



MACBETH

BELL
SHAKESPEARE



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Investing in regional communities

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

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

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

'The students were captivated by this vastly entertaining and passionate production'

Secondary School Teacher, New South Wales.



Enabling talent in
more ways than one.

Passion to Perform

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

Leadership Partner
Deutsche Bank

**BELL
SHAKESPEARE.**

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and tomorrow, and tomorrow...

At Australian Unity wellbeing is at the heart of everything we do, which is why we are the official wellbeing partner of Bell Shakespeare. Don't miss australianunity.com.au

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RETIREMENT
ADVICE


Australian Unity
WELLBEING

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J.P. Morgan is proud to support Bell Shakespeare as its New South Wales 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 NSW annually.

We hope you enjoy this evening's performance of one of Shakespeare's greatest classics, *Macbeth*.

FROM THE CHAIRMAN

Welcome to *Macbeth*, the first production of our 2012 season at Bell Shakespeare.

Peter Evans, our Associate Artistic Director, and the talented cast will draw you into the dark, menacing and claustrophobic world of the Macbeths. We hope you enjoy this new interpretation of Shakespeare's masterpiece.

In addition to *Macbeth*, the 2012 season includes two intriguing plays from Shakespeare's contemporaries. John Bell directs an adaptation of John Webster's sinister and tragic play, *The Duchess Of Malfi*, starring his daughter Lucy as the Duchess and we welcome back Lee Lewis to lighten the mood with Molière's comedic train-wreck, *The School for Wives*, translated by Justin Fleming.

We also welcome our new Director in Residence and Assistant Director for 2012, John Kachoyan. John joins us as part of the Creative Artists Programme – a programme which provides a unique scholarship opportunity for an emerging theatre artist to work with us for a year and hone their craft.

This year we welcome a new ensemble of actors as The Players. These eight actors have embraced the tradition of a travelling troupe and will journey all over regional Australia as well as capital cities, inspiring school students and communities with their Shakespeare shows.

2012 will also see the return of the hugely popular schools dedicated production, *Romeo and Juliet* directed by Damien Ryan and starring The Players. This production delighted audiences in Sydney and Melbourne in 2011 and will return to both capital cities again in 2012.

Of course none of our 2012 activity would be possible without the support of our partners, our corporate supporters and our individual donors. We thank you all for your support of the work we do and look forward to a successful year together.

And most importantly to you, our audience, welcome to another amazing year with Bell Shakespeare. We look forward to entertaining you throughout 2012.

Enjoy the show.

Ilana Atlas

CAST

MACBETH **Dan Spielman**
LADY MACBETH **Kate Mulvany**
DUNCAN **Colin Moody**
MACDUFF **Ivan Donato**
LADY MACDUFF **Katie-Jean Harding**
BANQUO **Gareth Reeves**
WITCH **Lizzie Schebesta**
ROSS **Hazem Shammas**
LENNOX/BLEEDING CAPTAIN
Paul Reichstein
MALCOLM **Robert Jago**
ANGUS **Jason Chong**

UNDERSTUDIES

MACBETH **Paul Reichstein**
LADY MACBETH **Katie-Jean Harding**
MACDUFF **Hazem Shammas**

CREATIVES

DIRECTOR **Peter Evans**
DESIGNER **Anna Cordingley**
LIGHTING DESIGNER **Damien Cooper**
LIGHTING ASSOCIATE (Canberra) **Matt Cox**
COMPOSER **Kelly Ryall**
MOVEMENT/FIGHT DIRECTOR **Nigel Poulton**
DRAMATURG **Kate Mulvany**
VOCAL COACH **Bill Pepper**
ASSISTANT DIRECTOR **John Kachoyan**

CREW

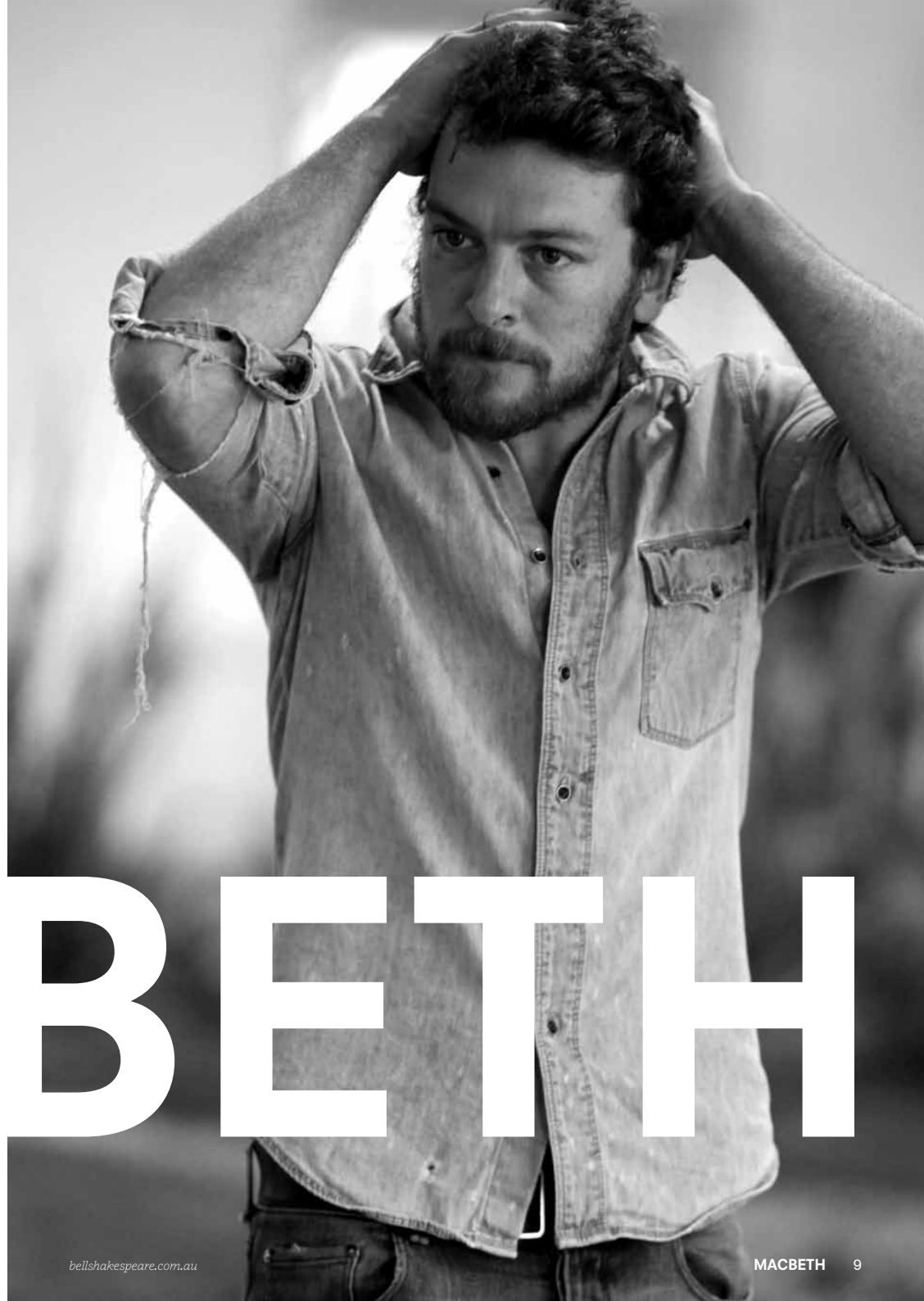
STAGE MANAGER **Marrianne Carter**
ASSISTANT STAGE MANAGER **Kelly Spice**
HEAD ELECTRICIAN **Roderick Mackenzie**
HEAD MECHANIST **Rob Canning**
HEAD OF AUDIO **Nick Shipway**
WARDROBE SUPERVISOR **Kate Aubrey**
TOURING WARDROBE **Jo Beaton**
TAILOR **Gloria Bava**
TAILOR'S ASSISTANT **Glenndon Casey**
FEMALE COSTUMIERS **Julie Bryant,**
Suzette Waters, Amanda Nichols
NIDA PRODUCTION SECONDMENT
Olivia Benson

