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As a long-term partner, BHP Billiton is proud to support Bell Shakespeare as it enters its third decade.

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The partnership between Bell Shakespeare and Deutsche Bank brings together two organisations committed to the common themes of enabling talent, creativity and developing potential. Deutsche Bank's participation in the Bell Shakespeare training programs helps to bring out the best performance in our leaders.

SHAKESPEARE BETT Leadership Partne Deutsche Bank



"Forever, and forever, farewell, Cassius! If we do meet again, why, we shall smile; If not, why then this parting was well made." Julius Caesar, Brutus, Act 5, Scene 1





FROM THE CHAIRMAN

Welcome to *Julius Caesar* – our national touring production for 2011.

We are very proud of our commitment to regional Australia and look forward to performing this production in 27 locations, across six states.

Peter Evans, our Associate Artistic Director, has assembled a very talented cast and we are delighted, as a national company, that rehearsals and production development have taken place in Melbourne.

As *Julius Caesar* is our last production for 2011, I would like to take this opportunity to thank all of you who have supported Bell Shakespeare this year. It has been a memorable year – with a romantic comedy, a morality tale and a political thriller. I hope you have enjoyed it.

The generosity of our donors and corporate supporters has been key to our success in 2011. Among support for other initiatives, our donors have enabled us to offer a night at the theatre to 25 organisations through our ever-popular Hearts In A Row programme, while our corporate partners have supported our mainstage productions and Learning programmes.

Finally, and most importantly, the support and loyalty of you, our audience, is at the heart of our being. We thank you all for joining us in 2011.

Enjoy the show!

Ilana Adlas

Ilana Atlas







ADAPTING SHAKESPEARE

First of all – a confession. Until this time last year, *Julius Caesar* was not a play that I held close. Like many others, it was "that play about war and men and togas and speeches". When Peter Evans asked me not only to play Cassius, but also to help adapt the text for this new Bell Shakespeare production, I was tantalised and terrified all at once. "Let us be sacrificers but not butchers" has never rung more true in my ears.

Peter and I had to reduce a play of over 40 senators, soldiers, tribunes and plebeians to fit a touring cast of just ten. To do so, we had to start from scratch. We went through the play page by page, line by line, word by word. We researched every character - their parents, their children, their lives, their demises, their places in history. We went to Plutarch (Shakespeare's own inspiration for the story) and breathed in the narrative of this magnificently matterof-fact historian. We went to films - Gielgud, Richardson, Heston and Rigg - and their own vastly different interpretations of characters. We went through artistic representations of Caesar's assassination (apparently he wrapped himself in his toga, trying to escape!), Roman choral music, footage of modern-day Rome, scaffolding and urban landscapes.

Once we had all of this knowledge in our bloody hands, then, and only then, did we feel comfortable enough to take the risks that such an adaptation requires. And this, of course, opened another fresh vein. Do we double up on characters or cut them? Do the doublings have a metaphorical importance? Which of Shakespeare's words and devices do we cut, if any? How much of the story can be told through Nigel Poulton's biomechanics? Is there any room for a bit of sneaky Plutarch? What world are we in? Whose mind are we in? Are we going to get in trouble for this?

These questions made for robust conversations and endlessly blossoming discoveries. They continued right into the rehearsal room as our wonderful cast and creatives brought their own

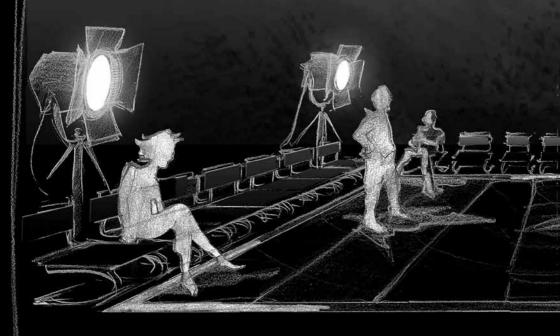


equipment and added to the scaffold of the imagination that *Julius Caesar* allows.

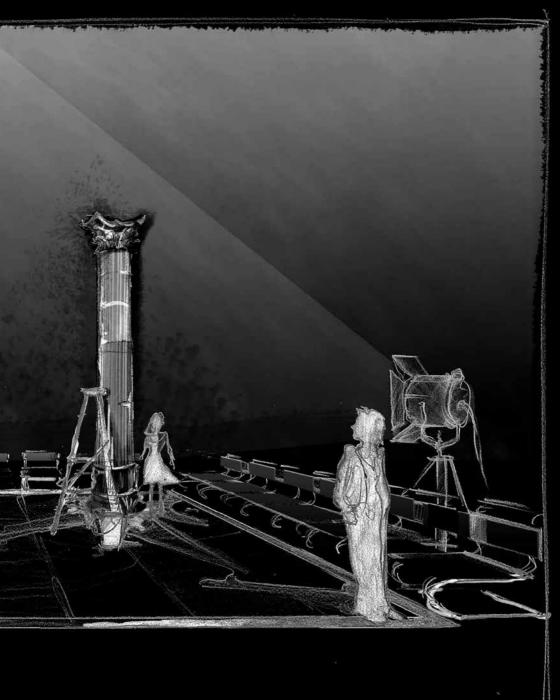
Strangely enough, despite the invigorating mischief that goes into adapting Shakespeare, we arrived at a very simple, clear, character-driven piece that has taken me, personally, on an extraordinary journey through the minds of not just men but *every* human being that has yearned for power, lost a friend, ached for a lover, simmered with violence, and looked into his or her own soul to find their reason for being.

We hope you will lend not just your ears but your hearts, minds, bodies and spirits as we present – for Shakespeare, for us, et tu – the magnificently human story of Julius Caesar.

