

BY WILLIAM SHAKESPEARE

DIRECTOR PETER EVANS

A MIDSUMMER
NIGHT'S DREAM

BELL
SHAKESPEARE



I HAVE HAD A MOST RARE VISION. I HAVE HAD A DREAM.

A Midsummer Night's Dream, Act 4 Scene 1



CELEBRATING
26 YEARS OF
PARTNERSHIP

**BELL
SHAKESPEARE**



Wesfarmers Arts

PICTURED Peter Evans, Artistic Director

WE ARE BELL SHAKESPEARE

We ensure Shakespeare's work lives and breathes in theatres, schools and communities throughout Australia, where his words can be truly appreciated.

We value the beauty of Shakespeare's ideas, language and imagery. His work helps us find modern perspectives on timeless truths.

We believe Shakespeare and other great works are not stuck in the past. They are the lens through which we can explore and question the present and imagine the future.

These plays are not static. They're constantly helping us make sense of who we are, where we've been, and where we're going. And we're not static either. We've been travelling the country for more than 34 years, bringing classic theatre to Australia, looking for new ways to inspire, imagine and ignite.

Shakespeare and the other classic plays we present challenge our beliefs and urge us to see ourselves in a new light. Their ability to discover the things that make us human inspires us to make work that challenges preconceptions and encourages new interpretations and contemporary parallels — work that speaks to every age.

FIRST NATIONS ACKNOWLEDGEMENT

Bell Shakespeare acknowledges the First Peoples of the lands and waters on which we rehearse, perform and work across Australia.

We recognise their continuous connection to Country, community and culture and pay our respects to Elders past and present. We honour the sharing of traditional stories; stories that have been passed down through generations.

WELCOME



On behalf of the board and staff of Bell Shakespeare, welcome to our national touring production of *A Midsummer Night's Dream* directed by Bell Shakespeare's Artistic Director, Peter Evans.

Funny and heartwarming, Shakespeare's enduring and much-loved play is a celebration of theatre and playmaking. After our planned 26-venue national tour in 2021 was significantly curtailed due to the pandemic, our ambition to share this production with audiences across Australia will finally be realised in 2024 and, for the first time, will enjoy a season at the iconic Sydney Opera House where the production opens.

Performing at a further 22 venues across Australia, our tour includes many theatres with whom we have longstanding partnerships and brings into the fold some exciting new venues including Margaret River HEART in Western Australia which opened in late 2019, and The Pavilion Performing

Arts Centre in Sutherland NSW. It is inspiring to see such strong investment in our regional theatres, supporting local communities and providing equity of access to a broad range of arts and cultural experiences.

Connecting with people across Australia is central to what we do. As well as our national theatre program, we are extremely proud of our work in education which sits in complement to our work on the main stage. This year we again welcome teachers from across the country as part of our National Teacher Mentorship, supporting them with specialist training in innovative, active, and creative teaching practices that can be used across the curriculum. Made possible with the support of the Australian Government and Teachers Mutual Bank, this program honours the critical role that teachers play in our shared future.

Our 2024 touring ensemble, The Players, will be performing in schools in every state and territory from early May, and we also look forward to delivering a range of tailored learning programs, artist residencies, and meaningful opportunities for young people from across the country to access arts and cultural experiences.

We warmly thank and acknowledge the continued investment of both the Commonwealth and NSW governments whose critical support makes our national reach possible. Additionally, we extend our sincere gratitude to *A Midsummer Night's Dream* Production Patron, Katie Page, and extend those thanks to our many wonderful donors, our corporate partners, and the trusts and foundations who share in our belief of access and equity to these timeless works.

And of course we thank you, our audience, from wherever in Australia you may be enjoying this beautiful production.

A stylized, handwritten signature in blue ink, which appears to read 'Gill Perkins'.

Gill Perkins
Executive Director

SYNOPSIS

Hermia and Lysander are in love, but Hermia's father insists she marry Demetrius. The lovers plan to elope instead, revealing their plot to Hermia's best friend, Helena.

Helena is Demetrius' former paramour and still in love with him. Hoping to win back his affection, Helena tells Demetrius of the plan. That night, Hermia and Lysander steal away to the forest, with Demetrius and Helena close behind.

In the forest Oberon and Titania, the rulers of the fairy kingdom, are quarrelling over Titania's refusal to give her foster child to Oberon. Plotting his revenge, Oberon orders his fairy servant Puck to seek out the magic flower whose juice, dropped on the eyes of anyone who sleeps, causes them to fall in love with the first creature they see on waking. Oberon sneakily drops the flower potion in the eye of sleeping Titania.

Taking pity on Helena's lovelorn plight, Oberon instructs Puck to use the flower's nectar on Demetrius so he'll fall in love with her. But Puck,

mistaking the two young Athenian men in the forest, uses it on Lysander instead. Lysander promptly falls in love with Helena and rejects Hermia. Puck creates more mayhem by also giving a dose of the love juice to Demetrius, who falls in love with Helena as well.

Meanwhile, Bottom the Weaver and a group of mechanicals are planning to perform a play in celebration of Duke Theseus' wedding. They rehearse in the forest to keep their performance a surprise.

Puck sees Bottom and the others rehearsing and decides to have some fun. A spell is cast, changing Bottom's head into that of an ass. When the other mechanicals see Bottom transformed, they run away, leaving him alone in the forest. At that moment Titania wakes up, sees Bottom, and falls rapturously in love with him.

Eventually, the enchantments are lifted, the human lovers are happily paired, Titania and Oberon are reconciled, and Bottom is returned to normal. The three couples are married and Bottom's acting troupe performs the play at the wedding celebration.





FROM THE DIRECTOR

Are you sure that we are awake?
It seems to me that yet we sleep,
we dream.

Do you have the same problem with your memory around the pandemic? When did you read that book, or watch that show within the two or more years of strangeness? I had such a range of experiences during that time, from horrendous to wonderful, but I struggle sometimes to locate the specific times and dates. Large portions of lockdown feel like a dream, or for those of us kept from relatives who were unwell, a nightmare. This has had a profound effect on me, as I am sure it has on all of us.

We rehearsed this production in 2021 but the borders closed around us. Our proposed national tour ended up being parts of the Northern Territory, North Queensland, and Tasmania. I am very proud of the efforts of the company in achieving even those venues. But this year our show fulfills its promise.

A Midsummer Night's Dream sometimes suffers from over-familiarity. It can be underestimated. It is a remarkable play, a truly great example of Shakespeare's art. I think it is light as air but no less serious a work for that. It has plenty of darkness and potential tragedy, but to emphasise that too strongly can be misanthropic. The darkness is the sand in the oyster.

It is a joyous play, full of love, madness, and make-believe. Shakespeare weaves three storylines together with remarkable skill. We pursue the lovers into the forest experiencing the pain of love, we follow the fairies as they employ their magic and mischief on unsuspecting humans, and we join the amateur actors in rehearsals as they build a theatrical language before our eyes. In a way they are all adolescents — naïve, vindictive, selfish, idealistic, and joyous. *A Midsummer Night's Dream* is about imagination and playmaking, and as theatre-makers is there anything better?

It has been a dream come true to return to the rehearsal room to work with this group of actors and inspired creatives and crew to bring one of my favourite works to life. And what a pleasure to share this dream far and wide across this country, which is the central mission of Bell Shakespeare.

Peter Evans
Director



COMPANY LIST

PRODUCTION PATRON

Katie Page, CEO Harvey Norman

CAST

Puck Ella Prince
Hermia / Snug Ahunim Abebe
Helena / Starveling Isabel Burton
Demetrius / Snout Mike Howlett
Bottom / Egeus Matu Ngaropo
Oberon / Theseus / Flute Richard Pyros
Titania / Hippolyta / Quince Imogen Sage
Lysander / Mechanical Laurence Young

Understudies
Helena / Hermia / Puck / Titania Meredith Cohn
Oberon / Lysander / Demetrius / Bottom
Tom Matthews

CREATIVES

Director Peter Evans
Associate Director Julia Billington
Set and Costume Designer Teresa Negroponte
Lighting Designer Benjamin Cisterne
Composer and Sound Designer Max Lyandvert
Movement, Intimacy and Fight Director
Nigel Poulton
Voice Director Jack Starkey-Gill
Dramaturg James Evans

CREW

Production Manager Slade Blanch
Touring Company Manager Shannon Steele
Deputy Stage Manager Maree Delvecchio
Assistant Stage Manager Finlay Pedler
Head Electrician Christopher Payne
Head Mechanist Hayley Stafford
Head of Audio Todd Hawken
Head of Costume Sara Kolijn
Costume Assistant / Cutter Sally-Anne Mason

