



FAUSTUS



Alas, poor Yorick!

As National Education & Youth Partner, Optus is pleased to help Bell Shakespeare's learning programme.

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SHAKESPEARE**

**'yes'
OPTUS**

A photograph of three young students in school uniforms, smiling and looking towards the right. The student in the center is a girl with dark hair tied back, wearing a blue polo shirt. To her left is a boy with dark hair, also smiling, wearing a blue polo shirt with a yellow crest. To her right is another girl, partially visible, also smiling. The background is blurred, showing other people in similar uniforms.

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**BELL
SHAKESPEARE.**





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FROM THE CHAIRMAN

2011 has been busy and exciting for Bell Shakespeare. We have enjoyed great success with our first production of the year, *Much Ado About Nothing*, and have commenced the national tour of *Julius Caesar*, which will play to 27 venues across six states.

The Players, our ensemble of eight actors, have commenced their education programmes in schools. They will criss-cross the country performing specially written and directed productions of *Macbeth* and *A Midsummer Night's Dream* as well as delivering intensive masterclasses. Their performances of *Romeo and Juliet* in Sydney received rave reviews from their school audiences and they are looking forward to a similar reception in Melbourne in August. You can keep up to date with news from The Players at their new blog or via facebook, both accessible from bellshakespeare.com.au/meettheplayers.

Tonight we welcome you to *Faustus*, a co-production between Bell Shakespeare and Queensland Theatre Company. The story of Faust – the man who does a deal with the devil – has fascinated artists for centuries. This production has been adapted and directed by Michael Gow. We are very excited to be working with Michael again. Congratulations to the cast, designers and crew on this exciting production.

Finally, thank you to you, our audience. You are the heart of our being. We look forward to entertaining you tonight and on many occasions in the future.

Enjoy the show!

A handwritten signature in black ink, reading 'Ilana Atlas' with a small flourish at the end.

Ilana Atlas

WRITER'S NOTE

Tell me Mephistophilis, what means this show?

Marlowe's *Dr Faustus* exists in sometimes very different versions and is the work of several writers.

I decided to use only what is generally held to be Marlowe's work. What this leaves are the scenes dealing with Faustus and Mephistophilis. The problem with this is that it becomes a play that ends almost as it's beginning.

I wondered if it might be possible to include some of the other great dramatic treatment of the Faust legend, J. W. von Goethe's massive *Faust: the Tragedy Parts I and II* or at least Goethe's first, fragmentary treatment of the material, known to us as the *Urfaust* (Ur rhymes with brewer and means original or very old).

Goethe, like Marlowe, knew there were dramatic problems with the Faust story as drama. Once the deal is done all we do is wait to see if he goes to hell. Marlowe's collaborators solved this by including a lot of farcical knockabout. Goethe did it by introducing the innocent young girl Gretchen.

Since Marlowe presents Faustus' story as a series of 'shows' or plays within plays, I decided to use the Gretchen story as another of these 'shows'.

I also introduced some other collaborators to the play, heirs of the great advances in literary English pioneered by Marlowe and raised to such incredible heights by Shakespeare. There's Satan's great speech from Book II of *Paradise Lost*; passages from the Old and New Testament in the King James version, Marlowe's own, beautiful, *The Passionate Shepherd to his Mistress*; Donne's stunning Holy Sonnet 23 and a passage from Dryden's translation of Lucretius' extraordinary *On the Nature of the Universe*.

The Faust legend has inspired a huge amount of music as well as literature and I've included settings of songs by Schubert, excerpts from Gounod's opera and Berlioz' *La Damnation de Faust*, Liszt's *Mephisto* waltzes and his *Faust Symphony* and Mahler's *Eighth Symphony* and lots of others. And some contemporary popular music as well. And there's a moment from another wonderful version, F. Murnau's silent film *Faust: Ein Volkssaga*.



The story we're finally telling is this:

Faustus, an ageing Doctor of Theology, in a spiritual crisis, rejects his classical learning and religious beliefs and begins to use his knowledge of necromancy. He raises the demon Mephistophilis from hell. With the go ahead from Lucifer, Mephistophilis offers Faustus a contract: in exchange for Faustus' soul he, Faustus, will have twenty-four years of youth with Mephistophilis at his beck and call.

To calm his fears and turn him from God, Lucifer visits Faustus and shows him the Seven Deadly Sins. Delighted, Faustus fully commits to his infernal career. He is shown scientific wonders. He achieves political power by showing a dictator the spirit of Alexander the Great. And he achieves academic fame by summoning up Helen of Troy. He becomes completely debauched. His mother pleads with him to turn from this path, but Faustus ignores her and demands Mephistophilis give him a wife.

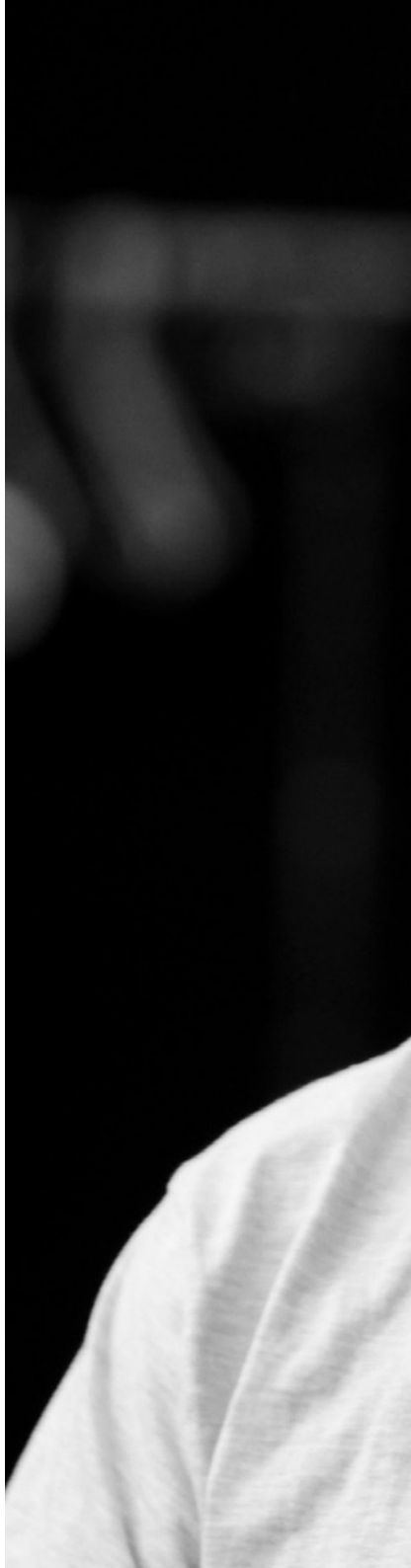
Faustus meets an innocent young girl, Gretchen. She rejects him but he falls for her anyway and cleans up his act. Mephistophilis enlists Gretchen's dodgy neighbour Martha to help sway Gretchen. The girl in turn falls in love with Faustus and he is momentarily happy. But she falls pregnant; her brother, returned from the war, is killed by Faustus and she accidentally kills her mother with a drug given to her by Faustus.

Mephistophilis spirits Faustus to a mountain top to witness a Witches' Sabbath celebrating the Triumph of Lucifer, but Faustus has a vision of Gretchen in prison. He tries to rescue her but she won't go with him and she is executed.

Faustus tries to kill himself but is stopped by his mother, who urges him to pray for salvation. Mephistophilis threatens him with unbearable torture. Faustus begs to see Helen of Troy again to keep his mind focused, but she is revealed as one more hideous illusion.

The clock strikes midnight. Faustus frantically bargains with God but his pleas go answered. He is dragged to Hell.

Michael Gow





FAUSTUS THROUGH THE AGES

538

Theophilus of Adana (in modern-day Turkey) apparently makes a deal with the devil, selling his soul in return for a powerful position in the church. His story is an inspiration for the Faust legend.

1400–

During the early 15th century, various oral histories of Faust abound in Germany.

1466–1540

Several Faustus figures – astrologers, alchemists, magicians – get into all kinds of scrapes during the German Renaissance.

1500–

Polish folklore is brimful of tales of a man named Pan Twardowski, a sorcerer who sold his soul to Satan in exchange for power. He seems analogous to Germany's Faust.

1587

Johann Spies publishes the chapbook *Historia von D. Johann Fausten* in Frankfurt, the first printed version of the legend.

