



ROM COM = (LOVES ME + LOVES ME NOT)<sup>2</sup>

# MUCH ADO ABOUT NOTHING

BY WILLIAM SHAKESPEARE  
DIRECTED BY JOHN BELL

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# FROM THE CHAIRMAN

Welcome to *Much Ado About Nothing*, the first production of an exciting 2011 season at Bell Shakespeare.

*Much Ado About Nothing* is a sunny, lively comedy and a favourite of many. Directed by John Bell, this production features a wonderful cast that includes Toby Schmitz, Blazey Best, Max Gillies and Tony Llewellyn-Jones.

As you know we had a successful 20th year in 2010. We are embarking on a new and exciting chapter in our history with a great year planned.

Our 2011 season includes two fresh Shakespeare productions in *Much Ado About Nothing* and *Julius Caesar* coupled with *Faustus*, an adaptation of Christopher Marlowe's *Doctor Faustus*.

The combination and variety of these three productions will provide something for everyone. And our audiences will have the opportunity to experience first-hand the talent of our new Associate Artistic Director Peter Evans.

We also welcome our new Artist in Residence for 2011, Imara Savage, who joins us as part of the Young Artists Programme. This programme provides a unique scholarship opportunity for an emerging theatre artist to work with us for a year and hone their craft.

In conjunction with our 2011 season, we have embarked on a new and exciting journey with Bell Shakespeare Learning.

In Shakespeare's day, troupes of professional actors roamed the countryside staging plays wherever they landed. In 2011, Bell Shakespeare has embraced this tradition and we welcome The Players, our own talented troupe of actors. They will be inspiring school students and communities with their Shakespeare shows all over the country.

2011 has also seen Bell Shakespeare stage its first production dedicated to schools. *Romeo And Juliet* has already delighted audiences in Sydney and will now head to Melbourne to close the season. This production of one of Shakespeare's most loved plays has been masterfully directed by Damien Ryan and stars The Players.

Of course none of our 2011 activities would be possible without the support of our donors, partners and corporate supporters. We thank you all for supporting the work we do and we look forward to a great year of shared success.

Welcome to another exciting year with Bell Shakespeare. We look forward to entertaining you throughout 2011.



**Ilana Atlas**

# PLOT SYNOPSIS

Claudio loves Hero. He is villainously misled into believing she is unfaithful. He denounces her in the church at their wedding: she faints, is thought dead, but recovers to be proved innocent after the local constable makes a chance discovery.

Hero's cousin, Beatrice, thinks herself a confirmed spinster. Benedick declares himself a confirmed bachelor. Their verbal sparring is a mask for their true feelings for each other. Their friends trick them into proclaiming their mutual affection and the two pairs of lovers go dancing into marriage.





## CUCKOLDS

While there are no actual cuckolds in Shakespeare's plays, Samuel Johnson wrote in some dismay, in a note on *Merry Wives* 3.5.140-1, that 'There is no image which our author appears so fond of as that of a cuckold's horns. Scarcely a light character is introduced that does not endeavour to produce merriment by some allusion to horned husbands' (Johnson on Shakespeare, 186). *Much Ado* is riddled with these jokes, as the characters make sport with the horn on their very way to the altar. Cuckoldry is not merely the matter of a running joke, but a theme that touches on the obstacle to love itself. Its prevalence warrants some explanation, especially given that what Johnson found an excrescence is more often, to modern readers, obsolescence.


The idea that a deceived husband would grow horns which would reveal him to his community as a dupe of his wife and her lover is ancient and cross-cultural, although its ubiquity in Tudor-Stuart literature bespeaks a particular fascination for this moment. In addition to fuelling many a drama, the theme was the subject of many ballads and pamphlets, with titles such as *Cornucopia* (Breton). There was even a place in London known as Cuckold's Haven, three miles east of St Paul's, and marked by a wooden pole sporting animal horns.

The word 'cuckold' comes from the word for cuckoo, the bird known to lay its eggs in another bird's nest in order that its chicks should be nurtured. The origins of the notion of horns are obscure, however; the *Oxford English Dictionary* points out that in German the word for cuckold comes from the word for capon, and is derived from the 'practice formerly prevalent of planting or engrafting the spurs of a castrated cock on the root of the excised comb, where they grew and became horns'. Another account explains that horns owe their origin to the practices of the Greek emperor Andronicus, who had horns placed on the houses of his conquests, in order to signify the compensatory grant of hunting privileges to their husbands.

The most renowned source of the notion is Ovid's *Metamorphoses*, and its story of Diana and Actaeon. Actaeon, a notable hunter, is punished for his inadvertent glimpse of the chaste goddess of the hunt in her bath by being transformed by her into an antlered stag; he is then pursued and billed by his own hounds.

For Benedick the fear of such horns lies in their power to make a man visible; his fears of cuckoldry take the form of a fear of becoming a spectacle: 'pluck off the bull's horns and set them in my forehead; and let me be vilely painted, and in such great letters as they write "Here is good horse to hire" let them signify under my sign, "Here you may see Benedick, the married man"' (1.1.245-9); 'pick out mine eyes with a ballad-maker's pen and hang me up at the door of a brothel-house for the sign of blind Cupid' (1.1.234-6). This fear of becoming conspicuous is compounded by the status of the bovine horn as an instrument of sound as well as of sight, the vehicle of the 'recheat winded in my forehead' (1.1.225-6). The dread of cuckoldry is a dread of becoming visible, the observed of all observers, having your inmost domestic business revealed to the world. Thus a cuckold is emasculated, not merely by having his place taken by another, but in being rendered vulnerable to representation. The cuckold, who has failed to see his wife's behaviour, becomes a sign for others to see. What is funny about a cuckold is that not only can he not see his wife's faithlessness, he cannot see his own horns (hence Benedick's recourse to the figure of Cupid outside the brothel, emblematic not only of love's fated blindness, or that caused by venereal disease, but of that due to the failure of a husband's ability to see). Indeed a cuckold who is cognizant of his wife's behaviour is not technically termed a cuckold but a 'wittol', a word formed by splicing the word 'wit' onto the second syllable of cuckold. He is in on the joke.

**From the Introduction to *Arden Shakespeare: Much Ado About Nothing (Third Series)*, Claire McEachern (Editor), 2006**



Sigh no more, ladies sigh no more!  
Men were deceivers ever,  
One foot in sea, and one on shore;  
To one thing constant never.  
Then sigh not so,  
But let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny.

Sing no more ditties, sing no moe,  
Of dumps so dull and heavy!  
The fraud of men was ever so,  
Since summer first was leavy.  
Then sigh not so,  
But let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny.