SET BUILT BY **Show Works**
ART FINISHING **Simon Bowland,**
Patrick Jones, Rhys Chapman
LIGHTING SUPPLIED BY
Chameleon Touring Systems
EUROTRUSS SUPPLIED BY
Showtools International
AUDIO SUPPLIED BY **CODA Audio**
STRINGS ARRANGED BY **Biddy Connor**

This performance will run for approximately
2 hours 30 minutes, including a 20-minute interval.

MACBETH

BY **WILLIAM SHAKESPEARE**





SYNOPSIS

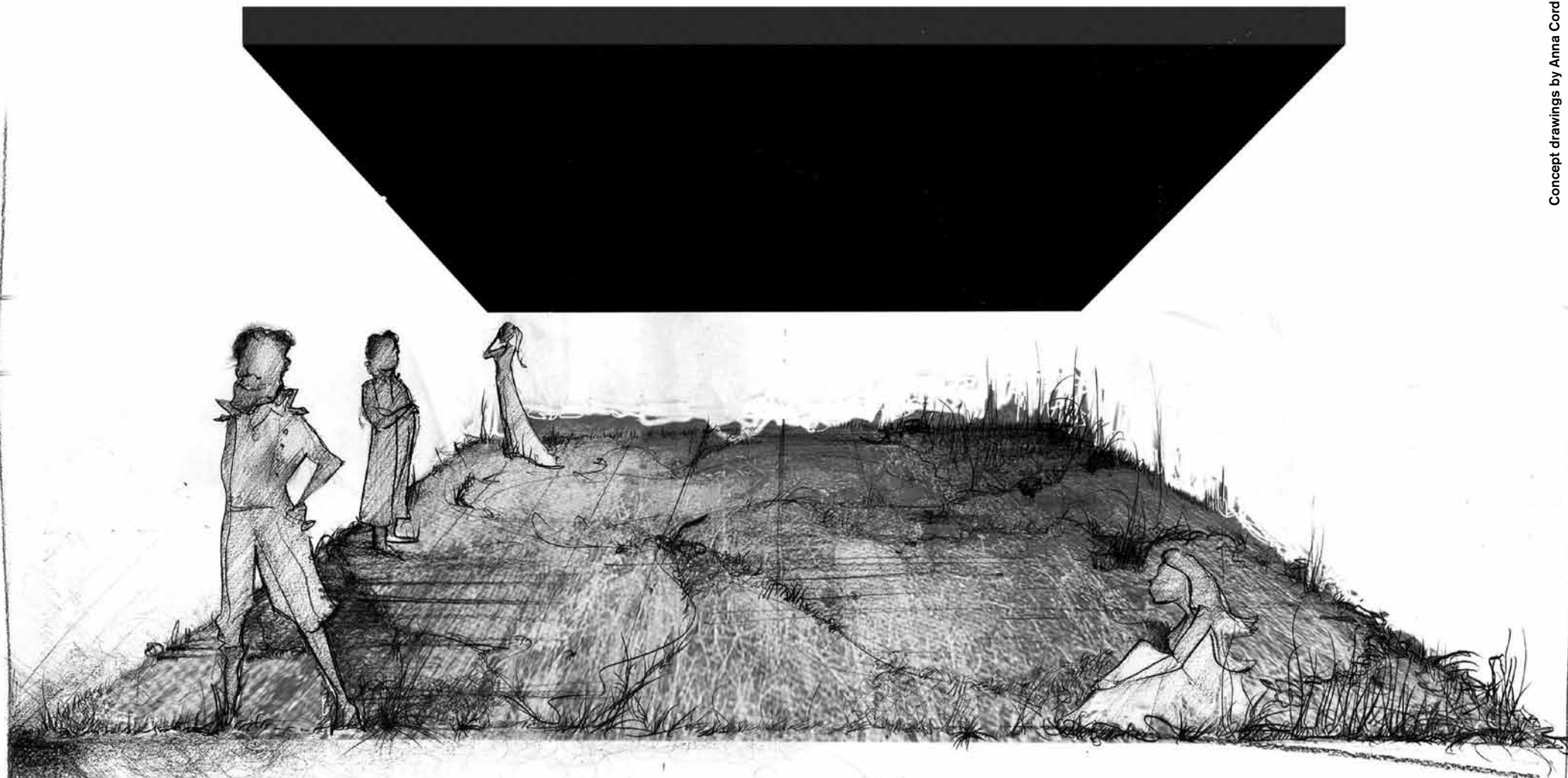
Macbeth and Banquo, generals in the service of Duncan, King of Scotland, are returning victorious from battle when they are hailed by three witches who prophesy that Macbeth will earn a new title and then become King. They also predict that Banquo's descendants will be kings.

The first part of the prophecy is soon fulfilled when Duncan rewards Macbeth's loyal service. Macbeth tells his wife, Lady Macbeth, about the witches' prophecies, and the couple decide to kill Duncan while he is a guest in their home. After the murder, Duncan's son and heir, Malcolm, flees to England for safety.

Macbeth, now King of Scotland, attempts to have Banquo and his son, Fleance, murdered. Banquo is killed but Fleance escapes. Later that night the ghost of Banquo haunts Macbeth, appearing to him at a banquet.

Macbeth visits the witches again. They warn him to beware Macduff, a nobleman who has fled to England, but assure him that he cannot be harmed by any man born of woman. Macbeth orders the murder of Macduff's wife and children.

In England, Malcolm and Macduff raise an army and march against Macbeth who, armed with the witches' prophecy, believes himself to be invincible. As Malcolm's troops draw nearer, Macbeth learns that his wife has died. Macduff finally confronts Macbeth who discovers that the prophecy was not as it seemed.



Macbeth. Bell Shakespeare 2012
Anna Cordingley. Dec 8th 2011



FROM THE DIRECTOR

As I write we are in the final stages of rehearsal. I have to admit to not being a fan of writing a Director's Note although I often enjoy reading them. I find it difficult to articulate my relationship with the play at this stage of the process as I am so close to it, so embroiled in the detail that finding something helpful for you as you sit waiting for the house lights to go down often eludes me.

I can only offer the obvious; I am deeply passionate about this play. I directed an in-schools education piece when I was 20 and just starting my career and the play has been dear to me ever since.

