

HENRY V

BY WILLIAM SHAKESPEARE

We few, We happy few, We band of brothers.



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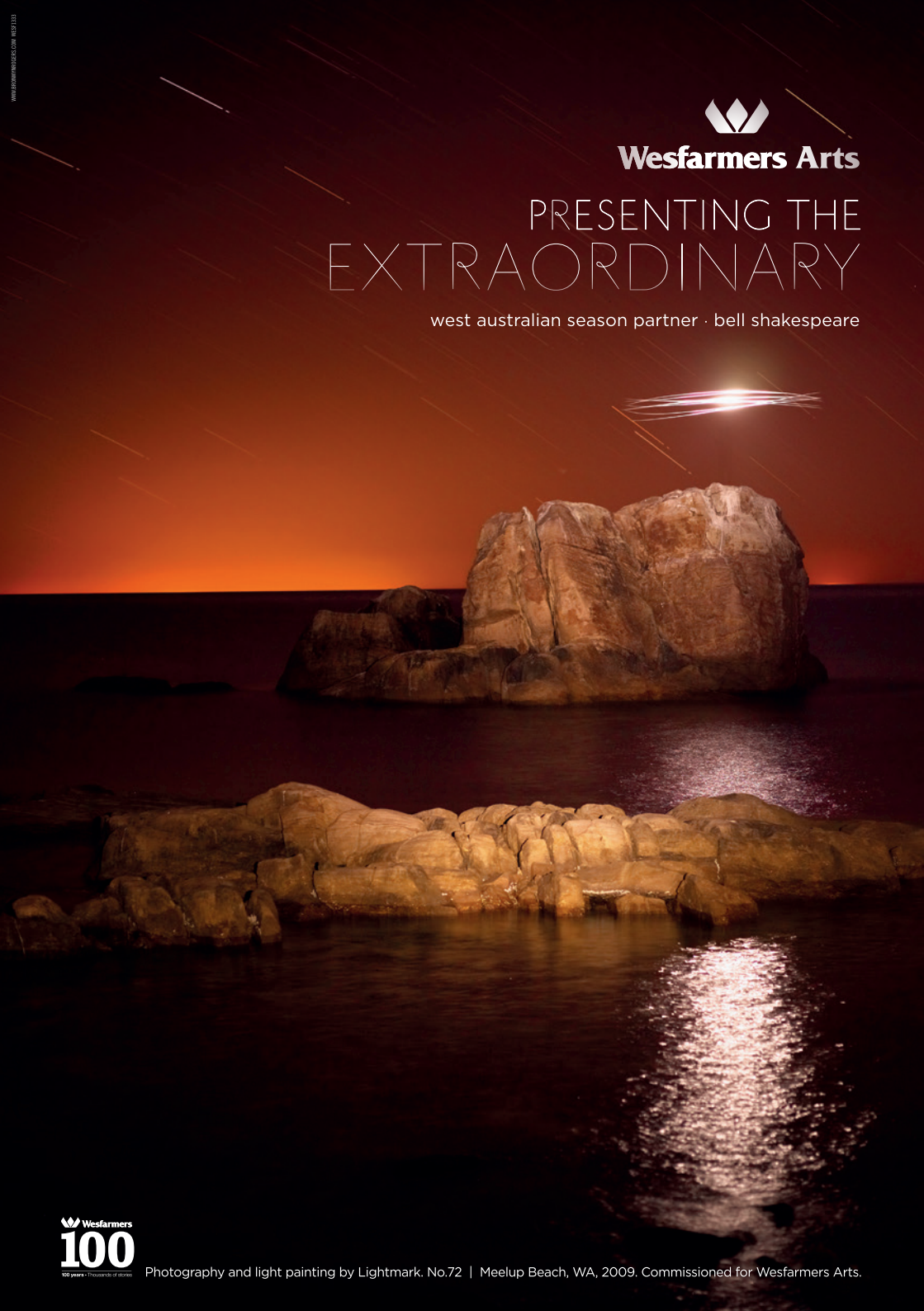

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VISA

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 24 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 OUR CO-ARTISTIC DIRECTORS

Shakespeare has a way of thrusting his way into our consciousness with cogent commentaries on the things that occupy our daily lives: love, sex, death, marriage, jealousy, family disputes and, of course, war – the most enduring of all mankind's follies.

Throughout the 19th century *Henry V* was widely regarded as a paean to Empire, trumpeting 'the pride, pomp and circumstance of glorious war'. But sobering events of the 20th century – two World Wars, the Holocaust, genocide, ongoing conflicts in Korea, Vietnam, Iraq and Afghanistan have forced us to recognise the darker side of the play. For all the patriotic rhetoric there is a strong subversive undercurrent – the disillusionment of the common soldiers, the cynical opportunism of the camp-followers, the dubious politicking and wheeler-dealing and the eloquent plea for peace that concludes the play. *Henry V* is shot through with irony and ambiguities.

A generation ago it would have seemed inconceivable to send a production of *Henry V* on an Australian national tour with a simple unit set and a cast of ten. Damien Ryan's ingenious and original approach makes a great virtue of necessity and throws out to audiences the most exciting of theatrical challenges:

'on your imaginary forces work...'



John Bell AO
Co-Artistic Director

Peter Evans
Co-Artistic Director

SYNOPSIS

Henry has thrown off the company of his former low-life companions and assumed the mantle of kingship. Having consulted the Archbishop of Canterbury about invading France, he's further spurred on to war thanks to an insulting gift of tennis balls from the Dauphin – a badly timed jibe at the King's dissolute youth.

Henry uncovers the treachery of three plotters, Earl of Cambridge, Lord Scroop and Sir Thomas Grey, who planned to assassinate the King. As they conspired with France, Henry arrests them and orders their deaths.

In spite of Dauphin's insistence that Henry is an unfit leader, King Charles receives the English ambassadors and offers his daughter Katherine and her dowry, but the offer is rejected and Henry's forces besiege Harfleur.

Princess Katherine with the help of her waiting woman, Alice, begins to learn English.

The English forces have become disheartened, faced with disease and foul weather, and attempt a withdrawal but the French forces have pitched their camp between the English and the sea, cutting them off.

On the eve of the battle Henry tours his camp incognito and discovers the uncertainty of his men. He realises he must bear the responsibility for the forthcoming action.

As the French nobles preen themselves on the field, the sun reflecting in their armour, Henry assembles his men and offers them the freedom to depart if they do not wish to fight. The French ambassador offers ransom for the last time as the battle begins.

The English are victorious in the battle scene despite their scarcity of men, and the French are shamed into submission. Henry's demands are granted, and he is seen wooing and winning Princess Katherine as his future queen.

