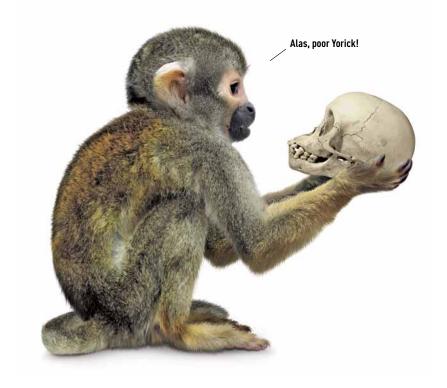
SHAKESPEARE







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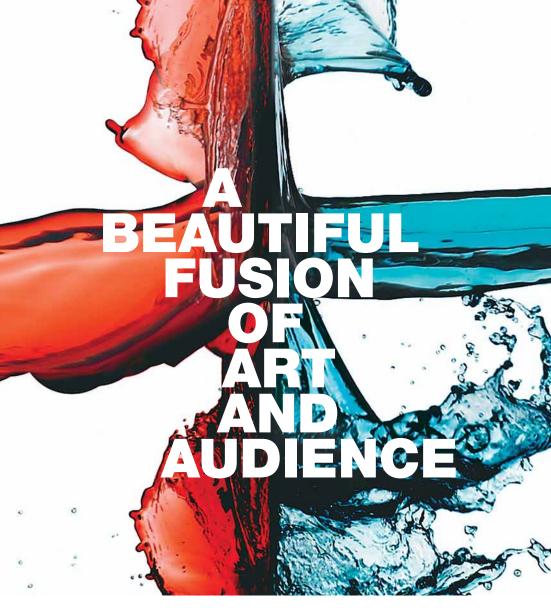
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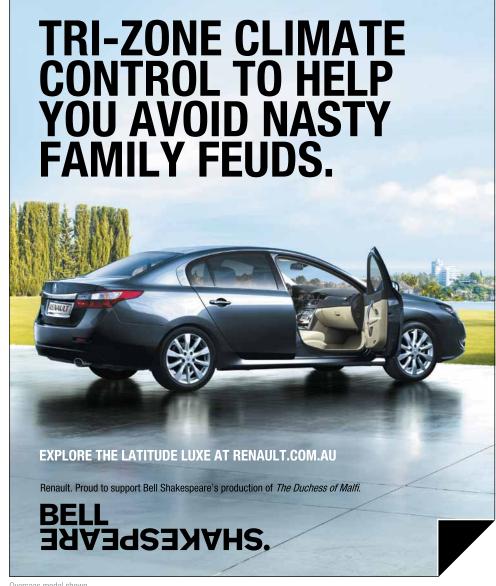
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FROM OUR ARTISTIC LEADERS

This is a year of firsts for Bell Shakespeare with our first play by Molière and our first by John Webster.

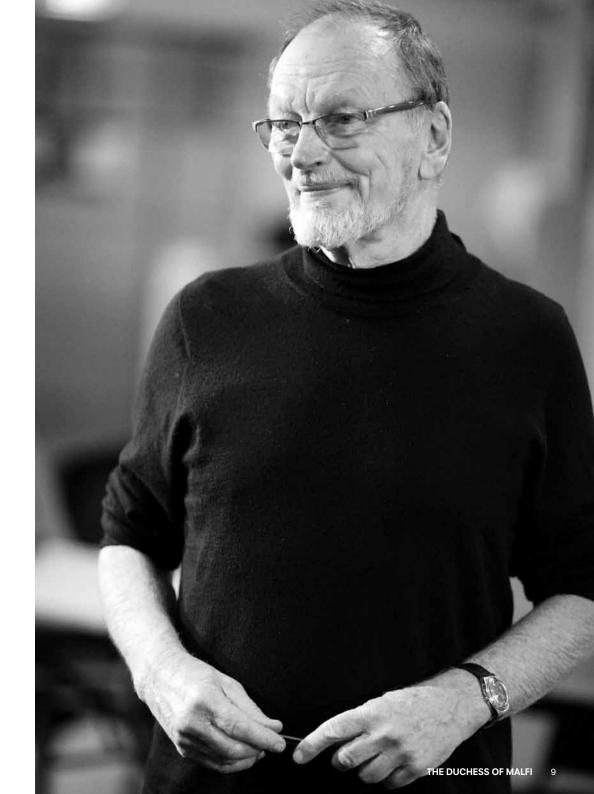
John Webster wrote The Duchess Of Malfi in 1612, around the same time Shakespeare was collaborating on his final plays and moving towards retirement. Part of a new wave of playwrights emerging on the London scene, Webster had had a flop the previous year with The White Devil. Dismissing the audience as "ignorant asses", Webster pressed on with The Duchess Of Malfi, his first major work for Shakespeare's company, The King's Men. The play had its debut public performance in 1613 at the Globe Theatre, newly rebuilt after having burnt to the ground the previous year. Duchess was an immediate, searing hit and is now considered one of the greatest of all Jacobean tragedies.

Continuing our season of Obsession, the same team that delighted audiences last year with *Much Ado About Nothing* explores territory that couldn't be more different.

We are thrilled to have this new tightly honed adaptation by Australian artists, Ailsa Piper and Hugh Colman. It is a respectful yet bracing version of Webster's masterpiece.

John Bell AO Artistic Director

Peter Evans Associate Artistic Director



THE DUCHESS OF MALFI

CAST

THE DUCHESS Lucy Bell
THE JUDGE Sean O'Shea
THE CARDINAL David Whitney
DANIEL DE BOSOLA Ben Wood
ANTONIO Matthew Moore
JULIA Lucia Mastrantone

CREATIVES

ADAPTED BY Hugh Colman & Ailsa Piper DIRECTOR John Bell
DESIGNER Stephen Curtis
LIGHTING DESIGNER Hartley T A Kemp COMPOSER Alan John
SOUND DESIGNER Steve Francis
FIGHT DIRECTOR Nigel Poulton
ASSISTANT DIRECTOR John Kachoyan

This performance will run for approximately 1 hour 50 minutes with no interval.