***Much Ado About Nothing***  
**Act 2, Scene 3**



To an Elizabethan audience the dance symbolized "order, society's divinely-sanctioned means (marriage) of controlling and directing sexual relations".

**J.R. Mulryne, 1965**

"Lo, This is dancing's true nobility,  
Dancing, the child of music and of love;  
Dancing itself, both love and harmony,  
Where all agree and all in order move;  
Dancing, the art that all arts do approve;  
The fair character of the world's consent,  
The heavens' true figure and the earth's ornament"

**An extract from *Orchestra*  
By Sir John Davies, 1596**



Beatrice is the first woman in our literature, perhaps in the literature of Europe, who not only has a brain, but delights in the constant employment of it.

**John Dover Wilson, 1962**

Perhaps Beatrice is Shakespeare's completest picture of the way in which sheer wit may serve the cause of human sanity in human society and thereby extend the scope of its possible happiness.

**H.B. Charlton, 1938**



Throughout Shakespeare's plays there are certain characters who cannot abide music. They are without exception cynics. Why should that be so? Surely because music represents something that cannot be responded to just with reason: it demands more of us. Music is concerned with the spirit, music can transcend all physical experience, and transforms the physical man into another kind of creature, quite different from animals and beasts, a creature with a soul. If you respond to music, you believe that man has a soul, and is capable of perfection. If you don't believe in that angelic potential, then music is just noise made by sheep's guts being twanged.

**Trevor Nunn, 1968**





Beatrice and Benedick are essentially people of good will – their good will and honesty are what create their mockery and duels of wit. Don John is honest and cynical, but behind that is ill will. All three characters are intelligent, able, and honest. *Much Ado About Nothing* is not one of Shakespeare's best plays, but Benedick and Beatrice are the most lovable, amusing, and good people – the best of combinations – he ever created. They are the characters of Shakespeare we'd most like to sit next to at dinner. The great verbal dexterity of Beatrice and Benedick is paralleled by the great verbal ineptitude of Dobgerry, an ineptitude which itself becomes art. All three love words and have good will – they are divided in verbal skill and intelligence. The honest, original people in the play use prose, the conventional people use verse. A general criticism of an Elizabethan sonneteer is that he is too "poetic." Every poet has to struggle against "poetry" – in quotes. The real question for the poet is what poetic language will show the true sensibility of the time.

**W.H. Auden**  
**Lectures on Shakespeare**  
**1946**

**"Now is his soul ravish'd! Is it not strange that sheep's guts should hale souls out of men's bodies?"**



# MUCH ADO ABOUT NOTHING

## CREATIVES

DIRECTOR **John Bell**  
DESIGNER **Stephen Curtis**  
LIGHTING DESIGNER **Matt Scott**  
COMPOSER **Alan John**  
MOVEMENT DIRECTOR **Gavin Robins**  
ASSISTANT DIRECTOR **Imara Savage**  
WAAPA DESIGN SECONDMENT **Reece Scott**

## CAST

BENEDICK **Toby Schmitz**  
BEATRICE **Blazey Best**  
DOGBERRY/CLOWN **Max Gillies**  
LEONATO **Tony Llewellyn-Jones**  
DON PEDRO **Matthew Walker**  
DON JOHN/WATCH **Sean O'Shea**  
CLAUDIO/WATCH **Sean Hawkins**  
HERO **Alexandra Fisher**  
BORACHIO **Nathan Lovejoy**  
FRIAR FRANCIS/VERGES **Robert Alexander**  
ANTONIO/A SEXTON **Arky Michael**  
CONRADE/A BOY (ANDREAS) **Andrew Tighe**  
MARGARET **Megan O'Connell**  
URSULA **Lizzie Schebesta**  
BALTHASAR/WATCH/MESSENGER **Tyran Parke**

## UNDERSTUDIES

BENEDICK **Tyran Parke**  
BEATRICE **Megan O'Connell**  
DOGBERRY **Arky Michael**  
CLAUDIO **Tyran Parke**  
HERO **Lizzie Schebesta**  
LEONATO **Andrew Tighe**  
DON PEDRO **Nathan Lovejoy**  
DON JOHN **Nathan Lovejoy**

## PRODUCTION

TECHNICAL MANAGER **Nick Angelicas**  
STAGE MANAGER **Melanie Lobendahn**  
TOURING STAGE MANAGER **Marrienne Carter**  
ASSISTANT STAGE MANAGER **Courtney Wilson**  
HEAD ELECTRICIAN **Graham Silver**  
HEAD MECHANIST **John Grimau**  
TOURING HEAD MECHANIST **Steve Crossley**  
HEAD OF SOUND **Steve Francis**  
WARDROBE SUPERVISOR **Mandy Nichols**  
TOURING WARDROBE **Jo Beaton**  
TAILOR **Gloria Bava**  
COSTUME MAKER **Suzette Waters**  
COSTUME MAKER **Julie Bryant**  
NIDA PRODUCTION SECONDMENT **Sarah Stait**  
SET BUILT BY **MNR Constructions**  
LIGHTING SUPPLIED BY  
**Chameleon Touring Systems**  
AUDIO SUPPLIED BY **CODA**  
SCENIC BY **Scenografic Studios**



All Bell Shakespeare performers  
are proud members of Actors Equity.



The text used for this production was *The Arden Shakespeare* edited by Claire McEachern, published by A&C Black.

There will be one interval of 20 minutes.

This production of *Much Ado About Nothing* premiered on 14 April 2011 at the Sydney Opera House Drama Theatre and opens on 20 May 2011 at the Canberra Theatre Centre Playhouse and on 10 June 2011 at the Arts Centre Playhouse in Melbourne.

# WHO'S WHO – CREATIVES



## JOHN BELL DIRECTOR

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

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

John Bell is an Officer of the Order of Australia and the Order of the British Empire. He has an

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



## STEPHEN CURTIS DESIGNER

Stephen has worked extensively as a designer for drama, film, opera, dance and exhibition. For Bell Shakespeare Stephen has designed *The Government Inspector*, *Romeo And Juliet*, *Moby Dick*, *Wars Of The Roses* and *The Servant Of Two Masters*. Other major **theatre** credits include *The Country Wife*, *The Pig Iron People*, *Navigating*, *Hanging Man*, and sets for *Romeo And Juliet*, *Heartbreak House*, *Harbour*, *A Man With Five Children*, *Summer of the Aliens* and *The Government Inspector* for Sydney Theatre Company; *The Vertical Hour*, *Doubt* and *Two Brothers* for the Melbourne Theatre Company/Sydney Theatre Company; *The Hypocrite*, *Life x 3* and sets for *The Birthday Party*, *Realism*, *The Blue Room*, *The Ghost Writer* and *Rock 'n' Roll* for Melbourne Theatre Company; *The Venetian Twins*, *Dinkum Assorted* and *Corporate Vibes* for Queensland Theatre Company; *Gwen in Purgatory*, *Scorched*, *The Adventures of Snugglespot and Cuddlepie* and *Little Ragged Blossom* (set) for Company B/Sydney Festival/Windmill Performing Arts/Perth Festival; *Lulu*, *The Cunning Little Vixen*, *Lulu* and *The Turn of the Screw* for Opera Australia;

