



# THE WINTER'S TALE

BY  
WILLIAM  
SHAKESPEARE

BELL  
SHAKESPEARE.

# Excuse me, is this seat given?

**We hope you enjoy the first production  
of our 2014 season, *The Winter's Tale*.**

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# We Are Bell Shakespeare

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Shakespeare's work explores human experience at its limits. It was never just meant to be read. We believe the only way to truly appreciate his work is to see it brought to life through live performance.

We believe Shakespeare and other great works are not stuck in the past, but that they are the key to exploring our present and imagining our future. We value the beauty of Shakespeare's ideas, language and imagery. His work becomes our lens, helping us find modern perspectives on timeless truths.

These plays are not static. They're constantly adapting, 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 24 years, bringing classic theatre to Australia, looking for new ways to educate, collaborate and recreate.

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.

# From our Co-Artistic Directors

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Welcome to *The Winter's Tale*, our first production for 2014. This year we are offering you three classic plays popular the world over but not often seen in Australia and one of Shakespeare's great comedies we haven't produced for over a decade: here is your chance to see them. Damien Ryan's production of *Henry V* will highlight the poignancy of war, its horrors as well as its heroism – a stirring and moving epic. Justin Fleming's hilarious version of Molière's greatest comedy, *Tartuffe*, targets hypocrisy and rapaciousness in contemporary Sydney. Then, with relish, we present the fast-paced and laugh-out-loud favourite, *A Midsummer Night's Dream*.



*The Winter's Tale* gives us Shakespeare at the height of his powers, confident in exploring new forms and experimenting with new technology. The creation of indoor theatre spaces such as the Blackfriars provided him with stage machinery and lighting effects that were not available at the open-air Globe. He was encouraged to conjure up a different kind of magic, one in which gods can descend from the clouds, an exotic banquet appear and disappear, or a statue come to life. But as always with Shakespeare such tricks only serve rather than dictate the text. The real magic is in the extraordinary poetry, the empathy that plumbs the depths of human misery and captures the ecstasy of love, forgiveness and reconciliation.

*The Winter's Tale* is a beautiful and haunting play; and, like any good fairy tale, its magic should not be over-rationalised or explained away, but accepted in all its grave simplicity.

A stylized, handwritten signature in dark ink, appearing to read 'John Bell'.

**John Bell AO**  
Co-Artistic Director

A stylized, handwritten signature in dark ink, appearing to read 'Peter Evans'.

**Peter Evans**  
Co-Artistic Director

# Synopsis

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King Leontes of Sicily is struck with a fit of mad jealousy and suspects his pregnant wife, Hermione, has been unfaithful to him with his boyhood friend, Polixenes, King of Bohemia. Leontes orders his servant Camillo to poison his friend, but Camillo alerts Polixenes and escapes with him to Bohemia.

Leontes' paranoia deepens and he accuses Hermione of plotting with Camillo and Polixenes to murder him. Hermione is thrown into prison and her newborn daughter taken from her. Leontes orders the child to be abandoned in a desert place. At her trial, Hermione calls upon the Oracle of Delphi to defend her; but when the Oracle proclaims her innocence, Leontes refuses to believe it. He is immediately punished for his blasphemy: his young son Mamillius dies of grief and word is brought to Leontes that Hermione has died too. Struck with remorse, Leontes enters a long period of repentance.

In Bohemia, the baby girl is found by two shepherds who give her the name of Perdita. She grows up and at age sixteen, is wooed by Prince Florizel, the son of Polixenes. When Polixenes finds out that his son is in love with a mere shepherdess he flies into a fury. Camillo advises Florizel to escape his father's wrath by fleeing to Sicily with Perdita. Polixenes gives chase, and thus Camillo is able to bring about a reconciliation between the two kings through the marriage of their children.

Their happiness is brought to a wondrous conclusion when Hermione's faithful servant Paulina takes the families to visit a very lifelike statue of Hermione which she has kept hidden away for the last sixteen years...

This performance will run for approximately 3 hours, including a 20-minute interval.