My first production for Bell Shakespeare was the inaugural regional tour in 1997 and was a production of *Macbeth*.

When John invited me to join the Company full time in 2010 I knew this was one of the first plays I wanted to direct again in my new role.

This play is a descent into agony.

I find it so intensely human, in the best sense, to see a mind unravel because of misdeeds. Macbeth's conscience can't cope.

I am fascinated by Macbeth the poet: his extraordinary imagination and ability to let us in on each stage of his thinking. He can imagine guilt and judgment in this life and the next.

We follow him in a very personal way. Macbeth is initially restless with thoughts of the consequences of his ambition, then sleepless following the murder, and then alone and almost raving as his fate closes in on him.

I am fascinated by the central relationship, by this marriage; arguably the best in Shakespeare and certainly, along with Claudius and Gertrude, the sexiest. Their understanding of each other's strengths and weaknesses, their shared passion for their future, and ultimately their underestimation of the consequences of the murder, is heartbreaking.

I believe this a couple that has not done anything like this before. Our young couple are without children, potentially tragically, and believe they can secure a future of happiness.

I believe Lady Macbeth hasn't called these dark spirits before and she doesn't foresee what allowing them in may unleash.

I am fascinated by the Witches. What they mean to us now and how to represent them in a way that doesn't just fulfill a theatrical convention but allows us to see their relationship to Macbeth. What they offer, what he asks, what he chooses to hear.

These are some of my concerns. I struggle to conceive of the mind that created this work. One can imagine Shakespeare writing it in one sitting. The play pouring out of him with all its shadows, echoes, constant night and knotty circularity that so perfectly describes a world undone, and a mind at war with itself.

Peter Evans



When our actions do not
Our fears do make us traitors.

Act 4, Scene 2

THE ENIGMA OF MACBETH

“The sublimity of Macbeth and of Lady Macbeth is overwhelming: they are persuasive and valuable personalities, profoundly in love with each other. Indeed, with surpassing irony Shakespeare presents them as the happiest married couple in all his work. And they are anything but two fiends, despite their dreadful crimes and deserved catastrophes. So rapid and foreshortened is their play (about half the length of *Hamlet*) that we are given no leisure to confront their descent into hell as it happens.

Macbeth is an uncanny unity of setting, plot, and characters, fused together beyond comparison with any other play of Shakespeare’s. The drama’s cosmos is more drastic and alienated even than *King Lear*’s, where nature was so radically wounded. *King Lear* was pre-Christian, whereas *Macbeth*, overtly medieval Catholic, seems less set in Scotland than in the kenoma, the cosmological emptiness of our world described by the ancient gnostic heretics.

The enigma of *Macbeth*, as a drama, always will remain its protagonists’ hold on our terrified sympathy.

What notoriously dominates this play, more than any other in Shakespeare, is time, time that is not the Christian mercy of eternity, but devouring time, death nihilistically regarded as finality.”

Harold Bloom,
Shakespeare: Invention Of The Human
The Berkley Publishing Group, 1998



WITCHCRAFT

“...there are two other good helps that may be used for their trial: the one is their finding of their mark and trying the insensibleness thereof. The other is their floating on the water for, as in a secret murder, if the dead carcass be at any time thereafter handled by the murderer, it will gush out of blood, as if the blood were crying to the heaven for revenge of the murderer, God having appointed that secret supernatural sign for trial of that secret unnatural crime...”

King James, *Demonologie*

“No doubt, for as I said, speaking of magic, the consulters, trusters in, overseers, entertainers, or stirrers up of these craftsfolk are equally guilty with themselves that are the practisers...they ought to be put to death according to the law of God.”

King James, *Demonologie*



‘King James VI of Scotland (1567–1625), a highly educated ruler, wrote a treatise on witchcraft in 1597 that was widely circulated not only in Scotland but also in England, where he became king in 1603. James had had a personal experience with witchcraft, when a conspiracy of witches had allegedly tried to prevent the arrival of his bride, princess Anne of Denmark, in Scotland. The witches had also allegedly tried to use witchcraft to murder him. At the time the government had given legal sanction to a large witch-hunt, which claimed a large number of victims.’

‘King James VI: The Swimming And Pricking Of Witches’ in *The Witchcraft Sourcebook* Routledge, 2004





“A man who has never killed is a virgin.”

André Malraux, *La Condition Humaine*

TO KILL A KING

“[*Macbeth*] was written, at any rate in something like its present form, immediately after *King Lear* and shortly before *Anthony and Cleopatra* around 1606. It contains allusions to the Gunpowder Plot and the trial of the conspirators early in 1606; there is much play on the idea of ‘equivocation’, notorious because Father Garnet, the Jesuit missionary who was interrogated for his part in the Catholic plot to blow up Parliament, defended the legitimacy of its use by prisoners seeking to avoid self-accusation when subjected to torture...

[The play] celebrates the reign of James I, the first Stuart King of England...and touches on other interests of the monarch – demonology is one, and another is his personal safety, for the Gunpowder Ploy, had it succeeded, would have endangered him.”

Frank Kermode, *Shakespeare's Language*
Farrar, Straus and Giroux, 2000

“A belief in a supernatural source of evil is not necessary; men alone are quite capable of every wickedness.”

Joseph Conrad

“In the world of *Macbeth* there is no margin left for love, or friendship; not even for desire. Or rather, lust, too, has been poisoned with the thought of murder...In this particular union, in which there are no children, or those they have die, Lady Macbeth plays a man's part. She demands that Macbeth commit murder as a confirmation of his manhood, almost as an act of love...these two are sexually obsessed with each other, and yet have suffered a great erotic defeat.

Macbeth has killed the king, because he could not accept a Macbeth who would be afraid to kill a king. But Macbeth who has killed cannot accept the Macbeth who has killed. Macbeth has killed in order to get rid of a nightmare. But it is the necessity of murder that makes the nightmare. *A nightmare is terrifying because it has no end.*”

Jan Kott, *Shakespeare Our Contemporary*
Doubleday & Company, Inc., 1964





OUT, DAMNED SCOT

Villainous or bereaved? Playwright and actor KATE MULVANY sheds light on Lady Macbeth.

Walking towards rehearsals in *The Rocks*, *Macbeth*'s blasted Scottish heath couldn't feel further away. The sunlight glints off the harbour and the Opera House looms – a reminder of where we'll soon end up.

The rule with *Macbeth*, of course, is you're not to say "Macbeth" inside a theatre. It's unlucky. Rumours abound as to why: because there's an actual incantation spoken on stage by a

witch; because it has more swordplay than any other Shakespeare play so therefore has more accidents. But this silliness mars the fact that *Macbeth* is one of the keenest insights into the human soul you will ever find in literature. It's utterly sublime.

I'll be playing Lady Macbeth – one of those very special roles you hope one day you'll get to explore but, when the time comes, is

downright terrifying. Everyone knows who she is. No, wait. Everyone thinks they know who she is. She's so renowned. And yet so untouchable. And now she's mine. Or perhaps I'm hers ...

When people speak of Lady M, most reply, "She's a villain who convinces her husband to kill." But she's more than that, surely. Does she have to be a villain? Did her husband really need much convincing? Pondering this early in rehearsals, I have an epiphany – could Lady Macbeth be grieving? I cram through the text again. And I see her grief in all its warped, dark undulations. I've finally found my starting point.