*This performance will run for approximately 2 hours 45 minutes, including a 20-minute interval.
This production premiered on 14 June 2014 at Canberra Theatre Centre, The Playhouse.*



CAST

King Henry V

Michael Sheasby

Dauphin/Nym/Gower/Westmoreland

Matthew Backer

Fluellen/Orleans/Bedford

Drew Livingston

Pistol/Bourbon/Gloucester

Damien Strouthos

Montjoy/Boy/Bates/Salisbury

Gabriel Fancourt

Princess Katherine/Grey/MacMorris/York

Eloise Winestock

Mistress Quickly/Exeter/Alice/Williams

Danielle King

Bardolph /Le Fer/Ely/Scroop/Jamy

Darcy Brown

Chorus/Archbishop/King Of France

Keith Agius

Constable/Burgundy/Governor/Court

Ildiko Susany

UNDERSTUDIES

King Henry V **Darcy Brown**

Fluellen **Gabriel Fancourt**

Princess Katherine **Ildiko Susany**

Bardolph/Le Fer/ Montjoy/Boy **Felix Jozepts**



CREATIVE TEAM

Director **Damien Ryan**

Designer **Anna Gardiner**

Lighting Designer **Sian James-Holland**

Composer & Sound Designer **Steve Francis**

Vocals Composer **Drew Livingston**

Movement Director **Scott Witt**

Dialect & Voice Coach **Jess Chambers**

Assistant Director **Susanna Dowling**

CREW

Company Stage Manager **Kelly Ukena**

Deputy Stage Manager **Bridget Samuel**

Assistant Stage Manager **Grace Nye-Butler**

Head Electrician **Josh Neufeld**

Touring Head Electrician **Russell Stewart**

Lighting Programmer **Greg Kershaw**

Head Mechanist **Alan Logan**

Head Of Audio **Tom Brickhill**

Head Of Costume **Renata Beslik**

Costume Cutter **Beth Allen**

Set built by **Malthouse Theatre**

Lighting Equipment supplied by

Chameleon Touring Systems

National Touring Freight by **ATS Logistics**





More than 2 million children have died as a direct result of armed conflict over the last decade.

20 million children have been forced to flee their homes because of conflict and human rights violations.

Access to education and justice are the most enduring catastrophes for young people caught in conflict zones.

**Current data from international charity organisation, War Child:
warchild.org.au**

FROM THE DIRECTOR

CHORUS

*In little room confining mighty men,
Mangling by starts the full course
of their glory*

The Chorus sums up this play's intention. A group of storytellers, 'flat and unraised spirits' he calls them, unworthy to stage such a 'great account' of military heroism, dare to do so. They have none of the appropriate resources, on 'an unworthy scaffold' of a stage - a 'wooden O' - where 'Oh for pity we shall much disgrace... in brawl ridiculous, the name of Agincourt.' But their chief asset is the only one they really need to stage any story - 'a muse of fire' - a capacity to invent and improvise, giving an audience permission to 'imagine'.

Shakespeare's imperatives in *Henry V* are to the improvisatory unity and interdependence of a group of actors and to an audiences' mental effort, coercing our 'thoughts' to overcome the inertia of time and space. With this in mind, I was struck many years ago by a simple series of diary entries from a Vicar who ran a bomb shelter that became a makeshift theatre during the Luftwaffe Blitz of London in 1940-41.

An extract:

26th March 1941. The Boys' Club began tonight with about 40 boys collected from the Tube and other shelters and from the neighbourhood. Think of that in wartime and in an evacuation area! I had the room crowded with people for the Shelter Theatre, and when the boys really got going, the people below got nervous. They thought it was the Blitz prelude the invasion. They have had a rough deal these boys who have missed so much proper school and who have spent so much time in Shelters.

A group of students had formed 'The Boy's Club', staging plays and cabaret song nights to raise the spirits of their fellow refugees while the waves of German bombers tore at the night and their darkened city for an interminable stretch of raids, 57 nights in a row at one stage.

Historian Juliet Gardiner notes that school libraries, low-level classrooms, storerooms and gymnasiums were also frequent refuges in the early days of the raids for students and families who had not left London, many of whom continued their education with brave and passionate teachers. For the major shelters, *Westminster Library donated 2000 books, educational lectures were arranged, there were film shows underground, and ambitiously, Shakespearean plays were put on, along with drinking, fornicating and fighting.*

Everything Shakespeare would have wanted in the theatre.

It is easy to imagine *Henry V*, the rousing story of an English victory against insurmountable odds, rousing the imaginations of those boys. Comparisons between Agincourt, traditionally described as 'England's Finest Hour', and the Battle of Britain now raging above their heads were being made in the streets, on radio and at the highest levels of government, with Churchill himself formally proclaiming that the Battle of Britain victory had now usurped Agincourt as 'England's Finest Hour'.

Henry V enjoyed a renaissance during WWII says scholar Mathew Woodcock.

Robert Atkins did Henry V outdoors in Regents Park during the Battle of Britain summer in 1941. Olivier's unashamedly patriotic film, officially dedicated to the 'Commandos and Airborne troops of Great Britain', was released in the months before the D-Day landings in Normandy.

The fact that the French were no longer enemies but much beleaguered allies made no difference to the play's popularity and indeed brought no criticism of Olivier or other productions. After centuries of war and hatred, the new English and French allegiance still carried a healthy share of satirical mockery of each other's way of life, language and national

character. And it is important to recognise that Shakespeare's Henry V is no more an historical document than his Henry IV plays. Like Julius Caesar, written in the same year, 1599, they employ a popular historical moment to explore the eternal nature of conflict, leadership and our susceptibility to rhetoric.

A recollection from a young woman in London of an incident with a young German pilot found walking a suburban street, also struck me powerfully.

One day we came across a crowd looking at a small German aeroplane which had landed. I think this was on Lord Street. People were saying it was a miracle it had not caused more damage or killed anyone. The pilot was only a young boy too, and, of course I imagined my brother...

In this setting, it is a fascinating metaphor for the capture in the play of the enemy prisoner, Le Fer, who is tortured and beaten by Pistol, before becoming one of the thousands of prisoners slaughtered by Henry at Agincourt, crystallising the play's terrible conflict between humanity and brutality.

We have imagined our young storytellers taking shelter in the autumn of 1940 when surprise air raids were still happening by day as well as night. Oddly enough St Crispin's Day (25 October) that year was a remarkable day when, beginning early in the afternoon, many of London's train lines and stations were successfully damaged by direct hits – including the Central Line, Piccadilly, Ealing, South Wimbledon, Trafalgar; and King's Cross and Leicester Square were suspended due to 'suspected delayed-action bombs in the vicinity'.

The play's rip-roaring sense of adventure is a way for these young people to express their

courage, nationalistic fervour and brotherhood, allowing the darkly sickening ambiguities, savageries and ambivalence with which Shakespeare fuels the play to creep up on them almost unawares. In their claustrophobic world, young Harry's long dark night of the soul becomes theirs.