*It Just Stopped*, *In Our Name*, *The Underpants*, *Svetlana in Slingbacks*, *Small Poppies*, *Così*, *Picasso at the Lapine Agile* and *The Alchemist* (set) for Company B Belvoir; *Shanghai Lady Killer* for Stalker Theatre Company, Brisbane Festival; and *Der Ring Des Nibelungen* (The Ring Cycle, costume) for State Opera of South Australia. As a production designer Stephen's **film** credits include *Looking for Alibrandi*, *Twelfth Night*, *Breathing Underwater*, *Bedevil* and *Night Cries*. Stephen's awards include the Helpmann Award for Best Costume Design for *Der Ring des Nibelungen* and the Green Room Award for Best Design for *Lulu*.



## MATT SCOTT LIGHTING DESIGNER

Matt returns to Bell Shakespeare having previously lit *The Alchemist*, *Anatomy Titus: Fall Of Rome*, *As You Like It*, *Macbeth*, *Romeo And Juliet*, *The Merchant Of Venice* and *Richard 3* for the company. Over the past 16 years he has been responsible for many memorable designs in productions by nearly all of Australia's leading performing arts companies. His most recent **theatre** credits include *The Grenade* for Sydney Theatre Company; *A Behanding in Spokane*, *Don Parties On*, *Life Without Me*, *All About My Mother*, *Boston Marriage*, *The Ugly One*, *The Grenade* and *The Drowsy Chaperone* for Melbourne Theatre Company and *Betrayal* for Queensland Theatre Company. Matt has also designed lighting for *La Sonambula* for Opera Australia; *A Commercial Farce* for Malthouse; *The Turn of the Screw* for Victorian Opera; *The Swimming Club* for Black Swan; *Where the Heart is* for Expressions Dance Company; and *Xerxes* for NZ Opera. He has been nominated for and received numerous awards, most recently receiving a 2005 Helpmann award for his lighting on *Urinetown* for Melbourne Theatre Company, which follows his 2003 Helpmann award win for *The Blue Room*, also for the Melbourne Theatre Company.



## ALAN JOHN COMPOSER

Over the past 30 years Alan has achieved a reputation as Australia's foremost specialist composer for the stage and screen. For Bell Shakespeare his credits include *The Government Inspector*, *Romeo And Juliet*, *Moby Dick*, *Antony And Cleopatra*, *Henry V*, *Henry IV*, *The Winters Tale*, *Hamlet* and *As You Like It*. Other **theatre** credits include credits include *A Streetcar Named Desire*, *The City*, *The Great*, *The Wonderful World Of Dissocia*, *Gallipoli*, *Tales From The Vienna Woods*, *A Midsummer Night's Dream*, *The Season at Sarsparilla*, *The Bourgeois Gentleman*, *Mother Courage*, *A Hard God*, *Boy Gets Girl*, *The Give and Take*, *Hedda Gabler*, *Harbour*, and *Hanging Man* for Sydney Theatre Company; *Diary Of A Madman*, *Gethsemane*, *The Adventures of Snugglespot And Cuddle Pie*, *Peribanez*, *Ray's Tempest*, *Stuff Happens*, *The Chairs*, *The Spook*, *Our Lady Of Sligo*, *The Threepenny Opera* (musical director) *The Underpants*, *Waiting For Godot*, *Emma's Nose*, *The Small Poppies*, *Diving For Pearls* and *The Tempest* for Company B/ Belvoir Street. His **film** credits include *Three Dollars*, *The Bank*, *Looking For Alibrandi* and *Travelling North*; and Alan also writes music for **television** programs, including *The Farm*, *The Shark Net*, *Loot*, *Edens Lost*, *Coral Island*, the animation series *Human Contraptions*, *Love My Way*, *Dangerous*, and *Cops LAC*. Alan has been awarded an APRA/Australian Guild of Screen Composers Award for Best Music in a Feature Film, Best Music for Short Film, Best Music for Mini Series/ Telemovie, and has been nominated for an AFI Award for Best Music for a Feature Film. His opera about the saga of Utzon and the Sydney Opera House, *The Eighth Wonder* won a Helpmann Award and *Through The Looking Glass* took the Green Room Award for Best New Operatic Work in 2008. His score for the recently revived *Diary of a Madman* won the best music category in the 2010 Sydney Theatre Awards and was warmly received at its New York premiere this year. His latest opera, based on Kathy Lette's *How To Kill Your Husband* is being presented by The Victorian Opera in May.

## WHO'S WHO – CAST



### GAVIN ROBINS MOVEMENT DIRECTOR

Gavin Robins has worked as a movement director and teacher across theatre, film, television and musical performance. Gavin's credits as a movement director and choreographer for the **theatre** include *Henry 5*, *Much Ado About Nothing*, *Julius Caesar*, *Antony And Cleopatra*, *R&J*, *The Tempest*, *Richard 3*, *The Comedy of Errors*, *Hamlet*, *The Servant Of Two Masters*, *A Midsummer Night's Dream*, *Wars Of the Roses*, *Romeo And Juliet*, *The Merchant Of Venice*, *As You Like It* and *Pericles* for Bell Shakespeare; *The Crucible*, *Gallipoli*, *BlackBird*, *Tales From the Vienna Woods*, *Riflemind*, *The Art of War*, *Ruby Moon*, *Season at Sarsaparilla*, *Troupers*, *The Bourgeois Gentleman*, *Fat Pig*, *Woman in Mind*, *The Lost Echo*, *Mother Courage*, *The Three Sisters* and *The Cherry Orchard* for Sydney Theatre Company; *Christmas at Turkey Beach*, *School for Scandal* for Queensland Theatre Company; *The Promise*, *Ruben Guthrie*, *Who's Afraid of Virginia Wolf*, *Conversations With the Dead*, *Spook*, *The Chairs* for Company B; *Wrong Skin* for the Adelaide Festival/Malthouse; *La Fanciulla del West* for Opera Australia; and *Are You There* for Ensemble Theatre. He has directed and assistant-directed a number of productions and events, including *High Flyers* for Festival First Night, Sydney Festival; *At First Sight* for the National Institute of Circus Arts; *Kaleidoscope* for Cirque Du Soleil/ATYP; and *Wicked Bodies* for La Boite. Gavin was assistant director on *La Fanciulla del West* for Opera Australia; Festival First Night for Sydney Festival; and *Wars Of The Roses* for Bell Shakespeare. He has toured internationally as a physical performer with Legs on the Wall on many productions including *All of Me*. He was instrumental in the training and choreography of the Tin Symphony in the Opening Ceremony of the 2000 Olympics and he has created large-scale visual and aerial performances in many theatre festivals throughout the world. Gavin's **film** credits as movement director include *Farscape Series 2* and *Prime Mover*. For **television**, he directed movement