## CAST

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Leontes/Old Shepherd **Myles Pollard**  
Hermione/Mopsa **Helen Thomson**  
Paulina/Dorcas **Michelle Doake**  
Polixenes **Dorian Nkono**  
Camillo **Philip Dodd**  
Antigonus/Autolycus **Terry Serio**  
Cleomenes/Florizel **Felix Jozeps**  
Dion/Young Shepherd **Justin Smith**  
Emilia/Perdita **Liana Cornell**  
Mamillius **Otis Pavlovic/Rory Potter**

## CREATIVE TEAM

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Director **John Bell**  
Designer **Stephen Curtis**  
Lighting Designer **Matthew Marshall**  
Composer & Musical Director **Alan John**  
Sound Designer **Nate Edmondson**  
Dramaturg **John Kachoyan**  
Assistant Director **Janice Muller**

## CREW

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Stage Manager **Marrienne Carter**  
Assistant Stage Manager **Katie Hankin**  
Child Supervisors  
**Jane McLennan & Alice Hatton**  
Head Electrician **Roderick Mackenzie**  
Head Mechanist **Steve Crossley**  
Head of Audio **Tom Brickhill**  
Head of Costume **Renata Beslik**  
Costume Cutters  
**Beth Allen & Caitlyn Newbury**  
Props Assistant **Anneka Baughn**  
Costume Assistant **Kelly-Maree Jong**  
Set built by **MNR Constructions**  
Lighting supplied by  
**Chameleon Touring Systems**

Special thanks to Jane McLennan for all her work on the dance.



# A Romantic Tale?

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In the final years of his career, Shakespeare wrote fewer plays, and none are generally attributed to him after 1613. The plays belonging to this period (including *Pericles*, *Cymbeline*, *The Tempest* and *The Winter's Tale*) are commonly referred to as his 'Romances'. Many of these later works are considered problematic – they deviate from our expectations, confounding easy categorisation – some critics feel they are unstageable, odd amalgams of form, or even a writer in decline, collaborating heavily with a younger generation of writers to mixed results. But increasingly we may see these plays as the work of a writer freed from the constraints of genre, a confident established artist pushing to improve and expand genre and what was possible with and on the stage.

The first evidence of this is in the treatment of Leontes – the potentially mad King whose jealousy and doubt consume his world. Shakespeare seems no longer interested in building a work which explores what motivates these men and women (as he was with earlier characters like Othello or the Macbeths) but the long term consequences of their actions and emotional states – the aftermath. This can be seen in the stark difference between the jealous impulses that drive Othello and the jealousy that fuels Leontes:

**'The contrast with Othello could not be greater in that Othello is given many convincing layers of psychological motivation, whereas Leontes is given none at all. His jealousy is a given like the qualities and actions of characters in folk-tales and fables. Shakespeare is not interested in his motives...What Shakespeare is deeply interested in here is not the causes but the consequences, the possibility of redemption from such sin.'**

**KEITH SAGAR, *THE WINTER'S TALE*  
(UNPUBLISHED)**

The second is in the title itself – for the Elizabethans a 'winter's tale' would have been told to children around a fire during long winter's nights – a fairy tale of sorts, often a cautionary one in which fantastic and odd elements combined to make a story, one of sprites and goblins, to while away the long dark months. By calling his play *The Winter's Tale*, Shakespeare expressly borrows the conventions and expansiveness of the folk-tale to tell a story that moves beyond the easy classification of his earlier works – it is a form he explores for good reason:

**'In the folk-tale mode it is no longer necessary, as it was in tragedy, that everything must be paid for, or at least that it should be paid for by intolerable suffering, total breakdown and death. The restoration of Lear by his daughter is a precious moment when fatal time is intersected by the timelessness and joy of acceptance: but it soon resumes its sway...The same progress in Leontes, translated to the unhurried time-span of folk-tale, lasts sixteen years.'**

**KEITH SAGAR, *THE WINTER'S TALE*  
(UNPUBLISHED)**

Therefore the play represents, perhaps, more the work of a successful, established writer playing with form – a man whose career has been built on villains looking to find a way to move beyond tragedy into something new. Thus the Romances contain an alchemical mix of comedy and tragedy deliberately, as part of an exploration (successful or not) of something new and unique to the Elizabethan stage. But there is still a cost to the actions of the central character and in order to explore the results of tragedy there must still be suffering – we do not escape consequence, it is merely transmuted.