PHOTOGRAPHY

Campaign photography Pierre Toussaint
Rehearsal photography Brett Boardman



OUR NATIONAL TOUR



2-30 MAR
SYDNEY OPERA HOUSE,
SYDNEY NSW
GADIGAL COUNTRY

2 APR
THE PAVILION
PERFORMING ARTS CENTRE,
SUTHERLAND NSW
DHARAWAL COUNTRY

4-5 APR
JOAN SUTHERLAND
PERFORMING ARTS CENTRE,
PENRITH NSW
DHARUG COUNTRY

9 APR
BREC, BUNBURY WA
WARDANDI NOONGAR COUNTRY

11 APR
ALBANY ENTERTAINMENT
CENTRE, ALBANY WA
MENANG NOONGAR COUNTRY

13 APR
MARGARET RIVER HEART,
MARGARET RIVER WA
WADANDI PIBELMEN COUNTRY

16-20 APR
STATE THEATRE CENTRE
OF WA, PERTH WA
WHADJUK NOONGAR COUNTRY

25 APR-11 MAY
ARTS CENTRE MELBOURNE,
MELBOURNE VIC
WURUNDJERI WOI-WURRUNG
COUNTRY

14 MAY
WESTSIDE PERFORMING ARTS
CENTRE, SHEPPARTON VIC
KAIYALDUBAN COUNTRY

16 MAY
MONASH UNIVERSITY,
MELBOURNE VIC
BUNURONG COUNTRY

18 MAY
LIGHTHOUSE THEATRE,
WARRNAMBOOL VIC
PEEK WHURRONG KIRRAE
WHURRUNG COUNTRY

21 MAY
HORSHAM TOWN HALL,
HORSHAM VIC
WOTJOBALUK JAADWA
JADAWADJALI WERGAIA
JUPAGULK COUNTRY

23 MAY
WANGARATTA PERFORMING
ARTS CENTRE,
WANGARATTA VIC
BPANGERANG GUNAIKURNAI
TAUNGURUNG YORTA YORTA
COUNTRY

25-26 MAY
GEELONG ARTS CENTRE,
GEELONG VIC
WADAWURRUNG COUNTRY

30 MAY
ORANGE CIVIC THEATRE,
ORANGE NSW
WIRADJURI COUNTRY

1 JUN
CAPITOL THEATRE,
TAMWORTH NSW
GAMILAROI/KAMILAROI
COUNTRY

4 JUN
THE ART HOUSE, WYONG NSW
DARKINJUNG COUNTRY

7-15 JUN
CANBERRA THEATRE CENTRE,
CANBERRA ACT
NGUNNAWAL COUNTRY

18 JUN
WAGGA WAGGA CIVIC CENTRE,
WAGGA WAGGA NSW
WIRADJURI COUNTRY

20 JUN
SHOALHAVEN
ENTERTAINMENT CENTRE,
NOWRA NSW
YUIN COUNTRY

23 JUN
GOULBURN
PERFORMING ARTS
CENTRE, GOULBURN NSW

26 JUN
MILDURA ARTS CENTRE,
MILDURA VIC
LATJI LATJI COUNTRY

29 JUN
ARALUEN ARTS CENTRE,
ALICE SPRINGS NT
ARRERNTJE COUNTRY

A VERY TRAGICAL MIRTH

By Andy McLean

Popular consensus has it that William Shakespeare lived in a golden age. A gilded epoch of enlightenment and discovery. The Renaissance was having a renaissance; Britannia ruled the waves; then James of Scotland became King of England and took it upon himself to promote the arts. Poets and writers across the British Isles could fleet the time carelessly as they did in the golden world.

Of course, popular consensus is a donkey's bottom. (Or Bottom's ass, if you will.)

Because Shakespeare's era was one of plagues. It was a time of bad harvests, food riots, poverty and malnutrition. It was a time of religious persecution, war and of chronic unemployment. Successful playwrights were not necessarily wealthy (Ben Johnson died in squalor). Child mortality was perilously high (Shakespeare's only son, Hamnet, perished at the age of 11) and the average life expectancy was only mid-forties. England was a paranoid police state where all sorts of imaginative forms of torture and execution were dished out. And thespians were most definitely exposed to violence (playwright Christopher Marlowe was both a perpetrator and a victim who wound up murdered at just 29 years old).

Shakespeare lived in one of the most precarious periods in English history and to think otherwise is madness. Midsummer madness.

Similarly, it is often assumed that *A Midsummer Night's Dream* is a light and fluffy comedy, sprinkled liberally with gags and fairy dust. A whimsical romantic romp where lovers bicker, make up and then marry. (Or hate, expiate, and then fornicate.)

It's a world where:

*Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again,
and all shall be well... if Puck is to
be believed.*

Which all appears pretty golden until you rub the love juice from your eyes and take a closer look. In fact, for two-thirds of *A Midsummer Night's Dream* most of the lead characters are unhappy. There's paternal wrath, bitter jealousy, unrequited love, and betrayal. (And that's just in the first five minutes.)

True, there's no shortage of laughs amid the sorrow, but these laughs are cleverly placed to heighten the dramatic impact. Shakespeare toys with the dichotomies of light and dark to allow the light to illuminate the dark, and the shadows to give depth to the light. And the overall effect gives a whole new meaning to the phrase "painfully funny". Make no mistake, *A Midsummer Night's Dream* is more a black comedy than a golden idyll.

Peter Evans' 2024 production of *A Midsummer Night's Dream* teases out this darkness in subtle ways. He's kept the cast down to eight players and switched the opening scenes. To begin with, we are softened up with the hilarious capers of Bottom and the Mechanicals, then the actors switch personas before our very eyes and plunge us into the intense scene in Theseus's court. The contrast could not be starker.

Suddenly we're presented with Egeus, who wants his daughter Hermia to marry Demetrius against her wishes. So determined is he to impose his will

that he's prepared to have Hermia executed if she disobeys. We hear desperate pleas from a powerless Hermia (who is given a choice of submission, death or life in a convent) before hostilities escalate with Demetrius and Lysander at each other's throats. Yet within the space of two lines, the tension is pierced by Lysander's witty rejoinder:

*You have her father's love, Demetrius;
Let me have Hermia's — do you
marry him.*

In order to deliver up the laughs in *A Midsummer Night's Dream*, Shakespeare's characters endure a torrid time and poor Helena suffers more than most. She repeatedly describes her unrequited love for Demetrius as a kind of sickness. And it is. She's afflicted with a love from which she can extract no joy, only pain. It's adversely affecting her lifelong friendship with Hermia, who she envies:

*Call you me fair? That fair again unsay.
Demetrius loves your fair: O happy fair!
O, teach me how you look, and with
what art
You sway the motion of
Demetrius' heart.*

By midway through the play Helena's self esteem has sunk so low that she refuses to believe it when Demetrius and Lysander (thanks to fairy magic) declare their love for her. She's livid with the boys (assuming it's all a wind up) and lashes out at Hermia, accusing her of masterminding the ruse. It's funny for us to watch, but it's a brutal situation for poor, wretched Helena. Before we know it, and in a scene of pure slapstick, Helena is coming to blows with Hermia, then making a groveling apology of sorts and regretting she ever came.



Mind you, she has plenty to be sorry for. Earlier in the play, Helena betrays Hermia's trust and tells Demetrius of her friend's plan to elope. That's a pretty lousy thing to do, considering Hermia is under threat of death because of her love for Lysander. This begins the sequence of events that eventually leads to Hermia finding herself alone in the forest at night and rejected by a spellbound Lysander.

Here, it's worth pausing to remember that Shakespeare's audience would have experienced nighttime in a completely different way to me and you in 2024. Once the sun went down in Elizabethan England the outside world was very black indeed. Without electric street lamps, darkness was something that could truly cover a multitude of sins. So when the lovers decide to escape and cross 30 miles of forest at night, Puck is right to think:

Lord, what fools these mortals be!

Simultaneously, Shakespeare uses the darkness as a device to exacerbate the suffering of the lovers; and to poke fun at them too. When Lysander admits to Hermia that they are lost in the forest, it's a funny moment because she's getting pretty fed up trudging about in the dark. Conversely, the more our characters express their discomfort, the funnier it becomes for us.

Nobody escapes this treatment. Even the heroic Lysander shows his dark side when fairy magic

prompts him to fall for Helena, before deserting and rejecting Hermia in the cruelest fashion:

*Why seek'st thou me?
Could not this make thee know
The hate I bear thee made
me leave thee so?*

By now, the audience is in stitches at this turn of events. Unlike the lovers, and in a deft use of dramatic irony by the Bard, we're in on the joke. The four-hander scene from which that quote comes is arguably one of the finest comic set-ups in theatrical history. And it succeeds precisely because of the dark depths to which Shakespeare allows his characters to sink.

Perhaps the darkest of all the lovers is Demetrius, who is prepared to coerce Hermia into marrying him. Such is his sense of entitlement, that he's willing for her to be executed if she refuses. During the courtroom scene, we also learn that he previously seduced Helena, before casting her aside to set his sights on Hermia. Then he treats Helena in the most appalling manner ("*I am sick when I do look on thee,*" he says, before hinting that he may rape her or leave her "*to the mercy of wild beasts*" in the wood).

Yet even the cruelty of Demetrius provides comic moments. Infuriatingly for him, the more despicably he behaves, the more desperately Helena dotes on him.



Demetrius:

*Do I entice you? Do I speak you fair?
Or rather do I not in plainest truth
Tell you I do not, nor I cannot love you?*

Helena:

*And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me I will fawn on you.
Use me but as your spaniel: spurn me,
strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.*

In fact, the only redeeming behaviour we ever really see from Demetrius is when the fairies intervene towards the end and he finally falls in love with Helena.

Speaking of the fairies, all is far from golden for the fairy folk, too. Titania and Oberon make their entrance bickering over the custody of a child (the latter appears to want the boy for no other reason than to score points against the fairy queen). Such is the scale and bitterness of their dispute that it's affecting the weather around them.