1592

The Faust legend makes its way to the British Isles, as Spies' chapbook is translated into the English language by 'P.F. Gent' as *The Historie of the Damnable Life, and Deserved Death of Doctor Iohn Faustus*.

THE DEVIL WENT DOWN TO THE HARBOUR

Was there a real Doctor Faustus?

A man behind the myth?

You may as well ask if there was a real
King Arthur, or a real Robin Hood.

Doubtless, someone in human history is the seed of the famous yarn about the learned man who sold his soul to the Devil for knowledge, power and skill. But the tale of Faustus is a tale that grew in the telling, and grew ever more embellished with each yarn spun.

There appear to be several historical figures tangled in this twisted tale. The primary source for the original Faust figure is hazy – records indicate he was born sometime around 1466 in either Knittlingen or Helmstadt or Rode and was named Johann, Heinrich or Georg. Records also suggest he received an MA from Heidelberg University in the 1480s, and then he pops up all over Germany for the next 50 years. He was lauded by one town, banished by another and read horoscopes and practised medicine. Legends say he travelled with a horse and a dog that could assume human form.

Faust apparently met a grisly end during a botched alchemical experiment around 1540 in a hotel in Staufen im Breisgau. Allegedly the experiment reduced him to nothing more than a bloody smear, studded with lumps of brain, dripping down the walls – or was it the Devil?

Another key Faust figure in history is Georg Sabellicus, a rogue born in Germany around 1480. Sabellicus was a man of many talents and was labelled an astrologer, a magician, a necromancer, an alchemist, a soothsayer and a sodomite. But the one thing almost all who met him could agree on was that he was a charlatan of the first order.

Abbott Johannes Tritheim had this to say in a letter dated 1507:

“Georg Sabellicus is a worthless fellow who should be castigated to stop his proclaiming of abominable and sacrilegious doctrines. He has chosen to call himself Magister Georgius Sabellicus, Faustus Junior...”

By styling himself with that unlikely title, Sabellicus was blatantly trying to cash in on the emerging Faust legend by nicking the Faust name and sexing it up a bit.

There are other wild tales of individuals with Faust-like qualities, but they grow ever more unbelievable. This much is true: Faust captured people's imagination. So much so that these whispered legends were chronicled, albeit fancifully, by Johann Spies in his chapbook *Historia von D. Johann Fausten*. Tales of the wizard and the dark pact he made with the devil at a lonely forest crossroads spread throughout Europe.



FAUSTUS THROUGH THE AGES

1604

Christopher Marlowe's *The Tragical History of the Life and Death of Doctor Faustus* is finally published, 11 years after the English playwright's death.

1611

In *The Tempest*, William Shakespeare decides to give his Faust-figure, Prospero, a happier ending than Marlowe did, by allowing him to drown his books.

1759

German writer Gotthold Lessing begins work on his version of the Faust legend. Lessing was an enlightened rationalist who saw Faust's pursuit of knowledge as noble, and his version sees Faust reconcile with God.

1775

Writer Johann Wolfgang Von Goethe premieres his work-in-progress *Urfaust* at Weimar.

1806

After further development of the themes in *Urfaust*, Goethe's *Faust: Part One* is published.

1832

Goethe finally completes *Faust: Part Two*. It is published after his death that same year. Goethe's Faust, like Lessing's, gets off lightly.



They eventually came to the attention of playwright Christopher Marlowe, who penned a play about Faust and the demon Mephistopheles, who agrees to serve Faust for four-and-twenty years in return for his soul.

After Marlowe's death, his play captured William Shakespeare's imagination too. In *The Tempest* the figure of Prospero is similar to Faust, a powerful magician and manipulator with an otherworldly servant, Ariel, who can wreck ships and conjure up storms.

However, there is one crucial difference: Shakespeare never suggests Prospero's power stems from Satan. He allows his hero to simply give it up once his goal is reached – to break his staff and drown his books. Johann Von Goethe's Faust, too, gets an eleventh-hour reprieve – redeemed and taken to Heaven by angels.

These are both happier endings than the one Marlowe gave his Doctor Faustus, whose last-ditch attempt to avoid being dragged off by demons to Hell is to squeal a futile promise to burn his books.

Since then, the figure of Faustus has remained fresh in reworkings and retellings of the myth. Tales of men making a pact with the Devil in return for power continued: in the 1930s it was whispered that itinerant musician Robert Johnson sold his soul at a crossroads at midnight for mastery of the blues, not too dissimilar to what they whispered about an itinerant magician, 500 years before.

Down through the years, countless writers of stories, films, plays, operas and pieces of music have gone to the Faust well, each reinterpreting the legend to fit his or her own philosophical, theological and emotional climates.

The adjective 'Faustian' has passed into common usage, describing any deal struck for power, wealth or fame that compromises one's values.

Faust's is a story that's been embellished ad infinitum, but perhaps the secret to the tenacity of his tale is its simplicity. Faust spits in God's eye, scorns the power of Hell, lives the high life for a while – then it all blows back on him.

To boil it down still further, as any skilled alchemist would: our "hero" defies a higher power, scoffs at the consequences, and gets his come-uppance.

As morality tales go, they don't come any more poignant than that.

Baz McAlister



FAUSTUS THROUGH THE AGES

1846

Hector Berlioz' cantata *The Damnation of Faust* is first performed, marking the legend's leap into musical form.

1857

Franz Liszt's *Faust Symphony*.

1859

Charles Gounod's opera *Faust*.

1868

Arrigo Boito's opera *Mefistofele*.

1916

Ferruccio Busoni begins work on his opera *Doktor Faust*. It is unfinished at his death in 1924, but was completed by his student Philipp Jarnach.

1925

A film version of Goethe's *Faust* is produced in Germany.

1937

Delta bluesman Robert Johnson releases *Cross Road Blues*. Whispers abound that Johnson gained his musical prowess in a deal with the devil for his soul, struck at a crossroads at midnight.





FAUSTUS THROUGH THE AGES

1948

German author Thomas Mann publishes his novel *Doctor Faustus*.

1962

The Faust legend makes the leap to comic books, as DC Comics introduces a sorcerous super-villain called Felix Faust.

1979

The German Post office issues a stamp bearing likenesses of Faust and Mephistopheles.

1983

Composer Alfred Schnittke completes his *Faust Cantata*.

1994

Schnittke completes his opera *Historia von D. Johann Fausten*.

2002

German writer Barbara Kindermann retells the story of Faust as a children's book.

2006

Pascal Dusapin's opera *Faustus: The Last Night* premieres in Berlin.

2011

Michael Gow premieres his adaptation of *Faustus* at Sydney Opera House.

CREATING HELL

Designer Jonathon Oxlade had the task of creating hell and all of its characters for *Faustus*. We asked Jonathon to provide us with some insight on the key aspects of the design – the set and its series of scaffolds, the fiendish handmade masks and the historical mannequins who take to the stage and taunt Faustus. Jonathon gives us some insight below.

The production's visual idea of 'hell' is not heavenly or supernatural but rests on earth. It's about how we create and destroy, invent and perversely reconfigure things to meet our sense of growth and power; war, science and economic growth. Dr Faustus' addiction for supreme knowledge and control parallels this concept. The images that link to hell in this production have been gleaned from what we have created and recorded throughout history.

One of the influences for the show is the idea of the 'puppet theatre'. Dr Faustus was performed very early in Europe as a puppet show, mostly for adults, so this is a kind of homage to that tradition of performance. The original text involves quite a few more 'tricks'; hence the use of puppetry which when used well can create fantastical scenes that were more spectacle than anything else. We have decided to use our human performers as the puppets and puppeteers to operate and manipulate the staging and props around Dr Faustus. By using the original proscenium arch and curtain approach found in puppet theatre, we are choosing to show the show to the audience. Even if Dr Faustus isn't watching the mechanics, we can all see the performers creating his story around him.

Another major conceit embedded in our production is the idea of artificiality, which links back to the constructed and handmade. We decided to create most of the historical figures as life size puppets or mannequins, sort of "up-sizing" figurines. These are in essence manifestations or illusions created by the demons for Dr Faustus, a display of their skill in cobbling together simple tricks, that look quite authentic on first glance, but are actually completely ephemeral and crude. The masks work in a similar way, but are more about the 'performance' that the demons are putting on for Dr Faustus. The masks are again another representation of a theatrical artificiality or disguise whilst acting as a conduit to traditional performance modes.