In *The Winter's Tale* this burden is mostly born by the boy prince, Mamillius, who after being literally torn from his mother's arms, falls sick with anxiety and seems simply to fade away. At the play's close, in the now famous statue scene, we see a family reunited after the trials and penance of sixteen years. When Paulina brings Hermione back together with Leontes and their long-lost daughter Perdita, all seems well – the family is whole again. But what about our dead prince? Is he simply lost to the play, the sacrifice of the drama, something inescapably part of even this new form? Shakespeare, it seems, won't or can't resurrect the boy and it's intriguing to consider why.

Many scholars and theatremakers are loath to ascribe autobiographical interpretations to Shakespeare's works, often because the verifiable details of his life are so scarce. But there is something tantalising in the small details we do know – the sad tale of Shakespeare's twin children, Hamnet and Judith, a clue of sorts to the figure behind the plays. Sometime in the spring or summer of 1596 Shakespeare must have received word that his only son, Hamnet, eleven years old, was ill. Whether in London or on tour with his company he would at best have received news

only intermittently from his family in Stratford, but at some point he presumably learned that Hamnet's condition had worsened and that it was necessary to make the trip to his boyhood home. On August 11 1596, Hamnet was buried at Holy Trinity Church: the clerk duly noting in the burial register, 'Hamnet filius William Shakspere.'

Unlike Ben Jonson and others who wrote grief-stricken poems about the loss of beloved children, Shakespeare published no elegies and left no direct record of his paternal feelings. It is sometimes said that parents in Shakespeare's time could not afford to invest too much love and hope in any one child. One out of three children died by the age of ten, and overall mortality rates were, by our standards, exceedingly high. Death was a familiar spectacle; it took place at home, not out of sight.

In the four years following Hamnet's death, the playwright, as many have pointed out, conversely wrote some of his sunniest comedies: *The Merry Wives Of Windsor*, *Much Ado About Nothing* and *As You Like It*. But the plays of these years and those that follow were by no means uniformly cheerful, and at moments they seem to reflect an experience of deep personal loss. In *King John*, probably also



written in 1596, Shakespeare depicts a mother so frantic at the loss of her son that she is driven to thoughts of suicide. When she is accused of perversely insisting on her grief, she replies with an eloquent simplicity:

Grief fills the room up of my absent child,  
Lies in his bed, walks up and down with me,  
Puts on his pretty looks, repeats his words,  
Remembers me of all his gracious parts,  
Stuffs out his vacant garments with  
his form.

**(CONSTANCE, ACT 3, SCENE 4, LINES 93–97)**

It is tempting to see such echoes in *The Winter's Tale* and to feel for a playwright at the height of his powers who even then, cannot produce such a miracle.

But there is hope in this play, and the tantalising idea that Mamillius' place and power in the schema of this world can be reimagined, drives John Bell's production. Here the play becomes an exploration of the power of childhood trauma and dreams that envision the play's pastoral second half as a restoration of sorts – the grief-dream of a child, at once powerful and unstable. John Bell, like

Shakespeare, asks: can Mamillius redeem the tale and forgive the mad king? The answer perhaps is through a child's dream: the bright, often strange world of Bohemia – one of bears, sheep, shepherds and flowers – somewhere simpler, warmer but still deeply engaged in questions of family, love, duty and forgiveness.

*The Winter's Tale* is thus an experiment of sorts – what seems at first an odd play, a tragedy and comedy melded in the middle, becomes something much more interesting: an epic pastoral, a folk tale, whose burdens, released from the seeming strictures of tragedy, play out through time. Ultimately, John Bell's new production aims to illuminate the young prince's plight as Mamillius' imagination proves stronger even than death. In this sense, all the elements of *The Winter's Tale*, its fantastical structure, concerns with redemption, preoccupation with childhood and the power of time to heal are united in the boy prince, simply seeking a way to keep his family together and tell us a tale to keep the cold at bay through a long winter's night.

**John Kachoyan**  
**Dramaturg**

It is required  
You do awake your faith.

**PAULINA, ACT 5, SCENE 3, LINES 94-95**



Looking on the lines  
Of my boy's face, methoughts I did recoil  
Twenty-three years, and saw myself unbreech'd,  
In my green velvet coat, my dagger muzzled,  
Lest it should bite its master, and so prove,  
As ornaments oft do, too dangerous:  
How like, methought, I then was to this kernel,  
This squash, this gentleman.