CREW

STAGE MANAGER Courtney Wilson
ASSISTANT STAGE MANAGER Sarah Stait
HEAD ELECTRICIAN Roderick Mackenzie
HEAD MECHANIST Rob Canning
HEAD OF AUDIO Nick Shipway
COSTUME SUPERVISOR Kate Aubrey
COSTUME MAINTENANCE Judith Loxley
CSU (WAGGA) PRODUCTION SECONDMENT
Louise Lannen

LIGHTING SUPPLIED BY **Chameleon Touring Systems**EUROTRUSS SUPPLIED BY

Showtools International

The writers wish to acknowledge Arts Victoria, for their support in the development of this script.

They are also grateful to Red Stitch Actors Theatre, who presented the first production in November 2006, under the title *Hellbent*.





In adapting The Duchess Of Malfi, we wanted to capture a sense we had of some 'essence' that the piece held, so often obscured by its unwieldy plot and length and the array of less interesting characters. The process of paring to the heart of the central story, and concentrating on the characters that most interested us, somehow made Webster more 'present'. There is very, very little remaining that is not of the original. We chose to modernise a few archaic spellings, or to replace words where meaning was obscure. But essentially, our focus came more and more to a narrative point – the closer one gets to power, the more difficult it becomes to resist corruption.

The real challenge came when we changed the plot to answer that narrative strand, and most of that centered on Bosola. He is arguably the character that most interested Webster. In planning to make him quite clearly the central character in our version, and skewing the plot to a more political reading of the play, we nonetheless found that it remained the journey of the Lady and Antonio that holds the emotional centre. Thus, theirs were the scenes least edited.

The decision to conflate the characters of Cariola and Julia reinforced the emotional complexity that appealed to us. She most strongly embodied the layers of deception that all the characters contained. But we'd emphasise that ALL of the complexity is Webster's, and that perhaps our paring back merely revealed more of it. Time and again we were also struck by contemporary resonances, which in turn encouraged us to remove the references to time and place that lock it into the past. Finally we removed the titles of inherent status, to reinforce the contemporaneity. Still, Webster's voice seemed undimmed.

What we have made is a chamber piece. The intensity, and power to move, shock and enthrall, belong entirely to Webster. We doff our hats, and hearts, to him, as we did at every step.

Hugh Colman, Alisa Piper November 2006



JOHN WEBSTER

Born sometime around 1580, John Webster was to be the last of the great Elizabethan playwrights. Much like many of his contemporaries, little is known of the poet himself. There was a John Webster admitted to the Middle Temple on August 1, 1598. If this Webster and the dramatist were one and the same, it would explain the many legal allusions in his plays and the inclusion of trial scenes in *The White Devil, The Devil's Law Case*, and *Appius And Virginia*.

The earliest known records of Webster's employment as a playwright are found in the diary of the theatre manager Phillip Henslowe at the beginning of the new century. Among the payments which Henslowe noted in his diary in 1602 were those made to Webster, Anthony Munday, Thomas Middleton, Michael Drayton "and the rest" for a play entitled *Caesar's Fall*. Over the next decade or so, Henslowe's records show Webster collaborating with Dekker and Heywood, writing a prologue to Marston's Malcontent, and composing his two masterpieces *The White Devil* and *The Duchess Of Malfi*.

Webster has sometimes been criticised for the limited scope of his plays. He knows nothing, for instance, of the tenderness and pleasant fantasy of Shakespeare. It was mankind's anguish and evil alone which captured his imagination. But his verse is poetry of the highest order and holds its own with Marlowe and Shakespeare. T.S. Eliot described Webster as the poet who was "much possessed by death, and saw the skull beneath the skin."

After *The Duchess Of Malfi*, Webster lapsed into mostly second-rate work. Around 1620, he wrote *The Devil's Law Case* and collaborated a year later with Middleton







on Anything for A Quiet Life. About 1625 he collaborated on The Fair Maid Of The Inn with Massinger and Ford and on A Cure For A Cuckold with Heywood. And sometime before his death (probably 1630s), he composed the Roman tragedy Appius And Virginia.

After Webster's death, the Elizabethan theatre began to decline. The stage was filled with mediocre writers such as Glapthorne, Brome, Markham, Suckling and D'Avenant, reputed to be Shakespeare's illegitimate son. Then in 1642, the Puritans closed the public theatres, and there was darkness.



From John Webster and the Elizabethan Drama (1916)

by Rupert Brooke

'The end of the matter is that Webster was a great writer; and the way in which one uses great writers is two-fold. There is the exhilarating way of reading their writing; and there is the essence of the whole man, or of the man's whole work, which you carry away and permanently keep with you. This essence generally presents itself more or less in the form of a view of the universe, recognisable by rather by its emotional than by its logical content. The world called Webster is a peculiar one. It is inhabited by people driven, like animals, and perhaps like men, only by their instincts, but more blindly and ruinously. Life there seem to flow into its forms and shapes with an irregular, abnormal and horrible

volume. This is ultimately the most sickly, distressing feature of Webster's characters, their foul and indestructible vitality. It fills one with repulsion one feels at the unending soulless energy that heaves and pulses through the lowest forms of life. They kill, love, torture one another blindly and without ceasing. A play of Webster's is full of the feverish and ghastly turmoil of a nest of maggots. Maggots are what the inhabitants of this universe most suggest and resemble. The sight of their fever is only alleviated by the permanent calm, unfriendly summits and darknesses of the background of death and gloom. For that is equally a part of Webster's universe. Human beings are writhing grubs in an immense night. And the night is without stars or moon. But it has sometimes a certain quietude in its darkness; but not very much.'