Kate Mulvany



Julius Caesar- Bell Strakely care





BRIEF HISTORY OF THE PLAY

Julius Caesar, Shakespeare's most notorious Roman play, recounts the plot to kill the legendary military leader and the violent power struggle that followed his death. The play leaves open the possibility that Rome may well have been served by Caesar's murder. In this, Shakespeare's ambiguity may simply have been politic: the Tudor dynasty emerged from the deposition of the despotic Richard III, but Queen Elizabeth also famously disapproved of challenges to any sitting monarch. Further, by 1599, when Julius Caesar was written and first performed at the new Globe Theatre, the aged and childless queen, much like Caesar, was facing threats to her absolute rule. First published in the First Folio of 1623, Julius Caesar returned to the stage soon after the Restoration in 1660 and by the 19th century had become one of Shakespeare's most studied and performed plays.



PLUTARCH AND HIS PARALLEL LIVES

Plutarch's biographical works are the main source for *Julius Caesar*, although scholars have suggested that Shakespeare consulted various other classical historians. It is also possible that Shakespeare knew any of several contemporary plays in which Julius Caesar appears as a character. Plutarch, however, is, without question, the main source of Shakespeare's play.

A Greek living in the first century AD, Plutarch arranges his *Parallel Lives* according to a plan that leapfrogs chronology and highlights personality. His biographies of well-known Greeks and Romans are set up in pairs, one Greek with one Roman, and Plutarch includes with each pair a short essay pointing out their similarities and differences. (The pattern is not entirely symmetrical. Forty-six of the fifty biographies are linked; the remaining four are singletons.)

Plutarch pairs Julius Caesar with Alexander the Great (356–323 BC), viewing both as conquerors who died young. Brutus has as his Greek partner Dion (c 408–323 BC); both, Plutarch points out, were solidly grounded in philosophy, especially that of Plato, and both tried to free their country from men they perceived as tyrants, Dion having expelled his nephew, Dionysius the Younger, from Syracuse. Mark Antony is paired with Demetrius of Macedonia (c 336–285 BC), both mighty generals notorious for revelry.

Plutarch was well-positioned for this enterprise. Although he lived most of his life in his native town of northern Greece, then under Roman rule, he is thought to have spent some time in Rome as a teacher of rhetoric. He was obviously well-educated, and scholars assume that he had access to oral traditions as well as written sources. His method of delineation depends heavily on anecdotes, some of them trivial in proportion to the large-scale activities of his subjects, but appropriate nevertheless to Plutarch's emphasis on character and morality. "The noblest deeds do not always show men's virtues and vices, but often times a light occasion, a word, or some sports, make men's natural dispositions and manners appear more plain, than the famous battles won." This technique would appeal to Shakespeare as he set about turning Plutarch's material into playable scenes and speakable dialogue.

Julius Caesar - A Guide to the Play, Jo McMurtry, pg19

SHAKESPEARE'S COMPRESSION OF PLUTARCH'S TIME SEQUENCE

Shakespeare's dramatic compression of the events during the day or so immediately following Caesar's assassination [is a practice] Shakespeare follows... throughout the play, often drastically shortening the time sequence of his source.

The opening scenes, for example, efficiently conflate several actual events. Caesar's triumph upon returning from his campaign in Spain occurred in 45 BC Shakespeare merges this occasion with the feast of the Lupercalia, a traditional Roman holiday, the following February (44 BC), when, as in Shakespeare's play, Antony offered Caesar a crown but Caesar declined it.

The formation of the conspiracy and the assassination itself seem in Shakespeare's play to take place within a few days. Actually a month has passed...

Shakespeare makes a great chronological leap forward after Caesar's assassination. In historical time, a year passes between the end of Act III and the beginning of ACT IV, when the triumvirate of Octavius, Antony and Lepidus has settled into power. Much of this year was taken up between a power struggle between Antony and Octavius. Plutarch describes Octavius's leading an army that drove Antony out of Italy, Antony's flight into the Alps, and Antony's eventual return, having won the soldiers of Lepidus's army over to his side (Spencer, p193).

Shakespeare resists the urge to include these interesting but complicated developments and directs his own plot toward the confrontation at Philippi...

The details of Julius Caesar's final scenes come essentially from Plutarch, with a major change in that Shakespeare conflates the two battles at Philippi, fought almost three weeks apart, into one...

Shakespeare made many changes in Plutarch's story, yet it is the similarities that are striking. Perhaps this is not surprising. Both Plutarch and Shakespeare were interested in large-scale events that changed the course of history. But both were interested primarily in the personalities of the people who caused or found themselves caught up in these events. In Plutarch's biographies and Shakespeare's plays, character and plot are intrinsically interwoven. As Harley Granville-Barker pits it: "Plutarch's genius, in fact, is closely allied to Shakespeare's own, with its power to make, by a touch or so of nature, great men and simple, present and past, the real and the mimic world, one kin".

Julius Caesar - A Guide to the Play, Jo McMurtry, pg23





THE FOREMOST MAN OF ALL THIS WORLD?

"How many ages hence shall this our lofty scene be acted over in states unborn and accents yet unknown!"

Julius Caesar, Cassius, Act 3, Scene 1

As Antony had probably guessed, a large number of senators were sympathetic to the conspirators. Caesar, they claimed, had been a tyrant; he had usurped power and violated Roman ideals and therefore deserved death. "Aristocratic Romans," as Michael Grant has pointed out, "had long been brought up to regard it as their duty to kill tyrants." Further detail is supplied by Frank Burr Marsh:

The Romans were not original thinkers, and the educated classes had taken over without serious question the ethics of the Greeks. From the old city-states of Greece, where tyrannies had been a standing menace to every form of government, there had been derived the maxim that the slaving of a tyrant was not only a righteous act but a positive duty of the patriotic citizen. By a tyrant the Greeks meant a ruler, whatever his character, who gained the supreme power by illegal means and by the subversion of the constitution of his country... The only question which could occur to a cultured Roman trained in Greek ethics, as practically all were trained, was whether Caesar came within the definition of a tyrant.