on the series *Spirited* and *Australian Idol* (series 1, 2 and 3), as well as the 2001, 2002 and 2004 ARIA Awards and the AFI Awards. He has also directed performers in a number of music video clips. Currently Gavin is working as the aerial/circus director for Dreamworks' production *How to Train Your Dragon Live* and the Broadway production of *King Kong*. Gavin was awarded the 2007 Churchill Fellowship, the 2001 Asialink Travelling Fellowship and the 1999 Mike Walsh Travelling Fellowship. He has received awards at National Institute of Dramatic Art's Tongue Tied (1998, Third Prize), Tropfest, the 1996 Herald Angel Award, and the Edinburgh Festival Fringe.



### IMARA SAVAGE ASSISTANT DIRECTOR

Imara Savage attended the Playwright's Studio at the National Institute of Dramatic Art in 2006 and received a Post Graduate Diploma in Directing, National Institute of Dramatic Art, 2008 where she directed Tennessee Williams' *This Property Is Condemned*. For Griffin Independent she directed *The Brother's Size* by Tarell Alvin McCraney in 2011 and for Belvoir B Sharp she directed *Fool For Love* by Sam Shepard, 2010. She was Assistant Director on *Like A Fishbone* for Sydney Theatre Company/Griffin; *The Mysteries Genesis* and *The Wonderful World 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 has received various awards and residencies including 2011 Director in Residence with Bell Shakespeare and 2010 Affiliate Director with Griffin Theatre. Through the Australia Council for the Arts she has received various grants including ArtStart, Emerging Dance Artist, Emerging Director Mentorship with Opera Australia and a Youth Arts Queensland Spark Dance Mentorship.



### TOBY SCHMITZ BENEDICK

Toby hardly studied Law at the University of Western Australia, where he wrote revue and stand-up comedy, winning the WA heat of the Triple J Raw Comedy Festival in 1996, before gaining a place at the National Institute of Dramatic Art. His **theatre** credits include *Travesties*, *Rabbit*, *The Great*, *Self Esteem*, *Major Barbara*, *Hanging Man*, *The School for Scandal* and *The Great Man* for Sydney Theatre Company; *The Wild Duck*, *Measure for Measure* and *Ruben Guthrie* for Belvoir Street Theatre; *The Lonesome West*, *Ruben Guthrie* and *Dreamalittledreamalittle* for BSharp; *The Emperor of Sydney*, *The Marvelous Boy*, *The Woman With Dog's Eyes* and *Turnstyler* for Griffin; *Cünt Pl*, *Fifteen and Then Some*, *One Thumb Out* and *Men* for Tamarama Rock Surfers at the Old Fitzroy; and *Hamlet* for La Boite. Toby directed *Boy's Life* at the Sydney Fringe Festival, *This is How It Goes* for Darlinghurst Theatre and *Work in Progress* and *Capture the Flag* for Tamarama Rock Surfers. He has written a number of plays, winning the Patrick White Playwrights' Award in 2002 for his play *Lucky* and the New Dramatists Award for *Chicks Will Dig You* in 2004. He has twice been nominated for the Phillip Parson Award. In **film**, Toby appeared in *Griff the Invisible*, *Three Blind Mice*, *Somersault*, *The Rage in Placid Lake*, *Solo* and *Emulsion*, and his **television** credits include *Underbelly: The Man Who Got Away*, *Cleo*, *City Homicide*, *The Jesters*, *The Pacific*, *The Cooks*, *The Heartbreak Tour*, *White Collar Blue*, *Home and Away*, *Fat Cow Motel*, *Water Rats* and *McLeod's Daughters*. Toby's screenplay *Right Here Right Now* won Best Film at Rebeffest Film Festival in Toronto in 2006.



### BLAZEY BEST BEATRICE

Blazey is well known to Bell Shakespeare audiences for her appearances in *Troilus + Cressida*, *Richard 3*, *The Comedy Of Errors*, *The Servant Of Two Masters* and *Wars Of The Roses*. Her other **theatre** credits include *Travesties*, *Troupers* and *Summer Rain* for Sydney Theatre Company; *The Threepenny Opera* for Company B Belvoir; *Strange Attractor* and *Hedwig and the Angry Inch* for Griffin Theatre Company; and *Bang* for B Sharp. Blazey has also appeared in the feature **film** *Ten Empty* as well as in the **television** programmes *Water Rats*, *Home and Away*, *All Saints*, *Wildside* and *Rake*. She was nominated for a Sydney Theatre Award for Best Actress in a Supporting Role for her work in *Strange Attractor*.



### MAX GILLIES DOGBERRY/CLOWN

Max has performed for the Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre Company, Nimrod Theatre, Company B, Malthouse Theatre and Opera Australia in productions as diverse as *Babes In The Wood*, *A Chorus of Disapproval*, *The Department*, *'Allo, 'Allo*, *The Sisters Rosensweig*, *Little Shop of Horrors*, *Run for Your Wife*, *After the Ball*, *Misalliance*, *The Club*, *Noises Off*, *What the Butler Saw*, *A Hard God*, *The Last of the Red Hot Lovers*, and *The Merry Widow*. For Black Swan he appeared in *Cosi* and *The Drawer Boy* and most recently *The Messiah*. Max was also the founding Chairman and a member since 1971 of the Australian Performing Group. He appeared in many productions at the group's home, Melbourne's Pram Factory Theatre, including *A Stretch of the Imagination* and *The Hills Family Show*. Most recently, Max toured in the Queensland Theatre Company's production of *Heroes* and Melbourne Theatre Company's *Godzone*. Max is well known for his satirical stage



revues - *Squirts, A Night with the Right, A Night of National Reconciliation, The Gillies Summit, Gillies Live at the Club Republic, Your Dreaming and The Big Con* and *Godzone*. He also developed and starred in a number of satirical **television** series - *The Gillies Report, Gillies Republic* and *Gillies and Company* (all on ABC TV). He has received a Logie, a Mo Award, a Variety Club Award, two TV Penguin Awards, and was named Best Actor in The National Theatre Awards (1976) and The Green Room Awards (2001). In 1990, Max was made a Member of the Order of Australia for Services to Australian Theatre.