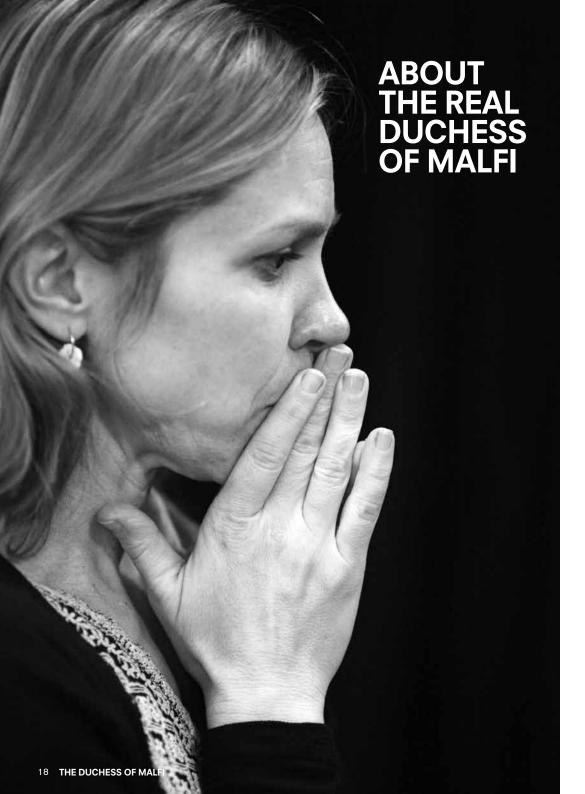
Webster was much possessed by death And saw the skull beneath the skin; And breastless creatures under ground Leaned backward with a lipless grin.

Daffodil bulbs instead of balls Stared from the sockets of the eyes! He knew that thought clings round dead limbs Tightening its lusts and luxuries.

Donne, I suppose, was such another Who found no substitute for sense, To seize and clutch and penetrate; Expert beyond experience,

He knew the anguish of the marrow The ague of the skeleton; No contact possible to flesh Allayed the fever of the bone.

T.S. Eliot



The Duchess of Malfi was a historical character. Born in Giorvanna d'Aragon, she was married in 1490 at the age of 12 to Alfonso Piccolomini, son and heir of the first Duke of Amalfi. He succeeded to the Dukedom in 1493 but died of gout in 1498. The Duchess then at the age of 19 already had a daughter named Caterina. Her son was born posthumously in 1499 and succeeded to the Dukedom, which she ruled for him as regent.

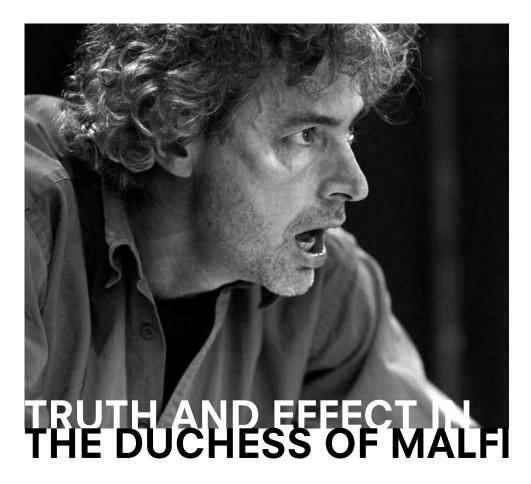
Despite French and Spanish invasions, the state flourished. The Duchess was able to pay off debts incurred by her husband and live prosperously. Antonio Bologna who came of a reputable family was brought up in the court of Naples. He became major-domo to Frederico, the state's last Aragonian king and followed his master into exile in France. Upon Frederico's death, Antonio returned to Naples where he was offered the post of major-domo in the household of the Duchess of Malfi, who herself was of the Royal House of Aragon. The young widow fell quickly and passionately in love with Antonio. Fearing the wrath of her brothers Lodovico who had resigned his title of Marquis of Gerace to become a Cardinal and Carlo (Webster's Ferdinand) who had succeeded it, she married Antonio in secret, with her waiting woman as the sole witness to the ceremony. In real life, as in Webster's play, their marriage was successfully concealed for some years. The birth of their first child was undetected, but the birth of the second caused rumours which, reaching the ears of the Aragonian brothers, led them to set spies to watch their sister. Antonio took his two children to Ancona, leaving the Duchess who was again pregnant, in her palace. Unbearably lonely, she found an excuse to set out with a great retinue on pilgrimage to Loretto, from whence she proceeded to join Antonio. Upon her arrival in Ancona, she revealed her marriage to her household and declared that she would renounce her rank and title to live privately with Antonio and their children. One of her astonished servants set out to inform the Cardinal what had happened. The rest deserted her and returned to Amalfi.

At Ancona where their third child was born, the Duchess and her husband were allowed only a few months' peace before the Cardinal of Aragon put pressure on Cardinal Gonzaga, Legate of Ancona to banish Antonio. Having foreseen this, Antonio had made preparations to take refuge with a friend in Siena. As soon as the decree of his banishment was issued in 1511, he set out with the Duchess and their children, thus evading any attempt that might have been made to capture or murder them.

The Cardinal continuing the exert his influence against them, the head of Signiory of Siena was persuaded to expel them. This time, Antonio and his family did not depart so quickly. On their way to Venice, they were overtaken by horsemen. By asserting that her brothers would not harm her in person, the Duchess was able to persuade Antonio to escape with their eldest child, a boy of six or seven years of age. They arrived safely in Milan, probably in the late summer of 1512. There is no evidence to connect the Aragonian brothers with the death of the Duchess, but after being taken back to her palace in Amalfi, neither she, her two youngest children, nor her waiting woman were ever seen again. Antonio did not know what had happened to them. But he was constantly warned that his life was in danger, one warning coming from a man named Delio who had heard Antonio's story from a Neopolitan friend.

On an October day in 1513, Delio and a companion passed Antonio, who looked dismayed, with two servants on their way to mass at the church of St Francesco. A few minutes later, an uproar was heard. Looking back, Delio and friend realised that Antonio had been stabbed to death by a Lombard captain called Daniele de Bozolo and three accomplices. All four escaped.

'About the Real Duchess of Malfi' by Amanda Elizabeth Koh from 'Introduction to The Duchess of Malfi', © New Mermaids, 1993. Reproduced by permission of Bloomsbury Publishing Plc.



