/Old

Fitz Theatre; *This Blasted Earth* (A Christmas Miracle With Music) for Tamarama Rock Surfers/Old Fitz Theatre; and *One Flew Over The Cuckoo's Nest*, *A Cry From The City Of Virgins*, *Julius Caesar*, *A Chaste Maid In Cheapside*, *Cloud Nine* and *The Libertine* for NIDA. His **film** credits include *Happy Feet 2*, *LBF*, *Wolverine*, *The Netball Diaries*, *Flashpoint*, *The Promise* (Wu Ji), *Ned* and *Peter Pan*. His **television** credits include *Rake 2*, *Wild Boys*, *My Place Series 2*, *Laid*, *Home and Away*, *All Saints*, *Stingers*, *Cybergirl*, *Headstart*, *JAG* and *Water Rats*.



EUGENE GILFEDDER EGEON/ DR. PINCH

This is Eugene's first production for Bell Shakespeare. His other **theatre** credits include *Elizabeth: Almost By Chance* A Woman, *Sacré*

Bleu!, *Fractions*, *Grimm Tales*, *Waiting For Godot*, *That Face*, *Rabbit Hole*, *The Tempest*, *Vertigo And The Virginia*, *The Beaux Stratagem*, *Romeo And Juliet*, *Essington Lewis*, *The Cherry Orchard*, *The Shaugraun*, *Twelfth Night*, *Moby Dick*, *Season's Greetings*, *The Recruiting Officer*, *Camilla*, *Ghosts*, *Major Barbara* and *Henry V* for Queensland Theatre Company; *Holding The Man*, *The Chairs*, *Così*, *Hamlet*, *Kafka Dances*, *Speaking In Tongues*, *Road and Amigos* for La Boite Theatre Company; *Secret Love Life of Ophelia*, *Dracula*, *Coriolanus*, *The Oresteia*, *Metamorphosis*, *Peer Gynt*, *Decadence*, *The Fall of the House of Usher*, *Richard III* and *White Marriage* for Fractal Theatre; *The Mikado* for Opera Queensland; and *Fonteyn Remembered* for Queensland Ballet. His **film** credits include *In Her Skin*. His **television** credits include *Sea Patrol*, *The Day Of The Roses*, *Fire II* and *Medivac*. His **writing** credits include *The Odyssey* for Zen Zen Zo/The Performing Arts Trust; *Beethoven's Letters*, *Mahler: A Matter Of Life And Death* and

The Twilight of Richard Wagner for 4MBS Classic Festival; and *Empire Burning* for Metro Arts. He most recently co-produced and composed music for *Frankenstein* for Fractal Theatre. His opera, *The Fiveways*, was performed at the 2008 Brisbane Festival.



JUDE HENSHALL LUCIANA

Jude is a graduate of Flinders University Drama Centre. This is her first production for Bell Shakespeare. For State Theatre Company of South Australia she has appeared in *The Misanthrope*, *Metro Street*, *Attempts On Her Life* and *The Real Thing*. Her other **theatre** credits include *Pinocchio* for State Theatre Company of South Australia/ Malthouse Theatre/Windmill Theatre; *The Smile Off Your Face* for Ontroerend Goed; *The Story Thief*, *Escape From Peligro Island*, *The Wizard Of Oz* and *Grug* for Windmill Theatre; *Disappearance*, *Highway Rock 'n' Roll Disaster*, *Trouble On Planet Earth*, *I Am Not An Animal* and *I, Animal* for The Border Project; and *Best We Forget* and *Nathalie Ribout* for *isthisyours?* Her **film** credits include *Sunshine and Oranges*, *The Swimming Lesson* and *Yuri Shima*. Her **television** credits include *Rainshadow* and *Wire Through The Heart*. Jude won the SA Short Screen Best Performance award, the Adelaide Critics Circle Emerging Artist award, the Adelaide Advertiser's Best Performance award, and was nominated for a Helpmann Award for Best Supporting Actress in a Musical for *The Wizard Of Oz*. Jude is an Associate Member of The Border Project and a founding member of *isthisyours?*.