**LEONTES, ACT 1, SCENE 2, LINES 155-162**

Numbers, sexual impotency and childhood imagery figure significantly in *The Winter's Tale*. In Leontes' fevered vision he imagines himself thrust back twenty-three years into childhood, pants down, dagger stopped, as a series of powerful images is loosed through the play. Leontes is thirty for the first part of the play and his son, Mamillius, is seven, a significant age for Elizabethans – as children would have been dressed identically regardless of gender until that point – with long hair and long smocks. Mamillius is just about to become a boy, so to speak, even as Leontes himself is about to regress into the mess of jealousy and insecurity.

This also plays on Leontes' psycho-sexual jealousy – he talks vividly and crudely about the imagined sexual proclivities of Hermione worries she has been 'sluiced' or 'fished' by Polixenes or ridden like a 'hobby-horse' – hints of impotence and anxiety around sexual prowess define some of his relationship to Polixenes as well. In the end, the terror of childhood is the irrationality of adults and in these moments, feeling alone and scared like a little boy Leontes' jealousy grows.



**Watch a video** of John Bell speaking about *The Winter's Tale*, fairytales and storytelling [here](#).

The child intuitively  
comprehends that  
although these  
stories are unreal,  
they are not untrue...

**BRUNO BETTELHEIM,  
THE USES OF  
ENCHANTMENT  
(PENGUIN)**





...the red blood reigns in  
the winter's pale.

**AUTOLYCUS, ACT 4, SCENE 3, LINE 4**



## Sonnet 65

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Since brass, nor stone, nor earth, nor boundless sea,  
But sad mortality o'er-sways their power,  
How with this rage shall beauty hold a plea,  
Whose action is no stronger than a flower?  
O, how shall summer's honey breath hold out  
Against the wreckful siege of battering days,  
When rocks impregnable are not so stout,  
Nor gates of steel so strong, but Time decays?  
O fearful meditation! where, alack,  
Shall Time's best jewel from Time's chest lie hid?  
Or what strong hand can hold his swift foot back?  
Or who his spoil of beauty can forbid?  
O, none, unless this miracle have might,  
That in black ink my love may still shine bright.



For those who immerse themselves in what the fairy tale has to communicate, it becomes a deep, quiet pool which at first seems to reflect only our own image; but behind it we soon discover the inner turmoils of our soul — its depth, and ways to gain peace within ourselves and with the world, which is the reward of our struggles.

**BRUNO BETTELHEIM, *THE USES OF ENCHANTMENT* (PENGUIN)**

As a play about the relationships between a married couple and its repercussion for their two young children, *The Winter's Tale* (1609–10) constitutes Shakespeare's most detailed depiction of the affective nuclear family. If the play thus contributes to the early modern development of family values, it also anticipates our own concerns about domestic violence, emotional and physical. The unreasoning rage of Leontes apparently causes the death of his loving wife: Mamillius, whose childish precocity is invested with its own innocent charm, dies of grief for his mother; and his baby sister, her vulnerability repeatedly stressed in the play, is exposed to die on the strict instructions of her father. Moreover, these tragic events are shown as the direct consequence of the insecurity of the marital relationship itself. As a new ingredient of marriage, formerly more appropriate to the adulterous relationships between Tristan and Isolde, or Lancelot and Guinevere, romantic love is attended by anxieties that imperil the family it produces; anarchic desire destabilizes the institution it also founds.

**Catherine Belsey, *Love and Death in Early Modern Marriage: The Winter's Tale and Monumental Sculpture* (St Martins Press)**





## **HERMIONE**

Sir,

You speak a language that I understand not:

My life stands in the level of your dreams,

Which I'll lay down.

## **LEONTES**

Your actions are my dreams;

You had a bastard by Polixenes,

And I but dream'd it.

## **ACT 2, SCENE 2, LINES 78-83**

# Dreams are toys...

**ANTIGONUS, ACT 3, SCENE 2, LINE 38**



## **LEONTES**

How blest am I

In my just censure, in my true opinion!