The projected elements are another character in the show. The use of projected slide imagery, cinematic footage and constructed art has been a part of the overall visual language from the onset. It is used to amplify meaning and context in scenes and to create an extra visual 'noise' that supports the action and tale. It's used to describe things we cannot describe through performers or words. It also links the worlds between artificial, composed and directed photography and historical, graphic, documentation.





Costume drawing by Jonathon Oxlade



FAUSTUS

A **BELL SHAKESPEARE** AND **QUEENSLAND THEATRE COMPANY** CO-PRODUCTION

AFTER **DOCTOR FAUSTUS** BY **CHRISTOPHER MARLOWE**

ADAPTED AND DIRECTED BY **MICHAEL GOW**

CREATIVES

DIRECTOR **Michael Gow**
DESIGNER **Jonathon Oxlade**
LIGHTING DESIGNER **Jason Glenwright**
COMPOSER **Phil Slade**
VIDEO DESIGNER **Chris More**
FIGHT DIRECTOR **Scott Witt**
VOICE COACHING **Melissa Agnew**
ASSISTANT DIRECTOR **Catarina Hebbard**

CAST

MEPHISTOPHILIS **John Bell**
HECATE **Vanessa Downing**
LUCIFER **Jason Klarwein**
GRETCHEN **Kathryn Marquet**
BELZEBUB **Catherine Terracini**
FAUSTUS **Ben Winspear**

CREW

STAGE MANAGER **Peter Sutherland**
ASSISTANT STAGE MANAGER
Edwina Guinness
SOUND OPERATOR **Nick Shipway**
WARDROBE MAINTENANCE **Lissa Knight**

**This performance will run for approximately
1 hour and 45 minutes with no interval.**

The translation of Goethe's *Urfaust* used in this adaptation is by John Williams, published by Wordsworth Editions.

This production of *Faustus* premiered on 2 June at the Brisbane Powerhouse Theatre.

SYDNEY OPERA HOUSE

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Jonathan Bielski

REFERENCES AND ACKNOWLEDGEMENTS

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WHO'S WHO – CREATIVES



MICHAEL GOW

DIRECTOR AND ADAPTOR

Michael Gow is a renowned Australian playwright and director. For Bell Shakespeare,

he has directed *Anatomy Titus Fall Of Rome: A Shakespeare Commentary* and *The Tragedy of King Richard 3*, both co-productions with Queensland Theatre Company. His extensive directing credits for Queensland Theatre Company, where he was artistic director from 1999-2010, include *The Little Dog Laughed*, *The Crucible*, *The Importance of Being Earnest*, *I Am My Own Wife*, *Who's Afraid of Virginia Woolf?*, *John Gabriel Borkman*, *Private Fears in Public Places*, *Oedipus the King*, *The Cherry Orchard*, *The Real Inspector Hound*, *Black Comedy*, *Phedra*, *We Were Dancing*, *Cooking with Elvis*, *Bag O' Marbles*, *The Tragedy of King Richard the Second*, *Buried Child*, *Dirt*, *Fred*, *Shopping & F\$\$\$ing*, *Mrs Warren's Profession*, *The Skin of Our Teeth*, *XPO – The Human Factor*, *Macbeth* (co-production with Brisbane Festival), *Let the Sunshine* (co-production with Melbourne Theatre Company), *The School of Arts* (co-production with QPAC), *God of Carnage* (co-production with Black Swan State Theatre Company), *Private Lives* (co-production with State Theatre Company of South Australia), *Away* (co-production with Griffin Theatre), *The Venetian Twins* (co-production with QPAC) and *The Fortunes of Richard Mahony* (co-production with Playbox). He has also directed productions for Company B, Black Swan State Theatre Company, Griffin Theatre Company, State Theatre Company of South Australia, Australian Theatre for Young People, Playbox, Opera Australia, Sydney Festival and Adelaide Festival. Michael has held the positions of Chair at Playwriting Australia (2008-2010) and Associate Director at Sydney Theatre Company (1991-1993). As a playwright, his work includes *Toy Symphony*, *Away*, *The Kid*, *On Top of The World*, *Europe, 1841*, *Furious*, *Sweet Phoebe*, *Live Acts*

on Stage and *The Fortunes of Richard Mahony*. He won the NSW Premier's Literary Awards for *Away* and *Sweet Phoebe*; the Green Room Award for *Away*; the Sydney Theatre Award for *Toy Symphony* and *Furious*, the Australian Writer's Guild Awgie Award for *Away* and the Helpmann Award for Best New Australian Work for *Toy Symphony*.

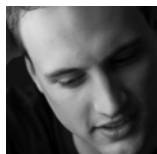


JONATHON OXLADE

DESIGNER

Jonathon graduated from the Queensland College of Art in Illustration and Sculpture.

As a designer, his theatre credits include *Toy Symphony*, *John Gabriel Borkman*, *Puss in Boots* and *A Christmas Carol* for Queensland Theatre Company; *Dr Egg and the Man with No Ear* for Sydney Opera House and Victorian Arts Centre; *Creche and Burn*, *Power Trip*, *The Dance of Jeremiah* and *Summer Wonderland* for LaBoite Theatre; *Boom Bah!*, *Grug*, *Fugitive*, *The Wizard of Oz* and *Escape from Peligro Island* for Windmill Performing Arts; *Mr Freezy*, *Goodbye Vaudeville* *Charlie Mudd* and *Moth* for Arena Theatre Company; *Motor Mouth*, *Boat and Zoo-Illogical* (co-production with Schnapper Head) for Kite Theatre; *Brown* and *Scribble* for Brown Room; *Bitin' Back* for Koomeba Jdarra; *Hoods* for The Real TV Project, *Sub-Con Warrior 1* and *2* for Zen Zen Zo; *Lumina* for Circa; *Doch* with The Great Siberian Circus for QPAC; *Electronique* and *The Fiveways* for Brisbane Festival; *Attack of the Attacking Attackers* and *Boy Girl Wall* for the Escapists and *Live Acts on Stage* and *Baal* for Queensland University Theatre. Jonathon has won Matilda Awards for Best Design (for both *Attack of the Attacking Attackers* and *A Christmas Carol*) and an award for Contribution to Queensland Theatre. He was also awarded a Lord Mayors Fellowship. Jonathon is one quarter of the performance group *The Escapists*.



JASON GLENWRIGHT

LIGHTING DESIGNER

Jason graduated from Queensland University of Technology with a Bachelor of Fine Arts in Technical Production. His most recent credits as a lighting designer include *Water Falling Down*, *The Little Dog Laughed*, and *Thom Pain (based on nothing)* for Queensland Theatre Company; *Julius Caesar* for La Boite; *The Kursk* for La Boite/Matrix Theatre; *While Others Sleep* for Expressions Dance; *The Tempest* for Zen Zen Zo; *Blackbird*, *The Pillowman* and *My Night With Harold* for 23rd Productions; *The Impossible Dream* for M+J Productions; *the Shining Path* and *Cake* for JUTE; *Grease*, *Aladdin*, *Jesus Christ Superstar*, *Songs for a New World*, *Cinderella*, *Joseph and the Amazing Technicolour Dreamcoat*, *Peter Pan*, *A Midsummer Night's Dream* and *The Sound of Music* for Harvest Rain/QPAC; *Beautiful*, *The Ghost Writer* and *Tender* for ... And Moor Theatre; *The 25th Annual Putnam County Spelling Bee* and *[Title of Show]* for Oscar Theatre Company and *Chasing the Lollyman* for Debase. Jason has also worked as Assistant Lighting Designer on *The School of Arts* and *Betrayal* for Queensland Theatre Company. Jason was Queensland Theatre Company's Emerging Artist in 2010, and has won a Groundling Award for his work on *Jesus Christ Superstar*.