Burgundy, suing for peace in Act 5, makes an extraordinary comparison between a nation's youth and its natural flora, both of which are 'promises', scions of our future:

BURGUNDY

*And as our vineyards, fallows, meads and hedges,
Defective in their natures, grow to wildness,
Even so our houses and ourselves and children
Have lost, or do not learn for want of time,
The sciences that should become our country;
But grow like savages,—as soldiers will
That nothing do but meditate on blood,—
To swearing and stern looks, diffused attire
And every thing that seems unnatural.*

Schools and their students across South Sudan, Syria, Baghdad, Kabul, the Ukraine and many other conflict zones in 2014 are suffering the same terrors as the children of 1940, and the French children of 1415, and so on... and on... and on...

Shakespeare has Burgundy ask a question we still can't answer:

*What rub or what impediment is there,
Why that the naked, poor and mangled Peace,
Should not in this best garden of the world,
Put up her lovely visage...*

Damien Ryan
Director



IT'S THE WORDS, ALWAYS THE WORDS

By Brendan Gullifer

'The object of war is not to die for your country, but to make the other bastard die for his.'

So said famous American general George S. Patton, apparently. (There are a number of variations.)

Patton commanded the Seventh and the Third United States armies. He is remembered for his capacity to inspire enduring loyalty from his men during World War II through speeches underpinned by profanity.

In the 1970 autobiographical film *Patton*, the general says Americans love to fight.

'All real Americans love the sting of battle. Americans love a winner and will not tolerate a loser.'

George C. Scott brought supreme confidence to the role. His performance showed great leaders never doubt. In the face of defeat, they rouse and rally. They motivate young men to die. They hold firm, even in the face of inevitable failure.

In the movie, Patton's robust language was softened to avoid an R-rating.

'The Nazis are the enemy,' he says. 'Wade into them. Spill their blood. Shoot them in the belly. When you put your hand into a bunch of goo, that a moment before was your best friend's face, you know what to do.'

The film won seven Academy Awards. It launched the career of Francis Ford Coppola, who helped write the script.

Less than a decade later, deep in the jungles of the Philippines, Coppola would again grapple with themes of combat. For many, *Apocalypse Now* remains a singular commentary on the madness and contradiction of war.

The director, not then 40, faced a myriad of challenges in the film's production: a heart attack by his lead actor, a shooting schedule thrown into chaos by a typhoon, an unpredictable Philippine military, cocaine parties by the crew, a drug-addled Dennis Hopper and not least of all, Marlon Brando.



Brando arrived on the set obese. He hadn't learned his lines or done any preparation for the role of Kurtz. His fee alone was reportedly one million dollars a week. And so 900 cast and crew went into hiatus while Coppola got him ready.

The young director recalled the whole experience: 'We were in the jungle, there were too many of us, we had access to too much money, too much equipment and little by little, we went insane.'

The images of *Apocalypse Now* remain endemic: helicopter gunships sweeping low over an Asian sea, the appalling splendor of a napalmed jungle, boy-soldiers dropping acid and surfing, a *Playboy* concert turned awry and those indelible final scenes of pagan sacrifice.

But it's the words, always the words, which resonate long after the credits.

Kilgore's ode to the smell of napalm and victory, Kurtz's whispered homage – *the horror, the horror* – and Opt. Willard's prophetic: 'I wanted a mission, and for my sins they gave me one.'

In *Henry V*, Shakespeare introduces us to the power of rhetoric – the ability to stir souls, to bring light into darkness, to hold fast and to conquer.

Language is the play's most efficient weapon. The young king, once a dilettante, has been forged. The death of his father has thrust Hal centre stage and into war.

We watch Henry talk his way in and out of every challenge. His sometimes desperate, sometimes considered verbal outbursts bring victory at Harfleur.

He argues with common soldiers who have lost faith in his leadership and ethics.

He rallies his broken troops before Agincourt and finally he seduces Kate.

She begins by asking, 'Is it possible I should love the *ennemi* of France?' She then ends up in his arms and on his lips.

If this play explores one essential thing it is this – what a man can do through the power of words. And by so doing, Shakespeare asks just how susceptible we are to rhetoric

and persuasion.

Henry's words work on us as an audience, just as they work on his beleaguered men. Mark Van Doren famously called Henry's word-music 'the golden throatings of a hollow God'.

And what are we to think of young Henry? Is he hero or convincing psychopath?

As *Henry V* director Damien Ryan asked in conversation with this author: 'When Henry cuts the throats of enemy prisoners at Agincourt, does he commit a war crime or show great clarity?'

It's like a snail crawling along the edge of a straight razor. In the apocalyptic jungle, Kurtz says that's his dream. That's his nightmare.

In a 1946 lecture, poet WH Auden calls Hal the Machiavellian character, master of himself and the situation.

'Hal has no self. He can be a continuous success because he can understand any situation, he can control himself and he has physical and mental charm. But he is as cold as a fish. Hal is the type who becomes a college president, a government head etc., and one hates their guts.'

Shakespeare lures us into the separation of war, its juxtapositions of victory and loss. He is on intimate acquaintance with the conflict that exists in every human heart, between the rational and irrational, between good and evil.

And good does not always triumph. We know that. Shakespeare knew that. Every writer who has attempted to unravel this bloody tangle grapples with this fundamental question.

To quote from Coppola: 'Sometimes, our dark side overcomes what Lincoln called the better angels of our nature. Every man has got a breaking point.'

And what of the outcomes, the supreme sacrifice? European hillsides scattered with crosses. The soil of Kokoda soaked in blood. Sons and brothers hacked down like daisies.

In the end peace assumes its own life, and by so doing eventually loses all lustre. We cross borders with only a passport and visa, pausing only to change currency. In Europe these days, it's not even that.

We long for peace. We die for it. And when it arrives the battlefields become cloaked in silence.

Years pass. The desire for conquest marches forward and harmony evaporates once again, as quickly as steam from a kettle.

Agincourt. The Somme. Korea. Vietnam. Iraq. The Ukraine.

Razed cities, streets filled with corpses, children turned into orphans. War, it seems, is depressingly inevitable.

And what of the victors? Are the spoils always worth the predictable cost?

The film Patton ends with the general walking his dog. In voiceover, George C. Scott speaks of the honor of triumph. He paints a word-picture of a tumultuous parade undertaken by Roman soldiers.

'In the procession came trumpeters and musicians and strange animals from the

conquered territories, together with carts laden with treasure and captured armaments,' he says, evoking the sweetness of victory.

'The conqueror rode in a triumphal chariot, the dazed prisoners walking in chains before him. Sometimes his children, robed in white, stood with him in the chariot, or rode the trace horses.'

But the general finishes on a caveat, advice both resonant and poignant that tarnishes the patina of triumph with a note of caution.

'A slave stood behind the conqueror,' Patton says, 'holding a golden crown, and whispering in his ear a warning... all glory is fleeting.'