Julius Caesar – A Guide to the Play, Jo McMurtry, pg16





Like Hamlet, written immediately after it, the play makes a moral puzzle. As in Hamlet, the figures on stage are absorbingly interesting, both revealing about themselves and caught up in a drama that drives them on. Their rhetoric, which at first seems full of certainties, four-square like a marble building, on a second glance shows fissures widening as if the ground were moving. The solidity of the city dissolves, to reveal metaphysical experiences; a presence of omens, superstitions, mysteries, misconstruings, supernatural events, delusions and doubtful reports, the senses turning wholly fallible, all making the finding of any truth impossible. As Hamlet at its heart expresses doubt, so Julius Caesar expresses ambivalence: Caesar did, and did not, deserve to die.

Arden, Ed. David Daniell, pg2



THE ANIMAL WORLD

The tides in the affairs of men are dynamically felt. There are climatic and atmospheric colourings, nights fearful with storm, apparitions and exhalations, dawns with grey lines that fret the clouds on the fatal day, the blood-red sun setting on Cassius' life and the conspirators' defeat. There are lively vignettes from the natural or mythical-natural worlds: Caesar as falcon, as wolf to the Roman sheep, as lion preying on hinds, yet in his vanity fooled with fables of deluded unicorns, bears, or elephants. In the subversion of order a lion 'glaze[s]' before the Capitol, owls hoot by day, a lioness whelps in the market-place, horses frenziedly neigh, and the heavens themselves blaze forth the death of princes. These details come mostly from Plutarch, Virgil, or Ovid, yet they are fresh on Shakespeare's page, re-created through the narrator's excitement, figuring not as melodrama but as supernatural symbolism of the calamities to follow.

The Oxford Shakespeare, Stanley Wells, pg48

Julius GAE SAR- Haging column

References.

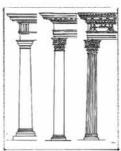
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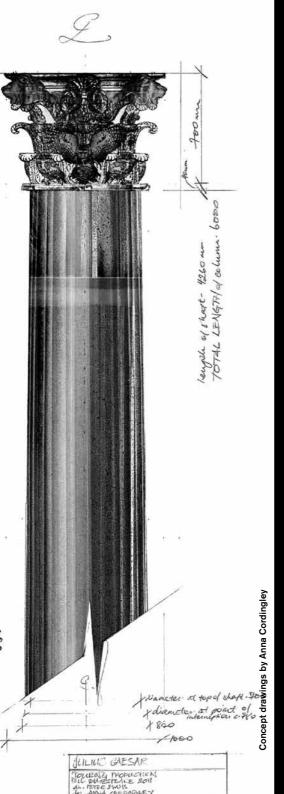


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DREAMS AND THE SUPERNATURAL

"Fierce fiery warriors fight upon the clouds, in ranks and squadrons and right form of war, which drizzled blood upon the Capitol."

Julius Caesar, Calphurnia, Act 2, Scene 2

The play is full of omens and portents, augury and dreams, and almost without exception these omens are misinterpreted... Julius Caesar is not only a political play, but also a play of character. Its imagery of dream and sign, an imagery so powerful that it enters the plot on the level of action, is a means of examining character and consciousness.

Julius Caesar - A Guide to the Play, Jo McMurtry, pg74

Plutarch relates "strange and wonderful signs that were said to be seen before Caesar's death" - celestial fires, ominous birds in the market-place at noon, men in flames, a slave with a blazing hand, a sacrificial animal without a heart, the soothsayer's warning, and Calphurnia's dreams. As manifestations "perhaps worth the noting" these are retailed with a rather casual and incidental air. Shakespeare adds others, and he uses them all for dramatic excitement but also for distinction of character - Cicero is unmoved. Caska agitated, Cassius exultant and defiant, taking the "dreadful night" as proving Caesar's alleged (yet unproven) violence.

The Oxford Shakespeare, Stanley Wells, pg12

JULIUS CAESAR

BY WILLIAM SHAKESPEARE DIRECTED BY PETER EVANS

CAST

JULIUS CAESAR Alex Menglet
MARCUS BRUTUS Colin Moody
MARK ANTONY Daniel Frederiksen
CAIUS CASSIUS Kate Mulvany
TREBONIUS Benedict Hardie
DECIUS CINNA James Wardlaw
CASKA Gareth Reeves
CICERO/SOOTHSAYER/LEPIDUS Keith Agius
PORTIA Katie-Jean Harding
CALPHURNIA/LUCIUS/OCTAVIUS

UNDERSTUDIES

Rebecca Bower

JULIUS CAESAR Keith Agius
MARCUS BRUTUS Gareth Reeves
MARK ANTONY Benedict Hardie
CAIUS CASSIUS Rebecca Bower
CALPHURNIA/LUCIUS/OCTAVIUS
Katie-Jean Harding



WHO'S WHO - CREATIVES



PETER EVANS
DIRECTOR

Peter is Bell Shakespeare's Associate Artistic Director. Peter directed *Macbeth*, *The Two Gentlemen Of*

Verona and The Tempest for Bell Shakespeare and worked as Associate Director with the Company in 2005. Peter was Associate Director at Melbourne Theatre Company from 2007 to 2010, directing A Behanding in Spokane, Life Without Me, Dead Man's Cell Phone, The Ugly One, The Grenade, God of Carnage, Savage River (co production with Griffin Theatre Company), Realism, The Hypocrite, Blackbird, Don Juan in Soho, Who's Afraid of Virginia Woolf?, The History Boys, Don's Party, The Give and Take, Dumbshow and The Daylight Atheist. His other **theatre** credits include *The* Great, Fat Pig and The Give and Take for Sydney Theatre Company; Hamlet, Rosencrantz and Guildenstern are Dead, King Lear, Copenhagen, Proof, Muldoon and The Christian Brothers for New Zealand's Court Theatre: The Davlight Atheist for Queensland Theatre Company; The Yellow Wallpaper and A Poor Student for the Store Room at the Malthouse Theatre: Jesus Hopped the A Train for Red Stitch Actors Theatre; Sexual Perversity in Chicago for Theatre Jamb at the Bondi Pavilion; Kiss of the Spiderwoman for Theatre Adami at the Stables and The Dumb Waiter for the Studio Company at Belvoir St Theatre.