Dan Spielman (Macbeth) and I spend time piecing together our characters' partnership. I tell him about the "grief" I think the Lady is going through. There's always an issue as to whether the Macbeths have, or have had, children, whether he's sterile or she's infertile.

Dan and I believe they are, indeed, grieving the loss of a child. Possibly more. And recently, too. I believe, in fact, that Lady Macbeth is possibly still lactating.

"Take my milk for gall ... I have given suck and know how tender 'tis to love the babe that milks me ..."

But there is no baby any more – all this grieving couple has is each other. Through their combined sadness, they cling to one another with a disturbed co-dependence. A lusty ambition to make life better.

This grief inhabits my every thought. It's tricky to shake, and I feel I'm putting out a strange energy. Odd things keep happening. A man threatens to punch me as I sit quietly at a bus stop. A taxi driver tells me I'm going to burn in hell when I tell him I'm an agnostic. I seem to be attracting malevolence but I feel fearless. Impervious to it. Even my boyfriend

becomes aware of this phenomenon and warns me to be careful. Is this the Macbeth curse? Are these malevolent incidents my own witches on the heath?

In playing the Lady, it's vital to have a brilliant on-stage hubby. Dan Spielman is an extraordinary Macbeth. An everyman. His descent into darkness is already heartbreakingly compelling. And by falling into madness with him, I'm finding my way through the smoky hell of the play.

We reach "the Scene". You know the one. Lady Macbeth sleepwalking and scrubbing at her "spotted" hand. "Out, damned spot. Out I say ..."

It's incredibly weird speaking those words. They're lines everyone knows. We've all uttered them. When Hamlet asks us "To be or not to be", it is a shared moment in a theatre. It's potent. And this scene is just as huge. Unlike the Dane, however, Lady Macbeth is not talking to an audience. She's asleep. She's lost in her own subconscious. She's not struggling with her own mortality, as Hamlet is. She's struggling with someone else's mortality.

By now, our opening night looming, I'm breathing in the world as Lady Macbeth. I adore her spirit. I loathe her desperation. I'm fascinated by her love for her husband. I'm heartbroken that her love warps so radically. I can't wait to introduce her to an audience. But as much as her malevolence thrills me, at the end of the day it's a joy to just feed my cat, cuddle my real boyfriend and put the Lady to sleep for another night. It's nice to finally know her. But she can stay the hell out of my bedroom.

As published in The Sydney Morning Herald, Spectrum, 24 March 2012.



**"Battle not with monsters
lest ye become a monster;
and if you gaze into the abyss
the abyss gazes into you."**

Friedrich Nietzsche



**"I say a murder is abstract. You pull the
trigger and after that you do not understand
anything that happens."**

Jean-Paul Sartre, *Dirty Hands*, Act 5, Scene 2

CREATIVES



PETER EVANS
DIRECTOR

Peter is Bell Shakespeare's Associate Artistic Director. For Bell Shakespeare, Peter has directed *Julius Caesar*, *Macbeth*,

The Two Gentlemen of Verona and *The Tempest* and worked as Associate Director with the Company in 2005. Peter was Associate Director at Melbourne Theatre Company from 2007 to 2010, directing *Clybourne Park*, *A Beheading of 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 *Pygmalion*, *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 Daylight 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 is an alumnus of the Victorian College of the Arts, Drama School (Production Design) and a Post-Graduate

candidate with Melbourne University (Master of Curatorship). For Bell Shakespeare, Anna has designed set and costume for *Julius Caesar*. Her other **theatre** credits include *The Story of Mary MacLane By Herself*, *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*, *Happy Days*,

A Commercial Farce and *Not Like Beckett* for Malthouse; Meow Meow's *Little Match Girl* for Sydney Festival and the Spiegeltent; *Connected* for Chunky Move; *Richter/Meinhof-Opera* and The Black Arm Band's *Hidden Republic* for Melbourne International Arts Festival; *Irony is Not Enough* for Performance Space/Arts House; and *Peer Gynt* for Daniel Schlusser. Beyond theatre, Anna has designed for Simon Barley (Bambuco) with *The Eighth Bridge over Tyne* (UK) and *Spine, Lille 2004* (France); and for Well, *Great Wall of Books* (Macau). Exhibitions include *An Account of Bridges* at the Baltic Contemporary Art Centre/ Sage Gateshead (UK) and Facilitation for Brook Andrew's *Colony* in the 2007 Den Haag Sculpture Exhibition (The Netherlands). Anna is the 2012 recipient of the Kristian Fredrikson Scholarship for Design in the Performing Arts.



DAMIEN COOPER
LIGHTING DESIGNER

Damien Cooper lights theatre, dance and opera. For Bell Shakespeare, Damien has designed lighting for *The*

Government Inspector and *Moby Dick*. His other **theatre** credits include *Exit The King* on Broadway for Stuart Thompson Productions; *As You Like It*, *Summer Of The Seventeenth Doll*, *Neighbourhood Watch*, *The Seagull*, *Gethsemane*, *Toy Symphony*, *Stuff Happens*, *Keating! The Musical* among others for Belvoir; *Pygmalion*, *Bloodland*, *Blood Wedding*, *Edward Gant's Amazing Feats Of Loneliness*, *Zebra!*, *Orestia*, *The Lost Echo*, *The Women Of Troy*, *Tot Mom* and *Rifle Mind* among others for Sydney Theatre Company; *Three Furies* and *Theft Of Sita* for Performing Lines; *Dr Zhivago* for Gordon Frost; and *My Bicycle Loves You* and *Homelands* for Legs On The Wall. His **opera** credits include *A Midsummer Night's Dream* for Houston Grand Opera, Canadian Opera Company and The Lyric Opera of Chicago; *Chorus!* for Houston Grand Opera; *Così fan Tutte* and *Peter Grimes* for Opera Australia and co-produced and presented at Houston Grand Opera; and *Aida*, *Alcina*, *The Magic Flute* and *Death In Venice* for Opera Australia. His **dance** credits include *Birdbrain* and *Be Yourself* for Australian Dance Theatre; *The Narrative Of Nothing*, *Swan Lake*, *The Silver Rose*, *Firebird*, *Tivoli* and *Romeo And Juliet* for The Australian Ballet; *Mortal Engine* for

Chunky Move; *Mathina* and *Of Earth And Sky* for Bangarra; *Grand*, *Air And Other Invisible Forces* among others for Sydney Dance Company; and *Shanghai Lady Killer* for Stalker Theatre Company. Damien has won three Sydney Theatre Awards for Best Lighting Design and a Green Room Award for Best Body of Work in 2007.



KELLY RYALL
COMPOSER

Kelly Ryall is an award winning composer, sound artist and deviser, working in theatre, film and dance. For Bell Shakespeare

Kelly composed for *Julius Caesar*. Kelly's **theatre** and **dance** credits include *The Boys* and *And No More Shall We Part* for Griffin; *Disappearing Acts* for World Theatre Festival; *Die Winterreise* for Thin Ice/Malthouse; *Sundowner* for KAGE; *Save For Crying* for Angus Cerini/Douletap; *Expectation* for Arts House; *The Trial* for Sydney Theatre Company, Malthouse and Thin Ice; *Dead Man's Cell Phone*, *God Of Carnage* and *Return To Earth* 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 Douletap; and *Mercury Fur* for little death/Griffin. **Film** credits include *One Night* and *Lois* directed by Alex Schepisi. 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 he received a Green Room Award and Fringe Festival Award for outstanding composition and sound design.