Brendan Gullifer is a Sydney writer who now works in politics.

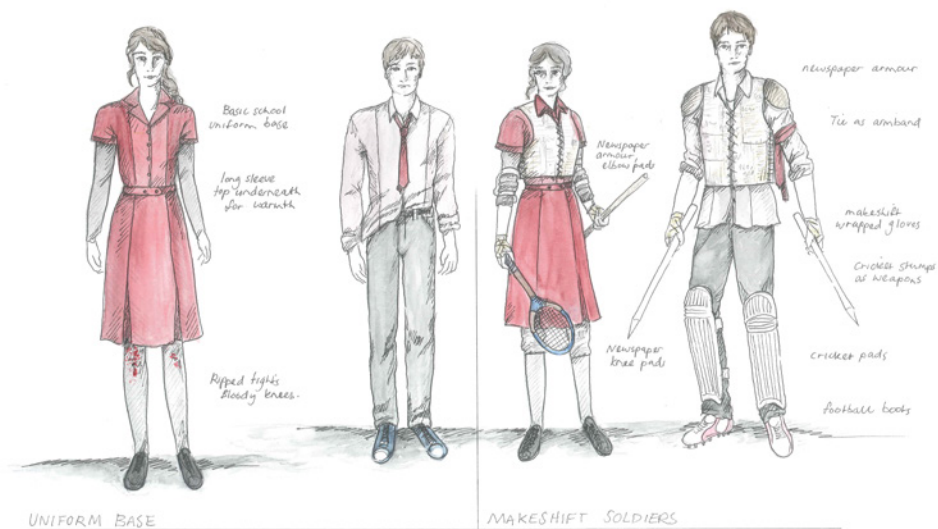


*Out of our quarrel with ourselves
we make Poetry; out of our quarrel
with others we make only Rhetoric.*

W. B. YEATS



CONCEPTS & DESIGN



Sketches by Anna Gardiner



PISTOL

DAMIEN STROUTAOS



FLUELLEN

DREW LIVINGSTON



CHORUS

KEITH AGIUS



BOY

GABRIEL FANCOURT



CAMBRIDGE

CREATIVE TEAM



Damien Ryan
Director

Damien is Artistic Director of NSW-based company, Sport for Jove Theatre and has worked with Bell Shakespeare for 13 years as an actor, director, teacher

and education writer. For Bell Shakespeare his directing credits include working with John Bell on *Henry 4* in 2013, along with the schools and Brisbane Festival production, *Romeo And Juliet*, and Actors at Work shows; his acting credits include *As You Like It* (2003 & 2008), *Antony And Cleopatra*, *Richard 3*, *The Comedy Of Errors* (2002 & 2006) and *Hamlet*. His other **theatre** directing credits include *All's Well That Ends Well*, *Twelfth Night*, *Hamlet*, *The Taming Of The Shrew*, *Macbeth*, *As You Like It*, *Romeo And Juliet*, *A Midsummer Night's Dream*, *The Libertine*, and writing a new adaptation of *Cyrano de Bergerac*, for Sport for Jove Theatre; and a wide range of productions for other Sydney companies and drama schools. In 2014 he will appear in *Nora* for Belvoir. He has also worked extensively in the education sector, teaching at NIDA, AIM and at secondary and tertiary levels throughout Australia. His awards include Sydney Theatre Awards for Best Director and Best Independent Production for *Cyrano de Bergerac*, a Sydney Theatre Award for Best Supporting Actor in an Independent Production for *Othello*, and a Sydney Theatre Award for Best Independent Production and Timeout's People's Choice Award for *The Libertine*. Damien also features in Bell Shakespeare's online collaboration with the ABC Splash portal.



Anna Gardiner
Designer

Anna is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This is her first production for Bell Shakespeare. Her

other **theatre** credits include; as designer: *Twelfth Night* and *The Tempest* for Sport For Jove; *Dark Voyager*, *Camp* and *A Year Without Frog and Toad* for Ensemble Theatre Company; *Rooted* for Don't Look Away; *Tiger Country* for Little Spoon Theatre

Company; and *The Fella, My Memory* for Moogahlin Performing Arts; as costume designer: *Cyrano De Bergerac*, *Hamlet*, *Macbeth*, *The Taming Of The Shrew*, *As You Like It* and *Romeo And Juliet* for Sport For Jove; *Into The Woods* for Capitol Theatre/Rob Guest Endowment; *The Ham Funeral* for New Theatre; *La Finta Giardniera* for Sydney Conservatorium of Music; and *As You Like It* for the Shakespeare Centre; as set designer: *John and John* for Sydney Fringe Festival. Anna was nominated for Sydney Theatre Awards for Best Costume Design in an Independent Production for *Cyrano De Bergerac* and Best Stage Design of an Independent production for *The Taming Of The Shrew*.



Sian James-Holland
Lighting Designer

Sian James-Holland is a graduate of the Western Australian Academy of Performing Arts (WAAPA) and the Hong Kong Academy for Performing Arts (HKAPA).

This is her first production for Bell Shakespeare. Her other **theatre** credits include; as lighting designer: *Hamlet* (2013) for Sport for Jove Theatre; *This Is Where We Live* for Griffin Independent/Just Visiting; *Ordinary Days* and *Reasons To Be Pretty* for Darlinghurst Theatre Company; *The Drowsy Chaperone* for Hayes Theatre; *Fireface* for Australian Theatre for Young People (ATYP)/Stories Like These; *Words They Make With Their Mouth* for ATYP/ Bambina Borracha; *Metadata*, *Pure Light*, *Box Of Birds* and *Inner Garden* for De Quincey Co.; *The Lonesome West* for Belvoir B Sharp/Arts Asia Pacific; *Turn Of The Screw* and *Hold Me Neighbour In This Storm* for The Banff Centre; *Our Town* and *The Penelopiad* for Bathurst Theatre in Toronto; *The Ham Funeral* for New Theatre; *Rooted* and *The Legend Of King O'Malley* for Don't Look Away; *A Sign Of The Times* for the Follies Company; *Singled Out* for Seymour Centre Reginald Season; *A View From Moving Windows* for Parramatta Riverside True West; and *Circus Under My Bed*, *Control Alt Delete*, *Crunch*, *Pirates*, *Beach Party*, *Get Smarter*, and *Scissors. Paper. Rock* for The Flying Fruit Fly Circus; as assistant or associate lighting designer: *Every Breath* and *Death Of A Salesman* for Belvoir; *Priscilla: The Musical* (Toronto season) for NAMCOUSA and *Cats* (China and Korea) for Really

Useful Group; as lighting design consultant: The English National Ballet; *Barry Humphries' Weimar Cabaret* for Australian Chamber Orchestra; and *Meow Meow* at the Portland 5 (USA). Sian undertook a summer residency at the Banff Centre in Canada by generous support of the Lazlo Funtec Scholarship in 2010. She appears as a mentor and guest artist for lighting design at NIDA and AIM Dramatic Arts..