Oberon's solution to this dispute is to play a cruel prank on Titania, making her fall randomly in love (and

lust) with whichever “vile thing” she next encounters in the forest. Enter the hapless Bottom, who Puck has transformed into half-man/half-donkey. The poor fellow is alone in the forest, having been deserted by his terrified friends, and now becomes a helpless pawn in the power play between the fairies.

It's all hilarious of course. But there's something about the games that the fairies play and the fun they have which points to the potential for danger. One suspects that Puck would do far worse (and certainly not bother to put things right) were they not bound by the will of Oberon. Yet it's precisely because of this danger that we laugh so much.

And laugh we do. Because despite its dark depths — or more accurately, *because* of them — *A Midsummer Night's Dream* will leave you LOL'ing in the aisles. In this, his most famous comedy, Shakespeare proves yet again that he is incapable of writing a play that doesn't illuminate. And at the same time, his spot lit stage is nothing without a darkened audience to enjoy it. So sit back and enjoy. It's black (it's often blue), but it's comedy gold.

This article was written by Andy McLean, a theatre nut who grew up in William Shakespeare's hometown of Stratford-upon-Avon. Now based in Sydney, Andy is a writer and podcaster for content agency Swash & Buckle.



IN THE REHEARSAL ROOM





CREATIVE TEAM

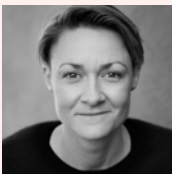
PETER EVANS DIRECTOR



Peter Evans is **Bell Shakespeare's** Artistic Director. For **Bell Shakespeare** Peter has directed *Romeo and Juliet*, *Macbeth*, *Hamlet*, *In A Nutshell*, *A Midsummer Night's Dream*, *The Miser*, *Antony and*

Cleopatra, *Richard 3*, *Othello*, *As You Like it*, *The Dream*, *Tartuffe*, *Phèdre*, *Julius Caesar*, *The Tempest*, *The Two Gentlemen of Verona*, and *Intimate Letters* with the Australian Chamber Orchestra. Peter was Associate Director at Melbourne Theatre Company from 2007–2010, directing *Clybourne Park*, *A Behanding in Spokane*, *Life Without Me*, *Dead Man's Cell Phone*, *The Ugly One*, *The Grenade*, *God Of Carnage*, *Savage River*, *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*. 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 Malthouse Theatre; *Jesus Hopped The A Train* for Red Stitch Actors Theatre; *Kiss Of The Spiderwoman* for Theatre Adami at the SBW Stables; and *The Dumb Waiter* for the Studio Company at Belvoir St Theatre.

JULIA BILLINGTON ASSOCIATE DIRECTOR



Julia Billington (they/them) is an actor, director, teaching artist, drama coach and graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** Julia has performed in *Macbeth*, *The*

Comedy of Errors, a learning production of *Romeo and Juliet*; and is a teaching artist and regular director of

The Players. **Directing** credits include *The Swell* at Old Fitz Theatre and *We'll Dance on the Ash of the Apocalypse* for Desert Festival. **Theatre** performance credits include *Embers* and *Gallipoli* for Sydney Theatre Company; *Baghdad Wedding* for Belvoir St Theatre; *The Myth Project: TWIN* for Melbourne Theatre Company and *My Name Is Rachel Corrie* for La Boite Theatre. **Television** credits include *Pieces Of Her*; *Janet King*; *Catching Milat*; *Home And Away*; *East West 101*; *Starting From Now*; *Tricky Business*; *In Your Dreams* and Drama Coach on the Emmy Award winning series *First Day*. **Film** credits include *Buckley's Chance*, *Ellie and Abbie* (and *Ellie's Dead Aunt*) and *All About E*. **Awards** include a Greenroom Groundling Award for Best Performance in an Independent Production (*My Name Is Rachel Corrie*).

TERESA NEGROPONTE SET AND COSTUME DESIGNER

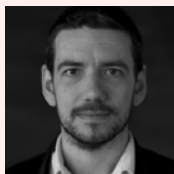


Teresa Negroponte is a set and costume designer and graduate of the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare** Tess has previously designed *A Midsummer Night's Dream*

and *The Dream*. Other **theatre** credits include *Death of a Salesman* for Sydney Theatre Company; *Carmen* and *Tosca* for Opera Australia; *Jumpy* for Melbourne Theatre Company/Sydney Theatre Company; *The Flying Dutchman* for Victorian Opera; *Boundary Street* for Brisbane Festival/Black Swan State Theatre Company. **Musical theatre** credits include *Dirty Rotten Scoundrels* for James Anthony Productions; *Dr. Zhivago* for the Gordon Frost Organisation; *Kiss of the Spiderwoman* for Griffin Theatre Company. Selected **film** and **television** credits include various costume department roles for *Thor: Love and Thunder*; *Top End Wedding*; *Peter Rabbit 2* and *Shang-Chi*. Tess has worked as a Wardrobe Stylist for the ABC, SBS, TVCs and events. **Awards** include a nomination for Best Costume Design (*Dirty Rotten Scoundrels*) at the Sydney Theatre Awards; Best Costume Design for a TV production/Web Series (*Sheilas*) at the APDG Awards.

CREATIVE TEAM

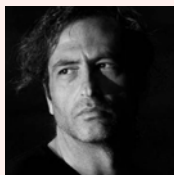
BENJAMIN CISTERNE LIGHTING DESIGNER



Benjamin Cisterne's reputation is for finesse, excellence and a gutsy approach to design, based in light. For **Bell Shakespeare**, Benjamin's credits include *Romeo and Juliet*, *Hamlet*, *In A Nutshell*, *One*

Man In His Time, *A Midsummer Night's Dream*, *Antony and Cleopatra* and *Richard 3*. Other **theatre** credits include *Dance Better at Parties* and *Perplex* for Sydney Theatre Company; *MRock* for STC/ATYP; *Medea*, *Human Interest Story*, *Hamlet*, *A Christmas Carol* and *Mother Courage* for Belvoir St Theatre; *2 one Another*, *Emergence*, *Louder than Words*, *Project Ramaeu* and *Les Illuminations* for Sydney Dance Company; *Keep Everything*, *Connected*, *Mix Tape* and *It Sounds Silly* for Chunky Move; *Nativity*, *Fiction*, *Origami*, *Brindabella*, *Aviary* and *Miracle* for Balletlab; *Halcyon*, *Sweeedeedee*, *There's Definitely A Prince Involved* and *Spartacus* for Australian Ballet. **Museum/exhibition** credits include The Australian War Memorial, State Library NSW, Supreme Court of Queensland, Queensland Museum and The Reserve Bank of Australia. **Awards** include Green Room and Sydney Theatre Awards, and the Award of Commendation from the Illuminating Engineers Society.

MAX LYANDVERT COMPOSER AND SOUND DESIGNER



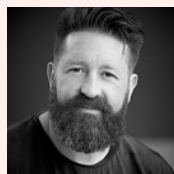
Max Lyandvert (he/him) is a multi-award-winning composer, sound designer and theatre maker. For **Bell Shakespeare**, Max's credits include *Romeo and Juliet*, *Macbeth*, *In A Nutshell*, *Hamlet*,

A Midsummer Night's Dream, *Hamlet*, *Titus Andronicus*, *The Miser*, *Antony and Cleopatra*, *The Merchant of Venice* and *Othello*. Max has worked extensively for many theatre companies, festivals and physical theatre companies across Australia and internationally including Sydney Theatre Company,

Burgtheatre in Vienna, Fraught Outfit, Queensland Theatre Company, Belvoir St Theatre, State Theatre Company of South Australia and Melbourne Theatre Company. Max composed the music for the Australian Pavilion for the Venice Biennale 2019.

Screen credits include *The Devil's Playground*, *Eden*, *Gayby Baby* and *After The Wave*. **Awards** include an AACTA Award for Best Music in Television (*The Kettering Incident*), two Helpmann Awards for Best Sound Design, and the Sydney Theatre Award for Best Sound Design (*Titus Andronicus*).

NIGEL POULTON MOVEMENT, INTIMACY AND FIGHT DIRECTOR



Nigel Poulton (he/him) is an award-winning movement, intimacy and fight director/coordinator, SAG-AFTRA stunt performer and actor. For **Bell Shakespeare**, Nigel's credits include two productions of

Twelfth Night, four productions of *Romeo and Juliet*, two productions of *Macbeth*, *The Lovers*, four productions of *Hamlet*, *Much Ado About Nothing*, *The Miser*, *Antony and Cleopatra*, *Richard 3*, *Othello*, five productions of *The Dream / A Midsummer Night's Dream*, *Julius Caesar*, *King Lear*, *The Duchess of Malfi*, *The Servant of Two Masters*, *As You Like It* and *Wars of the Roses*. Nigel has worked extensively with most prestigious theatre, opera and dance companies across Australia and internationally. **Screen** credits include *Poker Face*, *Thor: Love & Thunder*, *Pirates of the Caribbean V*, *The Water Diviner*, *Winter's Tale*, *The Bourne Legacy*, *Deadloch*, *Nautilus*, *Deadline Gallipoli*, *The Good Wife*, *The Sopranos*, *30 Rock* and *Law & Order: Criminal Intent*. Nigel is a practitioner of Vsevolod Meyerhold's Theatrical Biomechanics system, a Fight Master with the Society of American Fight Directors, past president of the Society of Australian Fight Directors Inc, an Honorary Fight Director with Fight Directors Canada, and a certified Intimacy Director and Coordinator with Intimacy Directors and Coordinators (IDC). **Awards** include a Green Room Award for outstanding contribution to the stage.