Instead of Macbeth's terrible sense of self-division, the evildoers in The Duchess Of Malfi perform an endless series of displacements. Different from each other as they are, the Duke, the Cardinal and Bosola are alike in an essential respect. All three are afflicted by melancholy, a despair for themselves that turns into a hunger for the destruction of others. Fear of death becomes loathing of the flesh because it is mortal. Revulsion from the body and its clamorous appetites turns into contempt for the enjoyment of others. A profound conviction of their own sinfulness transforms itself into a desire to punish, to expiate in the sufferings of others the guilt of their own thoughts and

actions, to create in the external world the hell of their own inward suffering. All of this happens unconsciously: they are vouchsafed no insight into the process, for themselves. But Webster's insight is very clear and conscious, and he makes it explicit in the play. It is given to the Cardinal to utter: he can see in another what he fails to see in himself. When Ferdinand stumbles upon the idea (though with a characteristic distortion), the Cardinal instantly repudiates it. Ferdinand says

l do think It is some sin in us, Heaven doth revenge By her. (II.v.65-7) In typical fashion, he inverts the matter: their own sin, in his mind, remains vague, the Duchess's is specific, and he projects on to Heaven the revenge (the self-punishment) he craves. But he has come close enough to the bone to draw from the Cardinal a total refusal to comprehend what elsewhere he has understood full well. To Ferdinand he replies

Are you stark mad? (II.v.67)

but in the previous scene he had already explained precisely what Ferdinand is groping towards. The Cardinal can't make the connection with himself, but there is good reason to credit Webster with the irony of making this most rational and calculating of his villains unwittingly anatomize himself. When Julia has become his mistress she asks naturally for the usual reassurances in this kind of situation:

You have prevailed with me Beyond my strongest thoughts: I would not now Find you inconstant. (II.iv.6-8)

The Cardinal replies:

Do not put thyself To such voluntary torture, which proceeds Out of your own guilt (II.iv. 8-10)

She is puzzled but he explains:

You fear My constancy, because you have approv'd Those giddy and wild turnings in yourself. (II.iv.10-12)

Later events prove this true of Julia: her turning to Bosola, an indiscretion giddy and wild if ever one was, costs her her life; and it's a grim but incidental irony that by then the Cardinal's constancy has worn thin and he is looking for ways to be rid of her. Her fear of betraval is well founded as Ferdinand's fear that the Duchess will wish to marry again and the Cardinal's surmise that she might do so secretly. Yet the Cardinal is also right to call it a voluntary torture: whatever his inconsistency might be, Julia's jealousy arises from her own feelings of insecurity, her own bad conscience. In the same way, Ferdinand's possessive repression of his sister reflects his own self-oppression, his sense of some sin in himself. Critics have made much of the suggestion that Ferdinand is driven by an incestuous passion for the Duchess. I would agree that there is a suggestion of the kind. But to make of it the central explanation of his behaviour seems a distortion, exaggeration of a single symptom in a malady much more diffuse. His torments, and the torments he inflicts on his sister, proceed out of guilt lying so far back that neither he nor we could locate its origins. Webster shows no interest in retrospective analysis: his concern is with the complexity of the given, with the process by which Ferdinand's condition (however arrived at) works itself out. The Cardinal in his own way goes through the same process. The least thoroughly created and most conventionally conceived of the three, he shows fewer signs of the process than Ferdinand or Bosola, but he too is tormented by a guilt he can't allow to become specific. What he fears to recognise in himself, his imagination externalises as a nightmare thing armed with a rake.

'Truth and Effect in *The Duchess Of Malfi*' by F.H. Langman from *Sydney Studies in English*, Vol. 6, 1980. Reproduced with permission.



The Jacobean age was one of questioning and uncertainty about many issues, such as religion, politics and law. At the same time it was rediscovering the potency of Classical texts of Rome and Greece, and reinterpreting tragic form to suit its own ends. *The Duchess Of Malfi* is a revenge tragedy, but Webster has used the form for much more than just its entertainment value; he has used it as a vehicle for the exploration of some themes relevant to the society of his time.

Webster based his plot on a true story set in Italy, and kept the Italian setting because like Shakespeare and other playwrights of his day, he had to use politically-acceptable foreign settings in which to explore ideas such as those presented in *The Duchess Of Malfi*, (which were really commentaries on the England of their own era), to do with inequality, injustice, and corruption, without causing outrage in response to his work.

Powerful women, being considered by some to be unnatural and dangerous, provoked much controversy at the time, a pertinent example being Queen Elizabeth Tudor. The Duchess is seen right from the start as a lusty character who is pursuing the affection of Antonio. Her dialogue is full of sexual innuendo, and she can be seen as being in the category of the renaissance stereotype the 'lusty widow'. She is presented as a powerful woman with a dominant will and right to the moment of her death is portrayed as strong and independent. Defying her brother's warnings not to remarry is further proof of her strength.

The Duchess's defiant insistence on marrying Antonio, her second husband, is an action which shows that she has her own desires, and a more dominant will than anybody around her. Webster has given her all the qualities that Antonio, her spouse, lacks, qualities which were not thought to be desirable in a woman of that era; she plots, schemes and has a bold and impetuous nature.

She is also a fundamentally good character, and her dislike of the darkness:

Duchess:

They that enter there, Must go upon their knees

[Act 4, Scene ii]

shows how she is an opposite of Ferdinand who moves about her in a black disguise.

Thus *The Duchess Of Malfi* hinges around a female protagonist, and, like Antonio's, her predicament shows how the play's themes are underpinned by Webster's thinking about social issues of his day. Ironically, he is making points about women's rights at a time when only men were allowed to act on the stage.

Like many playwrights of the time Webster had a legal background, and this served to make him more aware of the inequalities of the law involving women. He has a sensitive awareness of these inequalities and the play illustrates the ridiculous views taken by the community.