NIGEL POULTON
MOVEMENT/FIGHT DIRECTOR

Nigel is an award-winning fight director, weapons and movement specialist, and actor. He has particular expertise in edged

weapon use, classical, historical and theatrical swordplay, and kinesthetic movement processes. He has worked internationally over the last nine years and has been Company fight director for Bell Shakespeare since 2003 – working on *Julius Caesar*, *King Lear*, *Hamlet*, *The Servant Of Two Masters*, *As You Like It*, *Twelfth Night*, *Wars Of The Roses* and *Romeo And Juliet*. Other **theatre** choreography credits include: *Swordmaster* on *Vikings* for KRU Studios, The Metropolitan Opera (2009, 2010, 2011 & 2012), the New York City Ballet (2007, 2009, 2010 & 2012), Washington Opera Company (2002 tour of Japan), Opera Australia, Circus Oz, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre Company, Belvoir Street, La Boite Theatre (Brisbane), Playbox Theatre (Melbourne) and Kooemba Jdarra (Brisbane). Nigel is a practitioner of Vsevolod Meyerhold's Theatrical Biomechanics system and is a registered Instructor, Fight Director and past President of the Society of Australian Fight Directors Inc. He is also certified with the British Academy of Dramatic Combat and the Society of American Fight Directors, and is a classically trained fencer and student of the Martinez Academy of Arms (Maestri Ramon and Jeanette Martinez) in New York City. Since 2007, Nigel has been part of the Weapons Specialists Ltd creative team (New York), gaining experience on **film** and **television** productions such as: *The Good Wife* for Scott Free Productions; *Person of Interest* for Kilter Films; *One Shot* for Paramount Pictures; *Boardwalk Empire* and *The Sopranos* (1997 Season) for HBO; *Salt* for Columbia Pictures; *I Am Legend* for Warner Bros. Pictures; *The Ministers* for Collective; *30 Rock* for Broadway Video; and *Law & Order: Criminal Intent* for Wolf Films. In 2011 Nigel worked on *The Bourne Legacy* for Bourne Film Productions as a Technical (tactical) Advisor. Nigel is the grateful recipient of the 2012 Melbourne Green Room Award for outstanding contribution to the Melbourne stage, an Australia Council for the Arts grant and Queensland Arts Council grants in 2005 and 2008 to undertake continuing professional development with leading theatre practitioners throughout the world.



KATE MULVANY
DRAMATURG

Kate Mulvany is a BA graduate from Curtin University, Western Australia, majoring in Scriptwriting and Theatre. Her

produced plays include *Blood & Bone*; *Story Time*; *Vaseline Lollies*; *Naked Ambition*; *The Web*; *yes, no, maybe*; *Somewhere* (a musical co-written with Tim Minchin); *Embalmer* (a musical co-written with Pip Branson); *The Wreath* (developed as part of Bell Shakespeare's Mind's Eye programme) and a series of plays for TiG7 Mannheim's 2011 'One World' project. Kate's play *The Danger Age* was shortlisted for the Sydney Theatre Company 2004 Patrick White Playwright's Award and she was the winner of the Company B Belvoir Street Theatre 2004 Philip Parsons Young Playwright's Award for which she was commissioned to write *The Seed*. *The Seed* went on to win the Best Independent Production and was nominated for Best New Australian Work at the 2007 Sydney Theatre Critics Awards. It was also nominated in 2008 for an AWGIE for Best New Work, as well as the Queensland Premier's Literary Award. It received an Honourable Mention in the 2008 Asher Award. After two sell-out seasons at Company B Belvoir *The Seed* went on to tour Australia, and Kate is currently working on its screenplay. Kate also adapted *Julius Caesar* for Bell Shakespeare's 2011 season and is adapting *Medea* for Belvoir's 2012 season, as well as brand new works for Griffin, ATYP and Melbourne Theatre Company. As a writer, Kate also writes for film and television and is a mentor to several emerging artists across Australia and in the UK.



BILL PEPPER
VOCAL COACH

Bill is a Bachelor of Arts and Master of Letters (Drama). He holds a Diploma of Education and the Advanced Diploma in Voice

Studies of the Central School of Speech and Drama, London. He is an Associate of the English Speaking Board and Fellow of the Trinity College of London. He has also studied Voice and Acting in England, America and Australia with Cicely Berry, Kristin Linklater, Rowena Balos, Prunella Scales, Patsy Rodenburg and Accents and Dialects with Andrew Jack and Jill McCullough. Bill has directed many theatre productions and taught Voice and Acting

at National Institute of Dramatic Arts for 21 years which included 16 years as Head of Voice Studies. He has also taught at the Sydney Actors Centre. Bill has been dialogue coach on numerous **theatre**, **television** and **film** productions including *Moulin Rouge*, *Garage Days*, *Crash Palace*, *Queen of the Damned*, *Lovers at Versailles* and *Little Fish* and has coached many of Australia's leading performers, including four Oscar winners. In 1997 he was invited to join the faculty of Midsummer in Oxford, The British American Drama Academy programme at Balliol College, Oxford, England in July and August. He taught again for this programme in Oxford in 1999. He is a guest teacher at the Hong Kong Academy for Performing Arts. In 1993/94, Bill was Head of Voice at the School of Drama, Victoria College of the Arts in Melbourne. He has just returned from seven weeks of teaching assignments in London and Hong Kong. This is Bill's first production with Bell Shakespeare.



JOHN KACHOYAN
ASSISTANT DIRECTOR

John attended the Playwright's Studio at the National Institute of Dramatic Art and graduated with a Master of Arts in Advanced

Theatre Practice from the Central School of Speech and Drama, London in 2009. John was the 2010 Resident Assistant Director at the Finborough Theatre, directing *His Greatness*, *The Delicate Lines* and *The Captive* (co production with IronBark). He was Assistant Director on *The Notebook Of Trigorin*, *The Man* and Associate Director on the subsequent UK tour. Other **theatre** directing credits include: *Unrestless* for Old Vic New Voices; *La Dispute* (after Marivaux) for Edinburgh Festival Fringe, Soho Theatre and Old Red Lion; and *Drake The Amazing* and *La Dispute* for the Darlinghurst Theatre. He is the recipient of an Australian Business Arts Foundation Cultural Fund Grant and attended the University of Toronto, Canada, on an International Exchange Scholarship from the University of Sydney. John is a founding director of IronBark, a member of the Young Vic's Genesis Directors programme and the 2012 Director In Residence with Bell Shakespeare. This is John's first production with Bell Shakespeare.