Alack, for lesser knowledge! how accursed

In being so blest! There may be in the cup

A spider steep'd, and one may drink, depart,

And yet partake no venom, for his knowledge

Is not infected: but if one present

The abhorr'd ingredient to his eye, make known

How he hath drunk, he cracks his gorge, his sides,

With violent hefts. I have drunk,

and seen the spider.

**ACT 2, SCENE 1, LINES 38-47**





# Creative Team

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**John Bell**  
Director

John Bell is Co-Artistic Director of Bell Shakespeare and one of Australia's most acclaimed theatre personalities. In a career of acting and directing, John

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

In 1990 John founded The Bell Shakespeare Company where his productions have included *Much Ado About Nothing*, *Hamlet*, *Romeo And Juliet*, *The Taming Of The Shrew*, *Richard 3*, *Pericles*, *Henry 4*, *Henry 5*, *Julius Caesar*, *Antony And Cleopatra*, *The Comedy Of Errors*, *Wars Of The Roses*, *Measure For Measure*, *Macbeth* and *As You Like It*, as well as John Webster's *The Duchess Of Malfi*, Goldoni's *The Servant Of Two Masters*, Gogol's *The Government Inspector* and Ben Jonson's *The Alchemist*. His Shakespeare roles include Hamlet, Shylock, Henry V, Richard III, Macbeth, Malvolio, Berowne, Petruchio, Leontes, Coriolanus, Prospero, King Lear, Titus Andronicus and Falstaff. He played the title role in co-productions with Queensland Theatre Company including: *Richard 3*, Heiner Müller's *Anatomy Titus Fall Of Rome: A Shakespeare Commentary* and performed the role of Mephistopheles in the most recent co-production, *Faustus*. John recently directed a production of *Tosca* for Opera Australia, directed *The Rake's Progress* for the Victorian Opera and has also directed a production of *Madame Butterfly* for an Oz Opera national tour, and performed the role of the Professor in Sydney Theatre Company's production of *Uncle Vanya*, presented in association with Bell Shakespeare.

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

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



**Stephen Curtis**  
Designer

Stephen's career as a designer spans drama, opera, dance, film and exhibition. For Bell Shakespeare his design credits include *Henry 4*,

*The Duchess Of Malfi*, *Much Ado About Nothing*, *The Government Inspector*, *Romeo And Juliet*, *Moby Dick*, *Wars Of The Roses* and *The Servant Of Two Masters*. His other **theatre** credits as designer, set designer or costume designer include *I Am Eora* for Sydney Festival; *Shanghai Lady Killer* for Stalker Theatre Company/Brisbane Festival 2010; *La bohème*, *Lulu*, *The Cunning Little Vixen* and *Turn Of The Screw* for Opera Australia/Houston Grand Opera; *Der Ring Des Nibelungen (The Ring Cycle)* for State Opera of South Australia; *All About My Mother*, *Cat On A Hot Tin Roof*, *The Hypocrite*, *Life x 3*, *Ghost Writer*, *Tribes*, *The Birthday Party*, *Realism*, *The Blue Room* and *Rock 'n' Roll* for Melbourne Theatre Company; *Doubt* and *Two Brothers* for Melbourne Theatre Company/Sydney Theatre Company; *Savage River* for Griffin Theatre Company/Melbourne Theatre Company/Backspace Theatre; *Secret River*, *The Vertical Hour*, *The Pig Iron People*, *Navigating*, *Romeo And Juliet*, *Harbour*, *A Man With Five Children*, *Heartbreak House* and *The Government Inspector* for Sydney Theatre Company; *The Adventures Of Snugglepot And Cuddlepie* and *Little Ragged Blossom* for Belvoir/Sydney Festival/ Windmill Performing Arts/Perth Festival; *The Business*, *Gwen In Purgatory*, *Scorched*, *It Just Stopped*, *In Our*

Name, *The Underpants*, Svetlana In Slingbacks, *Small Poppies*, *Così*, *Picasso At The Lapine Agile* and *The Alchemist* for Belvoir; and *Pygmalion*, *The Venetian Twins*, *Dinkum Assorted* and *Corporate Vibes* for Queensland Theatre Company. His **film** credits as production designer include *Looking For Alibrandi*, *Twelfth Night*, *Breathing Underwater*, *Bedevel and Night Cries*. Stephen's awards include the Helpmann Award for Best Costume Design for *Der Ring De Nibelungen* and the Green Room Award for Best Design for *Lulu*. His recently published book, *Staging Ideas: Set and Costume Design for Theatre*, comprehensively explains the design process and celebrates the work of Australian performance designers.