Duchess:

We are forced to woo, because none dare woo us

[Act 1, Scene ii]

In that line we can see that Webster has emphasised The Duchess's commanding character by his use of language. The play has been written mainly in unrhymed iambic pentameter of five stresses and ten syllables per line, which was the norm for the blank verse of renaissance dramas. Like all good playwrights of the time he has occasionally bent the rules of this set pattern to make the lines shorter or longer, for example to show a character's unbalanced nature. The Duchess's line breaks the metre by being slightly too long, showing that she refuses to be restrained, and adding power to the point she is making.

'John Webster: *The Duchess Of Malfi*' by Jenia Geraghty, www.literature-study-online.com/essays/webster.html.
Reproduced by permission of the author.

THEATRE AFTER SHAKESPEARE

THE 'POST-SHAKESPEAREAN' JACOBEAN PLAYWRIGHTS

It has often been said that English theatre began to decline after Shakespeare's death. Whilst perhaps none of the writers after him matched the poetry, psychological insight or broad humanity of his work, many of their plays did continue to reflect the vibrant and increasingly diverse concerns of the English stage and life in London in particular. Driven by the rivalries and collaborations that marked the end of Shakespeare's time, writers like John Webster, Ben Jonson, Francis Beaumont and John Fletcher became significant figures in the now Jacobean theatre. Rather than a distinct break or split between the periods, however, it is possible to see these later Jacobean plays as developing and emerging out of the concerns of Elizabethan theatre that birthed them. Ultimately, this is reflected in works that were more hard-bitten - full of sharp edges and jagged verse - than their predecessors as can be seen in John Webster's The Duchess Of Malfi (1612-13).

Just as Shakespeare's later more complex tragedies demanded more sophisticated characterization and awareness, so too the Jacobean writers reflect a morally complex world that, whilst murky, is nevertheless carefully rendered. We see the corruption and power-plays of James I's England become the fascinating content of its theatre – sophisticated and self-parodying, bloody and dark. This reflects less a fractured or unsatisfying form as some critics have claimed but a continuing exploration of the playwriting techniques Shakespeare himself initiated.

In the final years of his career, Shakespeare wrote fewer plays, and none are generally attributed to him after 1613. The plays belonging to this period (including Pericles, The Winter's Tale, Cardenio and The Tempest) are commonly referred to as his 'Romances'. However, at least two of his last plays (Henry VIII and The Two Noble Kinsmen) are now accepted as collaborations, probably with John Fletcher, who succeeded him as the house playwright for The King's Men. Thus, we may begin to look beyond The Tempest as Shakespeare's Romance swansong, to the co-written Henry VIII and The Two Noble Kinsmen as beginnings of a new chapter, in which a style that could be described as 'early Fletcher' emerges.

Shakespeare's perception of a crisis in public norms and private belief and the formal experiments of his later plays and collaborations influenced deeply the drama of the age following him. The prevailing manner of the playwrights who succeeded him was realistic, satirical, and anti-romantic, and their plays focused predominantly on those two symbolic locations, the city and the court, with their typical activities, the pursuit of wealth and power. "Riches and glory," wrote Sir Walter Raleigh, "Machiavel's two marks to shoot at," had become the universal aims, and this situation was addressed by city comedies and tragedies of state. Increasingly, it was on the stages that the rethinking of early Stuart assumptions took place.







For more traditionally minded playwrights, new anxieties lay in the corrupt and sprawling bureaucracy of the modern court and in the political eclipse of the nobility before the increasing royal absolutism of James I. In Ben Jonson's Sejanus (1603) Machiavellian statesmen abound, while George Chapman's Bussy d'Ambois (1604) and Conspiracy Of Charles, Duke Of Byron (1608) see the collision of the magnificent but redundant heroism of old with pragmatic arbitrary monarchy; Chapman doubtless having the career and fate of the Earl of Essex in mind. The classic tragedies of state belong of course, to Webster, with their dark Italian courts, spies and malcontents. The White Devil, a divided, ambivalent play, elicits sympathy even for a vicious heroine, since she is at the mercy of her deeply corrupt society, and the heroine in The Duchess Of Malfi is perhaps the one decent and spirited inhabitant of her world, yet her death cannot avert the fearfully futile and haphazard carnage that ensues. As so often

on the Jacobean stage, the challenge to the male-dominated world of power was mounted through the experience of its women.

Another factor at work in the variety of drama in the early 17th Century was the shift of emphasis from more integrated audiences to more varied assemblies. With the opening of the Blackfriars and Red Bull theatres, and several less enduring venues, the theatre now drew on several aspects of class consciousness, rather than the broad-church of the Globe. This may be witnessed in Webster's relationship with his audiences; in both his prefaces to The White Devil (1612) and The Duchess Of Malfi, he complains of ill-judging critics and a malcontent audience. In his dedicatory note to The Duchess Of Malfi, he refers to "the ignorant scorners of the Muses (that like worms in libraries seem to live only to destroy learning)." In his introduction to the The White Devil, he again expresses a similar complaint against critics:

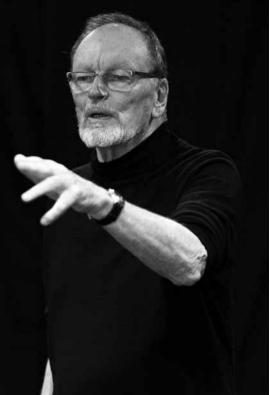
"And that since that time I have noted, most of the people that come to that playhouse resemble those ignorant asses (who, visiting stationers' shops, their use is not to inquire for good books, but new books)..., for should a man present to such an auditory, the most sententious tragedy that ever was written, observing all the critical laws, as height of style and gravity of person, enrich it with the sententious Chorus, and, as it were life and death,... yet after all this divine rapture... the breath that comes from the uncapable multitude is able to poison it."

We begin to see a breach between public expectation and private vocation (the 'professional' writer) that cannot be explained by the changes in theatrical conditions alone. Several contemporary tragedies also reflect more complex writer-audience relationships, plays like Cyril Tourneur's *The Atheist's Tragedy* (1611), John Marston's *The Malcontent* (1604), Thomas Middleton's *The Revenger's Tragedy* (1607) or Beaumont and Fletcher's *The Maid's Tragedy* (1610). All these plays serve to illustrate how much the form was capable of reflecting such collision with harsh realism, and the differing forms playwriting was taking in conversation with their audience.