PHIL SLADE

COMPOSER

Phil's credits as a composer for **theatre** include *Grimm Tales*, *An Oak Tree*, *Thom Pain (based on nothing)*, *The School of Arts*, *Rabbit Hole*, *The Glass Menagerie*, *The Exception* and *The Rule* and *Man Equals Man* and *the Elephant Calf* for Queensland Theatre Company; *The*

Wishing Well (Matrix Theatre Co-production), *Oodgeroo*, *Danger Age*, *Sex: Cubed*, *The Drowning Bride*, *James and Johnno*, *Salt* for La Boite; *The Bitterling* and *Colder* for La Boite Indi; *Australia! The Show* for Hothouse Theatre; *Dead Cargo*, *The Truth About Kookaburras* (co-production with Pentimento Productions), and *Little Hitler's Ode to the Austrian Bentwood* for Metro Arts; *Citizen Jane* and *Cutting Loose* for Matrix Theatre Company; *Bersecus!* for Gold Coast Arts; *Caucasian Chalk Circle*, *Loves Labour Lost*, *As You Like It*, *Much Ado About Nothing* and *The Creatures are Stirring* for Harvest Rain; and *The Nativity*, *A Midsummer Night's Dream* and *Everyman* for Deus Maximus Theatre Company. Phil is Queensland Theatre Company's Affiliate Artist for 2011 and has won a Bell Award for his work on *Sex: Cubed*.

CHRIS MORE



VIDEO DESIGNER

Chris studied Electronic Design and Interactive Media at Swinburne and his work with the moving image has led to several creative collaborations for live performance and **theatre**, including *Criminology* for Arena Theatre Company (co-production with Malthouse Theatre), *Wizard of Oz* for Windmill Theatre, *Girl Who Cried Wolf* for Arena Theatre Company and *Skid 180* with Arena Theatre Company (co-production with Contact). Chris runs the creative design practise Studio Organic, an interdisciplinary studio working in visual design.



CATARINA HEBBARD
ASSISTANT DIRECTOR

Catarina is a graduate of both the Queensland University of Technology and Griffith University.

As director, her **theatre** credits include *Catholic Schools Girls* (co-production with Three Sisters) and *Minefields and Miniskirts* for MadCat Creative Connections; *Between These Lines* for Harvest Rain; *Critters* for Out of the Box/ Queensland Museum and *The Merry Wives of Windsor* and *Romeo and Juliet* for 4MBS Classic FM. As Assistant Director, her credits include *Water Falling Down* for Queensland Theatre Company; *Tender* for ...and Moor Theatre; *Amadeus* for 4MBS Classic FM; *Brontë* for Three Sisters Productions; *Caucasian Chalk Circle* for Harvest Rain; *This Way Up* for Theatre Anyplace. As an actor she has worked with companies including 23rd Productions, KITE, Harvest Rain, Emerge, Crossbow, Mixed Company and the Forward Movement. Her **film** credits include *Girl Clock*, *The Chronicles of Narnia: Voyage of the Dawn Treader*, *Reef 'n' Beef* and *Down Under Mystery Tour* and on **television** she has appeared in k9.

for Sydney Theatre Company; *Dumb Show*, *The Herbal Bed* and *A Little Night Music* for Melbourne Theatre Company; *Grimm Tales*, *Betrayal*, *The Crucible*, *The School of Arts* (co-production with QPAC), *The Female of the Species*, *Rabbit Hole*, *The August Moon*, *The Fortunes of Richard Mahony* (co-production with Playbox), *Molly Sweeney*, *Buried Child*, *Dirt*, *Fred*, *Fountains Beyond*, *The Skin of Our Teeth*, *Antigone*, *Long Day's Journey into Night*, *After the Ball*, *Sweet Panic* for Queensland Theatre Company; *The Sapphires* for Black Swan State Theatre Company; *Wicked Sisters* for Griffin Theatre Company; *Brief Lives* and *Tom and Clem* for Marion St Theatre; *Eora Crossing* and *Flying Blind* for Legs on the Wall; *The Wizard of Oz* for Gordon Frost Organisation; *The Winter's Tale*, *Così*, *Diving For Pearls* and *Emma* for Darwin Theatre Company and *Orpheus in the Underworld* for Queensland Conservatorium of Music.



PETER SUTHERLAND
STAGE MANAGER

Peter has worked on many of Bell Shakespeare's productions, including *King*

Lear, *The Government Inspector*, *Macbeth*, *The Merchant Of Venice*, *Romeo And Juliet*, *Measure For Measure* and *Wars Of The Roses*, *Hamlet*, as well as on the Bell/Queensland Theatre Company co-productions *The Alchemist*, *The Tragedy Of Richard 3* and *Anatomy Titus Fall Of Rome: A Shakespeare Commentary*. His other **theatre** credits include *Blacked Up*, *Stones In His Pockets* and *Barrymore*

WHO'S WHO – CAST



JOHN BELL MEPHISTOPHILIS

John Bell is Artistic Director of Bell Shakespeare and one of Australia's most acclaimed theatre personalities. In a career of acting and directing, John has been instrumental in shaping the Australian theatre industry as we know it. After graduating from Sydney University in 1962 John worked for the Old Tote Theatre Company, all of Australia's state theatre companies and was an Associate Artist of the Royal Shakespeare Company in the United Kingdom. As co-founder of Sydney's Nimrod Theatre Company, John presented many productions of landmark Australian plays including David Williamson's *Travelling North*, *The Club* and *The Removalists*. He also initiated an Australian Shakespeare style with Nimrod productions such as *Much Ado About Nothing* and *Macbeth*.

In 1990 John founded The Bell Shakespeare Company where his productions have included *Hamlet*, *Romeo And Juliet*, *The Taming Of The Shrew*, *Richard 3*, *Pericles*, *Henry 4*, *Henry 5*, *Julius Caesar*, *Antony And Cleopatra*, *The Comedy Of Errors*, *Wars Of The Roses*, *Measure For Measure*, *Macbeth* and *As You Like It*, as well as Goldoni's *The Servant Of Two Masters*, Gogol's *The Government Inspector* and Ben Jonson's *The Alchemist*. His Shakespeare roles include Hamlet, Shylock, Henry V, Richard III, Macbeth, Malvolio, Berowne, Petruccio, Leontes, Coriolanus, Prospero, King Lear and Titus Andronicus. He played the title role in two co-productions with Queensland Theatre Company: *Richard 3*, Heiner Müller's *Anatomy Titus Fall Of Rome: A Shakespeare Commentary* and *King Lear*. John has also directed a production of *Madame Butterfly* for an Oz Opera national tour and most recently performed the role of the Professor in Sydney Theatre Company's production of *Uncle Vanya*, presented in association with Bell Shakespeare.

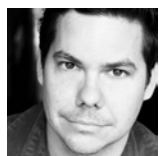
John Bell is an Officer of the Order of Australia and the Order of the British Empire. He has an Honorary Doctorate of Letters from the Universities of Sydney, New South Wales and Newcastle. In 1997 the National Trust of Australia named John one of Australia's Living Treasures. In 2003 the Australia Business Arts Foundation awarded John the Dame Elisabeth Murdoch Cultural Leadership Award. His many awards as an actor and director include a Helpmann Award for Best Actor (*Richard 3*, 2002), a Producers and Directors Guild Award for Lifetime Achievement and the JC Williamson Award (2009) for extraordinary contribution to Australia's live entertainment industry and the 2010 Sydney Theatre Award for Lifetime Achievement in recognition of his extraordinary career as an actor, director and producer.



VANESSA DOWNING HECATE

Vanessa is known to Bell audiences for her performance in the 2009 production of *The Taming Of The Shrew*. Her extensive theatre credits include *Influence*, *Howard Katz*, *The Lady in the Van*, *Morning Sacrifice*, *A Cheery Soul*, *Macbeth*, *Chasing The Dragon*, *The Madras House* and *Measure for Measure* for Sydney Theatre Company; *Composing Venus* and *Season's Greetings* for Queensland Theatre Company; *Equus*, *Three Birds Alighting on a Field*, *Ring Round the Moon*, *Private Lives*, *Upside Down at the Bottom of the World*, *As You Like It*, *Traitors*, *Pericles*, *A Month in the Country* and *Who's Afraid of Virginia Woolf?* for State Theatre Company of South Australia; *The Madrigals* for Belvoir; *Live Acts on Stage* and *Away* for Griffin Theatre Company; *Falling from Grace* for Playbox Melbourne/Sydney Theatre Company; *The Busy World is Hushed* and *Afterplay* for Ensemble Theatre; *King*

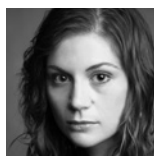
Lear for Parramatta Riverside and the Studio Company; *Bone* for Ride On Theatre and the Darlinghurst Theatre; *Mother and Child* for East Coast Theatre Co (at Belvoir Downstairs); *Hello Dolly* for the Production Company (Melbourne); *Good Works* for Q Theatre and again for Playbox Melbourne; *How the Other Half Loves*, *The Heiress* and *Absurd Person Singular* for Marian St Theatre; *The Increased Difficulty of Concentration* for Carnivale at Belvoir Downstairs; *Wet and Dry*, *Daylight Saving* and *St James Infirmary* for Q Theatre; *Gentlemen Prefer Blondes*, *Key Largo*, *Don's Party* and *Beach Blanket Tempest* for New Moon Theatre Company; and *Steaming* for Wilton Morley Productions. On **film**, Vanessa has appeared in *Mary*, *The Boy who Had Everything*, *Two Hands* and *Hey Hey It's Esther Blueberger*, while her **television** credits include *Home and Away*, *Water Rats*, *All Saints*, *Big Sky*, *G.P.*, *A Country Practice*, *Bullpitt!*, *Funeral Going*, *Double Skulls*, *Melba* and *Packed to the Rafters*. Vanessa also sings with the Sydney Philharmonia Symphonic Choir.