**Matthew Marshall**  
Lighting Designer

Matthew is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This is his first production for Bell Shakespeare. His other **theatre** as lighting

designer credits include *The Wharf Revue 2013* for Sydney Theatre Company; *This Is Our Youth* for Sydney Opera House/David Binder Productions; *Band Of Magicians* for Sydney Festival; *Smoke And Mirrors* for Sydney Festival/Spiegeltent International; *Oedipus Schmoedipus* for Sydney Festival/Belvoir/post; *Forget Me Not* for Belvoir; Shaun Tan's *The Red Tree* and *Driving Into Walls* for Perth International Arts Festival/Barking Gecko; *Cinderella* for Opera Queensland; *Day One*, *A Hotel*, *Evening* for Black Swan Theatre Company; *Gudurr Gudurr* for Dance Massive Festival; *The Language of Living* for New Zealand Dance Company; and Martin Del Amo's *Slow Dances for Fast Times* for Carriageworks/Performing Lines. He was also lighting designer on *Pacha Sydney* for Merivale's Ivy.



**Alan John**  
Composer &  
Musical Director

Alan is a composer for stage and screen. For Bell Shakespeare his credits include *The Duchess Of Malfi*, *The Government*

*Inspector*, *Romeo And Juliet*, *Moby Dick*, *Antony And Cleopatra*, *Henry V*, *Henry IV*, *The Winter's Tale*, *Hamlet*, *As You Like It* and *Much Ado About Nothing*. His other **theatre** credits include *Under Milk Wood*, *Les Liaisons Dangereuses*, *Pygmalion*, *The White Guard*, *The Great*, *Gallipoli*, *The Season at Sarsaparilla*, *Mother Courage*, *Boy*

*Gets Girl*, *The Give and Take*, *Hedda Gabler*, *Harbour* and *Hanging Man* for Sydney Theatre Company; and *Babyteeth*, *Summer of the Seventeenth Doll*, *Diary Of A Madman*, *Gethsemane*, *The Adventures of Snugglegot and Cuddlepup*, *Peribanez*, *Stuff Happens*, *The Chairs*, *The Spook*, *Our Lady Of Sligo*, *The Underpants*, *Emma's Nose*, *The Small Poppies*, *Diving For Pearls* and *The Tempest* for Belvoir. His **film** credits include *Three Dollars*, *The Bank*, *Looking For Alibrandi* and *Travelling North*. His **television** credits include *The Farm*, *The Shark Net*, *Loot*, *Edens Lost*, *Coral Island*, *Human Contraptions*, *Dangerous and Cops LAC*. Alan won a Helpmann Award for Best Score for *Diary Of A Madman* and for Best Opera for *The Eighth Wonder*, a Green Room Award for Best New Operatic Work for *Through The Looking Glass*, an APRA/Australian Guild of Screen Composers Award for Best Music in a Feature Film for *The Bank*, Best Music for Short Film for *Human Contraptions*, Best Music for Mini Series/Telemovie for *The Shark Net*; and has been nominated for a New York Drama Desk Award for Best Score for *Diary Of A Madman*.



**Nate Edmondson**  
Sound Designer

Nate is a graduate of the National Institute of Dramatic Arts (NIDA). This is his first production for Bell Shakespeare. His other **theatre** credits include; as