CREATIVE TEAM

JACK STARKEY-GILL VOICE DIRECTOR



Jack Starkey-Gill (he/him) is a voice, acting, and presentation creative consultant. Jack holds a Bachelor of Dramatic Art (Acting) from the Victorian College of the Arts (VCA) and Master of Fine Arts (Voice)

from the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare**, Jack's credits include *Twelfth Night*, *Romeo and Juliet*, and the national education touring ensemble The Players. Further credits include the *Mary Poppins* Australian tour; *Constellations* for Sydney Theatre Company; *Kindness*, *Festen*, and *Macbeth* for NIDA; *The Libertine* for Actors Centre Australia (ACA); and SBS Radio. Jack is currently a lecturer in Voice at ACA and Sydney Actors School (SAS). As **director**, productions include *Dogg's Hamlet* and *The Cagebirds*, both for SAS. Jack's **theatre acting** credits include *Macbeth* for young audiences and The Players for Bell Shakespeare; *The 52-Storey Treehouse* for CDP Theatre Producers; *Property of the Clan* for Don't Look Away Theatre; and for screen, *Neighbours* and *Marley, Someone*. Jack is the Founder & Director of presentation and public speaking skills training company JSG Voice.

JAMES EVANS DRAMATURG



James Evans is Associate Director at **Bell Shakespeare**. James is a graduate of the National Institute of Dramatic Art (Acting) and holds a Master of Arts (English) from The University of Sydney. For

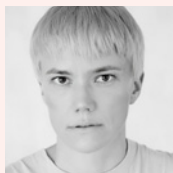
Bell Shakespeare James has directed *Much Ado About Nothing*, *Julius Caesar*; and *Macbeth*, *Romeo and Juliet* and *A Midsummer Night's Dream* for young audiences. James has performed in *Romeo and Juliet*, *In A Nutshell*, *Hamlet*, *Richard 3*, *Macbeth*, *Henry IV* and *Actors At Work*, and is the host of Bell

Shakespeare's podcast, *Speak The Speech*. Other **theatre** credits include *Mercy* for Festival of Dangerous Ideas/Bell Shakespeare; *Paul* and *Homebody/Kabul* for Belvoir St Theatre and *Private Lives* for Queensland Theatre. **Television** credits include *Me and My Monsters*, *Underbelly: The Golden Mile* and *East West 101*. James co-wrote and presented the acclaimed iPad App *Starting Shakespeare* (named Best New App by Apple in 17 countries) and co-directed the ABC online series *Shakespeare Unbound*. James has been a visiting artist and Shakespeare and leadership presenter at the University of San Diego and in Hong Kong, Shanghai, Tokyo, Mumbai and Singapore. James's work with Bell Shakespeare in juvenile detention centres is the subject of the award-winning feature documentary *Kings of Baxter*.



CAST

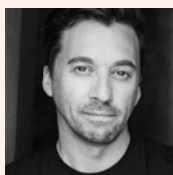
ELLA PRINCE PUCK



Ella Prince (they/them) is an actor, and graduate of the Royal Academy of Dramatic Art in London. For **Bell Shakespeare**, Ella has appeared in *The Comedy of Errors* and *A Midsummer*

Night's Dream. **Theatre** credits include *Girls in Boys' Cars* for Riverside Theatres, *A Room of One's Own* for Belvoir St Theatre; *Family Values* and *You've Got Mail* for Griffin Theatre Company; *Chorus, 4.48 Psychosis* and *The Shadow Box* for Old Fitz Theatre; *A Girl Is a Half-Formed Thing* and *Rotterdam* for KXT; *Safe* for Old 505 Theatre; *Arachnid* for Bondi Feast and *In a Year with 13 Moons* for the National Institute of Dramatic Art (NIDA). **Screen** credits include *Shakespeare on Creation* and *Shakespeare on Madness*; *Last Night*; *Interface* and *Wall Space*. Ella has recently trained with Force Majeure and with Katie Mitchell.

RICHARD PYROS OBERON / THESEUS / FLUTE

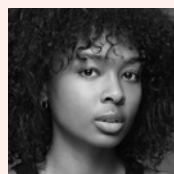


Richard Pyros (he/him) is a graduate of the Victorian College of the Arts (VCA) and The University of Melbourne. For **Bell Shakespeare**, Richard appeared in *Two Gentlemen of Verona* and three *Plays In A*

Day: Women Beware Women, *The Revenger's Tragedy* and *The Spanish Tragedy*. Other selected **theatre** credits include: *Unreachable* and *Collaboration*, both at Royal Court, London; Ivo van Hove's *Hedda Gabler* at National Theatre, London, *Gilgamesh* at the Barbican, London; *The Crumbtrail* at Hebbel am Ufer, Berlin; *Inferno* and *Hey Girl* for Societas Raffaello Sanzio; twelve plays for Sydney Theatre Company, where he was in the Resident ensemble 2009-12, including *Gross und Klein*, *Macbeth*, *The Comedy of Errors*, *Oresteia*, *Before/After* and *The White Guard*; *Mother Courage* and *The Wild Duck* for Belvoir St

Theatre; *Good Person of Szechuan*, *Oedipus* and *A View of Concrete* for Malthouse Theatre; and *Happy End* for Victorian Opera. **Television** credits include: *The Great*; *Giri/Haji*; *Fisk*; *The Yearly*; *The Weekly*; and *Big Bite*. **Film** credits include Oscar-winning film *Hacksaw Ridge*, *Noise* and *Hamlet*. **Directing** credits include operas *Hansel and Gretel* and *Dido* and *Aeneas* at Kings Place, London; and Chopin's *Piano* for Musica Viva. Richard was nominated for Best Actor and won Best Ensemble Cast for *Oedipus* at the Green Room Awards.

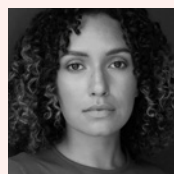
AHUNIM ABEBE HERMIA / SNUG



Ahunim Abebe (she/her) is an actor with a Bachelor of Fine Arts (Acting) from the National Institute of Dramatic Art (NIDA). For **Bell Shakespeare**, Ahunim has appeared in *Timon of Athens* as part of the script

reading series *Play In A Day*. **Theatre** credits include *Embellishment* for Voices of Women Inc; *Machinal*, *How I Learned to Drive*, *Scenes from an Execution*, *The Last Days of Judas Iscariot*, *The Cherry Orchard*, *Hamlet*, *Hot L Baltimore* and *DRRRR Play* for NIDA.

ISABEL BURTON HELENA / STARVELING

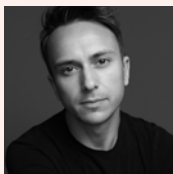


Isabel Burton (she/her) is a Sydney-based actor with a Bachelor of Performance from the University of Wollongong. For **Bell Shakespeare**, Isabel has appeared in *Twelfth Night*, *Macbeth* and was a member of

the national touring company The Players in 2022. Other **theatre** credits include *The Place Before The Place* for ArtLab – Shopfront Arts Co-op; *Sole Mates* for TwoLeftFeet Theatre at Adelaide Fringe Festival; *Belfast Girls* for Echo Theatre and *Unbecoming* for ETC Productions. Isabel is a proud member of MEAA.

CAST

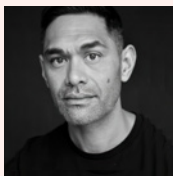
MIKE HOWLETT DEMETRIUS / SNOOT



Mike Howlett (he/him) is a graduate of Actors Centre Australia. Soon after graduating, he moved to London to further his training at the Royal Central School of Speech and Drama where he

obtained a Masters degree in classical acting. For **Bell Shakespeare** Mike has appeared in *Twelfth Night*, *Hamlet*, *A Midsummer Night's Dream* and *The Comedy of Errors*. **Theatre** credits include *London Calling* for Playhouse Theatre, *West End*; *Salome* for Lazarus Theatre Company; *The Winter's Tale* for Helikon Theatre Company; *Tongue Tied* for KXT/Akimbo and Co; *Paradise Lost* for Poetry in Action/Legs on the Wall; and *A Midsummer Night's Dream* for Quantum Theatre (UK Tour). **Screen** credits include; *Sahela* for Picture Works Australia, and short films *The Biden Effect*, *Love in the 21st Century* and *Slider*.