Steve Francis

Composer
& Sound Designer

Steve is a composer and sound designer who has worked extensively in theatre, dance and screen. For Bell Shakespeare

he has worked as composer or sound designer on *The Duchess Of Malfi*, *Romeo And Juliet* and *Much Ado About Nothing*. His other **theatre** credits include *The Long Way Home*, *Travelling North*, *Machinal*, *Vere*, *Rosencrantz And Guildenstern Are Dead*, *The Secret River*, *Sex With Strangers*, *The Splinter*, *Under Milk Wood*, *Les Liaisons Dangereuses*, *Pygmalion*, *Bloodland*, *Blood Wedding*, *The White Guard*, *Spring Awakening*, *The Removalists*, *Tusk Tusk*, *Gallipoli*, *The Great*, *Rabbit*, *Pig Iron People*, *Romeo And Juliet*, *The Taming Of The Shrew*, *Embers*, *The 7 Stages Of Grieving* and *Stolen* by Sydney Theatre Company; *Angels In America*, *Babyteeth*, *The Book Of Everything*, *Gethsemane*, *The Power Of Yes*, *Ruben Guthrie*, *Baghdad Wedding*, *Keating!*, *Paul*, *Parramatta Girls*, *Capricornia*, *The Spook*, *Box the Pony*, *Gulpilil* and *Page 8* for Belvoir; and *The Bull The Moon And The Coronet Of Stars*, *Between Two Waves*, *This Year's Ashes*, *Speaking In Tongues* and *Strange Attractor* for Griffin Theatre Company. His **dance** credits include music for *Belong*, *True Stories*, *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Boomerang* for Bangarra Dance Theatre; and *Totem* for The Australian Ballet. His **film** credits include *She Say*, *Dik* and *The Burnt Cork*. His **television** credits include *Cops L.A.C.* and *Dangerous*. Steve won Helpmann Awards for Best Original Score for *Belong* (2012) and *Walkabout* (2003), Best New Australian Work for *Walkabout* and a Sydney Theatre Award for *The White Guard*.



Drew Livingston

Vocals Composer

Drew is an accomplished composer and musician. For Bell Shakespeare his credits include *Romeo And Juliet* and *Actors At Work*. His other **theatre** credits include

Romeo And Juliet, *As You Like It* and *The Libertine* for Sport for Jove Theatre; and *Titus Andronicus* for Cry Havoc. Drew, along with his wife and writing partner, Naomi, is preparing for the release of their first album at the end of the year.



Scott Witt

Movement Director

Scott is a fight director, writer, director, actor and clown for stage and screen with 30 years experience. For Bell Shakespeare his credits include; as fight

director: *Henry 4*, *Romeo And Juliet*, *Just Macbeth!*, *Twelfth Night*, *The Taming Of The Shrew*, *Faustus*, *The Alchemist*, *Anatomy Titus: Fall Of Rome*, *Richard 3* and *Actors At Work* 2009–2014; as physical comedy consultant: *The Comedy Of Errors*. Some of his other **theatre** credits as fight director or movement consultant include *Waiting For Godot*, *Rosencrantz And Guildenstern Are Dead*, *Fury*, *The Secret River*, *Signs Of Life*, *Mariage Blanc*, *Les Liaisons Dangereuses*, *Zebra*, *Hamlet*, *True West*, *Tusk Tusk*, *Long Day's Journey Into Night*, *Like A Fishbone*, *The Beauty Queen Of Leenane*, *Vs Macbeth*, *Spring Awakening*, *The Mysteries: Genesis*, *God Of Carnage*, *A Streetcar Named Desire*, *The Duel*, *Elling* and *The Wonderful World Of Dissocia* for Sydney Theatre Company; *Private Lives* for Melbourne Theatre Company; *Oedipus Schmoedipus*, *Angels In America*, *Peter Pan*, *Beautiful One Day*, *Medea*, *Private Lies*, *Death Of A Salesman*, *Baby Teeth*, *The Dark Room*, *Summer Of The Seventeenth Doll*, *There Goes The Neighbourhood*, *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; *Macbeth* for Brisbane Festival/ Queensland Theatre Company; *Cat On A Hot Tin Roof* for Black Swan/Queensland Theatre Company; *Elizabeth*, *The Removalists*, *Toy Symphony*, *The Crucible*, *School Of Arts*, *Stones In His Pockets*, *Heroes*, *Who's Afraid Of Virginia Woolf?*,

The Glass Menagerie, The Estimator, Puss In Boots, Private Lives, The Woman Before, Constance Drinkwater And The Final Days Of Somerset, American Buffalo, A Streetcar Named Desire, Hitchcock Blonde, Mano Nera, 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, Cooking With Elvis, Mad Hercules, Bash, Richard II, Bag Of Marbles, Buried Child, Dirt, The Forest, Fred, Shopping & Fucking, Fountains And Beyond, 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, The White Earth, Summer Of The Seventeenth Doll, The Danger Age, Summer Wonderland, Last Drinks, 48 Shades Of Brown, Way Out West, Excess Baggage, Romeo And Juliet, X-Stacey, The John Wayne Principle, Milk And Honey* and *As You Like It* for La Boite Theatre Company. Scott has been a member of MEAA since 1988.



Jess Chambers
Dialect & Voice Coach

Jess is a dialect and voice coach in Sydney and London. This is her first production for Bell Shakespeare. Her other **theatre** credits include; as

dialect and voice coach: *Beckett Shorts* Schools Theatre Festival and *The Scottsboro Boys* Parallel Production for The Young Vic (London); as dialect coach: *Free Falling Bird* for The Bush Theatre (London); *By The Bog of Cats* and *Jerusalem* for Minotaur Theatre (UK); and *Love's Fire* for Royal

Central School of Speech and Drama (London); as assistant voice coach: *Noises Off, Romeo and Juliet* and *Storm Boy* for Sydney Theatre Company. Jess is a teaching artist for Sydney Theatre Company's School Drama program, a tutor at Australian Theatre for Young People and has taught at Royal Central School of Speech and Drama, Royal Welsh College of Music and Drama, East 15 Acting School (London), City Literary Institute (London), and Sydney Children's Choir (drama). She trained at Royal Central School of Speech and Drama (Voice Studies).