SUZANNAH MCDONALD COURTESAN/EMELIA

Suzannah is a graduate of the Victorian College of the Arts (VCA). This is her first production for Bell Shakespeare. Her other **theatre** credits include *Smashed*

for Griffin Independent; *The Odyssey* for Black Swan Theatre/Perth Festival and Malthouse Theatre/Melbourne International Festival; *5th At Randwick* for Storeroom; *Far Away* and *Quiet* for 45 Downstairs; *Rice Field* for Ikebukuro Tokyo Theatre; and *Remembrance Of Things Past*, *Company*, *Love Of The Nightingale*, *As You Like It*, *Caucasian Chalk Circle* and *Three Sisters* for VCA. Her **film** credits include *Second Life*, *One Night* and *The Sticks*. Her **television** credits include *Crownies*, *City Homicide*, *The Jesters*, *Underbelly: Tale Of Two Cities*, *The Politically Incorrect Parenting Show*, *Dance Academy*, *A Model Daughter: The Killing Of Caroline Byrne*, *All Saints*, *Crazy 2 Calm Kids Yoga*, *Satisfaction*, *Last Man Standing*, *Home and Away*, *Blue Heelers*, *Life Support*, *Love Bytes* and *The Secret Life Of Us*. Suzannah was nominated for a Sydney Theatre Award for Best Actress in an Independent Production for *Smashed*.



RENATO MUSOLINO DROMIO OF SYRACUSE

Renato is a graduate of the Centre for the Performing Arts (CPA). This is his first production for Bell Shakespeare. For State Theatre Company of South Australia he has appeared in *The Kreutzer Sonata*, *IN THE NEXT ROOM or the vibrator play*, *Three Sisters*, *The Zoo Story*, *The Misanthrope*, *King Lear*, *Mnemonic* and *Blue/Orange*. His other **theatre** credits include

CAST

Rust And Bone for Griffin Theatre Company; *Helly's Magic Cup* for Windmill Theatre/State Theatre Company of South Australia; *True West* and *Assassins* for Flying Penguin Productions; *What I Heard About Iraq* and *Bash* for Holden Street Theatre; *Danny and the Deep Blue Sea* for Natland Theatre; *Amadeus* and *A Midsummer Night's Dream* for Barossa Music Festival/Chopt Logic Theatre Company; *Carboni* for Urbino Italy/Canberra Multicultural Arts Festival/Eureka Weekend Festival; and *Romeo And Juliet* for Lightning Strike Productions. His **film** credits include *The Caterpillar Wish*. His **radio** credits include *Clark in Sarajevo*, *The Ruby*, *The Death of Napoleon*, *Blood on My Hands*, *Clerk Ascending* and *Joshua's Book*. Renato won Adelaide Theatre Guide Best Actor Professional and The Advertiser Award for Performer of the Year for *True West*, and The Advertiser Oscar Award for Best Actor for *True West*.



NATHAN O'KEEFE ANTIPHOLUS OF SYRACUSE

Nathan is a graduate of the Centre for the Performing Arts (CPA). This is his first production for Bell Shakespeare. For State Theatre

Company of South Australia he has appeared in *Hedda Gabler*, *Three Sisters*, *The Complete Works Of William Shakespeare (Abridged)*, *King Lear* and *Ghosts*. His other **theatre** credits include *Pinocchio* for State Theatre Company of South Australia/Malthouse Theatre/Windmill Theatre; *Thursday* for Brink/English Touring Theatre; *Me And My Shadow* for Patch Theatre Company with *Man Covets Bird* for Slingsby Theatre Company (Philadelphia tour); *Plop!* (New York tour), *Grug* (Florida tour) for Windmill Theatre Company; *Emily Loves To Bounce* and *Mr. McGee And The Biting Flea* for Patch Theatre Company; *The Hypochondriac* and *This Uncharted Hour* for Brink Productions;