sound designer: *Romeo And Juliet* for Sydney Theatre Company; *This Heaven* for Belvoir; as composer/sound designer: *This Year's Ashes*, *Music*, *Jump For Jordan* and *Rust And Bone* for Griffin Theatre Company; *Salomé* and *Lord of the Flies* for Malthouse Theatre; *All My Sons*, *Torch Song Trilogy*, *The Greening Of Grace*, *The Seafarer*, *The Paris Letter* and *The Coming World* for Darlinghurst Theatre Company; *Fireface* and *The Hiding Place*; *Lenny Bruce: 13 Daze Un-Dug In Sydney*, *Psycho Beach Party*, *Fallout*, *Wrecking*, *The Highway Cross*, *Lyrebird*, *Pictures of Bright Lights* and *Flightfall* for Tamarama Rock Surfers; *The Temperamentals* and *Julius Caesar* for New Theatre; *Every Single Saturday* for Glen Street Theatre/Les Currie Presentations; *The Light Box* for We Do Not Unhappen/Fat Boy Dancing; *Two By Two* for Little Ones Theatre; *Today We're Alive* for Wildie Creative Enterprises; *Fefu And Her Friends* for Red Rabbit Theatre; and *If Only The Lonely Were Home* for Kambala School; as assistant sound designer: *Never Did Me Any Harm* for Sydney Theatre Company/Force Majeure; and *Angels In America: Parts 1 and 2* for Belvoir. His **film** credits include *The Light Box*, *Pretty*, *Gibney's Island* and *Kaleidoscope*.



**John Kachoyan**  
Dramaturg

John is a graduate of the National Institute of Dramatic Arts (NIDA) and the Royal Central School of Speech and Drama. For Bell Shakespeare he was the 2012 Director

in Residence and assistant director for *Macbeth*, *The Duchess Of Malfi* and *The School For Wives*. His other **theatre** credits include; as dramaturg: *The Ashes* for IronBark/Latitude Festival; and *Gun* for Tricycle Theatre; as director: *Dogmeat* for MKA; *Sweet Nothings* for ATYP Under The Wharf/pantsguys productions; *Midsummer* for Red Stitch Actors Theatre; *Drake The Amazing* and *La Dispute* for Darlinghurst Theatre Company; *Unrestless* for Old Vic New Voices; *La Dispute* for Edinburgh Festival Fringe/Soho Upstairs/Old Red Lion; *His Greatness* and *The Delicate Lines* for Finborough Theatre; and *The Captive* for Finborough Theatre/Ironbark; as resident assistant director: *The Notebook of Trigorin*; and as associate director: *The Man* (UK tour) for Finborough Theatre. John is the Co-Creative Director of MKA: Theatre of New Writing, a founding director of IronBark and a member of the Young Vic's Genesis Directors programme.



**Janice Muller**  
Assistant Director

Janice is a graduate of the Victorian College of the Arts (VCA). This is her first Bell Shakespeare production. Her other **theatre** credits include; as director: *Quay To The*

*City* for Australian Theatre for Young People (ATYP); *Alaska* for ATYP Under The Wharf; *A Woman In Berlin* for Malthouse Theatre, ABC Radio National and Old Fitzroy Theatre; *The Country* for Belvoir BSharp; *Crave* for Belvoir BSharp and The Storeroom Melbourne; *Psychopathia Sexualis* for Redstitch Theatre; *Dead Girls Are Fantastic* for Next Wave Festival; *Milawa Monologues – If The Truth Be Told* for The Old Chaff House Milawa; *X Wohnungen Suburbs 2005* for HAU Theatre Berlin; and *Kindertransport* for Saltpillar Theatre; as dramaturg: *The Piper* for My Darling Patricia/Sydney Festival; and *Miss Julie* for Darlinghurst Theatre Company; as project curator: *White Rabbit*, *Red Rabbit* for Malthouse Theatre. Janice has received the Playwriting Australia Dramaturgy Fellowship, the VCA Keith & Elisabeth Murdoch Travelling Scholarship, and was invited to attend the Royal Court's international residency program in 2001.

# Cast

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**Liana Cornell**  
Emilia/Perdita

Liana is a graduate of the National Institute of Dramatic Arts (NIDA). This is her first Bell Shakespeare production. Her other **theatre** credits

include *The Farm*, *In Bloom*, *Richard III* and *Rookery Nook* for NIDA. Her **television** credits include *Schapelle*, *Love Child* and *East of Everything*.