ANNA CORDINGLEY

DESIGNER

Anna has a Bachelor of Dramatic Art, Production Design from the Victorian College of the Arts and

is midway through a Masters of Curatorship at Melbourne University. Her recent credits include Connected for Chunky Move; David Chesworth's Richter/Meinhof-Opera and Black Arm Band's Hidden Republic for the Melbourne International Arts Festival; A Golem Story, 'Tis Pity She's a Whore, Sappho... in 9 Fragments, The Threepenny Opera, Elizabeth - Almost By Chance A Woman, Furious Mattress, One Night the Moon, Knives in Hens (with State Theatre Co. SA), Happy Days (with Belvoir Street Theatre), A Commercial Farce, Rogue, Not Like Beckett and Autobiography of Red as Artist in Residence at the Malthouse Theatre: Irony Is Not Enough: Essay On My Life as Catherine Deneuve and Slanting Into the Void for Arts House: Mile in Her Shadow and Conversations in a Brothel for The Storeroom: and The Glory for Hothouse. Anna has assisted Gideon Obarzanek for Lucy Guerin Inc.'s Human Interest Story, Peter Corrigan for Malthouse Theatre's Wovzeck. Trina Parker for Melbourne Workers Theatre's 1975 and Daniel Dvorák for The National Theatre of Prague's The Death of Klinghoffer (Czech Republic). Beyond the theatre, Anna has designed for Simon Barley (Bambuco) with The Eighth Bridge over the River Tyne (UK) and Spine, Ludo and Rue Faidherbe Lille 2004 (France) and for Well, The Great Wall of Books (Macau). Her exhibitions include An Account of Bridges at the Baltic Contemporary Art Centre/Sage Gateshead (UK) and facilitation for Brook Andrew in Colony in the 2007 Den Haag Sculpture Exhibition (The Netherlands). Public events include the Melbourne 2006 Commonwealth Games: Opening Ceremony (Indigenous Section) and Closing Ceremony (Marvelous Melbourne).



PAUL JACKSON LIGHTING DESIGNER

Paul works for Melbournebased firm The Flaming Beacon and is an Artistin-Residence at Malthouse

Theatre. He has designed lighting for productions by a great many performing arts organisations, including the Australian Ballet, Royal New Zealand Ballet, Melbourne Theatre Company, West Australian Ballet, Victorian Opera, Sydney Theatre Company, Playbox, Malthouse, Company B. Ballet Lab. Black Swan, not vet it's difficult performance group, Oz Opera, Chamber Made Opera, Griffin and many others. Paul has lectured in design and associated studies at the University of Melbourne, RMIT University, NMIT and Victorian College of the Arts. A co-founder and technical dramaturg of the award-winning not yet it's difficult performance group, Paul was codesigner of K, presented at the 2002 Melbourne Festival, the 2003 Vienna Festival and the 2005 Seoul Festival, Paul's work has also been seen in festivals in Denmark, Germany, Slovenia, Taiwan and the United Kingdom. Paul has received a number of Green Room Awards and nominations for design, as well as multiple Helpmann and Sydney Theatre Award nominations. He was named in the Arts and Entertainment section of The Bulletin's Smart 100 for 2004 and was the Gilbert Spottiswood Churchill Fellow for 2007.



KELLY RYALL COMPOSER

Kelly Ryall is an award winning composer, sound artist and devisor, working in theatre, film and dance. His recent **theatre**

work include *Die Winterreise* for Thin Ice/
Malthouse; *Sundowner* for KAGE; *Expectation*for Arts House; *The Trial* for Sydney Theatre
Company, Malthouse and Thin Ice; *Dead Man's Cell Phone* and *God Of Carnage* for Melbourne
Theatre Company; *Savage River* for Griffin,
Melbourne Theatre Company and TTC; *Love Me Tender* for Company B, Griffin and Thin Ice; *Thom Pain* for B Sharp; *One Night The Moon*for Malthouse; *Pieces for Small Spaces* for Lucy

Guerin Inc; The Harry Harlow Project and The Man With The September Face for Full Tilt; Red Sky Morning for Red Stitch; Mr Freezy for Arena Theatre Co; Chocolate Monkey, Space Monkey and Love Monkey for The Amazing Business; Chapters from the Pandemic, Detest, Wretch and Save for Crying for Angus Cerini's Doubletap; and Mercury Fur for little death/Griffin. In 2009 he received two Green Room awards for Love Monkey and Coop, in 2007 he received the Melbourne International Arts Festival Award and in 2005 received a Green Room Award and Fringe Festival Award for outstanding composition and sound design.



NIGEL POULTON MOVEMENT/ FIGHT DIRECTOR

Nigel is an experienced fight director, actor and movement specialist, with particular

expertise in classical, historical and theatrical swordplay, kinesthetic movement processes, theatrical biomechanics and combat systems. Nigel has been Company Fight Director for Bell Shakespeare since 2002, working on King Lear (2010), Hamlet (2003 & 2008), The Servant Of Two Masters, As You Like It (2003 & 2008). Twelfth Night, Wars Of The Roses and Romeo And Juliet. Choreography credits for the theatre include the Metropolitan Opera, New York City Ballet, Washington Opera Company, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Opera Australia, Queensland Theatre Company, La Boite Theatre Company, Playbox and Kooemba Jdarra. Nigel is a registered instructor and fight director and past president of the Society of Australian Fight Directors Inc. He has specific training in Vsevelod Meyerhold's Theatrical Biomechanics, has been certified with the British Academy of Dramatic Combat and the Society of American Fight Directors and is a classically trained fencer under the tutorship of Maestri Ramon and Jeanette Martinez of New York City. In 2007, 2009 and 2010 Nigel was part of the Weapons Specialists Ltd creative team (New York), gaining experience on film and television productions including Salt, I Am Legend, Sopranos, The Ministers, 30 Rock, Law & Order: Criminal Intent and Fall Down Dead. Nigel was the recipient of an Australia Council for the Arts grant to undertake professional development with leading theatre practitioners throughout the world in 2006.



