

THE SCHOOL FOR WIVES

SOME MEN
HAVE A LOT
TO LEARN



BELL
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A HANDSOME NEW LOVE INTEREST ENTERS STAGE LEFT.



Renault. Proud to support Bell Shakespeare's production of *The School for Wives*.

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Alas, poor Yorick!

As National Education & Youth Partner, Optus is pleased to support Bell Shakespeare's education programme.

'yes'
OPTUS



Investing in regional communities

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

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

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

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

Secondary School Teacher, New South Wales.



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

**BELL
SHAKESPEARE.**

Leadership Partner
Deutsche Bank



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J.P. Morgan is proud to support Bell Shakespeare as its New South Wales Education Partner.

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

We hope you enjoy this evening's performance.

FROM OUR ARTISTIC LEADERS

Collaboration is at the heart of any great season and this year we have put some truly great people together.

None better than writer Justin Fleming with director Lee Lewis to bring you Molière's *The School For Wives*.

Lee delighted audiences all over Australia with *Twelfth Night* for Bell Shakespeare and is continuously enjoying great success with her thoughtful, insightful and richly varied work.

With *The School For Wives* she directs Bell Shakespeare's first production of a play by Molière.

This delightfully ridiculous comedy by France's master of farce is adapted by the wonderful Justin Fleming. Justin is well versed in Molière and is one of Australia's most loved playwrights, and we are thrilled to present his new, sharp and distinctly Australian translation.

Writing in the 50 years after Shakespeare's death, Molière was a kindred spirit: irreverent, sharply critical of hypocrisy and pretence and an actor who knew how to tickle an audience.

Lee and her terrific design team have put together a beautiful and imaginative world for this talented cast to play in.

We are proud to work with these artists and hope you enjoy Bell Shakespeare's first foray into classic French comedy.

The image shows two handwritten signatures in black ink. The signature on the left is 'John Bell' and the signature on the right is 'Peter Evans'. Both are written in a fluid, cursive style.

John Bell AO
Artistic Director

Peter Evans
Associate Artistic Director

THE SCHOOL FOR WIVES

CAST

ARNOLDE **John Adam**
AGNES **Harriet Dyer**
HORACE **Meyne Wyatt**
ALAN **Andrew Johnston**
GEORGETTE **Alexandra Aldrich**
CHRIS **Damien Richardson**
HENRI/NOTARY **Jonathan Elsom**
LAURENCE/MUSICIAN **Mark Jones**

CREATIVES

A COMEDY BY **Molière**
TRANSLATOR **Justin Fleming**
DIRECTOR **Lee Lewis**
DESIGNER **Marg Horwell**
LIGHTING DESIGNER **Niklas Pajanti**
COMPOSER **Kelly Ryall**
MOVEMENT DIRECTOR **Penny Baron**
VOCAL COACH **Anna McCrossin-Owen**
ASSISTANT DIRECTOR **John Kachoyan**

CREW

COMPANY STAGE MANAGER **Melanie Lobendahn**
DEPUTY STAGE MANAGER **Jess Frost**
ASSISTANT STAGE MANAGER **Jennie Buckland**
HEAD ELECTRICIAN **Tom Warneke**
HEAD MECHANIST **Daniel Murtagh**
HEAD OF AUDIO **Camden Young**
COSTUME SUPERVISOR **Taryn Van Kan**
STAGING MENTOREE **Alan Logan**
SET BUILT BY **Malthouse Theatre**
LIGHTING SUPPLIED BY
Chameleon Touring Systems
SEAMSTRESS **Amanda Carr**
COSTUME ASSISTANT **Chloe Greaves**

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







SYNOPSIS

Arnolde, a wealthy businessman, returns home having renamed himself "Monsieur de la Souche". He tells his friend, Chris, that he confined a young girl, Agnes, to a convent as a child so that someday she may be his innocent and dutiful wife. Now that Agnes is of marrying age, Arnolde moves her into a house and plans their wedding.

Horace, the son of Arnolde's friend, Laurence, arrives and confesses he has fallen in love with Agnes in Arnolde's absence. She has told him how her master, Monsieur de la Souche, keeps her hidden from the world. Not knowing about Arnolde's new name, Horace reveals his plan to rescue her.

Incensed, Arnolde forbids Agnes from seeing Horace and sends for a Notary to prepare the marriage contract.

Horace tries to see Agnes, who, at her master's command, throws stones at him, however, one of the stones has a note attached, in which she confesses her love for him. Arnolde realizes that Agnes is more imaginative and educated than he has given her credit for, and, despite her seeming betrayals, he loves her all the more.

Arnolde orders his servants to deter Horace from seeing Agnes, but Horace returns that very night to steal Agnes away. As Agnes' awareness of the world grows, things do not go to plan.

To add to Horace's woes, his father arrives to tell him he is to marry the daughter of his dear friend, Henri. Arnolde is delighted at this news, and prepares to take Agnes away forever.

...But Fate has a very different plan in mind.

MOLIÈRE

Molière is considered the author of some of the most popular comedies in all theatrical history.

Born Jean-Baptiste Poquelin, in 1622 in Paris, Molière flirted with a study of law but instead fell in with a troupe of travelling players for thirteen years touring provincial France. He adopted the stage name Molière, and in 1658, came to Paris and appeared before King Louis XIV. The troupe began their performance with a short poetic tragedy by Corneille but the reception was disastrous—until Molière modestly introduced a farce of his own, *The Doctor In Love*, which was a triumph.

During the next fifteen years, Molière poured out twenty-seven plays, acted in them, directed and choreographed them. The King protected Molière and his troupe from the wrath evoked by their scathing portraits of French society.

The best known of his plays today are *The Affected Young Ladies* (1658); *The School for Wives*, first staged at the Palais Royal in Paris on 26 December 1662 for the brother of the King; *Tartuffe* (1664), the masterpiece that so vividly painted a hypocrite that the character's name has become a synonym for hypocrisy; *The Misanthrope* (1666); and *The Imaginary Invalid* (1673), after a performance of which, Molière fell into a convulsion and died later that night.