JASON KLARWEIN LUCIFER

Faustus is Jason's debut for Bell Shakespeare. Jason was last seen in the Sydney Theatre Company's production of *A Streetcar Named Desire*, which toured to the United States. Other **theatre** includes *Paul*, *Capricornia* and *Maralinga* for Company B. *An Oak Tree*, *Macbeth*, *Thom Pain (based on nothing)*, *A Streetcar Named Desire*, *God is a DJ*, *Phedra*, *The Fortunes of Richard Mahony*, *Bash*, *Mad Hercules*, *Richard the Second*, *Shopping and F\$\$\$ing* and *The Skin of Our Teeth* for the Queensland Theatre Company; *A Thing Called Snake* for the Adelaide Festival Centre; *Cosi* and *Half and Half* for Laboite Theatre Company; *The*

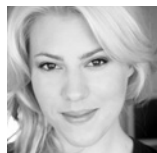
Trial, *Monkey*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Othello*, *Richard 3*, *The Winter's Tale*, *Henry the Sixth*, *Romeo and Juliet* and *Seasons* for the Grin and Tonic Theatre Troupe; *The Tale of Cuchulain*, *Boudicca* and *Dracula* for Fractal Theatre; *Unleashed*, *Macbeth*, *The Marriage of Figaro* and *Steel Flesh* for Zen Zen Zo Physical Theatre. Jason's **television** credits include appearances on ABC's *Australia Remembers*, Network Ten's series *Cybergirl* and the final series of *Sea Patrol* on the Nine Network. In 2011, Jason will be seen in the Fox 8 series, *Slide*.



KATHRYN MARQUET GRETCHEN

Kathryn graduated with Bachelor of Theatre Arts (Acting) from University of

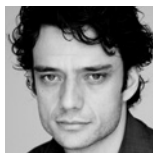
Southern Queensland. Her **theatre** credits include *The Crucible*, *25 Down*, *Maxine Mellor's Mystery Project* for Queensland Theatre Company; *The White Earth* for La Boite Theatre Company; *Catholic School Girls* (with Madcat) and *Brontë* for Three Sisters; *April's Fool* for Empire Theatre; *Tender* for... and Moor Theatre; *Risk* for UMBER; *Cinderella*, *Jane Eyre* and *Little Women* for Harvest Rain; *Inmates* for Emerge Project; *Critters* for Out of the Box Festival; *This Way Up* for Theatre Anyplace; *Fair Play* for Omniax (co-production with Queensland Arts Council); and *Fly Girl* for Macmillan. Her **television** credits include *Sisters of War* on ABC. Kathryn was Queensland Theatre Company's Emerging Artist for 2009 and is a Queensland Theatre Company Associate Artist for 2011. She won a Matilda Award for Best Emerging Artist 2008.



CATHERINE TERRACINI
BELZEBUB

Catherine is a graduate of the National Institute of Dramatic Art. Her **theatre** credits include

The Works for Queensland Theatre Company; *Bug*, *Colder* and *Das Kalte Kinde (The Cold Child)* for Griffin Theatre Company; *Sydney Ghost Stories* for The Old Fitzroy/Tamarama Rock Surfers; *Richard 3* for Siren Theatre Co/Carriageworks; *Disarming Rosetta* for Hothouse Theatre and *Godzone* for Barestage Productions. Catherine co-produced the production *Bug* by Tracy Letts for Griffin Independent. She appeared in the short **films** *Silent Country*, *L'Escape*, *225*, *Let Go* and *The Pessimist* and her **television** credits include *Tough Nuts 2*, *Behind Mansion Walls* and *All Saints*. In 2009, Catherine won Best Actress at Brisbane International Film Festival's (BIFF) New Filmmaker's Awards for her work on *Let Go*.



BEN WINSPEAR
FAUSTUS

Ben is a graduate of the National Institute of Dramatic Art. He appeared in *King Lear*

for Bell Shakespeare, and his other **theatre** credits include *Frankenstein*, and *Love Lies Bleeding* for Sydney Theatre Company; *Great Expectations* for Melbourne Theatre Company; *Long Day's Journey into Night* for Queensland Theatre Company; *Baghdad Wedding* for Company B; *Clark in Sarajevo* for Griffin Theatre; *Now That Communism is Dead My Life Feels Empty* for Playbox; *Same, Same But Different* for Force Majeure; and *Urfaust* and *Burn Sonata* for Adelaide Festival. On **film** he has appeared in *Every Other Weekend* and *Geography of the Hapless Heart*, and his **television** credits include *Panic at Rock Island* and *My Place*. Ben won the 2009 Helpmann Award for Best Male Actor in a Play for his work on *Baghdad Wedding*.

All Bell Shakespeare performers
are proud members of Actors Equity.



TOURING 2011



FAUSTUS

A CO-PRODUCTION WITH **QUEENSLAND THEATRE COMPANY**

AFTER *DOCTOR FAUSTUS* BY **CHRISTOPHER MARLOWE**

ADAPTED AND DIRECTED BY **MICHAEL GOW**

Powerhouse Theatre, Brisbane Powerhouse 30 May – 25 June

Sydney Opera House 30 June – 24 July

Illawarra Performing Arts Centre 27 – 30 July

JULIUS CAESAR

BY **WILLIAM SHAKESPEARE**

DIRECTED BY **PETER EVANS**

Victoria Ballarat, Sale, Albury, Wangaratta, Bendigo

Tasmania Hobart, Launceston

New South Wales Wagga Wagga, Frankston, Orange, Bathurst

Western Australia Albany, Mandurah, Geraldton

Queensland Cairns, Mackay, Rockhampton, Gladstone, Caloundra, Gold Coast, Lismore

Northern Territory Alice Springs, Darwin

Canberra Theatre Centre 2 – 13 August

Heath Ledger Theatre, Perth 17 – 20 August

the Arts Centre, Melbourne 6 – 17 September

Sydney Opera House 25 October – 26 November

BELL SHAKESPEARE LEARNING

Romeo And Juliet

By **William Shakespeare**

Directed by **Damien Ryan**

Seymour Centre, Sydney 7 – 18 March

The National Theatre, Melbourne 9 – 12 August

In 2011, Bell Shakespeare has its own ensemble of travelling actors, The Players. They'll perform in a dedicated schools production of *Romeo And Juliet* in Sydney and Melbourne, as well as perform in Actors At Work teams, present student masterclasses, facilitate teacher Professional Learning and conduct regional and remote residencies. They'll be fonts of Shakespeare knowledge, and they can't wait to meet teachers and students all over the country.

FOR MORE INFORMATION AND BOX OFFICE AND VENUE



THE ARTISTIC COMPANY 2011

A commitment to broadening opportunities and to providing an ongoing training ground for actors and directors in the presentation of live theatre is fundamental to the nature and spirit of Bell Shakespeare.

Our 2011 activities will see opportunities for directors, designers, artisans and technicians in addition to the hundreds who will work on Bell Shakespeare productions in theatres around the country.

Bell Shakespeare's in-schools performance programme will see our acting troupe, The Players, travel to every Australian state and territory fostering young talent and encouraging a career with Bell Shakespeare.