Ultimately, the propagation of new venues and fracturing of the Elizabethan audience lead the Jacobean playwrights to specialise in content and delve into form following on from the later explorations of Shakespeare. The changing climate under James I is reflected in complex, and darker subject matters and a concern for power and corruption. A theatre of complex political sympathies emerged where writers continued to reflect and reconstruct the concerns of the time even as the varied power plays and intrigues culminated, on and off-stage, in conflict, strife and drama.

John Kachoyan Assistant Director





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 England. 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 Much Ado About Nothing, 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 co-productions with Queensland Theatre Company including: Richard 3, Heiner Müller's Anatomy Titus Fall Of Rome: A Shakespeare Commentary and performed the role of Mephistopheles in the most recent co-production. Faustus. John recently directed a production of The Rake's Progress for the Victorian Opera and has also directed a production of Madame Butterfly for an Oz Opera national tour and 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 he was named by the National Trust of Australia as one of Australia's Living Treasures. In 2003 the Australia Business Arts Foundation awarded John the Dame Elisabeth Murdoch Cultural Leadership Award. His many awards as an actor and director include a Helpmann Award for Best Actor (*Richard* 3, 2002), a Producers and Directors Guild Award for Lifetime Achievement and the JC Williamson Award (2009) for extraordinary contribution to Australia's live entertainment industry and the 2010 Sydney Theatre Award for Lifetime Achievement in recognition of his extraordinary career as an actor, director and producer.



HUGH COLMAN ADAPTOR

This is Hugh's first collaboration with Bell Shakespeare. Hugh is a graduate of Melbourne University, where he attained

a Bachelor of Arts with Honours in Fine Arts and English Literature. He then trained as a designer with Melbourne Theatre Company and has been a resident designer of that company and the State Theatre Company of South Australia. Hugh's production credits range from The Sleeping Beauty for The Australian Ballet, which officially opened the State Theatre in the Victorian Arts Centre in 1984, to the recent sets for Pecan Summer for Short Black Opera. The major part of Hugh's career since 1970 has been as a freelance designer of both sets and costumes, with well over 200 commissions to his credit. His design credits include work with most of the major theatre, dance and opera companies in Australia as well as commercial companies such as The Elizabethan Theatre Trust and Harry M. Miller. He has also designed for the Hong Kong Ballet and the Hong Kong Academy of Performing Arts, and his work has been seen in China, Japan and Great Britain. Other works designed for The Australian Ballet include Dark Lullaby and Ballet Imperial; and for this company's 50th Anniversary year, Hugh is designing sets and costumes for a new Swan Lake. Together with Ailsa Piper he adapted Webster's The Duchess Of Malfi, re-titled Hellbent, for Red Stitch, which he also designed.



AILSA PIPER ADAPTOR

This is Ailsa's first collaboration with Bell Shakespeare. Ailsa has worked throughout Australia as a writer, director, actor,

teacher and speaker. She completed her MA at the University of Melbourne during a stint as a resident actor in *Neighbours*' Ramsay Street! Her first love was the theatre, which took her from Western Australia, where she grew up on a sheep station in the Gascoyne, on to Sydney and then to Melbourne. Ailsa was co-winner of the inaugural Patrick White Playwright's Award for her script *Small Mercies*, and has been nominated for Green Room Awards for acting and directing.

She was a Board member at the Arts Centre Melbourne and Playbox Theatre, and has been an advocate for many other arts organisations. 2012 sees the fruition of several projects. Her first book, *Sinning Across Spain*, was published in April, and her episode of ABC Radio's Poetica aired on May 5th. Now, with this production of *The Duchess Of Malfi*, she completes a personal trifecta of words.



STEPHEN CURTIS DESIGNER

Stephen has worked extensively as a designer for drama, film, opera, dance and exhibition. For Bell Shakespeare Stephen

has designed Much Ado About Nothing. The Government Inspector, Romeo And Juliet, Moby Dick, The Wars Of The Roses and The Servant Of Two Masters. His other major theatre credits as designer, set designer or costume designer include I Am Eora for Sydney Festival 2012; Shanghai Lady Killer for Stalker Theatre Company at Brisbane Festival 2010; La Bohème, Lulu, The Cunning Little Vixen, Turn of the Screw for Opera Australia/Houston Grand Opera; Der Ring Des Nibelungen (The Ring Cycle) for State Opera of South Australia; All About My Mother, Cat on a Hot Tin Roof, The Hypocrite, Life x 3, Ghost Writer, Tribes, The Birthday Party, Realism, The Blue Room and Rock 'n' Roll for Melbourne Theatre Company; The Vertical Hour, Doubt and Two Brothers for the Melbourne Theatre Company/Sydney Theatre Company; Savage River for Griffin Theatre/ Melbourne Theatre Company/Backspace Theatre; The Pig Iron People, Navigating, Hanging Man. Harbour, A Man With Five Children, Summer of the Aliens, The Government Inspector for Sydney Theatre Company; The Adventures of Snugglepot and Cuddlepie and Little Ragged Blossom for

Company B/Sydney Festival/Windmill Performing Arts/Perth Festival; The Business, Gwen in Purgatory, Scorched, It Just Stopped, In Our Name, The Underpants, Svetlana in Slingbacks, Small Poppies, Cosi, Picasso at the Lapine Agile, The Alchemist for Company B Belvoir; Pygmalion, The Venetian Twins, Dinkum Assorted and Corporate Vibes for Queensland Theatre Company. As a production designer his 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 de Nibelungen and the Green Room Award for Best Design for Lulu.