WHAT'S IN A NAME?

The name Arnolde takes, *Monsieur de la Souche*, besides being crucial to the story, also represents his attempt to rise in social rank—since for the French a ‘de’ before your surname denoted noble birth. Molière’s little joke is that ‘la souche’ means a stump or log. There is a hint of phallic innuendo in this, as well as a veiled attack on Molière’s contemporary Thomas Corneille, who had taken the name Monsieur de l’Isle. Arnolde insists to Chris that he has good reason for making the name change—he may be referring to St. Arnulphius, traditionally regarded as the patron saint of cuckolded husbands. As he is about to marry, a worried Arnolde would want to dissociate himself from the saint.



A HUSBAND GOVERNS, A WIFE SUBMITS

The School For Wives is the last play in what is sometimes called Molière’s ‘jealousy sequence’ that includes *The Imaginary Cuckold*, the unpopular tragicomedy *Dom Garcie de Navarre*, and *The School For Husbands*, which also featured a comic hero obsessed with being betrayed by a much younger wife.

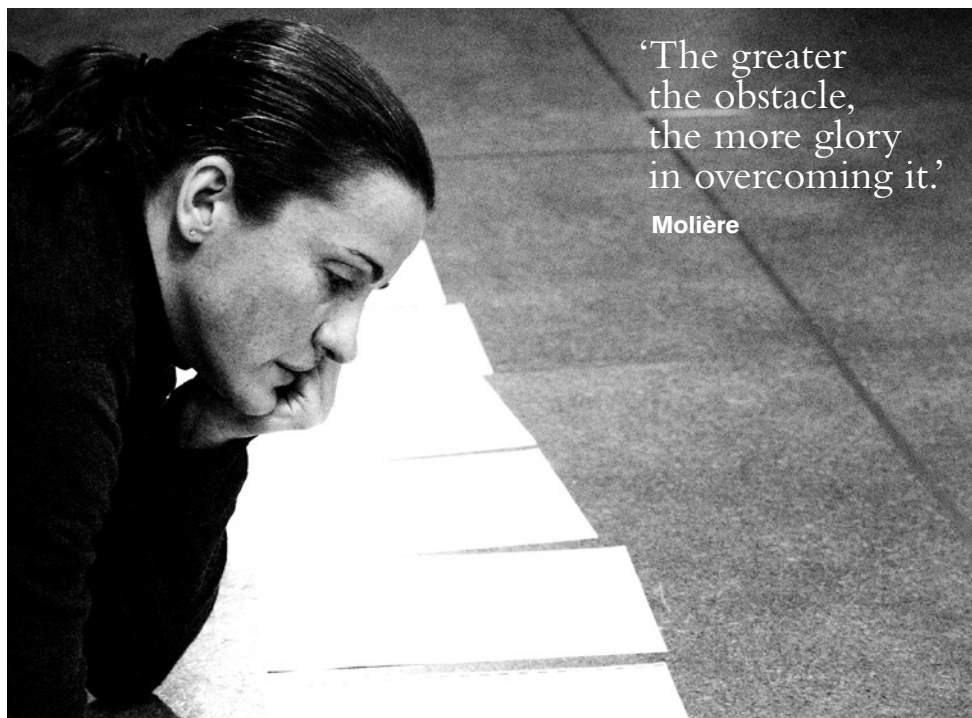
‘Cuckold’, the insult placed on the husband of an unfaithful wife, is derived from the Old French for cuckoo. The application refers to the practice of some varieties of cuckoo bird that lay their eggs in other birds’ nests. In other words, a cuckold is a man who is raising and supporting the offspring of another man. So insists Arnolde to an uncertain Agnes. Many in Molière’s audience would actually have agreed with his views on the inferiority of women. The law, the Church, and the social custom of the time categorised women as the property of their husbands. It is surprising that Agnes, emphasised in the play as being so unschooled, can read and write.

Molière himself was a newlywed when he wrote *The School For Wives* in late 1662. Many have assumed that the play explores Molière’s own marriage to the much younger Armande, a member of his theatrical troupe (and the daughter of his former lover). But according to the biographer Virginia Scott, Molière’s wife was as far from the innocent Agnes as Molière was from the comic tyrant Arnolde. However, it is fair to assume that some of the impassioned speeches of the play would have been informed by Molière’s own experiences and, as the lead role, the humour at his own expense.

‘He’s a fool that marries,
but he’s a greater that does
not marry a fool; what is
wit in a wife good for, but
to make a man a cuckold?’

William Wycherley





‘The greater
the obstacle,
the more glory
in overcoming it.’

Molière

FROM THE DIRECTOR

I feel a little guilty about having a good time working on a play by Molière. It’s a bit like I’m cheating on my great love Shakespeare. People often describe Molière as the French cousin of Shakespeare. For that reason alone I completely understand why Bell Shakespeare has expanded the range of classics in their repertoire – and obviously I leapt at the chance to flirt with the great French master of comedy. After a year with *The School For Wives* in my life I can report that even though they were both actor/writers in the 17th century they feel completely different to work on once you get on the floor.

For me, Molière does not have the lyrical storytelling breadth that flows through all of Shakespeare’s works but he has the caustic wit, the cruel eye for the details of human vanity, the perception to skewer the pretensions of the aspirational classes of his time, of our greatest

comedians. If anything he reminds me of the work of Ricky Gervais – very human, very smart and very brutal. The modernity of his thought is striking and even more so in this fresh and slightly audacious translation by Justin Fleming. It is a gift to work on language which falls so readily into the mouths and minds of the actors and I cannot thank Bell enough for commissioning a translation which helps to bring the play to Australian audiences now. This is a new work by a great Australian writer and a classic play all rolled into theatre adventure – all my favourite sorts of theatre in one room. I hope you will enjoy it as much as we have because I would love the romance between Molière and Australian audiences to blossom in the years to come.