MATU NGAROPO BOTTOM / EGEUS



Matu Ngaropo (Ngāi Tūhoe, Te Rarawa, Ngāti Porou) is a graduate of Toi Whakaari: New Zealand Drama School. This is his first **Bell Shakespeare** production. His passion for Shakespeare began as a

teenager, with one of his first acting roles being in *A Midsummer Night's Dream* almost 30 years ago. Since then Matu has performed in 20 Shakespearean productions and has had a vibrant and full career as an actor, singer, presenter and voice artist in both English and Māori and across all performance mediums. **Theatre** credits include: George Washington in the original Australian company of *Hamilton*; *The Lion King* (Australian Tour); *The Māori Troilus & Cressida* (Globe Theatre London); *Othello* (Centrepunt); *Romeo & Juliet* (Downstage); *Two Worlds* (Edinburgh, London, Melbourne, NYC), *A Midsummer Night's Dream* (Circa

Theatre); *Te Awarua* (Te Rēhia); *Hamlet*, *Macbeth*, *Measure for Measure*, *A Midsummer Night's Dream* and *The Comedy of Errors* (Pop Up Globe) and most recently, Shakespeare himself in the Broadway hit musical *Something Rotten* (The Court Theatre). Other career highlights include: Scar in *The Lion King* Reo Māori recording of the original Disney animation, his solo show at the Frankfurt bookfair, performing for Her Majesty Queen Elizabeth in the Rugby NZ giant rugby ball, and playing Sir Apirana Ngata in the feature film *WHINA*. Proud equity member since 2004.

IMOGEN SAGE TITANIA / HIPPOLYTA / QUINCE

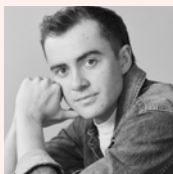


Imogen Sage (she/her) is a graduate of the BA Acting course at the Royal Central School of Speech and Drama in London, and has worked in both Australia and the UK. For **Bell Shakespeare**, Imogen has

appeared in *A Midsummer Night's Dream*. Other **theatre** credits include *Darkness* for New Theatricals; *The Last Tentacle* for Tin Sheds Gallery; *Claudel* for Tinderbox Productions / Sydney Opera House; *Woyzeck + Marie* for Hysteria Theatre; *The Astral Plane* for Belvoir 25A; *Hay Fever* for Melbourne Theatre Company; *Romeo and Juliet* for Essential Theatre; and *Weekend* for La Mama. Her UK theatre credits include *Rebecca* for Kneehigh Theatre, directed by Emma Rice; *The School for Scheming* for Orange Tree Theatre; *Measure for Measure* for Wanamaker Festival / Shakespeare's Globe Theatre; and *M*, and *Three Sisters* for Etch / Pleasance Theatre. **Screen** credits include *Neighbours* (TEN), *The Man Who Knew Infinity* (Pressman Films), *Leaving Bartholemew* (filmsthat speak), *The Understudy* (RP Productions), and recently the lead role in *Dark Noise* (Main Course Films). Imogen's **writing** credits include *The Last Tentacle*, *Woyzeck + Marie*, and the short film, *The Understudy*, which had a successful run on the film festival circuit. Imogen was a recent participant of Force Majeure's INCITE training.

CAST

LAURENCE YOUNG LYSANDER / MECHANICAL

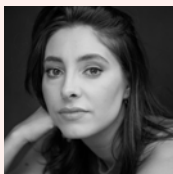


Laurence Young (he/him) is a Sydney-based actor and graduate of Federation University's Bachelor of Stage and Screen. For **Bell Shakespeare**, Laurence has appeared in *Macbeth*, *Romeo*

and *Juliet* and was a member of the national touring company The Players in 2022. **Theatre** credits include *Nothing* for ARY Presentations; *Macbeth* for Melbourne Opera; *Analog* for Three Fates Theatre; *Hamlet* and *Macbeth* for Australian Shakespeare Company; *Hamlet* for Melbourne Shakespeare Company and Victorian Theatre Company and *Dead Wallaby* for Spilt Ink.

Screen credits include the short films *Get Home Safe* and *Sleepless*. Laurence is a proud member of MEAA.

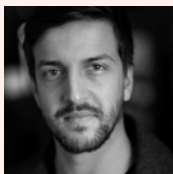
MEREDITH COHN UNDERSTUDY (HELENA / HERMIA / PUCK / TITANIA)



Meredith Cohn (she/her) is a Sydney-based actor, singer, writer, and graduate of Actors Centre Australia. For **Bell Shakespeare**, Meredith was a member of the national touring company, The Players in 2023.

Other **theatre** credits include *Three Sisters*, *Twelfth Night*, *Hamlet*, *North of Providence* and *Medea* for Actors Centre Australia; and *Jekyll and Hyde*, the musical, for Notable Theatre Company.

TOM MATTHEWS UNDERSTUDY (OBERON / LYSANDER / DEMETRIUS / BOTTOM)



Tom Matthews (he/him) is a Sydney-based actor and teaching artist, originally trained in physical theatre and circus in Bathurst. For **Bell Shakespeare**, Tom is a teaching artist and was a

member of the national touring company The

Players in 2022. Other **theatre** credits include *The Smeds and The Smoos* for CDP; *From Morning to Midnight* for The Other Theatre Co; *Words of War*, *Fact vs Fiction* and *Power of Poetry* for Poetry In Action and *Slaughterhouse* for Belvoir St Theatre. **Screen** credits include multiple short films and commercials for brands such as TAL, Woolworths and Colgate. Tom also works as a teaching artist for primary and high school students with Australian Theatre for Young People and the NSW Government Arts Unit.



CREW

SHANNON STEELE TOURING COMPANY MANAGER



Shannon Steele (she/her) is a producer, tour manager, festival organiser, creative and graduate from the National Institute of Dramatic Art (Acting). This is Shannon's first **Bell Shakespeare** production.

Shannon has worked across both Australia and the UK with notable **theatre** credits including Tour Manager on *The Barber of Seville* national tour and Company Administrator on *Madama Butterfly* for Opera Australia; Associate Producer on *NewsRevue* in Edinburgh and Associate Producer for *NewsRevue 40th Anniversary at Arts Theatre* in the West End. Other credits include Volunteer Coordinator for *Woodford Folk Festival*; General Manager & Programmer on *Canal Café Theatre* for Camden Fringe Festival and Edinburgh Festival Fringe and General Manager for C venues at Edinburgh Festival Fringe.

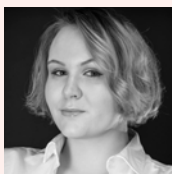
MAREE DELVECCHIO DEPUTY STAGE MANAGER



Maree Delvecchio (she/her) is a Sydney-based stage manager. For **Bell Shakespeare**, Maree's credits include Deputy Stage Manager on *Twelfth Night*, *The Comedy of Errors* and *A Midsummer Night's Dream*.

Other **theatre** credits include *A Chorus Line* for Darlinghurst Theatre Company; *The Book of Mormon* and *Saturday Night Fever* for the Gordon Frost Organisation; *Amadeus* for Redline Productions; *Joseph and the Amazing Technicolor Dreamcoat* for Tim Lawson; *MAMMA MIA! The Musical* for Michael Coppel, Louise Withers and Linda Berwick; *Priscilla Queen of the Desert* for the Michael Cassel Group; and *Muriel's Wedding The Musical* for Global Creatures; *Frozen* for Disney Theatrical and *School of Rock* for GWB Entertainment.

FINLAY PEDLER ASSISTANT STAGE MANAGER



Finlay Pedler (she/they) is a Stage Manager with a Bachelor's Degree (Stage Management) from the Western Australian Academy of Performing Arts. For **Bell Shakespeare**, Finlay worked on

the national tour of *Twelfth Night* as Assistant Stage Manager. Other **theatre** credits include West Australian Opera, Victorian Opera, THEATRE180, Melbourne Theatre Company, as well as The United Ukrainian Ballet, touring internationally as Stage Manager and Caller for *Swan Lake*. Finlay has a strong passion for creating thought-provoking theatre works and presenting them to a wide range of audiences through touring.



CREW

CHRISTOPHER PAYNE HEAD ELECTRICIAN



Christopher Payne ((he/him) is a lighting professional and holds a Bachelor of Production from the Victorian College of the Arts and a diploma in Live Production (Theatre and Events). For **Bell Shakespeare**,

Christopher's credits include *Twelfth Night*, *The Comedy of Errors*, *Hamlet* and *A Midsummer Night's Dream*. Other theatre credits include tours with Celtic Illusions, the Australian International Opera Company, Zedtown Peppa Pig, Paw Patrol and Dummies Corp.

HAYLEY STAFFORD HEAD MECHANIST



Hayley Stafford (they/she) is a mechanist with almost 20 years of industry experience. For **Bell Shakespeare**, Hayley's credits include *Twelfth Night*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Julius*

Caesar, *Antony & Cleopatra*, and *The Merchant of Venice*. Other theatre credits include *Jagged Little Pill* for GWB Entertainment; *An American in Paris* for GWB Entertainment and The Australian Ballet; *Pippin*, *Hairspray* and *The Mousetrap* for Crossroads Live, The Australian Ballet, and several years with Sydney Opera House. International credits include the Edinburgh Fringe Festival, UK and China tours with The Australian Ballet, and *The Believers* UK Tour for Frantic Assembly.



CELEBRATING OUR DONORS

FOUNDING BENEFACTOR

The late Anthony Gilbert AM

LIFE MEMBERS

Ilana Atlas AO
John Bell AO OBE & Anna Volska
Tim Cox AO & Bryony Cox
Susie Dickson & the late Martin Dickson AM
Graham Froebel
Kathryn Greiner AO
Virginia Henderson AM
David Pumphrey OAM

GIFTS IN WILLS

We remember and honour those who have generously supported Bell Shakespeare through a bequest.