CAST



DAN SPIELMAN
MACBETH

Dan Spielman has established a reputation as one of Australia's leading theatre, film and television actors. His **theatre**

credits include *A Golem Story*, *Knives In Hens* (for which he received a Green Room Award nomination for Best Male Performance in Theatre), *The Ham Funeral* and *The Journal of the Plague Year* for Malthouse Theatre; Simon Phillips' *The Seagull* for Melbourne Theatre Company; *The Cherry Orchard* and *The Cripple of Inishmaan* for Sydney Theatre Company; *A Midsummer Night's Dream*, *Art of War*, Benedict Andrews' *The Season at Sarsaparilla*, *The Bourgeois Gentleman*, Barrie Kosky's *The Lost Echo* (for which he received a Sydney Theatre Award nomination for Best Actor in a Supporting Role) and *Mother Courage and her Children* as a founding member of Sydney Theatre Company's Actors Company; and over a dozen productions for the Keene/Taylor Theatre Project from 1998-2002 (for which he received a Green Room Award nomination for Best Male performer in 1998 for *Untitled Monologue*). Dan's **film** credits include *The Hunter*, *One Perfect Day* (for which he received an AFI nomination for Best Actor in 2004), *Tom White* (for which he received an AFI nomination for Best Supporting Actor and received a Film Critics Circle Award for Best Supporting Actor in 2004), and short films *The Lighter*, *The Director*, *The Pitch* and *The Date*. Dan's **television** credits include *Raw FM*, *Blue Heelers*, *Wildside*, *Stingers*, *Farscape*, *The Secret Life Of Us*, *Satisfaction*, *Mary Bryant*, ABC's *My Place* and the Australian/Canadian co-production, *Darwin's Brave New World*. Most recently, Dan has been seen in Southern Star's *Offspring* and in 2012 will also appear in the series' third season. This is Dan's first appearance for Bell Shakespeare.



KATE MULVANY
LADY MACBETH

Kate Mulvany is a BA graduate from Curtin University. For Bell Shakespeare, Kate performed as Cassius in 2011's national tour

of *Julius Caesar*. Her other **theatre** credits include her autobiographical award-winning play *The Seed*; *Blasted* and *Buried Child* for Company B Belvoir/ B Sharp; *Mr Bailey's Minder* for Griffin Theatre Company; *Amadeus*; *Social Climbers*; *Sweet Phoebe*; *Stories From Suburban Road* and *Milk & Honey* for Perth Theatre Company; *Ruby's Last Dollar* for Pork Chop; *Hansel & Gretel* for Theatre of Image; *Dogs Barking* for Capgun Productions; *Antigone* for Thin Ice; the Australian premiere of Tracy Letts' *Killer Joe* for Diana Bliss Productions, and *Rabbit*; *Festen*; *Proof*; *A Man With Five Children*; *King Lear* and *The Crucible* for Sydney Theatre Company. Kate has appeared on **television** in *All Saints*, *Blue Heelers*, *The Chaser's War on Everything*, *The Hamster Wheel*, *Chandon Pictures*, *My Place*, *The Unbelievable Truth* and in the telemovie *The Underbelly Files – The Man Who Got Away*. Kate's **film** credits include *The Final Winter*, *Griff the Invisible*, *Into My Arms*, and Baz Luhrmann's upcoming feature *The Great Gatsby* in which she plays Mrs McKee. Kate is also a playwright, dramaturg, screenwriter and writing mentor.



COLIN MOODY
DUNCAN

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. For Bell Shakespeare, Colin performed in *Julius Caesar* and *Hamlet*. His other **theatre** credits include *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

Thinlce, Belvoir and 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 Wayfarers*, 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*.



IVAN DONATO
MCDUFF

In 2011 Ivan was part of the inaugural Bell Shakespeare Learning Ensemble, The Players. Ivan graduated from NIDA in 2007. His **theatre** credits include *Strange Attractor* for Griffin Theatre, *Bang* for Belvoir Downstairs and *The Berryman* for Hothouse. In 2012 he will appear in The Malthouse production of *Blood Wedding*. This is Ivan's first mainstage appearance with Bell Shakespeare.



KATIE-JEAN HARDING
LADY MCDUFF

Katie-Jean graduated from the Victorian College of the Arts in 2005. For Bell Shakespeare, Katie-Jean performed in *Julius Caesar*. Her other **theatre** credits include *Peer Gynt* for Daniel Schlusser; *Don Juan in Soho* for Melbourne Theatre Company; *Spring Awakening* for Hayloft Project, 45 Downstairs and Belvoir; *A Mile in her Shadow* for Store Room; *Australian Marriage Act* for Arena; *Così* for Hit Productions; *Demons* for the Street Theatre; *June* for La Mama; *Half Full of Happiness* and *Demons* for Red Cabbage 8; and *Women Beware Women*, *Much Ado About Nothing*, *Hamlet*, *Three Sisters* and *Translations* at the Victorian College of the Arts. Katie-Jean has also worked with Melbourne Theatre Company'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*.



GARETH REEVES
BANQUO

Gareth graduated from Te Kura Toi Whakaari O Aotearoa: The New Zealand Drama School in 1999. He has worked steadily in film, television and theatre since. For Bell Shakespeare, Gareth performed in the 2011 tour of *Julius Caesar*. His other **theatre** credits include roles in *August: Osage County*, *Romeo & Juliet*, *Cat on a Hot Tin Roof*, *The Pillowman*, *The Crucible*, *Who's Afraid of Virginia Woolf?*, *Hamlet*, *The Cherry Orchard*, *The Return*, *Proof* and *King Lear*. His **film** credits include *A Song of Good*, *Under the Mountain*, *I'm Not Harry Jensen*, *Tracker* and *Ice*. His **television** credits include *The Cult*, *Go Girls*, *Legend of the Seeker*, *The Man Who Lost His Head*, *The Insiders Guide to Love* and most recently played Douglas Wilson in *Underbelly: A Tale of Two Cities*.



LIZZIE SCHEBESTA
WITCH

Lizzie graduated from the Western Australian Academy of Performing Arts in 2009. For Bell Shakespeare Lizzie performed in *Much Ado About Nothing*. Her other **theatre** credits include *S-27* for Two Birds One Stone and Griffin Independent; *The Seagull* for the Siren Theatre Company; *A Midsummer Night's Dream*, *As You Like It*, *Romeo And Juliet*, *The Taming Of The Shrew* and *Macbeth* for Sport for Jove Theatre Company, of which she is a founding member. Her **television** credits include Channel Nine's *Underbelly: Razor* and *Rescue* and she recently appeared in the feature *films Sleeping Beauty* and *Careless Love*.



HAZEM SHAMMAS
ROSS

Since graduating from Western Australian Academy of Performing Arts Hazem has established a solid acting career in film, theatre and television. His **theatre** credits include *Buried City* for Urban Theatre Projects as part of the Festival of Sydney; *Scorched*, *Antigone*, *Paul*, *Gates of Egypt*, *Peribanez* and *Stuff Happens* for Belvoir; *The Call* for Griffin Theatre Company;

Criminology for Malthouse Theatre Company; and *A Midsummer Night's Dream* for Arts Radar. His **television** credits include *Underbelly III*, *East West 101*, *At Home With Julia* and *All Saints*. His **film** credits include *X* and *The Tumbler*. This is Hazem's first appearance with Bell Shakespeare.