**TONY LLEWELLYN-JONES**  
LEONATO

Tony is a graduate of the National Institute of Dramatic Art and has worked extensively in theatre, film and television. For Bell Shakespeare he has appeared in *Henry 4* and *Henry 5*. His many **theatre** credits include *The Crucible, Saint Joan, Corporate Vibes, Life After George, King Lear, The Tempest, Amigos, Two Brothers* and *Life After George* for Sydney Theatre Company; *Tonight at 8.30, Macquarie, How Does Your Garden Grow?, Forget-Me-Not-Lane, Mother Courage, The Cherry Orchard, The Time Is Not Yet Ripe, Danton's Death, Sticks and Bones, An Ideal Husband, Paying the Piper, Batman's Beachhead, Much Ado About Nothing, You Want It Don't You Billy?, Life X 3, The Visit* and *Realism* for Melbourne Theatre Company; *Homebody/Kabul* and *The Power of Yes* for Belvoir Street Theatre; *The Tooth of Crime, Jesters, The Seagull, Kookaburra, Much Ado About Nothing, Richard III, Well Hung, The Speakers* and *Rockola* for Nimrod; *The Matchmaker* and *The Norman Conquests* for the Old Tote; and *Gone To Bali* and *All Things Considered* for Marian Street Theatre. His **film** credits include *Illuminations, Inside Looking Out, Picnic at Hanging Rock, Kostas, The Girl Who Met Simone de Beauvoir in Paris, Fatty Finn, Man of Flowers, Where the Green Ants Dream, To*

*Market To Market, My First Wife, Exile, The Nun and the Bandit, Così, Human Touch, Seeing Red* and *Salvation*. His **television** credits include *Who Do You Think You Are?, One Day Miller, Blue Heelers, Geese Mate for Life!, Blabbermouth & Stickybeak, Backberner, Crashburn, All Saints, G.P., Hell Has Harbour Views, Blackjack, Chandon Pictures, The Last Confession of Alexander Pearce, Rogue Nation, The Prime Minister is Missing* and *I Spy*.



**MATTHEW WALKER**  
DON PEDRO

Matthew graduated from the National Institute of Dramatic Art in 2004. For Bell Shakespeare he has appeared in *Romeo And Juliet*. His recent **theatre** credits include *Bug* and the world premier of *Colder* for Griffin theatre Company and *A Midsummer Night's Dream* for Sydney Symphony. He appeared in the **film** *The Children of Huang Shi* and his **television** credits include *Rake, Home and Away, The Cut, Legend of the Seeker, Headland, Dark Knight* and *Hercules*.



**SEAN O'SHEA**  
DON JOHN/WATCH

Sean is a graduate of the Western Australian Academy of Performing Arts and has a Bachelor of Arts from the University of New South Wales. He has appeared in some fifteen productions for Bell Shakespeare, including *The Comedy Of Errors* (Australia and UK tour), *As You Like It, Measure For Measure, Julius Caesar, Richard 3, Twelfth Night* and *Macbeth*. Other **theatre** credits include *Scenes from a Separation, The Way of the World* and *The Crucible* for Sydney Theatre Company; *The Taming of the Shrew* for State Theatre Company of South Australia; *Woman in Mind, The Cherry Orchard* and *Man Beast and Virtue* for West Australian Theatre Company; *Sweet Road* and *The Cavalcaders*

for Ensemble Theatre; *Wolf Lullaby* for Griffin Theatre Company; *A Midsummer Night's Dream* and *Favourite Names for Boys* for Railway Street Theatre Company; *Two Weeks with the Queen* and *Popular Mechanicals* for Riverina Theatre Company; *Private Lives* for New England Theatre Company; *Elegies* for the Sydney Gay Games Festival; *The Three Sisters* for Theatre Hydra; *Naming the Waves, Our Country's Good* and *The Recruiting Officer* for Hole in the Wall Theatre; *The Complete Works of William Shakespeare abridged* National and Asian Tours; *The Carthaginians* for O'Punksy's; and *Rosencrantz and Guildenstern are Dead* and two seasons of his own one-man show *Stow and the Dragon* for Pork Chop Productions. Sean's **film** and **television** credits include *McLeod's Daughters, Murder Call, Water Rats, Chlorine Dreams* and *The Rage in Placid Lake*. His directing credits include *Actors at Work* for Bell Shakespeare; *Julius Caesar* for National Institute of Dramatic Art Open Program; *Pericles, Romeo and Juliet* and *The Caucasian Chalk Circle* for Theatre Nepean and *A Midsummer Night's Dream* for the Actor's College of Theatre and Television. Sean is also a qualified naturopath.



**SEAN HAWKINS**  
CLAUDIO/WATCH

Sean Hawkins graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2009. He recently toured with Bell Shakespeare's *Actors At Work* team throughout schools in regional New South Wales and Queensland. While at WAAPA, Sean starred in productions such as *Uncle Vanya, Richard III, The Lieutenant of Inishmore* and *Coram Boy*. *Much Ado About Nothing* marks Sean's debut in a main stage production.



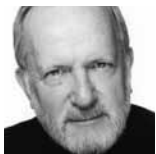
**ALEXANDRA FISHER** HERO

Alexandra is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This production marks her main stage debut for the Bell Shakespeare Company after touring *Romeo and Juliet, Hamlet* and *Macbeth/Othello* for *Actors at Work* 2010: performing the roles of Juliet, Ophelia and Emilia. Other **theatre** credits include *Flightfall* for Tamarama Rock Surfers; *Equus* for Perth Theatre Company; *The Country Wife* in a workshop production for the New Theatre; *Don't Look Back* for dreamthinkspeak/Perth International Arts Festival; and *The Birthday Party* for BSharp. She appeared in the film *Spirited*, and her **television** credits include *All Saints* and *Home and Away*. Alexandra was nominated for Best Actress in the 2009 WA Screen Awards for her role as Becs in *Spirited*.