NATASHA McNAMARA Vocal Coach

Natasha is a graduate of the Western Australian Academy of Performing Arts and a Voice Studies graduate of

the National Institute of Dramatic Art (NIDA). She has worked extensively as an actor and a vocal coach. Her voice work in the theatre includes productions with Company B, NIDA, Siren Theatre and Bell Shakespeare. She also works in film, most recently as vocal coach on the feature film Tomorrow When The War Began. She teaches master classes for Actors Equity, specialising in accent coaching, and her clients range from celebrities and zookeepers to politicians, corporate leaders and up-and-coming young actors. Natasha is a regular NIDA Open Program tutor and NIDA corporate trainer, she was the Voice Tutor for the fulltime NIDA acting students for three years and currently teaches voice at the Meisner School. The Actors Pulse.



IMARA SAVAGE ASSISTANT DIRECTOR

Imara Savage graduated with a Postgraduate Diploma of Directing from the National Institute of Dramatic Art,

2008, where she directed This Property Is Condemned. For Griffin Independent she directed The Brother's Size, 2011; for Belvoir B Sharp she directed Fool For Love, 2010; and for NIDA open program A Midsummer Night's Dream, 2010. For Bell Shakespeare she was Assistant Director for Much Ado About Nothing. She was Assistant Director on Like A *Fishbone* for Sydney Theatre Company/Griffin; The Mysteries Genesis and The Wonderful Wold of Dissocia for Sydney Theatre Company; and La Sonnambula for Opera Australia. She received training at Newtown High School of the Performing Arts, the Escola De Danza in Brazil and attended the University of Veracruz in Mexico as well as the University of Technology, Sydney. Imara was the 2010 Affiliate Director with Griffin Theatre and is the 2011 Director in Residence with Bell Shakespeare.

All Bell Shakespeare performers are proud members of Actors Equity.



WHO'S WHO - CAST



ALEX MENGLET
JULIUS CAESAR

Raised in a Russian theatrical family, Alex studied at the Moscow Academy of Performing Arts and performed

on various Moscow stages before migrating to Australia. His theatre credits include Don Juan, Miss Julie for the Sydney Theatre Company; Rock 'n' Roll, The Madwoman of Chaillot, Festen, Ray's Tempest, The Seagull, Cyrano de Bergerac, The Visit, Laughter on the 23rd Floor, Julius Caesar, Waiting for Godot, The Woman in the Window. The Gift of the Gorgon, When She Danced, The Selection, The Marriage of Figaro and The Taming of the Shrew for the Melbourne Theatre Company; The Forest for Queensland Theatre Company; The Seagull and Picasso at the Lapin Agile for Company B at Belvoir; Goodbye Vaudeville Charlie Mudd for Malthouse: The Abduction from the Seraglio for Victorian State Opera; The Cherry Orchard, Uncle Vanya, The Imaginary Invalid, The Three Sisters, The Crimson Island, The School for Wives, Mother Courage and The Immigrants for Anthill Theatre; Harbinger for Brink; The Lower Depths for 45 Downstairs: and If Winter Comes and 12 Angry Men. Alex has also directed various productions including Crime and Punishment for the Stork Theatre: and Rites of Evil, Yellow Moon, Jack Goes Boating and Playing the Victim for Red Stitch Theatre. Alex has also translated classic Russian plays for the Australian stage. On film, Alex was seen in The Wedding Party, Salvation, He Died with a Falafel in his Hand. Wills and Burke - The Untold Story, The Clinic and Children of the Revolution. His work for **television** includes The Petrov Affair, High Flyers, Seachange and House Rules, Killing Time, Wilfred II, City Homicide, False Witness, Kick, Kath & Kim, Shock Jock, Eugenie Sandler - PI, Janus, Phoenix, Bordertown, Carson's Law, The Anzacs and The Dunera Boys. Alex won a 2005 Green Room Award for Best Supporting Actor for his work in 12 Angry Men.



COLIN MOODY MARCUS BRUTUS

Since graduating from the National Institute of Dramatic Art, Colin has had the pleasure of working on

many great Australian stage, film and television projects. He has worked with all our national theatre companies, where some of his theatre credits include *Hamlet* for Bell Shakespeare; A Midsummer Night's Dream, The Season at Sarsaparilla, The Art of War, The Bourgeois Gentleman, The Lost Echo, Mother Courage, Macbeth, Broken Glass, Mourning Becomes Electra and Closer for the Sydney Theatre Company; A Behanding in Spokane, King Lear, Cruel and Tender, Great Expectations and The Duchess of Malfi for Melbourne Theatre Company; Goodworks for Queensland Theatre Company; The Modern International Dead for Griffin: Measure for Measure for Company B: Love Me Tender for Co-Pro Thin Ice, Belvoir& Griffin; Antigone for Perth Festival; The Frail Man for Playbox and The Glory for Hothouse. Some of Colin's **film** credits include *Narnia*. The Invisible Army, Road to Alice and The Wavfarers, while on **television** he's appeared in Smalltime Gangster, Something in the Air, Pirate Island, Wicked Science, Wildside, The Leaving of Liverpool and Law of the Land.



DANIEL FREDERIKSEN MARK ANTONY

Daniel Frederiksen studied acting at the National Institute of Dramatic Art. His **theatre** credits include *After Miss*

Julie, The Pain & The Itch, Leaves of Glass, Fat Boy and Ruben Guthrie for Red Stitch Actors Theatre; and Cheech, Don Juan in Soho, Rockabye and Betty Shaw for the Melbourne Theatre Company. Daniel is a founding member of the Melbourne-based independent theatre company, Red Stitch. His film credits include performances in Ghost Rider, Ten Empty, Closed for Winter, the US telemovie Mermaids and most recently Summer Coda. Audiences may recognise Daniel for his television roles as Dr Josh Carmichael in Blue Heelers, as

Leo Flyn in *Stingers* (which won him a Logie nomination for Best New Talent) and as Greg Combet in *Bastard Boys* (which won him an AFI nomination).