HARTLEY T A KEMP LIGHTING DESIGNER

This is Hartley's first collaboration with Bell Shakespeare. His theatre credits include *Les Liaisons Dangereuses* and *In*

the Next Room, or the Vibrator Play for Sydney Theatre Company; Old Man for Belvoir St Theatre; The Story of Mary MacLane by Herself for Ride On Theatre/Malthouse/Griffin Theatre Company; The Gift for Melbourrne Theatre Company and Cordelia for Little Dove Theatre Art/Motherboard. His recent international credits include A Number for Fugard, Cape Town. In the UK his theatre credits include The Voysey Inheritance, Elmina's Kitchen, Scenes from the Big Picture for National Theatre; The Merry Wives of Windsor, Coriolanus, The Merchant of Venice (all also USA) and Romeo and Juliet for Royal Shakespeare Company; Lower Ninth, Kiss of the Spider Woman, Days of Wine and Roses, Passion Play, Good for Donmar: Gaslight, As You Like It for Old Vic; Metamorphosis for Lyric Hammersmith/Vesturport (Iceland): Love, Love, Love for Paines Plough; Our New Girl, Apologia, Wrecks, Artefacts (also New York), How to Curse for Bush and The York Realist for English Touring Theatre. His musical credits include A Little Night Music for Menier Chocolate Factory, on Broadway at the Walter Kerr, and in London at the Menier/Garrick; Miss Saigon for Gothenburg Opera; Showboat, West Side Story for Tiroler Landesteater, Innsbruck; Promises, Promises for Sheffield Theatres: and The Wizard of Oz for Birmingham Rep. His opera credits include Mary Seacole, Oreste, Oresteia at Royal Opera House Linbury Studio; Les Pêcheurs des Perles, Iris for Opera Holland Park; M Butterfly, Martha, The Barber of Seville, La Sonnambula, Carmen for Castleward Opera, Northern Ireland, Hartley is artistic director of C venues at the Edinburgh Festival Fringe.



ALAN JOHN COMPOSER

screen. For Bell Shakespeare his credits include

Over the past 30 years Alan has achieved a reputation as Australia's foremost specialist composer for the stage and

The Government Inspector, Romeo And Juliet, Moby Dick, Antony And Cleopatra, Henry V, Henry IV, The Winter's Tale, Hamlet, As You Like It and Much Ado About Nothing. Other theatre credits include Under Milk Wood, Les Liaisons Dangereuses, Pygmalion, The White Guard, The Great, Gallipoli, The Season At Sarsparilla, Mother Courage, Boy Gets Girl, The Give and Take, Hedda Gabler, Harbour and Hanging Man for Sydney Theatre Company: Babyteeth, Summer of the Seventeenth Doll, Diary Of A Madman, Gethsemane, The Adventures of Snugglepot and Cuddlepie, Peribanez, Stuff Happens, The Chairs, The Spook, Our Lady Of Sligo, The Underpants. 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. His television credits include music for programs including, The Farm, The Shark Net, Loot, Edens Lost, Coral Island, the animation series Human Contraptions, 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 Miniseries/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 music for the revived Diary Of A Madman won the Helpmann Award for Best Score and was nominated for a Drama Desk Award in New York. His latest opera, based on Kathy Lette's How To Kill Your Husband premiered with the Victorian Opera in 2011.



STEVE FRANCIS SOUND DESIGNER

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

Shakespeare Steve has worked as sound designer on Romeo And Juliet and Much Ado About

Nothing. His other theatre credits include Under Milk Wood, Les Liaisons Dangereuses, Pygmalion, Bloodland, Blood Wedding, The White Guard, Spring Awakening, The Removalists, Tusk Tusk, Gallipoli, The Great, Rabbit, Pig Iron People, Romeo and Juliet, The Taming of the Shrew, Embers, The 7 Stages of Grieving and Stolen for Sydney Theatre Company; Babyteeth, The Book of Everything, Gethsemane, The Power of Yes, Ruben Guthrie, Baghdad Wedding, Keating!, Paul, Parramatta Girls, Capricornia, The Spook, Box the Pony, Gulpilil and Page 8 for Belvoir; music composition for This Year's Ashes, Speaking in Tongues and Strange Attractor for Griffin Theatre Company. His dance composition credits include music for Belong, True Stories, Skin, Corroboree, Walkabout, Bush and Boomerang for Bangarra Dance Theatre; and *Totem* for The Australian Ballet. His recent screen compositions include music for Cops L.A.C. for Channel 9, the Fox miniseries Dangerous and the short films She Say, Dik and The Burnt Cork. His awards include the 2003 Helpmann Awards for Best Original Score and Best New Australian Work for Walkabout and a 2011 Sydney Theatre Award for The White Guard.



NIGEL POULTON 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 Macbeth, 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 Vikingdom 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 Vsevelod 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.



JOHN KACHOYAN ASSISTANT DIRECTOR

John is the 2012 Director In Residence with Bell Shakespeare and was Assistant Director on the Company's

recent production of Macbeth. He 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 by James Graham and Associate Director on the subsequent UK tour. Other theatre 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 and a member of the Young Vic's Genesis Directors programme.

CAST



LUCY BELL
THE DUCHESS

Lucy Bell is a NIDA graduate. For Bell Shakespeare Lucy has appeared in *Pericles* and *Twelfth Night*. Her other theatre credits

include Blue Murder, Scenes From An Execution and Twelfth Night for Company B; The Cherry Orchard, Darling Oscar and As You Like It for the Sydney Theatre Company; and Wolf Lullaby, The Falls, Through The Wire and Speaking In Tongues for Griffin Theatre Company. Her television credits include Murder Call, 30 Seconds, City Homicide, Wildside, Dirt Game, Bastard Boys, Grass Roots, My Husband My Killer, Farscape and Crownies. Her recent film credits include Ten Empty and The Square.