**NATHAN LOVEJOY** BORACHIO

Nathan trained as an actor at the National Institute of Dramatic Art. For Bell Shakespeare he has appeared in *Anatomy Titus: Fall Of Rome* and *The Tempest*. His other **theatre** credits include *The Crucible* for Sydney Theatre Company; *The Merchant Of Venice* for Ride On Theatre/BSharp; *Way To Heaven* for Ride On Theatre/Griffin Independent; *A Midsummer Night's Dream* for Sydney Symphony; *Twelfth Night* for Siren Theatre Company; *Bones* for New Black/Darlinghurst Theatre Company; *King Lear* for Harlos Productions; *Homeland* for Keene/Taylor Theatre Project; and *The Grapes of Wrath, Much Ado About Nothing* and *Plasticine* at National Institute of Dramatic Art. Nathan appeared in the Australian feature **film** *Storm Warning*, and his **television** credits include *The Pacific, Headland, Review with Myles Barlow, Laid*, and *My Place Part 2*. Nathan was nominated for a 2010 SMAC Award for Best Performer for his work in *Way to Heaven*.



**ROBERT ALEXANDER**  
FRIAR FRANCIS/ VERGES

For Bell Shakespeare Robert has appeared in *Anatomy Titus: Fall Of Rome, Macbeth, The Merchant Of Venice, Measure For Measure, Wars Of The Roses, The Comedy Of Errors, The Servant Of Two Masters, As You Like It, Hamlet, Richard 3, Antony And Cleopatra* and *Julius Caesar*, all of which toured nationally. His other major **theatre** credits include *Heroes, I Sent A Letter To My Love, The Last Yankee* and *The Threepenny Opera* for Queensland Theatre Company. He was a founding member of The Hunter Valley Theatre Company performing in productions including *The Floating World, The Glass Menagerie, Equus, Bedfellows, A Happy and Holy Occasion, Flexi Time* and *Educating Rita*. As a member of the Nimrod Theatre Company he appeared in 20 productions including *Richard III, Inner Voices, Twelfth Night, Much Ado About Nothing, Treasure Island, The Sea, Tales from the Vienna Woods, The Suicide, As You Like It* and *Variations*. Further theatre credits include *Torch Song Trilogy* (for which he won a Green Room Award), *Otherwise Engaged, The Memory Of Water, All Things Considered* and *Daylight Saving* for Marian Street Theatre; *The Sunny South, Hamlet, Henry IV (Part 1), The Mortal Falcon, An Ideal Husband, Away, All My Sons, The Three Sisters, Nicholas Nickleby, Six Degrees Of Separation, Dead White Males* and *Travesties* for Sydney Theatre Company; *What The Butler Saw, A Month In The Country* and *The Seagull* for State Theatre Company of South Australia; *Accidental Death Of An Anarchist* for The Winter Theatre Company of Fremantle; and *A Hard God* and *The God Committee* for Ensemble Theatre. Robert has appeared in the **films** *Empty Beach, Never Tell Me Never* and *Muriel's Wedding* and his **television** credits include *King Lear, Learned Friends, Minder Down Under, Heartland, Police Rescue, All Saints, Murder Call, Home and Away, Neighbours, Richmond Hill* and *Dance Academy*.



**ARKY MICHAEL**  
ANTONIO/A SEXTON

Arky graduated from the National Institute of Dramatic Art in 1982 and has since become well known to theatre-goers. For Bell Shakespeare, he has performed in *Romeo And Juliet, The Merchant Of Venice, Two Gentlemen Of Verona, Much Ado About Nothing* and *The Servant Of Two Masters*. His most recent **theatre** credits include *Love Me Tender, Measure for Measure, Baghdad Wedding* and *Summerfolk* for Company B Belvoir; Melbourne and Sydney seasons of *This Kind of Ruckus* for Version 1.0; and *Missing the Bus to David Jones* for Theatre Kantanka/Carriageworks. His latest **television** credits include *My Place*.



**ANDREW TIGHE**  
CONRADE/A BOY (ANDREAS)

Andrew has had a successful acting career in theatre and television spanning 30 years. He appeared in *The Alchemist* for Bell Shakespeare, and his many other **theatre** credits include *Uncle Vanya, August Osage County, Influence, The Way of the World, The Real Thing, The Lady in the Van, The Homecoming, The Marriage of Figaro, King Lear, Hamlet, Sunny South, Close of Play* and *Cyrano de Bergerac* for Sydney Theatre Company; *The Importance of Being Earnest* for Melbourne Theatre Company; *Richard III, Peter Pan, On the Razzle, Big and Little, Pravda, The Recruiting Officer, Things We Do for Love, Blithe Spirit* and *Private Lives* for State Theatre Company of South Australia, *Derrida in Love, Noises Off* and *Life Support* for Ensemble Theatre. He has also directed for the Sydney Theatre Company, Belvoir Street Theatre and the Sydney Symphony Orchestra. His **television** credits include *Penelope K – By the Way, All Saints, Home and Away, Grass Roots, Heartbreak High, Water Rats, Big Sky* and *G.P.*



**MEGAN O'CONNELL**  
MARGARET

Megan graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2006. She makes her main stage debut for Bell Shakespeare after touring schools in New South Wales and Queensland with Bell Shakespeare's *Actors At Work* team. Her **theatre** credits include *Orestes 2.0* for Griffin Theatre and *Three Sisters* (both for Cry Havoc Theatre Company); as well as *Woyzeck* for B Sharp. She performed in a number of productions at WAAPA, including *King Lear, Lie of the Mind* and *A Midsummer Night's Dream*. Her **film** credits include *Anyone You Want* and *Cloud Over Kate*, and in **television** she has appeared in *All Saints* and *McLeod's Daughters*.



**LIZZIE SCHEBESTA** URSULA

Lizzie graduated from the Western Australian Academy of Performing Arts in 2009. Her **theatre** credits include *S-27* for Two Birds One Stone and Griffin Independent; *The Seagull* for Siren Theatre Company; *A Midsummer Night's Dream* for Sport of Jove Theatre Company; and *As You Like It, Romeo and Juliet* and *A Midsummer Night's Dream* for the Shakespeare Festival. She recently appeared on **television** in *Rescue* and will be soon be seen in the feature **films** *Sleeping Beauty* and *Careless Love*.



**TYRAN PARKE**  
BALTHASAR/WATCH/  
MESSENGER

Since graduating from the Western Australian Academy of Performing Arts, Tyran has worked extensively as an actor, director, teacher, writer, producer and singer. He has appeared in over 25 professional productions.

His **theatre** credits include *A Midsummer Night's Dream, The Hatpin, Angels in America, The VDZ Can, Cabaret* and *Sunday in the Park with George*. His one-man shows have played throughout Australia as well as in New York. His debut album, *Sunday in the Parke*, was released in 2008. He is currently working on a new show called *The Black Rose*, which combines the photographs of his brother, Trent Parke, and the original compositions of some of Broadway and Australia's biggest composers, the recording of which will be released later this year.

Bell Shakespeare would like to thank Major Peter O'Connor, Sergeant Dick Cutler and Sergeant Rachel Beeton, of the Australian Army Band.