Susanna Dowling
Assistant Director

Susanna is a graduate of Trinity College in Dublin, National Institute of Dramatic Art (NIDA) and University of New South Wales (UNSW). For Bell

Shakespeare she is the 2014 Director In Residence, and has directed *Mind's Eye* development, *Merchants*. Her other **theatre** credits include; as director: *In A Heart Beat* and *Girl In Tan Boots* (Rough Draft #9) for Sydney Theatre Company; *The Kiss* and *Yellow Moon* for Belvoir; *Girl In Tan Boots* for Griffin Independent/Collide; *Vigil* for Tamarama Rock Surfers; and *God's Lap* for Project Theatre, Dublin; as assistant director: *The Long Way Home* (also national tour director) for Sydney Theatre Company; *Summer Of The Seventeenth Doll* for Belvoir; *A Month In The Country* for Abbey Theatre, Dublin; and *The Great Gatsby* for Guthrie Theatre, Minneapolis. Susanna was Associate Director at PlayWriting Australia in 2011-2013, Associate Education Artist at Sydney Theatre Company in 2012, and Associate Artist at Belvoir in 2011

CAST



Keith Agius

Chorus/Archbishop/
King of France

Keith is a graduate of the National Institute of Dramatic Art (NIDA). For Bell Shakespeare he has appeared in *Julius Caesar*

and *King Lear*. His other **theatre** credits include *Woman In Mind* for Sydney Theatre Company; *Homebody/Kabul* and *Whore* for Belvoir; *Alive At Williamstown Pier* at Griffin Theatre Company; *The Adman* and *Heroic Measures* for Playbox; *Twelfth Night*, *The Tempest* and *The Comedy Of Errors* for Sport for Jove Theatre; *Emily Eyefinger* for Monkey Baa; *Hamlet* for Q Theatre; *The Sneeze* for Theatre Forward; *The Herbal Bed* for New Theatre; *Much Ado About Nothing*, *A Midsummer Night's Dream*, *The Comedy Of Errors* and *Twelfth Night* for Night Sky; *Often I Find That I Am Naked* for Savage Wit; *Conformity* for World Interplay 97; *A Midsummer Night's Dream*, *Hamlet* and *After Liverpool* for Theatre UpNorth; *Because You Are Mine* for Red Shed; *Ginger Meggs and the Missing Link* for Arts Centre Melbourne; *Romeo And Juliet* for Performers Independent; *Wogs Out Of Work* (Australian tour); and *Noel Coward in Two Keys* and *A Small Family Business* for Marian St Theatre. His **film** credits include the soon to be released feature, *Wyrnwood*. His **television** credits include *Crownies*, *Paper Giants*; *The Birth Of Cleo*, *Trial And Error?*, *Tough Nuts*, *Home And Away*, *The Surgeon*, *Fireflies*, *White Collar Blue*, *State Coroner*, *Blue Heelers*, *Phoenix* and *Embassy*.



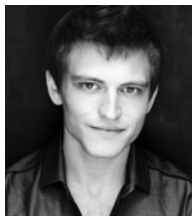
Matthew Backer

Dauphin/Nym/Gower/
Westmoreland

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

theatre credits include *Machinal* for Sydney Theatre Company; *The History Boys* for Peach Theatre Company; *Uncanny Valley* and *24 Hour Play Project* for Griffin Theatre Company; *Frenzy For Two* for HotHouse Theatre; *Private View* for TheatreWorks;

The Chaos Fairy and *The Wizard* for The Leapfrog Touring Company; *Mr Chicken Goes To Paris* for Parade Theatre; and *Fortune And Men's Eyes*, *A Midsummer Night's Dream*, *Not I* and *Lost Illusions* for NIDA. His **musical** theatre credits include *Jersey Boys* for Dodger Theatricals/New Theatricals/ Dainty Consolidated Entertainment/Michael Watt; and *The Threepenny Opera*, *Assassins*, and *I Love You, You're Perfect, Now Change* for NIDA. His **film** credits include *Whispers Among Wolves*, *Milk And Honey*, *Chicom* and *Oiling Point*. His **television** credits include *History Hunters* and *Deadly Women*. Matthew holds a Bachelor of Journalism from the University of Queensland (UQ) and completed his journalism cadetship at regional newspaper, *The Fraser Coast Chronicle* in Maryborough, QLD. He is also a founding member of the sketch-comedy collective, *I'm With Stupid*, appearing on ABC iView and ABC2 this year.

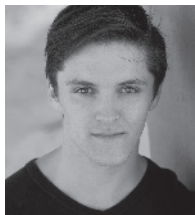


Darcy Brown

Bardolph/Le Fer/Ely/
Scroop/Jamy

Darcy 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 Uncanny Valley* for Griffin Theatre Company; *Fireface* for Stories Like These/ATYP Under The Wharf; and *The Winter's Tale*, *The Last Days Of Judas Iscariot*, *The Illusion*, *Punk Rock*, *Community*, *Flight*, *The Labyrinth*, *Too Young For Ghosts*, *Replay*, *The Clinic Of Unhappiness* and *Negative Therapy* and *Caligula* for NIDA. His **film** credits include *Outwest* and *From Here To Eternity*. Darcy won the BBM Drama Award to undertake further study in the United Kingdom, received the Trinity College Drama Award (Medal), was invited to work with Kevin Spacey in an onstage Shakespeare workshop at Sydney's Lyric Theatre, and was selected to perform his final monologue in Top Acts 2009 at Arts Centre Melbourne's Hamer Hall. He is also an accomplished magician.



Gabriel Fancourt

Montjoy/Boy/Bates/
Salisbury

Gabriel is a graduate of the National Institute of Dramatic Art (NIDA). This is his first production for Bell Shakespeare. His

other **theatre** credits include *Rough Draft 16*, *Rough Draft 21* and the Patrick White Playwright Award reading for Sydney Theatre Company; *24 Hour Play Project* for Griffin Theatre Company; *A Midsummer Night's Dream*, *Twelfth Night* and *Tempest* for Sport For Jove Theatre; *The Incredible Book Eating Boy* for Christine Dunstan Productions; *Fallout* and *K.I.J.E* for Tamarama Rock Surfers; *Punk Rock* for pantsguys productions; *Totally Amazing* for Echelon Productions; *Titus Andronicus* for Cry Havoc; *Dirtyland* for New Theatre/Arthur; and *Lord Of The Flies*, *The Hypochondriac*, *A Midsummer Night's Dream*, *This Property Is Condemned* and *X* for NIDA.



Danielle King

Mistress Quickly/Exeter/
Alice/Williams

Danielle is a graduate of the Royal Academy of Dramatic Art (RADA). This is her first production for Bell Shakespeare.