My thanks to John Golder for a deep understanding of Molière and his willingness to share it with me. And to Brett Boardman always.



‘Men marry women with the hope they will never change. Women marry men with the hope they will change. Invariably they are both disappointed.’

Albert Einstein

TRANSLATOR'S NOTE

We are lucky with French – almost everything translates, and most of it directly. For the first stage of the process, I went to Molière's original French verse, and did a literal translation, line by line. For the next stage, the challenge was to find the rhythm and rhyme which sits comfortably with contemporary Australian English, while keeping the sense of the original.

Rhyming in English is different from French, where stress is usually upon the final syllable, making rhyme easier – for example, in French “Marie” rhymes with “Sarkozy”, whereas in Australian English, “Sarkozy” needs something like “nosey”, because of where we accentuate.

Sometimes, Molière orders the lines in such a way that the first line doesn't make complete sense until we have heard the second line. Where possible, I have tried to make the lines sequential, so that meaning arrives to our modern ear as fluidly as possible. At every stage, and this includes rehearsals, a few lines are cut for the purposes of concision and clarity.

Molière used rhyming couplets throughout *The School For Wives*, and his audience was used to them. To reduce the intensity of this for a modern audience, and to give characters and themes their breathing space, in scenes where Arnolde is driving his soapbox themes of cheating wives and cuckoldry, I use rhyming couplets (ie AA/BB). When he has to deal with his rival, Horace, the rhymes fall on the first and fourth lines and the second and third lines (ie ABBA). In scenes in which Agnes' enlightenment begins to drive her revolt, the rhymes are on alternate lines, (ie. ABAB). When the company assembles at the end, rhyming couplets are the common language.

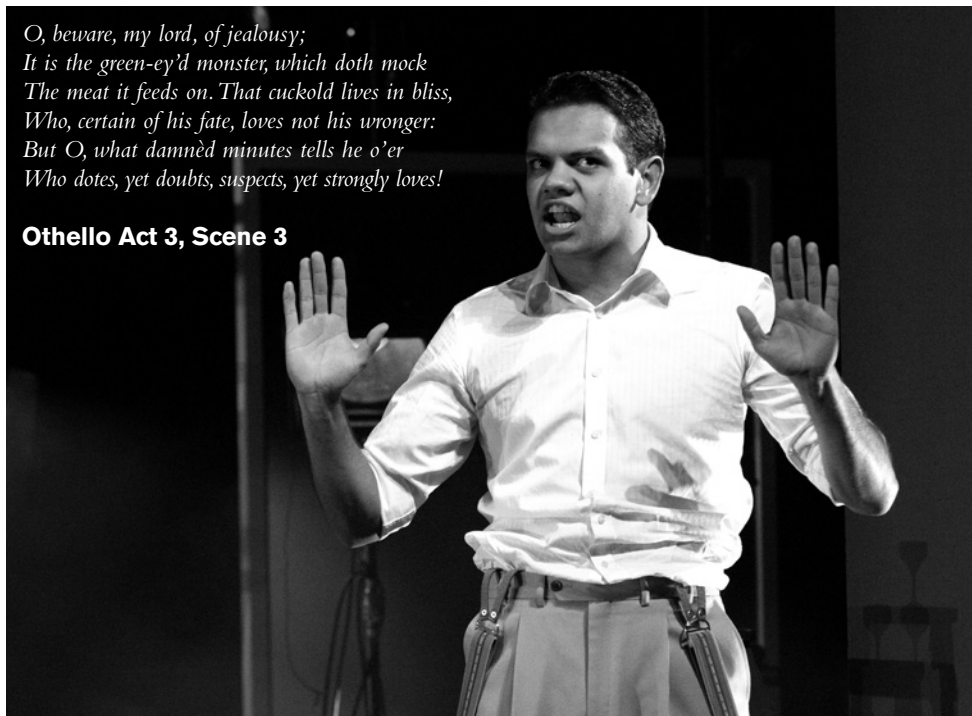


I devised the above rhyming scheme for a production of *Tartuffe* (The Hypocrite) at the Melbourne Theatre Company. I ran it past Michael Worton, the Fielden Professor of French Language and Literature at University College London, who was most positive and encouraging. Finally, I think Molière would approve, given that on approaching *The School For Wives*, I was curious to note that when Agnes reads the marriage maxims in Act III scene ii, Molière used the above rhyming schemes and more.

Justin Fleming

*O, beware, my lord, of jealousy;
It is the green-ey'd monster, which doth mock
The meat it feeds on. That cuckold lives in bliss,
Who, certain of his fate, loves not his wronger:
But O, what dammed minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!*

Othello Act 3, Scene 3



‘I prefer an interesting vice
to a virtue that bores.’

Molière



1920s PARIS

“If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast,” wrote Ernest Hemingway, who lived there during one of the city’s most beloved epochs – the 1920s.

Thanks in no small part to Hemingway’s memoir, *A Moveable Feast*, 1920s Paris has never lost its glow, with Woody Allen paying homage to the epoch (and drawing heavily on Hemingway’s account of the hard-drinking antics of his bohemian circle) in 2011’s *Midnight in Paris*; and *The Artist*, last year’s Oscar winner, celebrating the era’s style in fashion, music and cinema.

The aesthetic of the era is certainly irresistible: jazz-age dandies in dapper suits and slim girls with curled bobs and drop-waisted dresses, chugging champagne from curved coupes. At the time, Paris was in a state of flux – the city was restless, politics was at boiling point, and there was great social change afoot. But the bitter days of World War I were over, and Paris was partying, ushering in what the French call “*les Années Folles*.”