In 2011, the Artistic Company includes:

MUCH ADO ABOUT NOTHING

Director **John Bell**

Designer **Stephen Curtis**

Lighting Designer **Matt Scott**

Composer **Alan John**

Movement Director **Gavin Robins**

Assistant Director **Imara Savage**

With **Robert Alexander, Blazey Best,**

Alexandra Fisher, Max Gillies,

Sean Hawkins, Tony Llewellyn-Jones,

Nathan Lovejoy, Arky Michael,

Megan O'Connell, Sean O'Shea, Tyran Parke,

Lizzie Schebesta, Toby Schmitz,

Andrew Tighe, Matthew Walker

FAUSTUS

A **Bell Shakespeare** and **Queensland Theatre Company** co-production

After *Doctor Faustus* by **Christopher Marlowe**

Adapted and directed by **Michael Gow**

Designer **Jonathon Oxlade**

Video Designer **Chris More**

Lighting Designer **Jason Glenwright**

Composer/Sound Designer **Phil Slade**

With **John Bell, Vanessa Downing,**

Jason Klarwein, Kathryn Marquet,

Catherine Terracini, Ben Winspear

JULIUS CAESAR

Director **Peter Evans**

Designer **Anna Cordingley**

Lighting Designer **Paul Jackson**

Composer **Kelly Ryall**

Movement/Fight Director **Nigel Poulton**

Assistant Director **Imara Savage**

With **Rebecca Bower, Daniel Frederiksen,**

Katie-Jean Harding, Benedict Hardie,

Alex Menglet, Colin Moody, Kate Mulvany,

Gareth Reeves, James Wardlaw

THE PLAYERS

George Banders, Ivan Donato, Belinda Hoare,

Teresa Jakovich, Nathaniel Middleton,

Katherine Moss, Adele Querol,

Paul Reichstein

ROMEO AND JULIET

Director **Damien Ryan**

Designer **Lucilla Smith**

Lighting Designer **Matt Cox**

Composer/Sound Designer

Drew Livingston

Fight Consultant **Kyle Rowling**

Movement Consultant **Trish Cotter**

ACTORS AT WORK

Scripted by **Matt Edgerton, Joanna Erskine**
and **Ned Manning**

Directors **Matt Edgerton, Jessica Tuckwell**

**BELL
SHAKESPEARE**

BOARD, COMMITTEE AND STAFF

BOARD OF DIRECTORS

Ilana Atlas (Chairman)
John Bell AO (Artistic Director)
Jane Caro, Antony de Jong,
Richard Freudenstein, Graham Froebel,
Kathryn Greiner AO, Chris Jordan AO,
Margy Osmond, Gene Tilbrook,
Helen Williams AO

ARTS ADVISORY COMMITTEE

John Bell AO, Jane Caro, Lyndsay Connors,
Campion Decent, Fran Kelly, Hugh Mackay,
David Malouf AO, Nick Marchand,
Brett Sheehy

STAFF

Artistic Director/

John Bell AO
General Manager/
Christopher Tooher

Associate Artistic Director/

Peter Evans
Resident Artist in Education/
James Evans
Director in Residence/
Imara Savage

Head of Finance & Administration/

Mark Ramsden
HR/OH&S Officer/
Susan Howard
Finance Officer/
Warren LéPper
Executive Assistant/
Leigh Travers
Administration Coordinator/

Matt Bartlett

Head of Operations/

John Henderson
Production Manager/
Patrick Buckle
Company Manager/
Pella Gregory

Assistant Company Manager/

Jess Jellie
Producer/
Gill Perkins
Production Coordinator/
Todd Wilson

Head of Marketing & Development/

Michelle Gortan (Maternity leave)
Philanthropy Manager/
Ruth Anders
Corporate Partnerships Manager/
Rachelle Bramley
Marketing & Development Coordinator/

Amy Dove
Design & Publications Coordinator/
Christian Harimanow

Corporate Partnerships Executive/

Anna Matthews
Philanthropy Coordinator/
Svetlana Mironov
Ticketing Coordinator/

Jesse Sturgeon
Marketing Communications Manager/
Sandra Sweeney

Head of Education/

Samantha Tidy
Education Manager/
Joanna Erskine
Education Coordinator/
Ellen Kavanagh

Publicity/

TS Publicity
Communications/
Moon Communications Group

Production Photography/

Rob Maccoll
Rehearsal Photography/
Stephen Henry
Programme Contributor/
Sarah Gilbert
Programme Graphic Design/
Christian Harimanow

Queensland Theatre Company

PATRON

Her Excellency the Governor of Queensland
Ms Penelope Wensley, AO

MEMBERS OF THE BOARD

Julianne Alroe
Kent Beasley
Penny Everingham
Erin Feros
Richard Fotheringham (Chair)
Sharyn Ghidella
Nathan Jarro
Liz Mellish
Karl Morris
Terry O'Dwyer

GENERAL MANAGER

Libby Anstis

ARTISTIC DIRECTOR

Wesley Enoch

Executive Assistant: Jennifer Usher

Artistic Associate: Todd MacDonald

Acting Artistic Development Manager:

Katherine Hoepper

Artistic Development Coordinator:

Erica Fryberg

Artistic Officer: Kellie Nicol

Education Liaison Officer: Katie Stewart*

*on secondment from Education Queensland

Finance Manager: Nicola Gregory

Assistant Accountant: Roxane Eden

Finance Officer: Robin Koski

Marketing Manager: Colin Fruk

Marketing Coordinator: Simone Taylor

Publicity & Communications Coordinator:

Amanda Doellinger

Ticketing Systems and Services

Coordinator: Vicki Manley

Ticketing Officer: Maggie Holmes

Receptionist/Marketing Assistant:

Sarah Ledermann

Operations Manager: Amanda Jane Dinsdale

Operations Coordinator: Zoe Du Bois

Operations Officer: Laura Kwiatkowski

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Nikki Porter

Corporate Development Coordinator:

Helen O'Rourke

Philanthropy Manager: Amanda Jolly

Philanthropy Assistant: Roxanne Lorenz

Production Manager: Michael Kaempff

Technical Coordinator: Daniel Maddison

Sound Consultant/Audio Technician:

Tony Brumpton

Production Assistant: Julian Messer

Head of Workshop: Peter Sands

Company Carpenter/Head Mechanist:

John Pierce

Apprentice Carpenter: Tom Paine

Head of Wardrobe: Vicki Martin

Wardrobe Trainee: Kate Single

Affiliate Artists: Tony Brumpton, Ben Hughes,
Simone Romaniuk and Phil Slade

Associate Artists: Bille Brown, Jennifer

Flowers, Andrea Moor, Kathryn Marquet,

Suellen Maunder, Maxine Mellor, David Burton,

Jason Klarwein, Matt Delbridge and

Ben Shostatowski

Emerging and Studio Artists: Michelle Miall,

Paula Nazarski and Polytoxic

Faustus

Production Staff

Brisbane Assistance Stage Manager: Chris Horne

Carpenters: Jaydn Bowe

Props Maker: Ian Kath

Mask Maker: Tiffany Beckwith-Skinner

Scenic Artist: Caroline Walker

Props Buyer: Jessica Audsley

Cutter: Marysia Aves

Costume Makers: Bianca Bulley, Kiara Bulley

Wardrobe Art Finisher: Louisa Bannah

Wardrobe Coordinator: Nathalie Ryner

Wardrobe Maintenance: Ai Kitahara

Wig and Hair Stylist: Michael Green

Production Electrician: Scott Klupfel

Sound Operator: Matt Erskine

Brisbane Powerhouse Production Staff

Head Electrician: Tim Snartt

FOUNDING DIRECTOR:

Alan Edwards, AM, MBE (1925–2003)



BELL SHAKESPEARE LEARNING

As Bell Shakespeare celebrated its 20th year in 2010, we also celebrated 20 years of Learning Programmes in Australian schools. We now reach around 80,000 students annually and teachers have come to rely on Bell Shakespeare's visits to their region to help inspire a passion for performance and the language of Shakespeare.

THE PLAYERS

Bell Shakespeare Learning embarks on a new programme delivery model in 2011 with The Players: eight full-time actors delivering a year-long Learning Programme across the country. This new model enables Bell Shakespeare to strengthen the support it offers the education community, with actors doubling as Arts Educators. They will star in our dedicated schools production of *Romeo And Juliet*, directed by Damien Ryan, as well as deliver Actors At Work performances, masterclasses to students and teacher, *The Hamlet Seminar*, and run auditions for the Regional Performance Scholarship and residencies in rural and remote communities.