# MUCH ADO ABOUT NOTHING

## TOUR DETAILS

### SYDNEY OPERA HOUSE



**8 APRIL – 14 MAY**

Bennelong Point  
SYDNEY NSW 2001  
Telephone 02 9250 7111  
Box Office 02 9250 7777  
sydneyoperahouse.com

Chairman of the Trust **Kim Williams**  
Chief Executive Officer **Richard Evans**  
Chief Operating Officer **David Antaw**  
Chief Financial Officer **Claire Spencer**  
Director, Building Development & Maintenance  
**Greg McTaggart**  
Director, Marketing, Communications  
& Customer Services **Victoria Doidge**  
Director, Venue Partners & Safety **Julia Pucci**  
Executive Producer, SOH Presents **Jonathan Bielski**

### CANBERRA THEATRE CENTRE



**19 MAY – 4 JUNE**

Civic Square, London Circuit  
CANBERRA ACT 2601  
Telephone 02 6243 5711  
Canberra Ticketing 02 6275 2700  
canberratheatrecentre.com.au

Chief Executive Officer of  
the Cultural Facilities Corporation **Harriet Elvin**  
Chair **Professor Don Aitkin AO**  
Director of Canberra Theatre Centre  
**Bruce Carmichael**

Canberra Theatre Centre is administered by the  
Cultural Facilities Corporation, which receives funding  
assistance through the ACT Government's Minister  
for the Arts and Heritage.

### THE ARTS CENTRE



**9 – 25 JUNE**

PO Box 7585  
St Kilda Road  
MELBOURNE VIC 8004  
Telephone 03 9281 8000  
Box Office 1300 182 183  
theartscentre.com.au

Victorian Arts Centre Trust:  
President **Janet Whiting**  
Chief Executive Officer **Judith Isherwood**  
Executive, Performing Arts **Tim Brinkman**  
Executive, Facilities & Asset Management  
**Michael Burns**  
Executive, Corporate Services (CFO)  
**Pippa Croucamp**  
Executive, Marketing & Development  
**Melindy Green**  
Executive, Commercial & Visitor Operations  
**Mike Harper**

the Arts Centre gratefully acknowledges the support  
of its donors through the Arts Angels Program.

**BELLSHAKESPEARE.COM.AU**

## TOURING 2011

### MUCH ADO ABOUT NOTHING

BY **WILLIAM SHAKESPEARE**

DIRECTED BY **JOHN BELL**

**Sydney Opera House** 8 Apr – 14 May  
**Canberra Theatre Centre** 19 May – 14 Jun  
**the Arts Centre, Melbourne** 9 Jun – 25 Jun

### FAUSTUS

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

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

ADAPTED AND DIRECTED BY **MICHAEL GOW**

**Powerhouse Theatre, Brisbane Powerhouse** 30 May – 25 June  
**Sydney Opera House** 30 June – 24 July  
**Illawarra Performing Arts Centre** 27 – 30 July

### JULIUS CAESAR

BY **WILLIAM SHAKESPEARE**

DIRECTED BY **PETER EVANS**

**Victoria** Ballarat, Sale, Albury, Wangaratta, Bendigo  
**Tasmania** Hobart, Launceston  
**New South Wales** Wagga Wagga, Frankston, Orange, Bathurst  
**Western Australia** Albany, Mandurah, Geraldton  
**Queensland** Cairns, Mackay, Rockhampton, Gladstone, Caloundra, Gold Coast, Lismore  
**Northern Territory** Alice Springs, Darwin  
**Canberra Theatre Centre** 2 – 13 August  
**Heath Ledger Theatre, Perth** 17 – 20 August  
**the Arts Centre, Melbourne** 6 – 17 September  
**Sydney Opera House** 25 October – 26 November

### BELL SHAKESPEARE LEARNING

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

FOR MORE INFORMATION AND BOX OFFICE AND VENUE DETAILS  
VISIT **BELLSHAKESPEARE.COM.AU**

# THE ARTISTIC COMPANY 2011

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

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

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

In 2011, the Artistic Company includes:

## MUCH ADO ABOUT NOTHING

Director **John Bell**  
Designer **Stephen Curtis**  
Lighting Designer **Matt Scott**  
Composer **Alan John**  
Movement Director **Gavin Robins**  
Assistant Director **Imara Savage**  
With **Robert Alexander, Blazey Best, Alexandra Fisher, Max Gillies, Sean Hawkins, Tony Llewellyn-Jones, Nathan Lovejoy, Arky Michael, Megan O'Connell, Sean O'Shea, Tyran Parke, Lizzie Schebesta, Toby Schmitz, Andrew Tighe, Matthew Walker**

## FAUSTUS

A **Bell Shakespeare** and **Queensland Theatre Company** co-production  
After *Doctor Faustus* by **Christopher Marlowe**  
Adapted and directed by **Michael Gow**  
Designer **Jonathon Oxlade**  
Video Designer **Chris More**  
Lighting Designer **Jason Glenwright**  
Composer/Sound Designer **Phil Slade**  
With **John Bell, Vanessa Downing, Jason Klarwein, Kathryn Marquet, Catherine Terracini, Ben Winspear**

## JULIUS CAESAR

Director **Peter Evans**  
Designer **Anna Cordingley**  
Lighting Designer **Paul Jackson**  
Composer/Sound Designer **Kelly Ryall**  
Movement/Fight Director **Nigel Poulton**  
Assistant Director **Imara Savage**  
With **Rebecca Bower, Daniel Frederiksen, Katie-Jean Harding, Benedict Hardy, 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

**Iana 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, Matthew Brown, Jane Caro, Champion Decent, Jo Litson, Hugh Mackay, David Malouf AO, Nick Marchand, Brett Sheehy**

## STAFF

Artistic Director/  
**John Bell AO**  
Associate Artistic Director/  
**Peter Evans**  
Resident Artist in Education/  
**James Evans**  
Director in Residence/  
**Imara Savage**  
General Manager/  
**Christopher Tooher**

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

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**  
Marketing Manager (CRM & Ticketing)/  
**Adriana Law**  
Corporate Partnerships Executive/  
**Anna Matthews**  
Philanthropy Coordinator/  
**Svetlana Mironov**  
Ticketing Coordinator/  
**Jesse Sturgeon**  
Marketing Communications Manager/  
**Sandra Sweeney**

Head of Education/  
**Samantha Tidy**  
Education Manager/  
**Joanna Erskine**  
Education Coordinator/  
**Ellen Kavanagh**

Publicity/  
**TS Publicity**  
Graphic Design/  
**Moon Communications Group**  
Campaign photography/  
**Gary Heery**  
Rehearsal photography/  
**Wendy McDougall**  
Programme Contributor/  
**Sarah Gilbert**



# BELL SHAKESPEARE LEARNING

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

## THE PLAYERS

Bell Shakespeare Learning embarks on a new programme delivery model in 2011 with The Players: eight full-time actors delivering a year-long Learning Programme across the country. This new model enables Bell Shakespeare to strengthen the support it offers the education community, with actors doubling as Arts Educators. They will deliver not only Actors At Work performances, but also masterclasses to students and teachers on any of Shakespeare's plays, *The Hamlet Seminar*, auditions for the Regional Performance Scholarship and residencies in rural and remote communities.