With European society having been turned upside down by the terrors of the war, many of the old values and social norms were upended. Thanks to the likes of Coco Chanel, who by 1920 had already sealed her reputation as a couturier and was soon to launch her No 5 perfume, the dreaded corset was dealt its final deathblow. Chanel’s loose, casual clothing (made from jersey – a fabric most commonly used in men’s underwear) liberated women from pinched waists, allowing them to physically express their newfound freedoms in the street, on the tennis court and in the jazz clubs of Paris, New York and beyond.

‘Blessed is the man that
hath a virtuous wife, for
the number of his days
shall be double.’

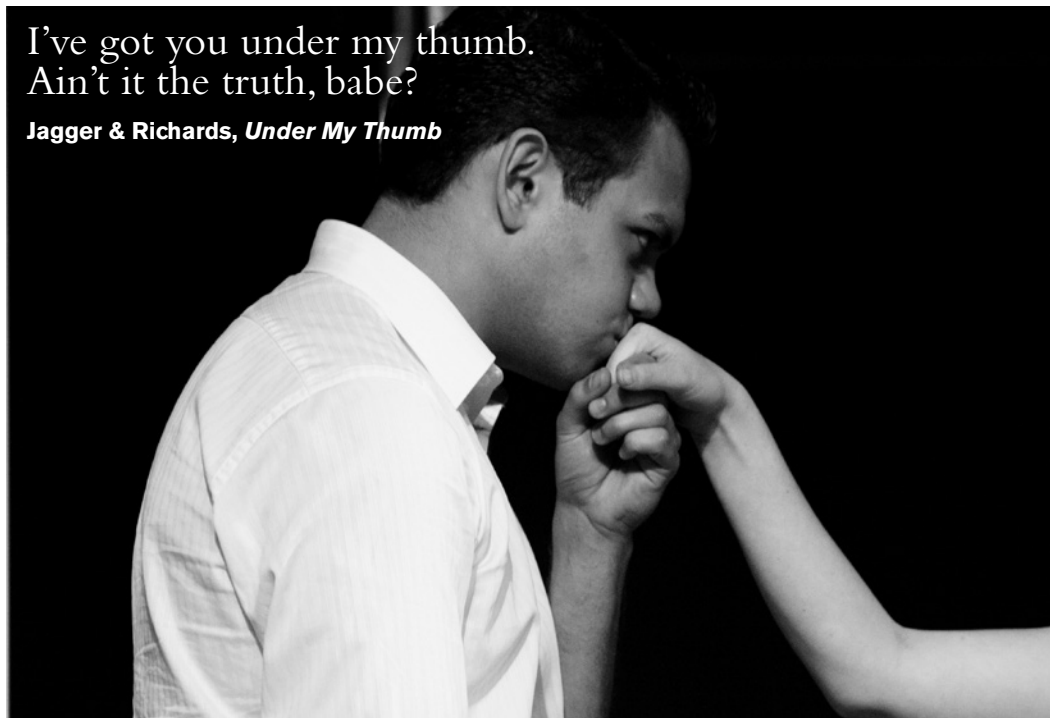
Ecclesiasticus 26:1

Indeed, women were embarking on a revolution with several fronts. In France, they didn’t yet have the vote, and bourgeois brides were still expected to come with dowries, but having been left to their own devices during the war, with their menfolk at the front, France’s *femmes* were not about to take a backward step. In 1921, Simone de Beauvoir came second in philosophy to Jean-Paul Sartre in their graduating year at Paris’ prestigious *École Normale*, and their existential pact was sealed. While she was yet to win international fame, she would soon take her place alongside women like Chanel and the writer Colette, working prodigiously and playing just as hard, embarking on unorthodox affairs and running her life in an altogether unorthodox manner.

There was also a revolution taking place in the arts. The 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* consecrated the “art deco” style that was both elegant and functional; both glamorous utterly modern. Painters like Picasso were returning to neoclassical forms following their radical breaks with tradition earlier in the century – beauty was back in style – while the Surrealists were creating their mind-bending works of imagination. The greatest international artists of the era were based in Paris, including Picasso (whose work was being collected by the likes of Gertrude Stein), Igor Stravinsky, Salvador Dalí, Luis Buñuel and Man Ray. They landed at a time when France’s own cultural production

I've got you under my thumb.
Ain't it the truth, babe?

Jagger & Richards, *Under My Thumb*



was at a high point: Marcel Proust's seventh and final volume of *In Search of Lost Time* was published in 1927 (five years after his death); Andre Gide was writing his radical works about personal freedom; Matisse was honing his rivalry with Picasso; *enfant terrible* Jean Cocteau was chronicling his opium addiction and polymath Paul Valéry was writing poetry and tirelessly lecturing the public on the pressing social issues of the day.

There was surprisingly intense collaboration between artists of different disciplines during this time. Picasso, who was married to a ballerina in Diaghilev's *Ballets Russes*, designed sets and costumes for Stravinsky's *Pulcinella*. Coco Chanel also designed costumes for the ballet, guaranteeing its productions against financial loss into the bargain.

Meanwhile, Paris was a magnet for fast-living party types from across the Atlantic, whose lifestyles was painfully cramped by the prohibitionist United States. F. Scott

and Zelda Fitzgerald, Cole Porter, George Gershwin and the street-urchin-turned burlesque star Josephine Baker were all in Paris, many of them enjoying marathon drinking sessions with Hemingway. Baker's shows were the talk of the town, as she danced in skirts made from bananas, accompanied by her diamond-collared pet cheetah, Chiquita, who not infrequently escaped into the orchestra pit, adding some extra *frisson* to the performance.

These artists brought their vision of Paris back home. Gershwin's symphonic tone poem *An American in Paris* became the partial soundtrack to Gene Kelly's big-budget musical film of the same name, while Cole Porter wrote his timeless homage "*I Love Paris*", and later an entire Broadway show (entitled simply *Paris*), which made the risqué "*Let's Do It, Let's Fall in Love*" a hit, and later, a classic.