KATE MULVANY
CAIUS CASSIUS

Kate Mulvany is a BA graduate from Curtin University. In the **theatre** she has performed in her self-written piece *The*

Seed in all three of its Australian seasons, Buried Child and Blasted for Company B Belvoir/B Sharp; Rabbit, Festen, Proof, A Man With Five Children, King Lear, and The Crucible for Sydney Theatre Company; Mr Bailey's Minder for Griffin Theatre Company; Amadeus, Social Climbers, Sweet Phoebe, and Milk & Honey for Perth Theatre Company; Stories From Suburban Road for Ensemble Theatre Company; Ruby's Last Dollar for Pork Chop; Hansel and Gretel for Theatre of Image: Antigone for the Perth International Arts Festival; and in the Australian premiere of Killer Joe for Diana Bliss Productions, for which she was nominated for a Green Room Best Actress Award, Kate's film credits include The Final Winter and Griff the *Invisible* and she has appeared on **television** in All Saints, Blue Heelers, The Chaser's War on Everything, Chandon Pictures, My Place and in the telemovie The Underbelly Files - The Man Who Got Away. As a writer, Kate's plays include Blood & Bone; Story Time; Vaseline Lollies; Naked Ambition; The Web; yes, no. maybe; Somewhere (co-written with Tim Minchin), and The Wreath (developed as part of Bell Shakespeare's Mind's Eye programme). Kate's play The Danger Age was shortlisted for the Patrick White Award. Her play The Seed was commissioned after she won the Philip Parsons Young Playwright's Award. It went on to be nominated for an AWGIE, the Queensland Premier's Literary Award, the Asher Award and won the Sydney Theatre Critics Award for Best Independent Production. Kate is also the writer in residence for Griffin Theatre Company in 2011 and has several theatre, film and television projects in development. She is also a mentor and dramaturg for several emerging writers internationally.



BENEDICT HARDIE TREBONIUS

Actor, writer and director Benedict Hardie is a graduate of the Victorian College of the Arts. He has performed with

Actors at Work for the Bell Shakespeare Company, and his other **theatre** credits include Life Without Me for Melbourne Theatre Company; Crime and Punishment for Stork Theatre and Wilde Tales for Company B Belvoir B-Sharp. Benedict is an Associate Artist with The Hayloft Project, for whom he has performed in The Nest (which he also co-adapted), and Yuri Wells (an Adelaide Fringe award winner which he also wrote), wrote and directed Delectable Shelter and co-wrote and co-directed 3 x Sisters. Benedict has made several **film** and **television** appearances, and his writing for television includes The Nurses for Channel Ten, and Staying (Optus/MTV award winner).



JAMES WARDLAW DECIUS CINNA

James is a graduate of the National Institute of Dramatic Art, and was a performer in Bell Shakespeare's first

season. His credits for the Company include Hamlet, The Merchant Of Venice, Richard III, Romeo And Juliet, Much Ado About Nothina. Two Gentlemen Of Verona and The Tempest. Other **theatre** credits include *The Hypocrite*. The Grapes of Wrath, Lady Windermere's Fan, Three Sisters, The Balcony, and Romeo and Juliet for the Melbourne Theatre Company; The Barretts of Wimpole Street for the Queensland Theatre Company; A Return to the Brink, Crazy Brave, Baby X, Violet Inc., So Wet, and Falling Petals for Playbox; Black for Malthouse Theatre; The Taming of the Shrew and My Night With Reg for Elston, Hocking and Jane; The Normal Heart. Reckless, and Ghosts for Theatreworks: The Visit for La Mama; The Dictionary of Imaginary Places for MIF; Australia! The Show for Hothouse Theatre; and The Nest for the Hayloft Project. His work for film and television includes appearances in A Country Practice, Blue Heelers, Stingers, Good Guys Bad Guys, MDA, Sea Change, Janus, Howard the Mild Colonial Boy, City Homicide, Redball, River Street, Dark Love Story, and Inspector Gadget 2.



GARETH REEVES CASKA

A graduate of The Hagley Theatre Company and Toi Whakaari New Zealand Drama School, Gareth has worked

extensively on the New Zealand stage. He performed in August: Osage County, Romeo & Juliet, Cat on a Hot Tin Roof, The Pillowman. The Crucible, Who's Afraid of Virginia Woolf? and Caligula for the Auckland Theatre Company. His other theatre credits include Hushabye Mountain, Observe the Sons of Ulster Marching Towards the Somme. The Return and Plentv. Gareth has appeared in the feature **films** A Song of Good, Under the Mountain, I'm Not Harry Jenson, Tracker and Ice. On television, he has appeared in The Cult, Underbelly, Go Girls, Legend of the Seeker, The Man Who Lost His Head and The Insiders Guide to Love, for which he won a New Zealand Film and Television Award for Best Actor in a Television Series.



KEITH AGIUS

CICERO/SOOTHSAYER/ LEPIDUS

Keith graduated from the National Institute of Dramatic Art in 1986. Since then he has

worked extensively here and abroad as an actor, director and producer. He performed in last year's 20th anniversary production of King Lear for Bell Shakespeare, and some of his other theatre credits include Woman In Mind for the Sydney Theatre Company; Alive At Williamstown Pier for Griffin Theatre Company; Homebody/Kabul & Whore for B-Sharp; Hamlet for Q Theatre; Noel Coward in Two Keys and A Small Family Business for Marian St Theatre; the Australian tour of Wogs Out Of Work; The Adman and Heroic Measures for Playbox; Because You Are Mine for Red Shed; A Midsummer Night's Dream and Hamlet for Theatre UpNorth; Often I Find That I Am Naked for Savage Wit; Much Ado About Nothing, The Comedy of Errors, A Midsummer Night's Dream and Twelfth Night for Night Sky; The Herbal Bed for the New Theatre; and The Sneeze for Theatre Forward. His film and **television** credits include A Country Practice,

Phoenix 2, Blue Heelers, State Coroner, White Collar Blue, All Saints, Fireflies, The Surgeon, Home & Away and most recently Paper Giants: The Birth of Cleo and Crownies.