The late Brian Timothy Carey
The late Anthony Gilbert AM
The late Catherine Guy
The late Mary Elizabeth Maltby
The late Carina Grace Martin
The late Elizabeth Pamela Roberts
The late Barbara Wright
Anonymous

LEGACY CIRCLE

We honour and thank our supporters who have notified us that they intend to leave a gift in their will, allowing us to plan for the future with confidence and continue to touch the lives of millions of Australians.

Rick Burrows
Mark Grolman
Linda Herd
Natalie Hickey
Dr David Howell & Sarah Howell
Bruce & Natalie Kellett
Jane Kunstler
Diane Matthews**
Dr Alana Mitchell
Dr Anne Reeckmann & Dr Gary Holmes
Dr Vicki Shephard
David & Jenny Templeman
Anonymous (32)

INFINITE SPACE

Thank you to our Infinite Space capital campaign donors who are helping us build a future for Bell Shakespeare.

“I could be bounded in a nutshell and count myself a king of infinite space...”

Hamlet, Act 2, Scene 2

THE VISIONARIES

Neilson Foundation
Ilana Atlas AO & Tony D'Aloisio AM
Dr Kimberly Cartwright & Charles Littrell
Lachlan & Rebecca Edwards
La Trobe Financial
Low Family Foundation
Dr Anne Reeckmann & Dr Gary Holmes
Ruth Ritchie
Alden Toevs & Judi Wolf
Michelle Zhang

THE DREAMERS

Kevin Cosgrave
Susie Dickson & the late Martin Dickson AM
Kathryn Greiner AO
Anne Loveridge AM
Nick & Caroline Minogue
Julia Ritchie
Anonymous (1)

THE NOBLES

Dr Brett Archer
Keith Bayliss & Holly Mitchell
Andrew & Catherine Caro
Amy Crutchfield & Philip Crutchfield KC
Diane & John Dunlop
Shannon Finch
Rob Cassen
Natalie Hickey
Justice François Kunc & Felicity Rourke
Joe Hayes & Jacinta O'Meara
Linda Herd
Greg Hutchinson AM & Lynda Hutchinson
Jann Skinner
Sarah Lowe
Bruce Meagher & Greg Waters
Dr Alana Mitchell
Peter & Felicia Mitchell
Serow-Neijts Family
Kenneth Reed AM

Alice Tay & Warwick Gresty
Helen Williams AC
Anonymous

WE HAPPY FEW

Special thanks to our We Happy Few giving circle who supported us in the early days and who came together to support the Infinite Space capital campaign.

Sandra & Bill Burdett AM
Tim Cox AO & Bryony Cox
Michael S Diamond AM MBE
Jim Dominguez CBE AM & Sue Dominguez OAM
Bill Hayward OAM & Alison Hayward
Virginia Henderson AM
Timothy Pascoe AM & Eva Pascoe
Lady Potter AC CMRI
David Pumphrey OAM & Jill Pumphrey
Charlie Shuetrim AM & Sandy Shuetrim
George & Sabrina Snow
Ezekiel Solomon AM
Anonymous

DEDICATIONS

We would like to thank our donors who supported our move to Pier 2/3 in 2022 by dedicating a seat in The Neilson Nutshell and a Seedling in The Seed.

THE NEILSON NUTSHELL: SEAT PLAQUE DEDICATIONS

Colin Adams & Richard Adams
Fiona Archer
George & Billinda Auld
Rob & Lyn Backwell
Jock Baird
Sally Bassar
Keith Bayliss & Holly Mitchell
Alice Bedlington
Katherine A Brazenor
Dr John Brookes
Matthew Brown & Julie Alt
Jan Burnswoods
Rick Burrows & Robyn Powell
Jane Caro AM & Ralph Dunning
Di Challenger
Prof Frances Christie
Robert & Carmel Clark
Kevin Cosgrave

We are incredibly grateful for every dollar our donors contribute towards making Bell Shakespeare the company it is today.

Tim Cox AO & Bryony Cox
 Amy Crutchfield & Philip Crutchfield KC
 Joanne & Sue Dalton
 Darin Cooper Foundation
 Diane & John Dunlop
 Lachlan & Rebecca Edwards
 Mr Graham Evans
 Jenny Fagg
 Rebecca Finkelstein & Michael Sirmai
 Dr Jean Finnegan
 Richard Fisher AM & Diana Fisher
 Kathryn Greiner AO
 Joe Hayes & Jacinta O'Meara
 Meredith Hellicar
 Linda Herd
 Alison & Bill Herd
 Natalie Hickey & Christopher Fox
 John Hindmarsh AM &
 Rosanna Hindmarsh OAM
 Amanda Hing
 Dr Barbara Holmes
 Mathilde Kearny-Kibble
 Dr Sue Kesson
 Dinah Kimbell
 Justice François Kunc & Felicity Rourke
 John Lewis
 Simone Liosatos
 Anne Loveridge
 Maryam Master & James Evans
 Greg McNulty
 Stephen McNamara
 Frances Muecke & Dr Stephen Meucke
 Dr Alana Mitchell
 Peter & Felicia Mitchell
 Mountain Air Foundation
 Kathy Olsen & Bruce Flood
 Roslyn Packer AC
 Matthew Paliaga
 Dr Susan Pugh &
 Professor Michael Bennett
 David Pumphrey OAM & Jill Pumphrey
 Dr Anne Reeckmann & Dr Gary Holmes
 Crispin Rice
 Jacqui Scheinberg
 Penelope Seidler AM
 Lynette Shelley
 Sam Sheppard
 Diane Sturrock
 Gene Tilbrook
 Maya vanden Driesen
 Susan Viney
 S & G White

John Wilson & Robyn Pitt
 Anonymous

THE SEED: SEEDLING DEDICATIONS

George & Billinda Auld
 Chris & Heather Abbott
 W & G Bairstow
 Trupti Bapat
 Alice Bedlington
 Bell Shakespeare Development
 Team 2022
 Sandra & Bill Burdett AM
 Matthew Brown & Julie Alt
 Tim & Margaret Cavanough
 Di Challenor
 Prof Frances Christie
 Kathryn Clancy
 George Clark
 Lachlan & Rebecca Edwards
 Katherine Grace
 Linda Herd
 Dr Barabara Holmes
 Susan Howard-Bowmer
 Dr Rebecca Huntley
 Ann Kemeny
 Dr Sue Kesson
 Carolyn Lowry OAM & Peter Lowry OAM
 Diane Matthews
 Helen Machalias
 Felicity & Andy McLean
 Matthew Paliaga
 Roslyn Packer AC
 Rosemary Palmer
 Rosalie Pratt
 David Pumphrey OAM & Jill Pumphrey
 Dr Anne Reeckmann & Dr Gary Holmes
 Crispin Rice
 Fiona Sawyers
 Leone Thiele
 Maya vanden Driesen
 Susan Viney
 Prof Robert White

ARTISTIC DIRECTOR'S CIRCLE

Thank you to our 2024 Artistic Director's Circle who are passionate about the process of making theatre and are supporting and observing the 2024 mainstage and education seasons.

Ilana Atlas AO & Tony D'Aloisio AM
 Darin Cooper Foundation

Lachlan & Rebecca Edwards
 Shannon Finch
 David & Deborah Friedlander
 Kerry Gardner AM & Andrew Myer AM
 Kathryn Greiner AO
 Linda Herd
 Sue Houghton
 Michael Naphthali and Jodi Matterson
 Andrew Price
 Dr Susan Pugh
 Warwick Shanks OAM
 Sam Sheppard
 Barbara Wilby

ANNUAL GIVING

We are incredibly grateful for our annual donors who contribute essential funds, via Supporting Cast and Sharing Shakespeare, to the cost of our core operations. This ensures we are able to focus our efforts on finding new ways to create, collaborate and educate on the mainstage and beyond including life-changing opportunities provided through our learning and outreach programs nation-wide.

\$50,000+

Kevin Cosgrave*
 Philip Crutchfield KC & Amy Crutchfield*
 Handbury Foundation
 Jane Hansen AO & Paul Little AO**
 Elisabeth Hodson**
 Low Family Foundation
 Katie Page, CEO, Harvey Norman
 Annie & John Paterson Foundation*
 Dr Anne Reeckmann & Dr Gary Holmes*
 Alden Toevs & Judi Wolf**
 Sally White OAM**

\$20,000+

Robert Albert AO & Libby Albert**
 Ilana Atlas AO & Tony D'Aloisio AM*
 Susan Burns*
 Dr Kimberly Courtwright & Charles Littrell*
 Chris & Michael Clough*
 Linda Herd *
 John Hindmarsh AM &
 Rosanna Hindmarsh OAM**
 Suzanne Kirkham
 Sue Maple-Brown AM**
 Keith Bayliss & Holly Mitchell*

Allan J Myers AC KC & Maria Myers AC
Omnia Aqua
Pimlico Foundation
Andrew Price & Sally Walkom*
Andrew Sisson AO*