Classic silent films like *Camille*, a 1921 American romantic tragedy starring Rudolph Valentino and featuring lavish art deco



sets, helped seal the City of Light in the American imagination. This tale of a consumptive courtesan (which was also the basis of the operas *La Traviata* and *La Bohème*) and her young student lover was reprised by Baz Luhrmann in his 2001 musical pastiche *Moulin Rouge!* and in many ways, it is Hollywood's imagination that has most powerfully preserved jazz-age Paris' memory, mythologising the epoch in the minds of generations of moviegoers.

It's easy to see how the idea of a beautiful city in full swing, at a time when the world was at peace, champagne flowed freely and stocks were high, holds perennial appeal in fast-changing times. For Paris, of course, the party ended with the 1929 Wall Street Crash that ushered in the Great Depression. Meanwhile, the dark clouds of a new war gathered over Europe. Paris was to suffer the humiliation of Nazi occupation, and the loss of many of its Jewish citizens, and it would be some time before it celebrated such lighthearted times again.



CREATIVES



LEE LEWIS
DIRECTOR

Lee returns to Bell Shakespeare after her success directing *Twelfth Night* for the 2010 national tour. Her recent

directing credits include *ZEBRA!* and *Honour* for Sydney Theatre Company; *That Face* for Belvoir St Theatre and *Silent Disco* for Griffin Theatre Company. Other directing credits include *Love Lies Bleeding* at the Sydney Theatre Company; *Motel* and *Stag* for Wharf2Loud; *The Call* and *The Nightwatchman* for Griffin Theatre Company; *Stoning Mary* for Griffin Independent; *2000 Feet Away*, *Half and Half*, *A Number* and *7 Blowjob*s for B-Sharp; *10,000 Beers*, *Drowned World* and *Vicious Streaks* (co-directed with George Ogilvie) at Darlinghurst Theatre; *The Share + The Hour Before My Brother Dies* for TRS at the Old Fitzroy; Shakespeare's *Winter's Tale*, Andrew Bovell's *After Dinner*, Mark Ravenhill's *Shopping and F**king* and *Big Love* for National Institute of Dramatic Art; *As You Like It* for Western Australian Academy of Performing Arts; *Julius Caesar* and *Trojan Women: A Love Story* for Theatre Nepean; *On That Day* for Short and Sweet; and *The Tempest* and *Our Town* for New Theatre. With 16 young actors she co-devised *Battlegrounds* at Australian Theatre for Young People. She has also taught at National Institute of Dramatic Art, Sydney University and New York University, and for three years was the director of the NSW State Schools Senior Drama Ensemble. She has worked as an assistant director on the STC productions of *Riflewind*, *The Art of War* and *Boy Gets Girl* and on the Conservatorium of Music production of *Così fan Tutte* directed by Patrick Nolan. She holds a Masters in Directing from National Institute of Dramatic Art. In 2007 she was the Richard Wherrett Fellow at the Sydney Theatre Company and she is currently the Associate Director at Griffin Theatre Company.



JUSTIN FLEMING
TRANSLATOR

This is Justin's first collaboration with Bell Shakespeare. Justin's plays include *Hammer* for Ensemble Theatre/Festival of

Sydney; *The Cobra* for Sydney Theatre Company/Melbourne Theatre Company; *Harold In Italy* for Sydney Theatre Company/Teatr Studijny, Lodz, Poland; *Burnt Piano* for Belvoir Theatre/Melbourne Theatre Company/HB Playwrights Theater New York, *Coup d'Etat* for Western Canada Theatre/Melbourne Theatre Company/Bakehouse Theatre Company, *Kangaroo* for Square Brackets Theatre Company and *Junction* for National Institute of Dramatic Art. *Burnt Piano* was shortlisted for the NSW Premier's Literary Award, won the New York New Dramatists' Exchange Award and was selected as the inaugural play for the exchange between Melbourne Theatre Company and the Centaur Theatre, Montréal. *Coup D'Etat* won the Banff PlayRites Residency, Canada, made the final short-list for the Patrick White Award and was nominated for an AWGIE award for Best Play. *The Department Store* and *His Mother's Voice* both won the Mitch Mathews Award at Parnassus' Den Theatre Company. As librettist, Justin collaborated on *Ripper* with Thos Hodgson/Ensemble Theatre; *Accidental Miracles* for WAAAPA/Sydney Theatre Company; *The Ninth Wonder* for Sydney Theatre Company; *Crystal Balls* for Compact Opera/Sadler's Wells, London; and *Tess of the D'Urbervilles*, Savoy Theatre, London, music by Stephen Edwards. Justin was also librettist on *Satango*, with composer Stewart D'Arrietta for Griffin Theatre Co/Riverside Theatres. In 2006 and 2009, Justin was Writer in Residence at the Dr. Robert and Lina Thyll-Dürr Foundation, Elba, Italy, where he translated Molière's *Tartuffe* (*The Hypocrite*), for Melbourne Theatre Company, and wrote *A Land Beyond the River* (Phoenix Education) for Storylines Cultural Festival 2009. In 2007 and 2011, Justin was awarded the Writer's Residency at Arthur Boyd's Bundanon, where he wrote *Origin* (The Art of Evolution Conference 2009, Courtauld Institute, London) directed by Wayne Harrison. The New York Ensemble Studio Theatre Sloan Project commissioned Justin to write *Soldier of the Mind*, a play on Spanish Nobel winning neurophysicist, Santiago Ramon y Cajal.