ACTORS AT WORK

For many young people, Actors At Work continues to be their first experience of Shakespeare and live performance. Armed with only two road cases full of props and five banners, two teams of four actors are touring to schools across Australia this year, bringing the magic of Shakespeare's plays alive. Each one-hour performance blends Shakespeare's text with contemporary commentary in a way that is accessible, entertaining and informative for students.

STUDENT MASTERCLASSES

Student Masterclasses are in-school practical explorations of Shakespeare's plays, specifically tailored for each student group. From upper primary introductions to *A Midsummer Night's Dream* to HSC revision of *Hamlet*, Student Masterclasses provide a more individual, practical alternative to Actors At Work, with students holding the scripts and interpreting for themselves.

THE HAMLET SEMINAR

Back by popular demand, we will present *The Hamlet Seminar* at The Seymour Centre in Sydney during in the July school holidays. In two sessions, students studying *Hamlet* for the HSC will enjoy a live performance of key scenes and a 90-minute seminar by Bell Shakespeare artistic staff, while the students themselves will participate in practical *Hamlet* masterclasses.

TEACHER PROFESSIONAL LEARNING

Bell Shakespeare's Professional Learning programmes empower teachers, inspiring them and giving them the confidence to explore Shakespeare in the classroom. We introduce teachers to practical activity-based approaches to Shakespeare, and discuss teaching ideas and interactive methods for inspiring students' understanding and interpretation of the plays. In 2011, Bell Shakespeare will present both a Teacher Masterclass (Staging Shakespeare: a Teacher's Guide) and a Teacher Forum (Shakespeare in the National Curriculum) in each state and territory.

REMOTE AND REGIONAL RESIDENCIES

Bell Shakespeare is committed to creating access to live theatre for Australian students. In keeping with that vision, The Players will visit schools in remote and regional locations of Australia for one and two week-long residency programmes. In 2011, residencies will be held in Port Augusta SA, Mt Isa QLD, Mudgee NSW, Broome WA and Katherine NT.

Residencies allow us to spend a longer period of time in one community, using multiple masterclasses to coach teachers and students in performing and understanding Shakespeare. The extended period enables us to build professional capacity in the teachers and self-esteem and confidence in the students.



REGIONAL PERFORMANCE SCHOLARSHIP

As The Players work their way across the country, they will also be auditioning students in regional areas for the 2011 Regional Performance Scholarship. Each year, scores of regional students audition for the opportunity to spend a life-changing week in rehearsal with Bell Shakespeare. In February this year, our 2010 winners, Jordan Wong from Orange NSW, Stephanie Morrell from Ballarat VIC, and Lucy Heffernan from Wollongong NSW, spent a week in the *Much Ado About Nothing* rehearsal room, participated in acting masterclasses, watched live theatre and went on behind-the-scenes tours, and each student performed their winning monologue for John Bell and the cast and crew of *Much Ado About Nothing*.

REGIONAL TEACHER SCHOLARSHIP

Now in its fifth year, the Bell Shakespeare Regional Teacher Scholarship (RTS) is the only national Professional Learning opportunity specifically for remote and regional teachers. The RTS allows twelve teachers to spend four intensive days of Professional Learning with Bell Shakespeare in Sydney, expanding their awareness of how to teach Shakespeare, and empowering them with practical skills and knowledge in teaching Drama and English. In May 2011, RTS recipients joined us from Broome, Geraldton and Albany in WA; Warren and Culcairn in NSW; Katherine and Driver in the NT; Theodore and Clermont in QLD; Mintabie in SA and Sea Lake in VIC.

REGIONAL ACCESS PROGRAMME

Alongside our national tour of *Julius Caesar*, our Arts Educators will visit regional centres providing complimentary Regional Access Workshops to prepare students for the production. Students will be introduced to the plot and characters, view costume and set designs, and explore key scenes in performance.

ONLINE RESOURCES

Bell Shakespeare continues to provide high quality teaching and student resources, including Online Learning Packs and podcasts, to support pre-show and post-show learning. These are available for download from our website.

Students and teachers can follow The Players on their tour around the country by visiting the Meet The Players blog (via bellshakespeare.com.au).

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

The 2012 Bell Shakespeare Learning programmes will be launched in October.

To request your brochure, email learning@bellshakespeare.com.au or call us on 1300 305 730.



National Education
& Youth Partner



Australian Government
Department of Education, Employment
and Workplace Relations

THANK YOU TO OUR PARTNERS

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Julius Caesar

COMPANY PARTNERS



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Special Event Partner



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COMMUNITY PARTNERS

The following organisations, trusts and foundations are supporting our national education initiatives:

The Vincent Fairfax Family Foundation
The Pratt Foundation
The Ian Potter Foundation
Scully Fund
James N Kirby Foundation
The Trust Company atf Archer Trust
Collier Charitable Fund
Besen Family Foundation



GOVERNMENT PARTNERS



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



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



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.



Bell Shakespeare Learning is supported by the Australian Government through the Department of Education, Employment and Workplace Relations under the Quality Outcomes Programme.



Bell Shakespeare Learning is assisted by the NSW Government through the NSW Department of Education and Training.



THANK YOU TO OUR SUPPORTERS

SUPPORTING CAST

Members of Bell Shakespeare's annual giving programme, Supporting Cast, are vital to our twenty-one year success story. The following help us to fulfill our commitment to touring nationally and providing inspiring and far-reaching Learning programmes:

Founding Benefactor

The late Tony Gilbert AM

Life Members

Tim Cox AO & Bryony Cox
Martin Dickson AM &
Susie Dickson
Virginia Henderson AM
David Pumphrey

Stage 5 \$10,000 +

Robert Albert AO RFD RD &
Libby Albert
Ilana Atlas & Tony D'Aloisio
Susan Burns
Martin Dickson AM &
Susie Dickson
Katie & Vic French
The Gourlay Charitable Trust
Bill & Alison Hayward
Tom & Elisabeth Karplus
George Maltby AO &
Mary Maltby
Mr & Mrs Robert Maple-Brown
Deanne Weir & Jules Anderson
Anonymous (1)

Stage 4 \$5,000 +

Stephen & Jenny Charles
Clark Family Foundation
Tim Cox AO & Bryony Cox
Dr & Mrs B Dutta
John Griffiths & Beth Jackson
Bill & Kate Guy

Jan Hayes
John & Rosanna Hindmarsh
Julia & Nick Holder
In Memory of Herta Imhof
Kennards Hire
Dr Sue Kesson
The late Gordon &
Jeannette King
Macquarie Group Foundation
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Kenneth Reed
Sandy Shuetrim
Andrew Sisson
Dick & Sue Viney
Anonymous (3)

Stage 3 \$2,500 +

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Phil & Leanne Chronican
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Diane & John Dunlop
Professor P J Fletcher
Richard & Jane Freudenstein
John & Diana Frew
Justin & Anne Gardener
Jennifer Giles
Mark & Patricia Grolman
M & F Katz Family Foundation
Mary Kostakidis & Ian Wilcox
Julie McCrossin
Douglas Muecke
The Hon Barry O'Keefe AM QC
& Mrs Jan O'Keefe
Diane Sturrock
Helen Williams AO
Anonymous (2)

Stage 2 \$1,000 +

Bill & Kate Anderson
Hanne & Ian Angus
Australia-Britain Society,
Southern Highlands
Committee
Mr & Mrs C D Bantick

Merrilyn & Chris Beeny
Dr Catherine Brown-Watt
Bill & Sandra Burdett
Edmund Campion
Jim & Diana Carlton
Christine & John Collingwood
Professor A T Craswell
Joanne & Sue Dalton
Antony de Jong &
Belinda Plotkin
Mr & Mrs J T Dominguez
Saul Eslake & Linda Arenella
Elizabeth Evatt AC
Helen Fisher
Graham Froebel
Colin & Sharon Goldschmidt
David Gordon
Greg & Beth Hammond
The Hon Peter Heerey QC
Jane Hemstritch
Vincent Jewell
Cam & Caroline Johnston
F Kunc SC & F Rourke
Jennifer Ledger & Bob Lim
Owen Lennie
Richard & Elizabeth Longes
Hon Ian Macphree AO
Gilbert & Sarah Mane
Maple-Brown Abbott
In memory of the late
Lloyd Martin AM
Peter & Kate Mason
Mr & Mrs D R Meagher
Holly Mitchell & Keith Bayliss
Alana Mitchell
Dr W B Muston
Peggy Nelson
Tom & Ruth O'Dea
Kathy Olsen & Bruce Flood
Catherine Parr & Paul Hattaway
C Paterson
Beverley Price
Dr Susan Pugh &
Dr Michael Bennett
Pamela Reisner