Norway.Today and *The Glass Menagerie* for Bakehouse Theatre Company; *Assassins* for Flying Penguin Checklist For An Armed Robber for Vitalstatistix; *X-Ray* for Darwin Festival; *Amadeus* and *A Midsummer Night's Dream* for Barossa Music Festival. His **film** credits include *Broken Hill*, *Alexandra's Project*, *The Thing About Dolphins* and *Yellow*. His **television** credits include *All Saints*. His **radio** credits include *Cake*, *The Angel And The Red Priest*, *The Claimant*, *The Letter S* and *X-Ray* for ABC Radio National. Nathan won the Adelaide Critics Circle Individual Award for his outstanding body of work throughout 2010.



HAZEM SHAMMAS DROMIO OF EPHEBUS

Hazem is a graduate of the Western Australian Academy of Performing Arts (WAAPA). For Bell Shakespeare he has appeared in

Macbeth. His other **theatre** credits include *Buried City* for Urban Theatre Projects/Sydney Festival; *Scorched*, *Antigone*, *Paul*, *Gates Of Egypt*, *Peribanez* and *Stuff Happens* for Belvoir; *The Call* for Griffin Theatre Company; *Criminology* for Malthouse Theatre/Arena Theatre Company; and *A Midsummer Night's Dream* for Arts Radar. His **film** credits include *X* and *The Tumbler*. His **television** credits include *Underbelly III*, *East West 101 Season 2*, *At Home With Julia* and *All Saints*.



DEMITRIOS SIRILAS ANGELO

Demitrios is a graduate of the National Institute of Dramatic Art (NIDA) and trained at St. Martin's Youth Theatre. This is his first production for

Bell Shakespeare. His other **theatre** credits include *Gallipoli* for Sydney Theatre Company; *The Mother F**ker With The Hat* for Red Stitch Actors Theatre; *Titus Andronicus* for Cry Havoc; *A Midsummer Night's Dream* for Garnett Productions; and *The Servant Of Two Masters* for Coogee Bay Festival. His **television** credits include *Rush*.



ANTHONY TAUFA DUKE/BALTHASAR

Anthony is a graduate of the National Institute of Dramatic Art (NIDA). For Bell Shakespeare he was a member of The Players in 2012 and appeared in the

schools production, *Romeo And Juliet*. His other **theatre** credits include *10,000 Beers* for Darlinghurst Theatre Company; *The Brothers Size* for Griffin Independent; *Notes From The Underground* for Sydney Chamber Opera; *Othello* for Sydney Shakespeare Company; *Othello* for King's Men; *Manbeth* for Optic Verve – Band Of Creatures; *Moliere In 30 Minutes* for Hoopla Festival Darling Harbour; *Mash Up* for Q Theatre; *East Is East*, *Popular Mechanicals* and *Othello* for NIDA; and *The Taming Of The Shrew* and *A Midsummer Night's Dream* for Green Cyc. His **film** credits include *Let It Rain*, *The Tongans*, *Father's Way*, *Make Me*, *Getting In*, *Before The Rain*, *Jimmy Tennison*, *Brady Got Played* and *Super Awesome*.



BRAD WILLIAMS UNDERSTUDY

Brad is a graduate of Flinders University Drama Centre. This is his first production for Bell Shakespeare. His other **theatre** credits include *Muff*, *The Eisteddfod* and

The Under Room for five.point.one; *Highway Rock 'n' Roll Disaster* for The Border Project; *I Am Not An Animal* for The Border Project/ Adelaide Festival; *22 Short Plays* for MKA; *The Nightwatchman* for If Theatre; *Dying City* for Hoy Polloy; *Look Back In Anger* for Placenta Theatre. His **television** credits include *Sam Fox Extreme Adventures*. Brad is a founding member of five.point.one.