KELLY RYALL COMPOSER

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

Shakespeare Kelly composed for *Macbeth* and *Julius Caesar*. Kelly's other theatre credits include *The Boys*, *And No More Shall We Part*, *Smashed* and *Don't Say The Words* for Griffin; *Die Winterreise* for Thin Ice/Malthouse; *Sundowner* for KAGE; *Expectation* for Arts House; *The Trial* for Sydney Theatre Company, Malthouse and Thin Ice; *On the Production of Monsters*, *Return To Earth*, *Dead Man's Cell Phone* and *God Of Carnage* for Melbourne Theatre Company; *Savage River* for Griffin, Melbourne Theatre Company and TTC; *Love Me Tender* for Company B, Griffin and Thin Ice; *Thom Pain* for B Sharp; *One Night The Moon* for Malthouse; *Pieces for Small Spaces* for Lucy Guerin Inc; *The Harry Harlow Project* and *The Man With The September Face* for Full Tilt; *Red Sky Morning* for Red Stitch; *Mr Freezy* for Arena Theatre Co; *Chocolate Monkey*, *Space Monkey* and *Love Monkey* for The Amazing Business; *Save For Crying*, *Chapters from the Pandemic*, *Detest*, *Wretch* and *Save for Crying* for Angus Cerini's Doubletap; and *Mercury Fur* for little death/Griffin. He has received 3 Green Room awards and was the recipient of the Melbourne International Festival Award in 2007.

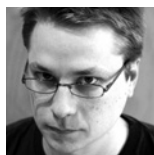


ANNA MCCROSSIN-OWEN VOICE COACH

This is Anna's first collaboration with Bell Shakespeare. Anna McCrossin-Owen is a Voice Coach specialising in voice

technique, text skills and dialect design/coaching. She consults to theatre (including a long standing relationship with Melbourne Theatre Company), television, film, music theatre, animation, business and is Voice & Presentation Trainer for Fairfax Digital in on-line video news. She is a guest teacher in Voice at the Victorian College of the Arts, School of Drama. Recent projects as voice/dialect Coach include various ABC tele-movies/series, *Pan Am* US Television pilot & series, *Tribes* and *The Seed* at Melbourne Theatre Company, musicals *Love Never Dies*, *Grey Gardens*, *Wicked* and the film *The Road*. Anna is a Graduate of the University of Queensland, the Victorian College of the Arts (in Acting), Victorian

Music Theatre and is an Associate Teacher of AMEB, Australia and Trinity College, London. Anna has recently been honoured by the Victorian Green Room Association with a special award for 'Outstanding Contribution to the Melbourne Stage'



NIKLAS PAJANTI LIGHTING DESIGNER

This is Niklas's first lighting design for Bell Shakespeare. Niklas is principal lighting designer for Trafficlight, an independent

specialist design and management studio based in Melbourne. His theatre credits include *Babyteeth*, *The Wild Duck*, *The Promise*, *Baghdad Wedding*, *Yibiyung*, *The Pillowman* and *Who's Afraid of Virginia Woolf?* for Belvoir Theatre; *Spring Awakening* for Sydney Theatre Company; *When the Rain Stops Falling* for Brink Productions/ Sydney Theatre Company; *Australia Day* for Melbourne Theatre Company/Sydney Theatre Company; *Queen Lear* for Melbourne Theatre Company; *Kitten* for Jenny Kemp/Malthouse Theatre; *Not Like Beckett*, *One Night The Moon* for Malthouse Theatre; *Holiday*, *Affection* for Ranters Theatre; *Endgame*, *Othello*, *The Winter's Tale*, *King John*, *The Crucible* for The Eleventh Hour; *Black Marrow*, *I Want to Dance Better at Parties*, *Singularity*, *Tense Dave*, *Three's a Crowd* for Chunky Move; *Axeman Lullaby* for BalletLab; *Spicks and Speckacular-The Finale*, *Good Evening*, *Frank Woodley-Possessed*, *Lano and Woodley-Goodbye* for Token Events; *William Kentridge-5 Themes*, *Star Voyager-Exploring Space On Screen*, *Dreams Come True-The Art Of Disney's Classic Fairy Tales*, *Tim Burton The Exhibition-Melbourne Winter Masterpieces* for Australian Centre for The Moving Image; *The Eye Of The Storm* for Film by Fred Schepisi. Lighting design for theatre interiors Sc 152/153; *Madman Warehouse Comedy* (TV/DVD shoot); *Fear of a Brown Planet* (DVD shoot).



MARG HORWELL
DESIGNER

Marg is a Melbourne-based freelance theatre designer, installation artist and photographer. She has won

three Greenroom Awards in 2005, 2007 and 2009 and two Melbourne Fringe Festival awards for Set and Costume Design. Marg was the Designer in Residence for the Lawler Studio with Melbourne Theatre Company in 2011, is a regular collaborator with Angus Cerini Doubletap and is a member of the Daniel Schlusser ensemble. For Bell Shakespeare Marg collaborated on *Ophelia Doesn't Live Here Anymore*, a co-production with Chambermade Opera. Her most recent projects include *The Histrionic (Der Theatremacher)* for Malthouse Theatre/Sydney Theatre Company; *Circle Mirror Transformation* for Melbourne Theatre Company; *The Dream Life of Butterflies* for Melbourne Theatre Company; *The Water Carriers* for Melbourne Theatre Company; *Save For Crying* for La Mama Theatre/Angus Cerini Doubletap; *Bare Witness* for La Mama Theatre and fortyfive downstairs; *Do Not Go Gentle* for fortyfive downstairs; *Wretch* for La Mama Theatre/Angus Cerini Doubletap and *Life Is A Dream* directed for Victorian College of the Arts and Storeroom.

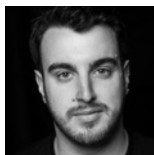


PENNY BARON
MOVEMENT DIRECTOR

This is Penny's first collaboration with Bell Shakespeare.

Penny has worked extensively for the past twenty years as a performer, deviser, director and teacher. Penny has been a long standing member of Born In A Taxi physical theatre company, The Rhonda Movement music comedy trio and The Business all-female clown ensemble. As theatre maker and performer with these companies Penny's awards have included the 1992 and 1993 Melbourne Fringe Best Short Work Award, the 1996 Moosehead Award, the 1999 Melbourne Fringe Best Comedy Award, The 2003 Melbourne International Comedy Festival Inaugural British Council OZ Export Award, the 2005 Melbourne Fringe Award for the Most Outstanding Production, 2008 Short and Sweet Melbourne Arts Centre for Best Female Actor, Best Production and Best Independent Theatre Ensemble and the 2010 Brisbane Powerhouse Performance Award. Since

1995 Penny has taken her work to Festivals in the UK, Europe, Asia and New Zealand as well as performing regularly at home in the Adelaide, Melbourne International Arts Festivals and Fringe Festivals. Most recently Penny has completed a solo residency at VUT Footscray and performed a new solo work in the Searchlight Festival.