Alexandra Rose
 Elisabeth & Doug Scott
 Alan & Jenny Talbot
 Victoria Taylor
 David & Jenny Templeman
 Rob & Kyrenia Thomas
 Georgina & Darcy Tooher
 John Tuckey
 Honourable Justice
 Anthony Whealy
 Alexander G White OAM
 Angus & Emma White
 Sally White
 Margaret Whitlam AO
 George M Wilkins
 Elizabeth & Philip Williams
 Anonymous (6)

Stage 1 \$500 +

Nanette Anderson & the late
 K W Anderson
 Brett Backhouse
 Dr Margaret Barter
 Helen Baxter
 Pamela Berriman
 Ronson Blake
 Beth Brown & Tom Bruce AM
 Geraldine Bull
 Jan Burnswoods
 Rick Burrows
 Jane Caro
 Yola & Steve Center
 George Clark
 Robert & Carmel Clark
 Carol & Christopher Collin
 Brian Connor AM
 Janet Coombs AM
 Dayn Cooper
 The Kevin Cosgrave Family
 Susan Culverwell &
 Grace Farrugia
 Frank & Barbara Davis
 Jane Diamond
 Ian Dunlop
 Michael & Roslyn Dunn
 Jean Dunn
 Helen Fenbury
 Gething-Sambrook Family
 Endowment

Belinda Gibson
 Peter Graves
 Richard & Anna Green
 Fred & Alexandra Grimwade
 Elizabeth Hamilton
 Dr Ian Hardingham QC
 Lesley Harland
 Bruce C Hartnett &
 Louise Einfeld
 James & Barbara Higgins
 Ken & Lilian Horler
 Mike & Stephanie Hutchinson
 John Colet School
 Robin Joyce & Bob McMullan
 Mathilde Kearny-Kibble
 Jacqueline Kott
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 Anonymous (5)

Bell Shakespeare would
 also like to thank all valued
 contributors to the annual fund.

YOUNG ARTISTS PROGRAMME

Our Young Artists Programme
 offers unique opportunities to
 creative young Australians by
 providing an annual scholarship
 for an emerging young director
 to work with the Company for
 one year. In 2011 we are proud
 to welcome Imara Savage
 to the role of Director in
 Residence. To safeguard these
 opportunities, the need to grow
 the Young Artists Programme
 continues. Bell Shakespeare
 is grateful to the following for
 their generosity:

\$200,000 +

The late Tony Gilbert AM
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The late Lady Nancy Fairfax
 The late James McLachlan
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Bell Shakespeare would
 like to thank all other valued
 contributors to the Young
 Artists Programme.

CAPITAL CAMPAIGN

Funds raised through the
 Capital Campaign secure
 the future of the Company.
 Bell Shakespeare proudly
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 their generous gifts:

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GIVING = DO GOOD + FEEL GREAT

Join Bell Shakespeare's Supporting Cast.

"It has been a great privilege to be part of Bell Shakespeare's family of supporters since its inception. We have found it a fascinating, challenging and inspirational journey."

Carolyn Lowry OAM, Supporting Cast member

21 YEARS! In no small part thanks to the members of our annual giving programme, Supporting Cast.

For more than twenty years we've enjoyed a successful collaboration with the members of our Supporting Cast. Through their generosity they have helped us bring Shakespeare to over two million Australians of all ages, from theatres in Melbourne, Brisbane and Sydney to classrooms in Broome, Bendigo and Balranald.

We still have many more adults and students to inspire, and many exciting plans for the future. So please play a vital role by supporting our annual giving programme.

Shakespeare has inspired millions. You can help inspire more.



John Bell AO
Artistic Director

To join Bell Shakespeare's Supporting Cast, simply complete the donation form overleaf and return to:

**Reply Paid
PO Box 10
MILLERS POINT NSW 2000**

Membership of our Supporting Cast is acknowledged in our production programmes, on our website and in our Annual Report.

For more information on the Company and ways to support us, visit **bellshakespeare.com.au** and click on 'Support Us' or contact our Philanthropy Coordinator, Svetlana Mironov on 02 8298 9014 or svetlanam@bellshakespeare.com.au

BELL SHAKESPEARE'S ANNUAL GIVING PROGRAMME, SUPPORTING CAST.

- ☐ I would like to join Supporting Cast
☐ I would like to renew my commitment to Supporting Cast

Supporting Cast Levels

Stage 1 \$500+ **Stage 2** \$1,000+ **Stage 3** \$2,500+ **Stage 4** \$5,000+ **Stage 5** \$10,000+

Name	
Address	
Telephone (work)	(home)
Email	
Please send your monthly e-newsletter to the above email address y/n to be circled	
Date of Birth	Partner Name
Donation Amount \$	(All donations are fully tax deductible*)
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Please make cheques payable to The Bell Shakespeare Company Fund (the public fund of The Bell Shakespeare Company Limited) or for payment by credit card, please complete the following information:

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I would like my name/our names listed on Bell Shakespeare's Honour Roll in the following way:

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Please issue my receipt in the name of:

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- ☐ Please send me information about making a bequest to Bell Shakespeare
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Please return this form to: Svetlana Mironov, Philanthropy Coordinator, Bell Shakespeare, Reply Paid, PO Box 10, Millers Point NSW 2000

THANK YOU

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HEARTS IN A ROW



Hearts In A Row is now celebrating its sixth triumphant year.

And there's so much to celebrate. Since 2006, Hearts In A Row has enabled more than 3,000 people of all ages from charities and financially challenged schools to be our VIP guests at Bell Shakespeare performances in Sydney and Canberra.

These very special visits to the theatre can provide life-changing experiences to the participants and offer them a chance to experience the beauty and possibilities of theatre and the arts.

The many participants over the years include Braidwood Central School, Granville Boys High School, Wesley Mission and The Big Issue.

Hearts In A Row also helps to fund Bell Shakespeare Learning programmes, which reach 80,000 students annually across the country.

In 2011 we have 30 rows to fill with hearts. Supporters of Hearts In A Row have already enabled visits to the theatre for performances of *Much Ado About Nothing*, and will support more groups as our guests for performances of *Julius Caesar*.

If you would like further information or wish to donate to Hearts In A Row, please contact our Philanthropy Manager, Ruth Anders on 02 8298 9017 or download a donation form from our website bellshakespeare.com.au.

By supporting Hearts In A Row, you too can help open minds, lift hearts and give others the opportunity to experience the magic and wonder of live theatre.

John Bell AO
Artistic Director

Group from The Wayside Chapel



First class business, in a first class way

Delivering our community commitment through education

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

Through our support of education initiatives such as Actors at Work performances, workshops and forums, we are enriching the learning experience of nearly 40,000 students and teachers throughout New South Wales annually.

We hope you enjoy this evening's performance of *Faustus*, Michael Gow's startling adaptation of Christopher Marlowe's *Doctor Faustus*.



In a sharp pitch
pendents Bob Kates
sor and Rob Oakes
determine as early
whether Julia G.
Abbott will force
opposition from
Greens would
restrict land use
state health insur-
Opposition
Christopher L.
ABC's. Labeling
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the rural left
to "put tog
mongoose
In the
attacks,
sisted in
Greens,
did not
minor

review

THE WEEKEND AUSTRALIAN 



NATIONALLY IN AUSTRALIA, SOFITEL LUXURY HOTELS
SUPPORTS BELL SHAKESPEARE

SOFITEL
LUXURY HOTELS

Life is Magnifique

A man cannot
make him laugh;
but that's no marvel,
he drinks no wine.

William Shakespeare (1564-1616)
in Henry IV Part 2.

Little wonder Yalumba is a proud sponsor of Bell Shakespeare since 1995.



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**BELL
SHAKESPEARE.**

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