BELL SHAKESPEARE LEARNING



WHAT WE DO

Since day one of Bell Shakespeare, education and learning have been at the core of our activities, hand in hand with everything we do. We are proud to present Australian theatre's most comprehensive and wide-reaching education programme, allowing students and teachers, young and not-so-young, across this great country, to experience Shakespeare the way it was meant to be experienced.

Each year we deliver education activities into schools in every state and territory, in school halls, gyms, and outback classrooms as well as mainstage theatres. We reach at least 80,000 students and teachers face-to-face, and even more online. We ensure that our activities reach regional and remote communities across this massive land. Our core team in the office coordinates a host of professional artists that the company has nurtured and trained to become expert Arts Educators.

We're proud to welcome each year a fulltime ensemble of eight actors to perform for schools nationally, The Players. The 2013 Players are Griffin Blumer, Ray Chong Nee, Joseph Del Re, Jenna Hutton, Andrew Johnston, Jane Mahady, Ildiko Susany and Janine Watson.



IN SCHOOLS

The anchor of our national education activity is **Actors At Work**, often offering primary and secondary Australian students their first taste of live theatre, in their own school. Performed by The Players, each show focuses on one of Shakespeare's greatest plays, blending key scenes with clarifying modern commentary. Presented by Arts Educators, **Student Masterclasses** are tailored to enhance classroom study, and encourage students to get out from behind their desks and onto their feet, interrogating the plays from a performer's perspective. Our **Artist in Residence** programme allows schools to host a Bell Shakespeare Arts Educator for up to two weeks for an intensive, specially designed experience benefiting students, teachers and the school community.

OUTREACH

Bell Shakespeare was founded on the principle of ensuring access to Shakespeare and high quality live performance for all Australians, regardless of geographic or socioeconomic disadvantage. Our outreach programmes are core priorities for the Company, and have deep and lasting positive impact on participants. Our **regional and remote residencies** see Arts Educators working directly with a school over a prolonged period of time; building



trust, appreciation and deeper learning. We work with inner-city schools disadvantaged by low levels of literacy, including refugee and new immigrant students. Our Juvenile Justice programmes allow young people in centres for males and females to meet Shakespeare's characters through his plays, improving confidence, literacy and creative expression. Each year we offer special initiatives for regional schools to work with the Company. In advance of our national touring production, *The Comedy Of Errors*, our Arts Educators will tour to regional venues and present complimentary preparatory workshops for students before they see the show. Workshops cover plot and character journeys, set and costume designs, discussion of key themes and directorial vision.

CAPACITY BUILDING

We recognise that just as students need innovative and exciting programmes, teachers too need our support. We offer **Professional Learning** sessions in capital cities and regional centres around Australia, which are also integrated into our residency programmes. Blending English and Drama activities, the sessions encourage teachers to embrace the theatricality of the plays, and offer engaging and practical ways to do this, even if they are faced with a classroom packed with desks.

The **Regional Teacher Scholarship** allows 12 teachers from regional and remote schools the opportunity to spend four days with Bell Shakespeare in Sydney, participating in specialised Professional Learning, seeing live theatre and with our guidance, designing a unit of work focused on one of Shakespeare's plays for their students. The **Regional Performance Scholarship** is a once-in-a-lifetime opportunity for three budding performers, selected from national auditions around Australia, to spend a week at Bell Shakespeare HQ. During the scholarship week, the students will take a front row seat in Bell Shakespeare rehearsals, participate in acting masterclasses, see live theatre and perform their winning monologues for artistic staff, cast and crew.