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* and *The Duchess Of Malfi*. 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 world premiere of Ben Ellis' *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.

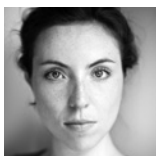
CAST



**JOHN ADAM
ARNOLDE**

Since graduating from NIDA, John has appeared for many of Australia's leading theatre companies. Previously, for

Bell Shakespeare, John has performed in *Hamlet*, *The Merchant of Venice*, *Richard III*, *Much Ado About Nothing* and *Julius Caesar*. His other theatre credits include *Fred*, *Just Bent*, *The Virgin Mim*, *Macbeth*, *The Glass Menagerie*, *The Give And Take* and *Woman in Mind* for Sydney Theatre Company; *'Tis A Pity She's A Whore* for Malthouse Theatre; *The Torrents* for State Theatre Company of South Australia; *Ship Of Fools* and *The Peach Season* for Griffin Theatre Company; *Day One*, *A Hotel*, *Evening* for Red Stitch Actors Theatre and *Hamlet*, *Dead Man's Cell Phone* and *The Give And Take* for Melbourne Theatre Company. In 2009, John received a Green Room Award nomination for his performance as 'Frost' in *Frost/Nixon* for the Melbourne Theatre Company. For television, John most recently starred as 'Nick Buchanan' in Channel Seven's drama series, *City Homicide*. His other television credits include *Home and Away*, *Always Greener*, *A Country Practice*, *Water Rats*, *All Saints*, *Above the Law*, *Stingers*, *13 Gantry Row*, *Chameleon*, *The Lost World*, *Beastmaster*, *Flipper*, *The Whole World in His Hands*, *The Track*, *Bad Cop/Bad Cop*, *The Alice*, *GP*, *E-Street*, *Farscape* and *Underbelly: The Tale of Two Cities*.

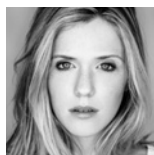


**ALEXANDRA ALDRICH
GEORGETTE**

Alexandra graduated from the National Institute of Dramatic Arts in 2011. Her theatre credits include a world tour of

Louis Nowra's *Così*; *Macbeth Re arisen* for White Whale Theatre; *Noises Off!* for NIDA, *Salome* for NIDA, *Romeo and Juliet* for Melbourne University Shakespeare Company, *Cellblock Booty* for Sisters Grimm, *As You like It* for NIDA, *Taming of the Shrew* for Melbourne University Shakespeare Company, *The Maids* for Merge and See Theatre, *Fire Raisers* for Union House Theatre, *A Dolls House* for Sporadic Productions, and *The Seagull*

for NIDA. While completing her Bachelor of Creative Arts at the University of Melbourne Alexandra also co-founded the Melbourne University Shakespeare Company. This is Alexandra's first performance with Bell Shakespeare.



**HARRIET DYER
AGNES**

Harriet graduated from Actors Centre Australia in 2011 and is a proud member of MEAA. Her theatre

credits include *Pygmalion* for Sydney Theatre Company; *Time Stands Still* for Darlinghurst Theatre and *Suddenly Last Summer* for National Art School. Her other theatre credits include *Fefu and her Friends* for Red Rabbit Theatre Company and *Orpheus Descending*, *Killer Joe*, *Reality Bytes*, *Romeo & Juliet*, *Cloudstreet*, and *Vassa Zheleznova* for Actors Centre Australia. In 2012, Harriet will be seen in Ten's series *Micro Nation* and ABC's comedy *This Christmas*. This is Harriet's first performance with Bell Shakespeare.



**JONATHAN ELSOM
HENRI/NOTARY**

New Zealand born, Jonathan was an established actor in the United Kingdom where he enjoyed a successful 40-year

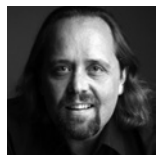
career in theatre, television and film, prior to settling in Sydney in 1999. He played leading roles for the New Shakespeare Company and in West End productions of *Conduct Unbecoming*, *Dirty Linen*, *The Millionairess*, *London Assurance* and *The Importance of Being Earnest*. Major roles in seasons for Chichester Festival Theatre. His Australian theatre credits include *The Lady in the Van* and *Major Barbara* for Sydney Theatre Company, *Mr Bailey's Minder* for Griffin Theatre Company, *A Family Affair* for B Sharp, *The Power of Yes* for Belvoir Company B and *The Ham Funeral* for Adelaide's State Theatre. His directing credits include *Fallen Angels* at Belvoir St Downstairs. His UK television credits include *To the Manor Born*, *Rising Damp*, *Minder*, *Crown Court*, *St. Joan* and *The Avengers*. His Australian television credits include *Backberner*, *All Saints*, *The Feds* and *Double the Fist*. This is Jonathan's first appearance with Bell Shakespeare.



ANDREW JOHNSTON
ALAN

Andrew's theatre credits include *Drake the Amazing* for Darlinghurst Theatre, *Hamlet* for Harlos Productions, *Take*

Me Out for New Theatre, *The Return* for Devil May Care, *Queen C* for B Sharp, *Motortown* for Little Death and *Spring Awakening* for University of NSW. In 2010 he won the Sydney Fringe People's Choice Award for his solo comedy show *Rip Whitening's SynchroDestiny Experience*. He plays the lead role of Derek in the 2012 feature film *Ad Nauseam* and has recently appeared on television in *Tough Nuts* and *Kangaroo Gang*. His directing credits include *Baby With The Bathwater* by Christopher Durang, *Zetland* by Jasper Marlow, *Picasso at the Lapin Agile* by Steve Martin and *Franziska* by Frank Wedekind. Andrew is a proud member of Equity.