Her other **theatre** credits include *Noises Off* for Sydney Theatre Company; *Hamlet*, *The Tempest*, *Twelfth Night*, *Taming Of The Shrew*, *Macbeth* and *The Libertine* for Sport for Jove Theatre; *Ishmael And The Return Of Dugongs* for Australian Theatre for Young People (ATYP); *Macbeth* for Darlinghurst Theatre Company; *Friends In Danger* for Newtown Theatre; *Twelfth Night* and *Hay Fever* for York Theatre Royal; *Simpatico* for Old Red Lion; *Sleeping Beauty* for the Young Vic; *Jeff Koons* for ATC; *The Rivals* for Compass Theatre Company; *Two Gentlemen Of Verona* for Northcott Theatre, Exeter; *As You Like It* for Sphinx Theatre Company; *On The Razzle* for Chichester Festival Theatre; *The Taming Of The Shrew* for Salisbury Theatre; *Richard II* and *Coriolanus* for Almedia at The Gainsborough Studios (NewYork and Japan tour); and *The Art Of Success* for The Studio. Her **film** credits include

Felony, Fuse, Here And There, One Of These Days, Non Critical, Tollington Avenue and *Rod La Rock*. Her **television** credits include *The Gathering Storm*, *Home And Away*, *Bad Girls*, *Holby City* and *Ultimate Force*. Danielle won a Sydney Theatre Award for Best Actress in an Independent Production for *The Libertine* and was nominated by a Sydney Theatre Award for Best Actress in an Independent Production for *Taming Of The Shrew*.

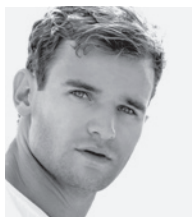


Drew Livingston

Fluellen/Orleans/Bedford

Drew is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This is his first production for Bell Shakespeare. His other

theatre credits include *War Horse* for Global Creatures/National Theatre of England; *Under Milk Wood* for Sydney Theatre Company; *A Midsummer Night's Dream*, *As You Like It* and *Romeo And Juliet* for Sport for Jove Theatre; *Christmas Baby Proms* for Sydney Opera House; *Titus Andronicus* for Cry Havoc; *Shakespeare on Trial* (tour) for Benchmark Theatre; *John and Jen* for Mobile Floodway Productions; and *The Trial*, *Talking To Terrorists*, *Joking Apart*, *Threepenny Opera* and *Ivanov* for WAAPA. His **film** credits include *Family Tree*, *Serenade*, *Casualties* and *Ruin*. His **television** credits include *Tricky Business*.



Michael Sheasby

King Henry V

Michael is a graduate of the National Institute of Dramatic Art (NIDA). For Bell Shakespeare he has appeared in *Romeo And Juliet*. His other **theatre** credits include *A Midsummer Night's Dream* and *Romeo And Juliet* for Sport for Jove Theatre; and *Lord Of The Flies* for NIDA. His **television** credits include *A Place To Call Home*, *Home And Away* and *Rescue: Special Ops*. Michael won the BBM Drama Award to attend the Royal Shakespeare Company's World Shakespeare Festival and was runner-up for the Heath Ledger Scholarship.



Damien Strouthos
Pistol/Bourbon/Glouster

Damien is a graduate of the Western Australian Academy of Performing Arts (WAAPA). For Bell Shakespeare he has toured with Actors At Work. His

other **theatre** credits include *Twelfth Night*, *All's Well That Ends Well*, *Cyrano De Bergerac*, *Much Ado About Nothing*, *Romeo And Juliet* and *A Midsummer Night's Dream* for Sport for Jove Theatre; *Julius Caesar* for Cry Havoc; *Lenny Bruce: 13 Daze Undug in Sydney 1962* for Tamarama Rock Surfers; and *Vernon God-Little*, *The Crucible*, *Clinchfield*, *The Merchant Of Venice*, *The Boys*, *The Pillars Of Society* and *Epsom Downs* for WAAPA. His **film** credits include *Swinger*, *Choices* and *The Door*. His **television** credits include *Wonderland*. Damien also features in Bell Shakespeare's online collaboration with ABC Splash portal.

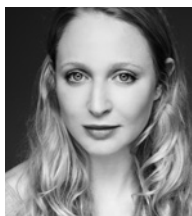


Ildiko Susany
Constable/Burgundy/
Governor/Court

Ildiko is a graduate of the University of Southern Queensland (USQ). For Bell Shakespeare she was a member of The Players,

touring to schools with *Macbeth: Undone*, *Such Sweet Sorrow* and *Double Trouble*, and appearing on stage in *A Midsummer Night's Dream*. Her other **theatre** credits include *Lovely Ugly* and *Never Hurt Anyone* for Griffin Theatre Company; *A View From Moving Windows* for Riverside Theatres; *The Day The Galaxy Inevitably Exploded And Died* for

Sydney Fringe Festival and Backbone Youth Arts' 2High Festival; *The Protectors* and *The Hurting Game* for Brainstorm Productions; and *Gulp Fiction*, *Romeo And Juliet*, *Black Box Shakespeare*, *Mad Forest* and *Zac The Hero* for USQ Artworx. Her **film** credits include *The Hand That Feeds*, *Aryan*, *30 Second Love*, *Death's Secret* and *Stacey and Tenille*. Ildiko wrote the play, *The Day The Galaxy Inevitably Exploded And Died*, which was shortlisted for Queensland Theatre Company's Young Playwright's Program with high commendation, and nominated for a Sydney Fringe Festival Best of Theatre award. Ildiko also features in Bell Shakespeare's online collaboration with ABC Splash portal. She is a proud member of MEAA.



Eloise Winestock
Princess Katherine/Grey/
MacMorris/York

Eloise is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This is her first production for Bell

Shakespeare. Her other **theatre** credits include *Summer Of The Seventeenth Doll* for Belvoir; *Hamlet*, *Romeo And Juliet*, *As You Like It*, *A Midsummer Night's Dream*, *Macbeth*, *The Taming Of The Shrew* and *The Comedy Of Errors* for Sport For Jove Theatre; *Lord Of The Flies* for Us-A-Um; *Titus Andronicus* for Cry Havoc; *Rooted* for Don't Look Away; *The Crucible* and *Great Expectations* for Epicentre Theatre Company; and *Hamlet*, *The Seagull* and *As You Like It* for WAAPA. Her **film** credits include *Epiphany* and *Skin*. Eloise won a Sydney Theatre Award for Best Supporting Actress in an Independent Production for *The Comedy Of Errors*.