DIGITAL AND ONLINE RESOURCES

As our Players and Arts Educators travel across the country meeting students and teachers, they keep the connection alive long after they've left the school, online. The Players **blog** about their experiences, and chat with students about Shakespeare and their tour via their popular **Facebook** page. For every production presented, we provide teachers with specialised **Online Learning Packs** containing key information on each play, interviews with creatives, set and costume designs and pre- and post-performance classroom activities, downloadable from our website. We also present **digital workshops** for students and teachers via videoconferencing technologies and **live-stream performances**, and post-performance **Q&A sessions** through our website.

To find out more about any of these programmes, visit bellshakespeare.com.au/learning

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Bell Shakespeare would also like to thank all valued contributors to the Annual Fund.

HEARTS IN A ROW

Bell Shakespeare would like to thank those who have donated \$500 and above towards our Hearts In A Row programme over the last 12 months:

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CREATIVE ARTISTS PROGRAMME

Our Creative Artists Programme directly supports Australian actors, directors, designers, and other members of our creative and Learning teams. It has supported our Director in Residence, actors in our touring productions, actors who deliver our Learning programmes and the writers and other artists who collaborate with us to develop our Mind's Eye initiatives. Bell Shakespeare is grateful to the following supporters for their generosity:

\$200,000+

The late Tony Gilbert AM

\$50,000+

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Bell Shakespeare would like to thank all other valued contributors to the Creative Artists Programme.

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Funds raised through our Capital Campaign help secure the future of the Company.

Bell Shakespeare proudly acknowledges the following supporters for their generous gifts:

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The Comedy Of Errors

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Bell Shakespeare is supported by the NSW Government through Arts NSW.



Australian Government

Bell Shakespeare is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



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Playing Australia

The Australian Government is proud to be associated with Bell Shakespeare through the national performing arts touring programme, Playing Australia, which gives Australians across the country the opportunity to see some of our best performing arts.



Department of Education and
Early Childhood Development

Bell Shakespeare Learning Initiatives 2012 to 2015 are supported by the Australian Government Department of Education, Employment and Workplace Relations.

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*Julian Meyrick's services are provided
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State Theatre Company of SA is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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SUPPORT US: CREATIVE ARTISTS PROGRAMME



Bell Shakespeare's Creative Artists Programme is our way of nurturing and mentoring the next generation of Australian theatre's pool of talented creative artists. Through the extraordinary generosity of a small consortium of committed supporters we are able to offer an opportunity to young and emerging professionals that gives them a year of work with a major performing company where they can learn, work and grow in the field of classical theatre.

Since its inception, the programme has been the launch pad for some of the country's hottest emerging talent and this year we are delighted to be joined by two outstanding individuals. Actors and experienced Arts Educators Paul Reichstein and Saskia Smith will join us as Resident Teaching Artists in our Learning department, adding vital capacity, reach and a unique combination of experience, skill and energy to our Learning programme. Their contribution will enable us to extend and deepen the engagement and impact we are able to achieve in schools and communities across the country.



What Shakespeare can achieve in the classroom and in the hands of young minds has so far proven to be limitless in its potential and it's having the opportunity to extend our work in this area that excites me the most. Working with Bell Shakespeare Learning allows me to continue proving that Shakespeare and his stories have always been for everyone, regardless of age, race, cultural, political or socioeconomic background.

Paul Reichstein

It's a great chance to combine my experience in the classroom and in the theatre. I've always enjoyed the positivity and considerable passion Bell Shakespeare invests in education. I'm hoping to bring some of the wins I've had in primary creative arts classrooms to the table and see what we can cook up.

Saskia Smith

To discuss how you can help us continue to provide this wonderful opportunity for emerging artists, please contact Zoë Cobden-Jewitt, Head of Development, on 02 8298 9070, zoecj@bellshakespeare.com.au or visit bellshakespeare.com.au/support

SUPPORT US: HEARTS IN A ROW

Bell Shakespeare's Hearts In A Row programme presents a unique opportunity to share the wonder and magic of theatre with a group who would not otherwise be able to attend, so that they too can have an inspiring and often life-changing experience. A donation to Hearts In A Row will help enable us to provide a row of seats and a magical VIP theatrical experience to an under-privileged group who will then be able to share our love of Shakespeare and classic theatre. In addition to seats, programmes and refreshments, guests are given an insightful and illuminating introduction to the performance by a highly trained Arts Educator. We have learned that this is an invaluable aspect of the Hearts In A Row experience and really helps those who are new to the play or to the theatre to get the most from their visit.