## ACTORS AT WORK

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

## STUDENT MASTERCLASSES

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

## THE HAMLET SEMINAR

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

## TEACHER PROFESSIONAL LEARNING

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

## REMOTE AND REGIONAL RESIDENCIES

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

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



## REGIONAL PERFORMANCE SCHOLARSHIP

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

## REGIONAL TEACHER SCHOLARSHIP

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

## REGIONAL ACCESS PROGRAMME

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

## ONLINE RESOURCES

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

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

To find out more about any of these programmes, visit [bellshakespeare.com.au/learning](http://bellshakespeare.com.au/learning).

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

To request your brochure, email [learning@bellshakespeare.com.au](mailto: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

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

### Stage 5 \$10,000 +

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

### Stage 4 \$5,000 +

Jenny & Stephen Charles  
Clark Family Foundation  
Tim Cox AO & Bryony Cox  
Dr & Mrs B Dutta  
John Griffiths & Beth Jackson  
Bill & Kate Guy  
Jan Hayes  
John & Rosanna Hindmarsh  
Julia & Nick Holder

In Memory of Herta Imhof  
Kennards Hire  
Dr Sue Kesson  
Gordon & Jeannette King  
Macquarie Group Foundation  
Brian & Helen McFadyen  
Nick & Carolyn Minogue  
David & Jill Pumphrey  
Kenneth Reed  
Sandy Shuetrim  
Andrew Sisson  
Dick & Sue Viney  
Anonymous (3)

### Stage 3 \$2,500 +

The Hon Richard Alston  
Phil & Leanne Chronican  
Michael S Diamond AM MBE  
Diane & John Dunlop  
Professor PJ Fletcher  
Richard & Jane Freudenstein  
John & Diana Frew  
Justin & Anne Gardener  
Mary Kostakidis & Ian Wilcox  
Julie McCrossin  
Pat & Michael McLagan  
Douglas Muecke  
The Hon Barry O'Keefe AM QC  
& Mrs Jan O'Keefe  
Diane Sturrock  
Anonymous

### Stage 2 \$1,000 +

Bill & Kate Anderson  
Hanne & Ian Angus  
Australia-Britain Society,  
Southern Highlands Committee  
Mr & Mrs C. D. Bantick  
Dr Catherine Brown-Watt  
Bill & Sandra Burdett  
Edmund Campion  
Jim & Diana Carlton  
Christine & John Collingwood  
Professor A T Craswell  
Antony de Jong & Belinda Plotkin  
Mr & Mrs J T Dominguez

Saul Eslake & Linda Arenella  
Elizabeth Evatt AC  
Helen Fisher  
Graham Froebel  
Jennifer Giles  
Colin & Sharon Goldschmidt  
Greg & Beth Hammond  
The Hon Peter Heerey QC  
Jane Hemstrich  
Vincent Jewell  
Cam & Caroline Johnston  
Katz Family Foundation  
Dame Leonie Kramer AC DBE  
F Kunc SC & F Rourke  
Jennifer Ledger & Bob Lim  
Owen Lennie  
Lexicon Partners  
Elizabeth & Richard Longes  
Hon Ian Macphee AO  
Maple-Brown Abbott  
In memory of the late Lloyd Martin AM  
Peter & Kate Mason  
Mr & Mrs D R Meagher  
Holly Mitchell & Keith Bayliss  
Alana Mitchell  
Dr W B Muston  
Peggy Nelson  
Tom & Ruth O'Dea  
Kathy Olsen & Bruce Flood  
Catherine Parr & Paul Hattaway  
C Paterson  
Beverley Price  
Dr Susan Pugh  
& Dr Michael Bennett  
Pamela Reisner  
Alexandra Rose  
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 Rick Burrows  
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 Brian Connor AM  
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 Dayn Cooper  
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 Professor Paul Korner AO  
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 Michael Long AM  
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 Diane Matthews  
 Chris McDiven  
 Shirley Morris  
 Elizabeth Muir  
 J Norman  
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 Isobel & George Yuille  
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Bell Shakespeare would also like to thank all valued contributors to the annual fund.

## HEARTS IN A ROW

Bell Shakespeare would like to thank the following who generously supported our Hearts In A Row programme in 2010:

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## 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

**\$50,000 +**  
 The late Lady Nancy Fairfax  
 The late James McLachlan  
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Bell Shakespeare would like to thank all other valued contributors to the Young Artists Programme.

## CAPITAL CAMPAIGN

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

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Supporting Local Communities



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Special Event Partner



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*Much Ado About Nothing*



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Bell Shakespeare Learning is  
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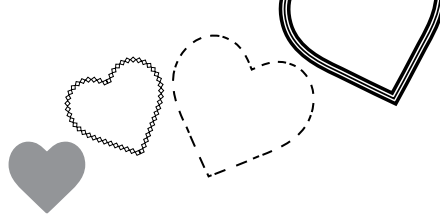


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# HEARTS IN A ROW



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

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

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

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

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

In 2011 we have 30 rows to fill with hearts. Supporters of Hearts In A Row can enable visits to the theatre for performances of both *Much Ado About Nothing* and *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](http://bellshakespeare.com.au).

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

**John Bell AO**  
Artistic Director

Group from The Wayside Chapel



# First class business, in a first class way

Delivering our community commitment through education

J.P. Morgan is proud to support Bell Shakespeare as their NSW education partner.

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

We hope you enjoy this evening's performance of one of Shakespeare's greatest romantic comedies, *Much Ado About Nothing*.



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# GIVING = DO GOOD + FEEL GREAT

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**Carolyn Lowry OAM, Supporting Cast member**

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

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

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

Shakespeare has inspired millions. You can help inspire more.

**John Bell AO**  
Artistic Director

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

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

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

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

## We make much ado about your wellbeing.

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

Name	
Address	
Telephone (work)	(home)
Email	
Please send your monthly e-newsletter to the above email address y/n to be circled	
Date of Birth	Partner Name
Donation Amount \$	(All donations are fully tax deductible*)
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