PAUL REICHSTEIN
LENNOX/BLEEDING CAPTAIN

Paul graduated from the Flinders University Drama Centre in 2000. For Bell Shakespeare Paul was part of the inaugural Bell Shakespeare Learning Ensemble, The Players, and has performed in *Hamlet* and *Pericles* on the mainstage. His other **theatre** credits include *Empire* for Theatre in Decay; *Terrorism* for Theatre at Risk; *Tomfoolery* and *The Words of Tom Lehrer* for Chapel off Chapel; *Falling Petals* for Playbox Theatre Company; *Dealer's Choice* for State Theatre Company of South Australia; *The Sign of the Seahorse* for Windmill Performing Arts; *Edward the Second* for Tangent Productions; *The Ecstatic Bible* for Brink Production as part of the 2000 Adelaide Festival; and the 2005 Shakespeare Schools Tour with Complete Works Theatre Company. As a founding member of The Border Project, Paul has performed in *Highway Rock'n'Roll Disaster* for Sydney Theatre Company's Wharf2Loud season; *Please Go Hop!* for Adelaide Fringe and Next Wave Festival; and *Medeamaterial*. His **television** credits include *City Homicide*, *Blue Heelers* and *McLeod's Daughters*. When not performing, Paul has worked as an Arts Educator for Bell Shakespeare and a freelance Pilates Mat Instructor.



ROBERT JAGO
MALCOLM

Robert Jago graduated from National Institute of Dramatic Art in 2003. His **theatre** credits include *Death in Bowengabi* for Merrigong Theatre Company; *Hitler's Daughter* for Monkey Baa Theatre Company; *Richard III* for Siren Theatre Company; *Mademoiselle Fifi* for Darlinghurst Theatre Company; *The Merchant Of Venice* for Ride On/B Sharp; *The Illusion* for MAKEbeLIVE Productions/Darlinghurst Theatre Company, *Cloud 9* for Relaxed and

Comfortable Group/Darlinghurst Theatre Company; *The Internationalist* for The Practical Theatre Company; *A Midsummer Nights Dream* for Coogee Arts Festival and *Twelfth Night* for Shauna E. Carter Productions. His **film** credits include *Australia* and *Wolverine*. His **television** credits include *Rescue Special Ops*, *City Homicide*, *All Saints*, *Scorched* and *Home and Away*. Most recently Robert co-produced the international award-winning short film *Julian*. This is Robert's first appearance with Bell Shakespeare.



JASON CHONG
ANGUS

Jason Chong has performed across theatre, television and film since graduating from the National Institute of Dramatic

Art in 1996. His **theatre** credits include *She Stoops to Conquer* for Sydney Theatre Company, the Ben Elton/Queen musical *We Will Rock You* for Regent Theatre, *Gone to Bali* for Marian Street Theatre, *November* for State Theatre Company of South Australia and *Constance Drinkwater and the Final Days of Somerset* for both Darwin Theatre Company and Tamarama Rock Surfers. His **television** credits include *Going Home*, *Official Denial*, *The Hostages*, *Never Tell Me Never*, *Hard Knox*, *Newton*, *Mermaids*, *Doctor Jekyll and Mr Hyde*, *The Bill: Beech on the Run*, *Murder Call*, *Wildside*, *The Lost World*, *Bondi Banquet*, *Bad Cop Bad Cop*, *Farscape*, *All Saints*, *Crownies*, *Satisfaction*, *Sea Patrol*, *The Forgotten*, *Melrose Place*, *Starter Wife* and *Terra Nova*. His **film** credits include *Wanted*, *In the Red*, *Better Than Sex*, *The Pact*, *Little Fish*, *See No Evil*, George Miller's *Happy Feet*, *Five Moments of Infidelity* and *The Forbidden Kingdom*. In 2012, Jason will be seen in the second series of ABC's *Dance Academy*. This is Jason's first appearance with Bell Shakespeare.

All Macbeth actors are proud members of Actors Equity.



BELL SHAKESPEARE LEARNING

BELL SHAKESPEARE LEARNING

In 2012 Bell Shakespeare enters its 22nd year of bringing high-quality education programmes to schools across Australia. This year our actors will bring Shakespeare's classics to life at the Sydney Opera House right through to school halls in Roxby Downs. They will workshop the plays with students and work with teachers to strengthen their teaching arsenal, to ensure Australian students get the best experience of Shakespeare possible. We will also continue to work with those students most in need, due to geographic isolation, language barriers and socioeconomic disadvantage.

THE PLAYERS

We are thrilled to welcome The Players for 2012. This full-time ensemble will perform as Actors At Work teams in schools, and in *Romeo And Juliet* in Sydney and Melbourne. They will also act as Arts Educators, delivering our teacher and student programmes across the country; run auditions for the Regional Performance Scholarship; and deliver residencies in rural and remote communities.

In 2012 our Players are Julia Billington, Teresa Jakovich, Felix Joseps, Edmund Lembke-Hogan, Huw McKinnon, Suzanne Pereira, Matilda Ridgway and Anthony Taufa.

IN-SCHOOL PROGRAMMES

The anchor of our national education activities, **Actors At Work**, provides high-quality Shakespeare for students, performed in their own school hall. Blending key Shakespeare scenes with clarifying contemporary commentary, the shows guide students through the narrative of each play, illuminating key themes and provoking discussion ready to take into the classroom. This year The Players will perform *Midsummer Madness* for junior secondary, and a brand new show, *Macbeth: Undone*, for senior students.

Uniquely tailored to suit smaller groups, **Student Masterclasses** can be presented on any of Shakespeare's plays, and see students out of their desks and up on their feet, interrogating the plays from the perspective of the characters, saying the lines for themselves, engaging in exciting discussion and gaining a deeper understanding and appreciation of the plays in the process.

SHAKESPEARE SEMINARS FOR SENIOR STUDENTS

In New South Wales and Victoria where Shakespeare's plays are mandated for senior exams, we provide special half-day, in-theatre sessions focused on *Hamlet*, *As You Like It* and *Julius Caesar*, combining an interactive seminar with live performance and interpretation of key scenes by The Players and practical masterclasses to take students deeper into the text and gain unique insights into the plays to take into their exams.

PROFESSIONAL LEARNING FOR TEACHERS

Whether it is early career teachers in need of strategies for teaching the plays, or veteran teachers keen to refresh and invigorate their units, our full-day Professional Learning sessions ensure teachers are well-equipped to keep Shakespeare alive in the classroom. Blending English and Drama activities, the sessions encourage teachers to embrace the theatricality of the plays, and offer engaging and practical ways to do this, even if they are faced with a classroom packed with desks.

ARTIST IN RESIDENCE

For the first time in 2012 we offer a dedicated Artist In Residence programme. Running one to two weeks, we send our Arts Educators into schools for a unique, specialised programme designed by the school in consultation with us. From introducing Shakespeare's comedies to junior students, through to a rehearsed showing of *Macbeth* by Year 10, the sky's the limit, and we encourage teachers to dream big.

REMOTE AND REGIONAL RESIDENCIES

We are proud to continue to work with schools isolated by geography. Our residency programme sees Arts Educators working directly with a school over a prolonged period of time; building trust, appreciation and deeper learning. It is a core aim to revisit these schools when possible, to continue our work, and we have seen first-hand the value of returning. Some of our recent ongoing residencies include those in Tennant Creek NT, Broome WA and the Far West of NSW.