\$10,000+

Alan Archibald KC & Mary-Lou Archibald
Warwick Bray & Lida Bray*
Katherine A Brazenor
Jan Burnswoods*
Canny Quine Foundation*
Robert & Carmel Clark**
Darin Cooper Foundation
Lachlan & Rebecca Edwards
Shannon Finch
Dr Jean Finnegan**
Dr Penelope Foster & Prof John McBain AO
David & Deborah Friedlander
D Gatto & R Lattey
Brett Grehan & Dr Louise Causer
Kathryn Greiner AO
Joe Hayes & Jacinta O'Meara
In memory of Armon Hicks Jnr*
Sue Houghton
The Inagh Foundation
Dr Sue Kesson*
Justice François Kunc & Felicity Rourke
Anne Loveridge*
Crispian Lynch and Tracey Lynch
Nick & Caroline Minogue**
Mountain Air Foundation
Michael Napthali and Jodi Matterson
David & Jill Pumphrey**
Kenneth Reed AM**
Garry & Shiva Rich
Andrew Roberts
Warwick Shanks OAM
Sam Sheppard*
Neil & Rachel Sinden*
Diane Sturrock**
Gene Tilbrook and Anne Seghezzi*
Maya vanden Driesen
Wesfarmers Arts**
The Late Barbara Wright

\$5,000+

Colin Adams & Richard Adams
The Hon Peter Almond KC & Carmel Mulhern
Fiona Archer
Dr Brett Archer
Dianne Banks and Merryl-Lee Houghton
Alice Bedlington
Dr Dorothy Broom
Matthew Brown & Julie Alt
Peter Burrows AO
Di Challenor
Philip Chronican & Sarah Harland*

Tim Cox AO & Bryony Cox**
The Hon Susan M Crennan AC KC
Joanne & Sue Dalton**
Diane & John Dunlop*
Graham Froebel**
Jennifer Giles**
Prof Jane Hall AO
Natalie Hickey
Peter & Elizabeth Kelly*
The Alexandra & Lloyd Martin
Family Foundation**
In memory of Helen McFadyen**
Anthony & Kate McGrath
Sophia Miller
Dr Alana Mitchell*
Nicholas & Helen Moore
Naylor Stewart Foundation
Bruce Parncutt AO
Catherine Parr & Paul Hattaway**
People + Culture Strategies
James Peters AM KC & Dr Sally Ninham
Beverley Price
Bob Richardson*
Jacqui Scheinberg
Charlie Shuetrim AM & Sandy Shuetrim**
Jann Skinner*
Dr Tim Turner
Maureen Wheeler AO & Tony Wheeler AO
Annabel White
Janet Whiting AM & Phil Lukies*
Anonymous

\$2,500+

Peter and Lillian Armitage
Ken Barton & Linda Chung
Paul Bedbrook & Fiona Hopkins*
Janet C Binns*
David Bluff and Bronwyn Byrnes
Dr John Brookes
Sandra & Bill Burdett AM**
The Hon J C Campbell KC &
Mrs J Campbell*
Jane Caro AM & Ralph Dunning
Brett Grehan & Dr Louise Causer
Dr Diana Choquet & Robert Milliner*
Mark Dempsey & Jodi Steele
Graham Evans
Richard Evans AM
Richard Fisher AM & Diana Fisher**
Christopher Fox
Daniel Gilbert AM & Kathleen Gilbert**
Dr Stewart Gill OAM
Sharon Goldschmidt
Jill & Andy Griffiths
Alexandra & Fred Grimwade
Vincent Jewell**
Cam Johnston & Caroline Johnston OAM
Abigail Jones

Mathilde Kearny-Kibble*
Ann Kemeny*
Alinta Kemeny
James & Lisa Landon-Smith
Owen Lennie
Adrian Lotrean & Jerome Tse
Brendan & Jodie Lyons
Luke Merrick
Naylor Stewart Foundation
Patricia Novikoff*
Maree O'Halloran AM
Kathy Olsen & Bruce Flood
Annie Patten
Meredith Paynter
J & K Preedy*
Dr Susan Pugh & the late
Professor Michael Bennett*
Rodney & Racquel Richardson
Declan & Carmen Roche
James Roth & Susan Acret
Jennifer Royle
Becky Sparks
Robert Thomas AO**
Ray Wehbe
WeirAnderson Foundation*
Maureen Wheeler AO & Tony Wheeler AO
Geoffrey White OAM**
Elizabeth Wing
Neil Young KC & Inga Arnadottir
Anonymous (6)

\$1,000+

Pam Anson
Angus Armour & Caren Schadel
Rob & Lyn Backwell
Sally Basser
John & Alison Cameron*
Simon Schmidt & Belinda Cassidy
John Cauchi AM SC & Catherine Walker PSM
Jenny & Stephen Charles
Richard Coles & Christine Bartlett
Ellie Comerford & Chris Gohl
Miriam Corowa
Michael Cowen and Sharon Nathani
Professor A T Craswell**
Daniel & Laura Crennan
Nola Daley*
Katie & Sam Delaney
Dr Antonio Di Dio
Michael S Diamond AM MBE
The Hon Julie Dodds-Streeton KC
Warren Dunn
Dr & Mrs B Dutta
Louise Einfield & Bruce Hartnett AM*
Elizabeth Evatt AC
Rodney Garrett KC
Susan Garvan
Mary-Jane Gething*

Tim Gordon
 Alice Tay & Warwick Gresty
 Mark Grolman
 Peeyush Gupta & Dr Shubhra Gupta AM
 Matilda Hartwell
 Clare Harty
 Steven & Kristina Harvey
 Paul Hayes KC & Rachel Broderick
 Jane Hemstritch AO
 Ruth Hood
 David Howell & Sarah Howell
 Robin Hughes & David Throsby
 Antony de Jong & Belinda Plotkin
 Iphygenia Kallinikos
 Bruce & Natalie Kellett
 Mike Kendall
 Ben Kiely
 Paul King
 Julie & Michael Landvogt
 Dr Linda Lorenza
 Carolyn Lowry OAM & Peter Lowry OAM
 Leo Ma
 Hon Ian MacPhee AO & Julie MacPhee
 Darren & Jennifer Mast
 Diane Matthews **
 Greg McAnulty
 David McInnis
 Graeme McKenzie
 Banjo McLachlan & Paul Mahony
 Sylvia Miller
 Peter Moulton & Adelaide Cochrane
 Chris Nasser
 The Nautilus Foundation
 Liz Nield OAM
 Beau Neilson
 Jacqui O'Dea
 Ross and Patricia O'Neil
 Alice Oppen OAM
 Rosemary Palmer
 Gill Perkins & Family
 Camilla Phillips
 Ali & The Pointons
 Mary & Michael Regan **
 JG & SU Santamaria
 Warren Scott & Pamela Williams
 Penelope Seidler AM
 Rebecca Silk
 Geoffrey Starr
 Helen Swift & Les Neulinger
 P Sze-Tho & LM Leong
 David & Jenny Templeman **
 Leone Thiele
 Mike Thompson & Ian Kelly
 David Tingay
 Lawrie Tremaine
 Trikojus Education Fund
 Suzanne Tzannes & Ross Tzannes AM **
 The Hon Gabrielle Upton

Harriet Veitch
 John and Catherine Walter
 Nicholas Walter and Lisian Teh
 John & Julie Waters
 Simon & Clare Whelan
 Barbara Wilby & Christopher Joyce
 Helen Williams AC *
 Peter Willis SC & Eleneth Woolley *
 John & Lisa Winters
 May Yang & Duncan Woods
 Frank Zipfinger
 Anonymous (11)

\$500+
 Maple-Brown Abbott Limited
 Billinda & George Auld
 Dr Neal Blewett
 John Boniciolli & Heather Ballantyne
 Dr Andrew Byrne & Alan Gill
 Andrew & Catherine Caro *
 Paul & Tracey Chapman
 George Clark **
 Rebecca Cody
 Dayn Cooper
 Ben Cosentino
 Trevor Danos AM, Allan W Donald **
 Dr Bronwen Evans
 Professor PJ Fletcher AM **
 Jeanmaree Furtado & Scott Wilson
 Linden Golding
 Leigh & Adele Gordon *
 Louise Gourlay OAM
 Richard & Anna Green **
 Jonathan Halliwell
 Alison Hammond
 Vicki Harpur *
 David Harrington
 Tony Hedley AM & Harriet Elvin AM
 Alison Herd
 Dorothy Hickman
 Maureen Horne *
 Alison Julian
 Dr Angela Kirsner & Dr Richard Kirsner
 Krysia Kitch
 Daniel Knoll
 Andrew Langford
 Justice Michael Lee
 John Lewis *
 Cheryl Lo *
 Norman Long
 Lucy Boon
 Ursula & James McKenzie
 Dr Stephen McNamara
 David Mortimer AO & Barbara Mortimer
 Frances Muecke
 Belinda Gibson & Jim Murphy
 Vincy Ng
 Janette Parkinson *

Marion Pascoe
 Laura Peck
 Douglas Precott
 Merlyn Quaife AM
 Phillip Ransom
 Debra Reinecke
 The late Elizabeth Pamela Roberts
 John & Renay Robinson
 Trudie Rogers *
 Professor David Rolph *
 Monique Rosshandler & Ion Teska
 Fiona Sawyers
 Dr Lesa Scholl
 Robin Syme AM & Rosemary Syme *
 Oliver Wade
 Dr Sue-Anne Wallace
 Dr Peter White *
 Vanessa Whittaker
 The Hon Ralph Willis AO &
 Mrs Carol Willis
 Annette Wong
 Marie Wright *
 George Yeung
 Raini Zambelli
 Anonymous (7)

** has supported Bell Shakespeare
 for 20+ consecutive years
 * has supported Bell Shakespeare
 for 10+ consecutive years

We would also like to thank our family of
 supporters who contribute up to \$500.
 Every gift makes a difference to what
 we are able to achieve. The annual gifts
 recognised above have been received prior
 to January 23, 2024.