KATIE-JEAN HARDING PORTIA

Katie-Jean graduated from the Victorian College of the Arts (VCA) in 2005. Her **theatre** credits include *Don Juan*

in Soho for the Melbourne Theatre Company (MTC); Spring Awakening for Hayloft Project, 45 Downstairs and Belvoir; A Mile in her Shadow for Store Room: Australian Marriage Act for Arena: Cosi for Hit Productions; Demons for the Street Theatre; June for La Mama; Half Full of Happiness and Deamons for Red Cabbage 8; and Women Beware Women, Much ado About Nothing, Hamlet, Three Sisters and Translations at the VCA. Katie-Jean has also worked with MTC's Education and Exploration program, playing Lady Macbeth in Macbeth and Margaret in A Man for all Seasons. Katie-Jean's film and television credits include Belladonna. I Love You Too, Invasion, Covered, Mercury, Tender, Canal Road and City Homicide.



REBECCA BOWER CALPHURNIA/LUCIUS/ OCTAVIUS

Rebecca is a recent graduate from the Victorian College of the Arts (VCA) School of Drama. Her

artistic endeavours began in the visual arts;
Rebecca holds a Bachelor of Fine Arts from the
VCA and a diploma of Visual Arts from RMIT. She
also took part in an exchange programme to
London's prestigious Slade School of Art. Her
work in **theatre** includes the role of Sonia in Stork
Theatre's *Crime and Punishment*, Helen of Troy
for the VCA masters production of *Kassandra*, as
well as performances in *Invisible Stains*, *Learned Ladies*, *The Company of Wolves*, *Division*Street and Daniel Schlusser's adaptation of *Peer Gynt* all for the VCA. On **film** she appeared in *I*, the
Other, The Red Peril, Proxy, Slicing Lemons and
played the role of Nola in Kick for SBS **television**.

TOURING 2011

JULIUS CAESAR

BY WILLIAM SHAKESPEARE
DIRECTED BY PETER EVANS

28 June Her Majesty's Theatre, Ballarat

1 July ESSO BHP Billington Wellington Entertainment Centre, Sale

6 - 9 July Theatre Royal, Hobart

11 - 12 July Princess Theatre, Launceston

16 July Albury Convention & Performing Arts Centre

20 July Wangaratta Performing Arts Centre

22 July Wagga Wagga Civic Theatre

26 July Frankston Arts Centre

29 - 30 July Civic Theatre, Orange

2 - 13 August Canberra Theatre Centre, The Playhouse

17 - 20 August State Theatre Centre of Western Australia, Perth

23 August Albany Entertainment Centre

25 August Mandurah Performing Arts Centre

27 August Queens Park Theatre, Geraldton

31 August - 1 September The Capital, Bendigo

6 - 17 September the Arts Centre, Fairfax Studio, Melbourne

20 September Araluen Arts Centre, Alice Springs

22 – 23 September **Darwin Entertainment Centre**

27 - 28 September Cairns Civic Theatre

1 October Mackay Entertainment Centre

4 October Pilbeam Theatre, Rockhampton

6 October Gladstone Entertainment Centre

8 October The Events Centre, Caloundra

11 - 12 October The Arts Centre. Gold Coast

13 - 14 October Northern Rivers Performing Arts, Lismore

18 October Bathurst Memorial Entertainment Centre

25 October - 26 November Sydney Opera House, Playhouse

BELL SHAKESPEARE LEARNING

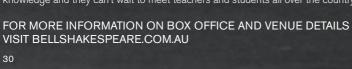
Romeo And Juliet

By William Shakespeare Directed by Damien Ryan

Seymour Centre, Sydney 7 - 18 March

The National Theatre, Melbourne 9 - 12 August

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







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

SHAKESPEARE BELL

JULIUS CAESAR

Director Peter Evans
Designer Anna Cordingley
Lighting Designer Paul Jackson
Composer Kelly Ryall
Movement/Fight Director Nigel Poulton
Dramaturg Kate Mulvany
Vocal Coach Natasha McNamara
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

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/

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Communications/

Moon Communications Group

Production Photography/

Rob Maccoll

Rehearsal Photography/

Stephen Henry

Programme Contributor/

Sarah Gilbert

Programme Graphic Design/

Christian Harimanow

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 embarked on a new programme delivery model in 2011 with The Players: eight full-time actors delivering a yearlong 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. As well as starring in our dedicated schools production of *Romeo And Juliet*, directed by Damien Ryan, they will also deliver Actors At Work performances, masterclasses to students and teachers, *The Hamlet Seminar*, run auditions for the Regional Performance Scholarship and deliver 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, this year The Players split into two teams of four, touring to schools across Australia and 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 Shakespeare for themselves.

THE HAMLET SEMINAR

Back by popular demand, we are presenting *The Hamlet Seminar* in Sydney and Melbourne during the July school holidays. Students studying *Hamlet* enjoy a live performance of key scenes and a 90-minute seminar by Bell Shakespeare artistic staff, while the students themselves 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 is presenting 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 are visiting schools in remote and regional locations of Australia for one and two week-long residency programmes. In 2011, residencies are being 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 are also 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. They also 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 are visiting regional centres providing complimentary Regional Access Workshops to prepare students for the production. Students are 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.







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
Gourlay Charitable Trust
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 Kate Guy Jan Hayes Bill & Alison Hayward John & Rosanna Hindmarsh Julia & Nick Holder In Memory of Herta Imhof Kennards Hire Dr Sue Kesson The late Gordon & Jeannette King Macquarie Group Foundation Brian & Helen McFadyen David & Jill Pumphrey Kenneth Reed Sandy Shuetrim Andrew Sisson Dick & Sue Viney Anonymous (3)

Stage 3 \$2,500 +

Phil & Leanne Chronican Michael S Diamond AM MBE 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 Mr Justice Barry O'Keefe AM & Mrs Janette O'Keefe Diane Sturrock

Diane Sturrock
Helen Williams AO

Anonymous (2)