REGIONAL SCHOLARSHIPS

As part of our commitment to providing students and teachers in regional and remote areas the same opportunities as those in capital cities, we are proud to offer two national scholarships.

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

REGIONAL ACCESS PROGRAMME

In advance of our national touring production of *The School For Wives*, our Arts Educators will tour to regional venues and present complimentary preparatory workshops for students before they see the show. Workshops cover plot and character journeys, set and costume designs, discussion of key themes and directorial vision.

BELL SHAKESPEARE LEARNING ONLINE

Students and teachers can now interact with The Players while they are on their national tour via their blog and their facebook page, to keep the discussions about Shakespeare going long after their visit to the school.

For every production presented, we provide teachers with specialised Online Learning Packs containing key information on each play, interviews with creatives, design information and pre- and post-performance classroom activities, downloadable from our website after booking.

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

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



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



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



CREATIVE ARTISTS PROGRAMME

Our Creative Artists Programme directly supports Australian actors, directors, designers and other members of our creative teams. It includes our Director in Residence, actors in our touring productions, actors who deliver our Learning programmes, and the writers and other artists who collaborate with us to develop our Mind's Eye initiatives.

Our Director in Residence this year is John Kachoyan. John holds an MA from the Central School of Speech & Drama in London, and also trained at the National Institute of Dramatic Art, Sydney and the University of Toronto. His theatre work has taken him to the UK and Canada, as well as Australia.

Among support for other artists, the Creative Artists Programme provides a unique opportunity for an emerging theatre director like John to work for a year with the highly experienced creative and production staff at Bell Shakespeare. John is working as Assistant Director on *Macbeth* and *The School For Wives*.

In 2012, the Creative Artists Programme is dedicated to the memory of the late James McLachlan, who was a generous supporter of the initiative.

If you would like to help us continue to provide opportunities for Australian artists, please contact our Philanthropy Manager on 02 8298 9017 or visit bellshakespeare.com.au and click on 'Support Us' to learn more about it.



Liverpool Boys High School 2011

Be. OPEN-HEARTED

Bell Shakespeare's Hearts In A Row

Hearts In A Row is celebrating its seventh triumphant year.

And, thanks to the programme's generous supporters, there's so much to celebrate. Since 2006, Hearts In A Row has enabled more than 3,500 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 for the participants and offer them a chance to experience the excitement and possibilities afforded by theatre and the arts.

The many participants over the years have included Campbelltown's Airds High School, Liverpool Boys and Girls High Schools, The Wayside Chapel, The Big Issue and NIDA's Open Program for young people with intellectual disabilities.

And that's not all. Hearts In A Row also helps to fund Bell Shakespeare Learning programmes, which reach 80,000 students annually across the length and breadth of the country.

In 2012 we have 30 rows to fill with hearts. Supporters of Hearts In A Row can enable visits to the theatre for performances of *Macbeth*, *Romeo And Juliet*, *The Duchess Of Malfi* and *The School For Wives*.

If you would like further information or wish to donate to Hearts In A Row, please contact our Philanthropy Manager on 02 8298 9017 or visit bellshakespeare.com.au and click on 'Support Us'.

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

*“Be not afraid
of greatness”*

William Shakespeare



pwc

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enrich our cultural future.**

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**BELL
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What do you value?

Be. SUPPORTIVE

Bell Shakespeare's
Supporting Cast

“I have always had a passion for the work of Shakespeare; his understanding of the human condition, studied so wisely with insight and humour, is timeless. Bell Shakespeare's commitment to giving life to this work in imaginative and creative performances for such a wide audience is the reason I am proud to be a Supporting Cast member.”

Diane Sturrock, Supporting Cast member

Bell Shakespeare has been giving back to the community for 22 years. And that's in no small part thanks to the members of our annual giving programme, Supporting Cast.

For more than two decades 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, Balranald, Wilcannia and Cape York.

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 AC
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 Manager on 02 8298 9017.

Be. SUPPORTIVE

Bell Shakespeare's 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+

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| Please send your monthly e-newsletter to the above email address y/n to be circled | |
| Date of Birth | Partner Name |
| Donation Amount \$ | (All donations are fully tax deductible*) |
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Please issue my receipt in the name of:

- ☐ Please send me information about making a bequest to Bell Shakespeare
☐ I have included Bell Shakespeare in my will

Please return this form to our Philanthropy Manager, Bell Shakespeare, Reply Paid 10, Millers Point NSW 2000

THANK YOU

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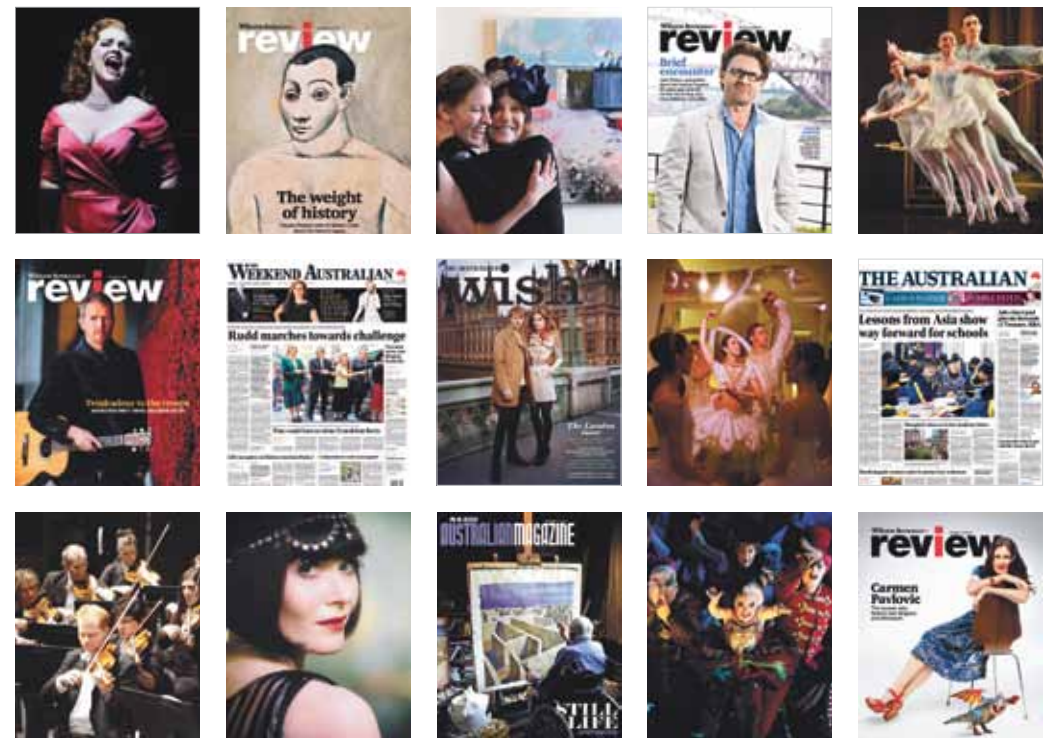
First, good company,
good wine, good
welcome, can make
good people.

William Shakespeare.

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