THANK YOU TO OUR PARTNERS

PRODUCTION PATRON

KATIE PAGE

CEO, Harvey Norman

PROGRAM PARTNERS



Perth Season Partner



National Teacher
Mentorship Partner

GOVERNMENT PARTNERS



Bell Shakespeare is supported by the NSW Government through Create NSW and by the Australian Government through Creative Australia, its principal arts investment and advisory body. Bell Shakespeare's education program is supported by the Australian Government through the Office for the Arts.

TRUSTS AND FOUNDATIONS



PACKER FAMILY
FOUNDATION

SCULLY FUND

WeirAnderson
FOUNDATION



HANSEN LITTLE
FOUNDATION

JACE
FOUNDATION



COMPANY PARTNERS


Legal
Partner



Brave New World
Breakfast Partner



Company
Partner



Shakespeare
Seminar Partner



King Lear
Evening Sponsor

SUPPORTING PARTNERS

TYRRELL'S



Wine Partner



Official Luxury Accommodation
Partner (Melbourne)



Accommodation Partner
Canberra

ARCHIE ROSE
DISTILLING CO.

Exclusive Spirits Partner



Catering Partner



Media Partner



A/V Production Partner



Printing Partner

NATIONAL
PORTRAIT
GALLERY

Arts Partner



Cultural Partner

INDUSTRY PARTNERS


STAFF AND BOARD

BOARD

Philip Crutchfield KC (Chair)
Lachlan Edwards (Deputy Chair)
Sally Basser
Warwick Bray
Di Challenor
Miriam Corowa
Maya vanden Driesen
Peter Evans (Artistic Director)
Natalie Hickey
Andrew Low
Prof David McInnis
Michael Naphthali
Gill Perkins (Executive Director)
Andrew Price
Sam Sheppard

ARTISTIC DIRECTOR

Peter Evans

EXECUTIVE DIRECTOR

Gill Perkins

ADMINISTRATION

Chief Operating Officer John Henderson
Finance Manager Pradhan Dayaram
Financial Accountant Nirali Parikh
Payroll Officer Derek-Leigh Vocea
Accounts Assistant Amanda Carter

Associate Director James Evans
Artistic Administrator Emily Stokes

Head of Education Joanna Erskine
Resident Artist In Education Emily Edwards
Education Programs Manager Shelley Casey

Head of Production Benjamin Howlett
Production Manager Slade Blanch
Operations Manager Eva Tandy
Technical Manager Todd Hawken
Company Manager Danielle Ironside
Deputy Company Manager Nicole Eyles
Venue and Events Supervisor Geoff Reid

Head of Marketing and Development Debra Reinecke
Marketing and Communications Manager Sally Buckingham
Ticketing and Data Manager Milly Stubbs
Audience Development and Public Programs Manager Lizzie Carr
Digital Marketing Executive Konrad Ryzak
Education Sales and Marketing Coordinator Tazmin Harper
Education Sales and Marketing Coordinator Martha Russell
Customer Experience Assistant Emily Cassar

Philanthropy and Major Gifts Manager Lucy Boon
Partnerships Manager Elle Hrobat
Development and Events Manager Felipe Cely
Corporate and Venue Sales Executive Georgina Jenkins
Development Coordinator Isabelle Clements
Development Assistant Iris Simpson

TYRRELL'S



FIVE GENERATIONS
OF TYRRELL FAMILY
WINEMAKING
SINCE 1858



tyrrells.com.au



A pioneer of the region, Tyrrell's is the oldest continuously family owned and operated winery in the Hunter Valley and home to some of Australia's most awarded wines.

JOIN BELL SHAKESPEARE'S CAST OF SUPPORTERS!

Thanks to the generosity of many supporters, Bell Shakespeare has been able to take Shakespeare's timeless works to theatres and schools in every state and territory across the country for 34 years. Fulfilling this mission has taken the unwavering commitment of our community.

In 2024 we need your help more than ever to ensure Australians everywhere can access live theatre performance.

**BELL
SHAKESPEARE.**



SUPPORT US

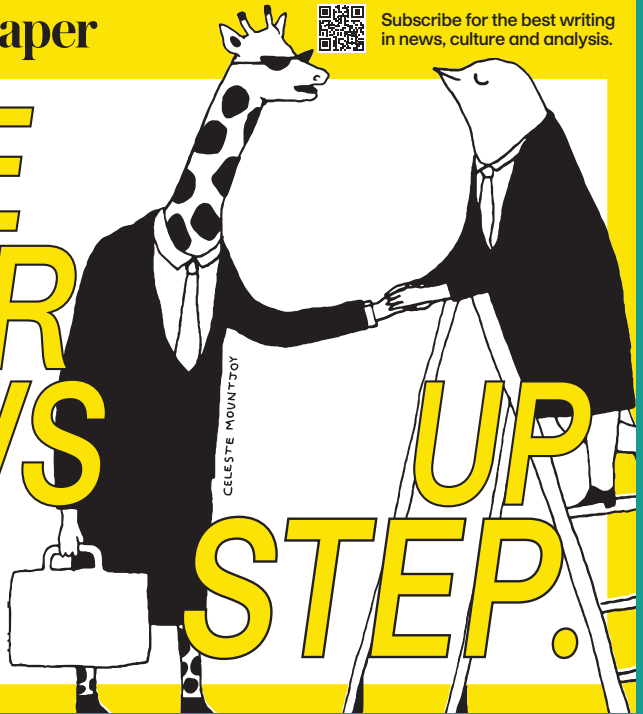


The Saturday Paper



Subscribe for the best writing
in news, culture and analysis.

TAKE YOUR NEWS A UP STEP.



ARCHIE ROSE
DISTILLING CO.

Proudly Sydney,
Proudly for Everyone



THE FRESH COLLECTIVE

CATERING
& EVENTS



+61 2 8399 3055

hello@thefreshcollective.com.au

thefreshcollective.com.au

Sydney Melbourne Brisbane



Ralph Heimans

Portraiture. Power. Influence.

NATIONAL
PORTRAIT
GALLERY

15 MARCH – 27 MAY



HRH Crown Princess Mary of Denmark 2006 (detail) by Ralph Heimans.
The Museum of National History at Frederiksborg Castle © Ralph Heimans



Corporate Events | Gala Dinners | Product Launches
Proud Technical Production Partner of Bell Shakespeare

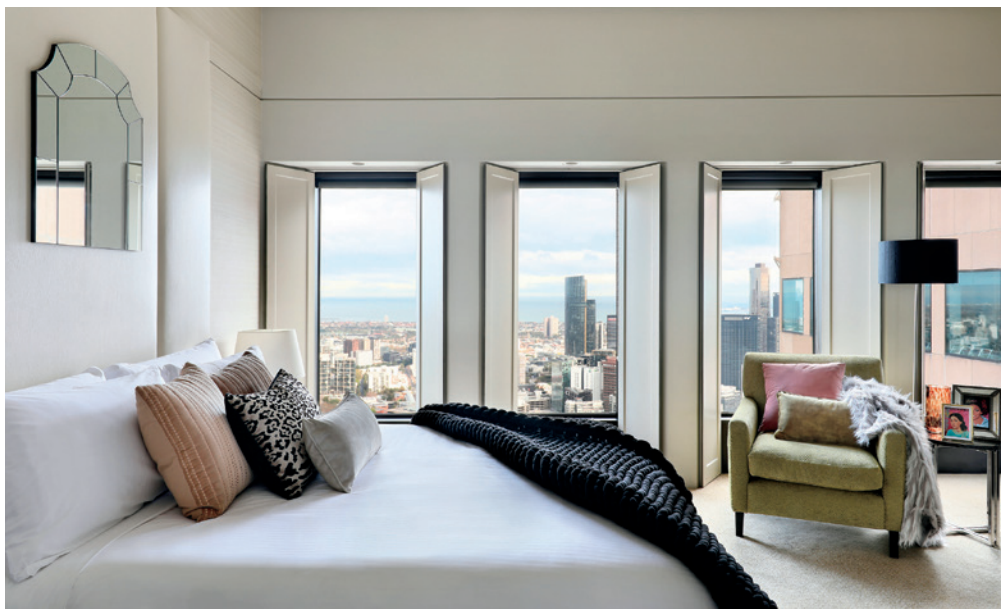


WE PLAY A SPECIAL PART

PROUD SUPPORTERS OF

**BELL
SHAKESPEARE**

Special T Print
02 9150 0974
specialtprint.com.au



BRINGING THE EXPERIENCE OF LUXURY & ARTISTRY TO LIFE.

A Hotel for the Arts and the official luxury
accommodation partner of Bell Shakespeare

S O F I T E L
MELBOURNE ON COLLINS




Book your stay now at www.sofitel-melbourne.com.au.

BELL SHAKESPEARE.

Gadigal Country
Pier 2/3, Walsh Bay Arts Precinct
1/13A Hickson Road
Dawes Point NSW 2000

PO Box 10
Millers Point NSW 2000 Australia

T +61 2 8298 9000
E mail@bellshakespeare.com.au

 BellShakespeareCo
 bellshakespeare
 @Bellshakespeare

BELLSHAKESPEARE.COM.AU