Stage 2 \$1,000 +

The Hon Richard Alston 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 Grea & Beth Hammond The Hon Peter Heerey QC Jane Hemstritch Vincent Jewell John Colet School Cam & Caroline Johnston F Kunc SC & F Rourke Jennifer Ledgar & Bob Lim Owen Lennie Richard & Elizabeth Longes The Hon Ian Macphee AO Gilbert & Sarah Mane Maple-Brown Abbott In memory of the late Lloyd Martin AM Peter & Kate Mason Mr & Mrs D R Meagher Alana Mitchell Holly Mitchell & Keith Bayliss 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 Donald C Ward The Hon Justice Anthony Whealv 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 Robert Angyal & Abby Bloom Brett Backhouse Dr Margaret Barter Helen Baxter Pamela Berriman Ronson Blake Ted Blamey 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

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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
Dame Elisabeth Murdoch AC DBE

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The late Lady Nancy Fairfax
The late James McLachlan
Deanne Weir & Jules Anderson

Ian Dunlop

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Nigel & Patricia Peck
Clive Powell AM
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Prof Percy Allan AM Michael S Diamond AM MBE Leon Gorr In memory of Inge Grant Maurice & Christina Green Irwin Imhof Cam & Caroline Johnston Roger Massy-Greene & Belinda Hutchinson Michael Reid George & Sabrina Snow In memory of Tahlia Spark John Spender Victoria Taylor David & Jenny Templeman Peter Warren Automotive Pty Ltd Anonymous (1)

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 acknowledges the following for their generous gifts:

Platinum Ambassadors \$100.000 +

Robert Albert AO
The late Tony Gilbert AM
Dame Elisabeth Murdoch AC
DBE
Vincent Fairfax Family

Foundation

Gold Ambassadors \$50,000 +

Billo

The late James McLachlan

Silver Ambassadors \$25,000 +

Tim Cox AO & Bryony Cox Martin Dickson AM & Susie Dickson Cam & Caroline Johnston Margaret S Ross AM

Bronze Ambassadors \$15,000 +

The Hon Richard Alston
Bill & Sandra Burdett
Louise Christie
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David & Jill Pumphrey
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Ambassadors

John Bell & Anna Volska Bruce Beresford Graham & Charlene Bradley Gina Cass-Gottlieb Stephen & Jenny Charles The late E M Cox William J Forrest AM Graham Froebel Simon Gammell Meredith Hellicar Virginia Henderson AM Henreva Associates Dame Leonie Kramer AC DBF Willie Law Michael & Penny Lee Dr Carolyn Lowry OAM & Mr Peter Lowry OAM Brian & Helen McFadyen Nick & Caroline Minogue Nigel & Patricia Peck Foundation Philip & Leslie Stern Gil Thew & Wilson Breen Peter Wade Anonymous (2)

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Supporting Local Communities

WA Season Partner Julius Caesar

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

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

Macquarie Group 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.



Department of Education, Employment and Workplace Relations

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.

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



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

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.

return to: Reply Paid **PO Box 10**

MILLERS POINT NSW 2000

To join Bell Shakespeare's

Supporting Cast, simply complete

the donation form overleaf and

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

John Bell AO **Artistic Director**

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 mo	onthy e-newsletter to th	ne above email address	S y/n to be circled	
Date of Birth		Partner Name		
Donation Amount \$	5	(All donations are fully t	ax deductible*)	
Monthly Amount \$		(Please complete credit	card details below)	
	n: Diners Club ■ Ar	<u>'</u>	VISA	
Expiry Date	/ Card ID			
Signature				
I would like my name	e/our names listed or	n Bell Shakespeare's	Honour Roll in the fol	lowing way:
Please issue my rec	eipt in the name of:			
■ Please send me				

Please return this form to: Svetlana Mironov, Philanthropy Coordinator, Bell Shakespeare, Reply Paid, PO Box 10, Millers Point NSW 2000

THANK YOU

I have included Bell Shakespeare in my will

*The Bell Shakespeare Company Fund is a public fund of The Bell Shakespeare Company Limited (BSC) and is endorsed by the Commissioner of Taxation as a deductible gift recipient. As such, gifts to The Bell Shakespeare Company Fund of \$2 or more (other than those made via a testamentary gift) are tax deductible. Gifts made by will, bequest, or other testamentary gifts are not tax deductible. All gifts (including those to the Supporting Cast programme) will be received by The Bell Shakespeare Company Fund. BSC protects the personal information provided to it by individuals in accordance with the Privacy Act.



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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 one of Shakespeare's greatest political dramas, *Julius Caesar*.



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Sophisticated and relaxed... welcoming and vibrant...delicious bistro food with an extensive wine list....

Tony Bilson's Number One Wine Bar & Bistro offers an exceptional dining experience on Circular Quay.

Moments walk from the Sydney Opera House and in the heart of the city, Number One proudly supports Bell Shakespeare. Number One is open for lunch from midday and dinner from 5.00pm til late on Monday to Friday (including pre and post dining) and from 5.00pm on Saturdays.

For reservations and functions please contact us 1 Alfred Street Goldfields House Circular Quay Sydney NSW 2000 | +61 2 8252 9296 info@numberonewinebar.com

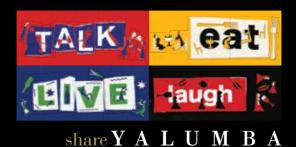
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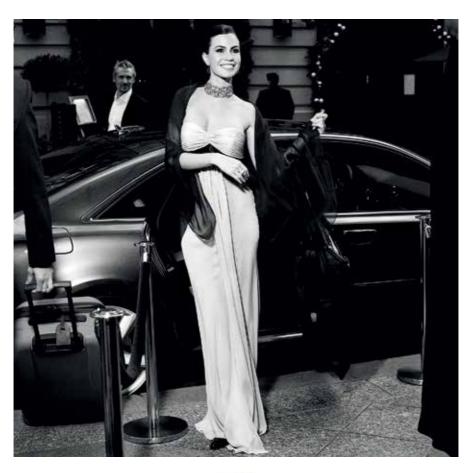


Give me a bowl of wine. In this I bury all unkindness.

Cassius – Julius Caesar.

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







NATIONALLY IN AUSTRALIA, SOFITEL LUXURY HOTELS
SUPPORTS BELL SHAKESPEARE