SEAN O'SHEA

THE JUDGE

Sean has worked extensively in theatre throughout the country since graduating from the Western Australian Academy of Performing

Arts. For Bell Shakespeare Sean has appeared in many production including Measure For Measure, Julius Caesar, The Comedy Of Errors, Twelfth Night and Macbeth. His other theatre credits include plays for the Sydney Theatre Company, Griffin, Ensemble, Western Australian Theatre Company, State Theatre Company of South Australia, Railway Street Theatre, Riverina Theatre Company and New England Theatre Company. Last year he was nominated for two Sydney Theatre Critics Awards for his work in Much Ado About Nothing for Bell Shakespeare and The Libertine for Sport for Jove. His television and film credits include Murder Call, Water Rats, McLeod's Daughters and The Rage in Placid Lake. He has directed for Western Australian Academy of Performing Arts, NIDA Open Program, Bell Shakespeare Education, the Actors College of Theatre and Television and Theatre Nepean at University of Western Sydney. Sean is also a qualified naturopath.



DAVID WHITNEY THE CARDINAL

David graduated from NIDA in 1982. For Bell Shakespeare David has appeared in *Romeo* And Juliet, The Tempest,

Macbeth, As You like It and The Alchemist. His other theatre credits include The Winter's Tale, The Maid's Tragedy, On Our Selection, The Real Thing, Filumena, Medea, A Fortunate Life and Cyrano De Bergerac for Melbourne Theatre Company; Othello at Hyde Park Barracks; Wind In The Willows for Australian Shakespeare Company; Love! Valour! Compassion! for Footbridge Theatre; Woman In Mind, Much Ado About Nothing, Darlinghurst Nights and Summer Rain for Sydney Theatre Company: The Power of Yes for Belvoir St Theatre and Macquarie for Riverside Theatre. His musical credits including Little Shop of Horrors, Chess, The Hunting of the Snark, The Wizard of Oz, The Phantom of the Opera, A Chorus Line, Cabaret, Man of La Mancha, Sunset Boulevard, The Producers, Spamalot, Damn Yankees and Rock of Ages. His screen credits include Fatal Honeymoon, Legend of the Seeker, Penelope K, McLeod's Daughters, Home and Away, Play School, Water Rats and as the voice of Media Watch.



BEN WOOD

DANIEL DE BOSOLA

Ben Wood is a student of the Australian Theatre for Young People and as a young actor performed in many of their

productions including What the Umbrella Did Next, 17, 3 Little Fears and toured internationally to the Belfast Arts Festival with their production of Skate. For Bell Shakespeare Ben has appeared in Twelfth Night. His other theatre credits include As You Like It for Sport for Jove; Hamlet, Macbeth, A Midsummer Nights Dream and La Dispute, The Europeans and Bad Jazz for Darlinghurst Theatre Company. His television credits include All Saints. Underbelly III: The Golden Mile, Rescue: Special Ops, A Model Daughter, Scorched, My Place, Love My Way and Sea Patrol. His film credits include Footy Legends, award winning short films Wall Boy and Dream The Life and he will be seen in Silverchair's Daniel Johns' first filmic venture Mv Mind's Own Melody. Ben is a proud member of Equity.



MATTHEW MOORE ANTONIO

Matthew graduated from the Western Australian Academy of Performing Arts in 1998 where

he received the prestigious

Leslie Anderson Award. For Bell Shakespeare Matthew has appeared in Romeo And Juliet (for which he received a Sydney Theatre Award nomination for Best Actor in a Supporting Role), Measure For Measure. War Of The Roses. The Servant Of Two Masters, Twelfth Night and The Tempest. His other theatre credits include The Great and The Taming Of The Shrew for Sydney Theatre Company; Twelfth Night for Belvoir St Theatre; Nothing Personal, The Busy World is Hushed for Ensemble Theatre: The Cat Ladv of Bexley for Australian Theatre of the Deaf and Antigone for Australian Theatre for Young People. In 2007 Matthew participated in the International Actors Fellowship for Shakespeare's Globe London. His television credits include Rake, Me and My Monsters, Chandon Pictures, Home and Away, All Saints and Bad Cop Bad Cop. His film credits include Burning Man and The Dish. Earlier this year Matthew's short film, Julian, which he wrote, directed and produced, won The Crystal Bear for Best Short Film at The 62nd International Berlin Film Festival.



LUCIA MASTRANTONE

JULIA

This is Lucia's first appearance for Bell Shakespeare. Lucia has enjoyed a successful career in theatre, film and television with an

extensive list of credits. She has worked for many major theatre companies nationally and toured several shows internationally. Some of her theatre credits include The Book of Everything, Scorched, Macbeth, Vicious Angel and Popular Mechanicals 1 & 2 for Company B Belvoir; Romeo and Juliet and Actor On A Box for Sydney Theatre Company; Six Characters In Search Of An Author, The Merchant of Venice, Venetian Twins and A Little Like Drowning for the State Theatre Company of South Australia; Under the Influence for Legs on the Wall; and Shaun Parker's Blue Love and Magpie Theatre's Verona with Marguerite Pepper Productions. Her screen credits include Tangle and the AFI Award winning film Look Both Ways.



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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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. Bell Shakespeare is grateful to the following for their generosity:

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Anonymous (1)

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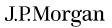




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Bell Shakespeare is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



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.



Department of Education, Employment and Workplace Relations

Workplace Relations.

Bell Shakespeare Learning Initiatives 2012 to 2015 is supported by the Australian Government Department Education and Training. of Education, Employment and



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

THE DUCHESS OF MALFI 39 38 THE DUCHESS OF MALFI

CREATIVE ARTISTS PROGRAMME

ur 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 Andrew Graves at andrewg@bellshakespeare.com.au or 02 8298 9017 or visit bellshakespeare.com.au and click on 'Support Us' to learn more about it.









Be. OPEN-HEARTED

Bell Shakespeare's Hearts In A Row

Hearts In A Row is celebrating its seventh triumphant year.

nd, 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 Andrew Graves at andrewg@bellshakespeare.com.au or 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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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

ell 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 Ball AC

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 **belishakespeare.com.au** and click on 'Support Us' or contact our Philanthropy Manager Andrew Graves at andrewg@bellshakespeare.com.au or 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

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Address	
Telephone (work)	(home)
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Date of Birth	Partner Name
Donation Amount \$	(All donations are fully tax deductible')
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Please return this form to our Philanthropy Manager, Bell Shakespeare, Reply Paid 10, Millers Point NSW 2000

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