MARK JONES
LAURENCE/MUSICIAN

Mark's theatre credits include *A Golem Story* for Malthouse Theatre, *Cautionary Tales For Children* for Arena Theatre;

The Beautiful Losers for Melbourne Comedy Festival, Malthouse Theatre, Adelaide Cabaret Festival; *Goodbye Vaudeville Charlie Mudd* for Malthouse Theatre & Arena Theatre; *The Suicide Show* for Arts Centre; *Good Evening – The Sketches of Peter Cook and Dudley Moore* for Token Events; *Elizabeth – Almost by Chance a Woman* for Malthouse Theatre; *Three Weill Men* for Adelaide Cabaret Festival, The Famous Spiegeltent; *Everybody's Got Something to Hide (except for me and my monkey)* for Adelaide Cabaret Festival, National Tour; *Eurobeat* for Korean Tour; *Three Weill Men* for Chapel Off Chapel, Adelaide Cabaret Festival and *Jacques Brel is Alive and Well and Living in Paris* for Anthill, Chapel off Chapel. His compositional credits include *Goodbye Vaudeville Charlie Mudd*, *Cautionary Tales For Children*, *Carnival Joe*, *The Beautiful Losers*, *After The Beep*, *The Tales of Peter Rabbit*, *Pinocchio – The Greatest Little Show On Earth*, *Elizabeth – Almost by Chance a Woman* and *A Golem Story*. Green Room Awards: *Goodbye Vaudeville*, *Charlie Mudd* (Best Actor and Best Composition 2010), *The Beautiful Losers* (Best Cabaret Ensemble 2007 & 2006), *Three Weill Men* (Best Musical Direction of a

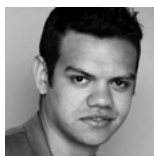
Cabaret 2003), *Me and Mr Jones* (Best Cabaret Ensemble 2002) and *Jacques Brel is Alive And Well And Living In Paris* (Best Cabaret 2000).



DAMIEN RICHARDSON
CHRIS

Damien Richardson is one of Australia's most respected actors and graduated from the Victorian College of the Arts School of

Drama in 1991. Damien started out in theatre writing and performing in shows such as *In The Belly of the Whale*, and his one man show *Hysteria*. Damien's theater credits include *Legacy* and *Slam Dunk* for La Mama, David Williamson's *Face to Face* for Playbox and *The Water Carriers* for Melbourne Theatre Company. His television credits include Chanel 7's top rating series, *City Homicide*; *Secret Life Of Us*, for which he received a nomination for the AFI's Best Supporting Actor Award for his exceptional portrayal of Ken; *Stingers*; *Blue Heelers* and *McLeod's Daughters*. He will soon be seen on our television screens in two new series, *Conspiracy 365* and *Jack Irish*. His film credits include *The Hard Word*, *Josh Jarman*, *Rogue*, *Noise*, *The Jammed* and *Torn*. So far this year Damien has just finished shooting a feature film *Fatal Honeymoon* with Harvey Keitel and has written and directed and performed in his play *Lockup*. This is Damien's first performance with Bell Shakespeare.



MEYNE WYATT
HORACE

Meyne graduated from the National Institute of Dramatic Arts in 2010, after also gaining a Certificate IV in Aboriginal

Theatre from Western Australian Academy of Performing Arts, and has not stopped working since. His theatre credits include *The Brothers Size* and *Silent Disco* for Griffin Theatre Company; *Bloodland* for Sydney Theatre Company (which also toured to the Adelaide Festival and QPAC in 2012) for which Meyne's outstanding performances won him the Best Newcomer Award at the 2011 Sydney Theatre Awards and *Buried City* for Belvoir Street/Urban Theatre Project/Sydney Festival. Meyne also participated in Sydney Theatre Company's Stolen workshop. His film credits include *The Sapphires*. Meyne is also an accomplished artist; his year 12 self-portrait was exhibited in the State Art Gallery as well as in Japan.





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 will see students out of their desk-seats 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 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 these programmes, visit bellshakespeare.com.au/learning

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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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GOVERNMENT PARTNERS



Bell Shakespeare is assisted by the NSW Government through Arts NSW.



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



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



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



CREATIVE ARTISTS PROGRAMME

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

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

Among support for other artists, the Creative Artists Programme provides a unique opportunity for an emerging theatre director like John to work for a year with the highly experienced creative and production staff at Bell Shakespeare. John is working as Assistant Director on *Macbeth*, *The Duchess of Malfi* 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 visit **bellshakespeare.com.au** and click on 'Support Us' to learn more about it.





Liverpool Boys High School 2011

Be. OPEN-HEARTED

Bell Shakespeare's Hearts In A Row

Hearts In A Row is celebrating its seventh triumphant year.

And, thanks to the programme's generous supporters, there's so much to celebrate. Since 2006, Hearts In A Row has enabled more than 3,500 people of all ages from charities and financially challenged schools to be our VIP guests at Bell Shakespeare performances in Sydney and Canberra.

These very special visits to the theatre can provide life-changing experiences for the participants and offer them a chance to experience the excitement and possibilities afforded by theatre and the arts.

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

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

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

If you would like further information or wish to donate to Hearts In A Row, please contact our Philanthropy Manager 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



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good wine, good
welcome, can make
good people.

William Shakespeare.

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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

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

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

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

Shakespeare has inspired millions. You can help inspire more.



John Bell AO
Artistic Director

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

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

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

For more information on the
Company and ways to support us,
visit **bellshakespeare.com.au** and
click on 'Support Us' or
contact our Philanthropy
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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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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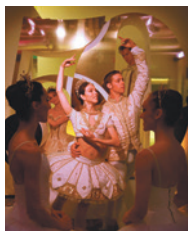
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Overseas model shown

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