KING HENRY V

*Once more unto the breach,
dear friends, once more;*



NATIONAL TOUR 2014

Canberra Theatre Centre, The Playhouse 13–28 June
Arts Centre Melbourne, Fairfax Studio 1–12 July
Frankston Arts Centre 15 July
Albany Entertainment Centre 19 July
State Theatre Centre of Western Australia, Perth 23–26 July
Queens Park Theatre, Geraldton 29 July
Mandurah Performing Arts Centre 1 August
Araluen Arts Centre, Alice Springs 5 August
Esso BHP Billiton Wellington Entertainment Centre, Sale 8 August
Her Majesty's Ballarat 12–13 August
WestSide Performing Arts Centre, Mooroopna 14 August
Albury Entertainment Centre 16 August
The Capital, Bendigo 19 August
Wangaratta Performing Arts Centre 21 August
Wagga Wagga Civic Theatre 23 August
Griffith Regional Theatre 26 August
Lighthouse Theatre, Warrnambool 28–29 August
Whitehorse Centre, Nunawading 30–31 August
Theatre Royal, Hobart 4–6 September
Orange Civic Theatre 12–13 September
Bathurst Memorial Entertainment Centre 16 September
NORPA, Lismore 19–20 September
The Events Centre, Caloundra 23 September
Redland Performing Arts Centre, Cleveland 25 September
Gladstone Entertainment and Convention Centre 27 September
Mackay Entertainment and Convention Centre 1 October
Townsville Civic Theatre 4 October
Pilbeam Theatre, Rockhampton 7 October
Laycock Street Theatre, Gosford 10–11 October
Glasshouse Port Macquarie 14 October
Joan Sutherland Performing Arts Centre, Penrith 16–18 October
Sydney Opera House, Playhouse 21 October – 15 November

YOUR SUPPORT AT EVERY STAGE IS OUR FUTURE ON EVERY STAGE

Bell Shakespeare Learning and the community



Something magical happens when young minds meet Shakespeare. The language fascinates, the characters thrill. That's why education has always been at the core of our activities, hand in hand with everything we do.

Bell Shakespeare presents Australian theatre's most extensive, wide-reaching and comprehensive education programme, providing many students with their first experience of Shakespeare – and sometimes even live performance – via workshops, masterclasses, residencies and schools-only in-theatre productions. When we share Shakespeare's stories with students and teachers alike, they see their own lives and experiences reflected and realise that his work is as relevant today as ever.

Here is just some of what we do each year, thanks to your support.

IN SCHOOLS

Actors At Work, our flagship national programme, sees our dedicated group of eight actors, The Players, split into two teams, travelling the country with only four banners and two road cases of props, to deliver 50-minute performance adaptations of some of Shakespeare's greatest plays into school halls and gyms around Australia. Demonstrating great imagination, the original dialogue is complemented by modern commentary and references to increase students' understanding and engagement. In 2013, we launched our **Primary Programme** – ensuring that our youngest audiences can also share the magic of Shakespeare's stories and characters.

It costs approximately \$3,000 to deliver each Actors At Work performance, though we subsidise this and charge schools much less to participate.



COMMUNITY OUTREACH

Our **Regional and Remote Residency Programme** allows us to send arts educators into remote and Indigenous communities around Australia for up to two weeks at a time, building trust, appreciation and deeper learning. Designed with the school's input, these bespoke residencies have seen everything from entire schools being introduced to Shakespeare, through to staging an adaptation of *Romeo And Juliet* on an AFL field in Tennant Creek, NT, blending Shakespeare's text with Indigenous language. We have also extended this work to schools with a high intake of refugee and new migrant students – using Shakespeare's stories, which so often tell of displaced people, to build literacy skills and self-confidence.

A residency costs us approximately \$25,000, but the more remote the region, the more we must invest to get there.

Our workshops with young people at Juvenile Justice centres – including Frank Baxter Centre (Kariong, NSW) for boys and Juniperina (Lidcombe, NSW) for girls – have had a powerful impact. Following an Actors At Work performance, young offenders participate in five weeks of workshops with our arts

educators, culminating in a performance in front of their peers and families. Through games, storytelling, stage combat training, scene work and character development, these young people can relate to Shakespeare's stories as reflected in their own experiences, improving self-confidence, social behaviour, academic and cognitive skills – enabling them to reflect on their decision-making processes.

Since 2006, **Hearts In A Row** has directly supported our national Learning initiatives and shared once-in-a-lifetime theatre experiences with individuals and groups who would otherwise never have such an opportunity. Following a special introductory talk from an arts educator, each guest receives a ticket and programme to one of our productions. For many of the recipients – from groups such as Barnardos, The Big Issue, Wayside Chapel and Liverpool Boys High School – this programme has enabled their first visit to some of Australia's greatest cultural spaces, such as Sydney Opera House.

A donation of \$10,000, enables a group of 30 to participate in Hearts In A Row as well as supporting our broader Learning Programme.

TEACHER PROFESSIONAL LEARNING

We are proud to offer a number of opportunities for teachers – enabling them to benefit from our skills and knowledge, and assisting them to teach Shakespeare effectively in their own classrooms. This includes the annual **Regional Teacher Scholarship** for 12 teachers from across Australia. The recipients spend four days working with us in Sydney, participating in specialised workshops, seeing live theatre, designing units of work, and connecting with their peers. A select number of teachers are then chosen to receive a residency at their school, extending the learning experience and providing longer lasting impact in their school community.

BELL SHAKESPEARE SCHOOLS FESTIVAL

Bell Shakespeare Schools Festival will be piloted in Canberra this year, in partnership with Canberra Theatre Centre, destined for towns and cities around the country. Designed to celebrate diversity, collaboration, and encourage creative expression, the premise is that one of Shakespeare's plays is edited into three separate 30-minute sections and high schools are chosen to rehearse their interpretation of their section of the play, with both students and teachers receiving professional guidance from our team of arts educators throughout the year. The festival culminates with a final performance of the entire play from the three schools on the stage of their local theatre.

For more information on supporting our initiatives please contact Zoë Cobden-Jewitt, Head of Development, on 02 8298 9070 or zoecj@bellshakespeare.com.au.

STARTING SHAKESPEARE

We have also just launched our first iPad app – **Starting Shakespeare** – an exciting and accessible new curriculum-aligned learning resource for primary students focusing on two of Shakespeare's best-loved plays – *A Midsummer Night's Dream* and *Macbeth*.

This is only some of what we do. To learn more about our Learning Programme visit bellshakespeare.com.au/learning

YOUR SUPPORT MEANS THE WORLD'S A STAGE

In 2013 Bell Shakespeare, supported by the Macquarie Group Foundation, commissioned the Educational Transformations report proving that Bell Shakespeare's Learning programme, which reaches an average of 80,000 students per year, with another 70,000+ online, delivers tangible education results.

At a growing cost of \$3 million a year, and as a not-for-profit organisation built on a foundation of giving, every donation makes a significant difference to the breadth and extent of what we are able to achieve.

Help us continue to change lives by making a donation.
Visit bellshakespeare.com.au/support

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Each year, your gift helps us make a difference

SUPPORTING CAST

We are extremely grateful for the generous support of our annual Supporting Cast donors, who enable us to direct funds to where they are needed most to ensure that we are able to remain dedicated to making an impact through our performances, our creative development programme, Mind's Eye, and our unparalleled national education, training and outreach programmes, including our Creative Artists Programme.

Founding Benefactor

The late Anthony Gilbert AM

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Anonymously (3)

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We would like to thank all of our Hearts In A Row donors whose generosity provides hundreds of individuals, from disadvantaged schools and community groups, with their first exposure to Shakespeare and live theatre.

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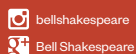
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