Hearts In A Row is celebrating its eighth year and, thanks to the generosity of many loyal donors, we have been able to welcome over 4,000 people of all ages to our performances. It is no exaggeration to say that these extra special visits have provided life-changing experiences for participants and we are thrilled that we continue to be able to add to this number.

So far this year almost 300 people – from schools including Liverpool Boys High and organisations such as Beyond Empathy – have had the opportunity to experience our productions of *Henry 4* and *A Midsummer Night's Dream*, with even more set to join us during *The Comedy Of Errors* season. Thanks to the ongoing support of our donors, we have also been able to extend the programme beyond Sydney and Canberra, sharing *A Midsummer Night's Dream* with some disadvantaged Melbourne school groups for the very first time.



Beyond Empathy Hearts In A Row group before attending *A Midsummer Night's Dream*, 2 August 2013.

I have not in recent years been able to afford the pleasure of going to the theatre, so I felt very privileged to be in the lovely theatre and seeing a live production.

50-year-old Hope Street client

I just loved the experience! What more can I say. A marvellous & (in my opinion) intriguing interpretation of a play by Shakespeare, showing the idea that Shakespeare can relate to all generations, due to its universal concepts and ideas.

17-year-old student, Evans High School

A tax-deductible donation to Hearts In A Row will enable us to involve even more school and community groups in the programme, groups who support some of the most vulnerable in our community – such as Mission Australia, The Wayside Chapel and The Big Issue. It will also help fund Bell Shakespeare's much admired and extensive Learning programme that engages with over 80,000 students every year across the length and breadth of Australia, bringing Shakespeare into their world.

To find out more or to make a donation please contact Zoë Cobden-Jewitt, Head of Development, on 02 8298 9070, zoecj@bellshakespeare.com.au or visit bellshakespeare.com.au/support

SUPPORT US: BELL SHAKESPEARE'S SUPPORTING CAST



Play your part in something that makes a difference.

We are extremely grateful for, and terribly proud of, Bell Shakespeare's Supporting Cast! From small beginnings, they have been with us throughout the entirety of our journey, underpinning all we have achieved during our first 23 years. The constant generosity and committed support of each individual contributor really does give us the confidence to continue planning, collaborating and creating some of the most exciting and rewarding theatre and Learning activity in Australia. But, as vital as it undoubtedly is, it's not only the financial support that moves us forward – the overwhelming camaraderie and encouragement that comes from the community of likeminded and inspired people we know as the Supporting Cast continually humbles and amazes us. They are always at the heart of everything that we do, so please join us today.

Thank you.

John Bell AO and Peter Evans
Co-Artistic Directors

We can't do it without you.

Bell Shakespeare presents Shakespeare and other classics that consistently amaze and delight, and achieve widespread critical acclaim. We are proud to be the only national theatre company in Australia, and strive to reach as many Australians as possible. Thanks to the generosity of many inspired individual supporters we are well into a third decade of touring our productions across the length and breadth of the country.

Alongside our mainstage performances, and absolutely fundamental to what we represent as an organisation, is our extensive and much-admired outreach and Learning programme. Through this we commit to sharing the joy and power of Shakespeare with more and more people of all ages and from all walks of life.

Please consider making a charitable donation to Bell Shakespeare's annual giving programme, Supporting Cast. With your help we can continue to share our passion for accessible Shakespeare and classic theatre for generations to come, and continue to enhance the lives of the tens of thousands of people who are touched by our work every year.

**To find out more or to make a donation
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