**Michelle Doake**  
Paulina/Dorcas

Michelle is a graduate of the National Institute of Dramatic Arts (NIDA). For Bell Shakespeare she has appeared in *Macbeth*, *The Merchant Of Venice*,

*Measure For Measure*, *A Midsummer Night's Dream* and *The Winter's Tale*. Her other **theatre** credits include *Arcadia*, *Dead White Males*, *The Wharf Review* and *The Wonderful World of Dissocia* for Sydney Theatre Company; *A Little Night Music* for Melbourne Theatre Company; *Japes*, *Birthrights*, *Warning: Explicit Material* and *Camp* for Ensemble Theatre; *Mrs Warren's Profession*, *The Last Night Of Ballyhoo*, *Separation*, *Talking Heads*, *Later Than Spring*, *Peggy For You*, *Labor Day*, *God Only Knows* and *Crimes Of The Heart* for Marian Street Theatre; *Stories From Suburban Road* and *The Corporal's Wife* for Perth Theatre Company; *Mack And Mabel* at the State Theatre; *Falling From Grace* for Playbox; *The Villain Of Flowers* for The NIDA Company; *Follies In Concert* for The Producers; *After Dinner* for the Edinburgh Festival; *King Of Laughter*, *The One Day Of The Year* and *Weather* for Q Theatre; *The Cat Lady of Bexley* for The Australian Theatre of the Deaf; *Meeting Mozart: Baby Proms* at the Opera House and *The Hatpin* for Neil Gooding/White Box; as well as productions of *The Venetian Twins*, *Elegies* and *Lounge Room Culture*. Her **film** and **television** credits include *Oscar and Lucinda*, *Backberner*, *Corridors of Power*, *The Cooks*, *All Saints*, *At Home With Julia*, *Puberty Blues* and *Tricky Business*.

Her **voice** credits include *Gloria's House*, *Wicked*, *Juanito Jones*, *Petals*, *The Seaside Hotel*, *Deadly*, *Zigby*, *Enyo*, *Gasp* and *Media Watch*. Michelle is the recipient of the Gloria Payton/Gloria Dawn Fellowship and undertook further study at the Royal Academy of Dramatic Art (RADA), London. She has won Sydney Theatre Awards for Best Actress for *Arcadia* and *Crimes Of The Heart*, and Best Actress in a Musical for *The Hatpin*.



**Phillip Dodd**  
Camillo

Phillip is a graduate of the National Institute of Dramatic Arts (NIDA). For Bell Shakespeare he has appeared in *Pericles*, *As You Like It*, *Romeo And*

*Juliet*, *Twelfth Night* and *The Tempest*. His other **theatre** credits include *Macbeth*, *The Comedy Of Errors*, *The White Devil* and *Stones in his Pockets* for Sydney Theatre Company; *Binge*, *Pushin' Up Daisies* and *Crocodile Infested Waters* for Griffin Theatre Company; *Penelope* for Siren Theatre; *Midnite* for Black Swan Theatre; *Dirty Blonde* for Garnet Productions; *Scapin* for Playbox; *Variations*, *As You Like It* and *Clarke Island* for Nimrod Theatre; *Go Pinocchio*, *Pierrot & Columbine*, *Jake & Pete* for Theatre of Image; *Government Investigator*, *Dance Hall Days* and *Dad & Dave* for Q Theatre. His **musical theatre** credits include *King of the Air* for the Symphony of Australia; *Mary Poppins* for Disney; *Jolson* for Jolson Australia; *Sunday in the Park with George* for Q Theatre; *Jekyll & Hyde* (Taiwan tour) for Kuang Hong Arts; and concert performances of *Into the Woods* and *Floyd Collins* for Kookaburra. His **film** credits include *Tracks*, *Bliss*, *Emerald City*, *Billy's Holiday*, *Blackrock*, *Oscar and Lucinda* and *Deck Dogz*. His **television** credits include *Carlotta*, *Crownies*, *The Jesters*, *The Cut*, *Home and Away*, *McLeod's Daughters*, *All Saints*, *Don't Blame Me*, *Backberner*, *A Country Practice*, *Mr. Squiggle*, *Bullpitt*, *Fallen Angels*, *Swinging*, *GP*, *Rafferty's Rules* and *Police Rescue*. Phillip was nominated for a Helpmann Award for Best Male Actor in a Supporting Role in A Musical for *Oliver!* and a Green Room Award for Best Supporting Actor for *Twelfth Night*.





**Felix Jozepe**  
Cleomenes/Florizel

Felix is a graduate of the Western Australian Academy of Performing Arts (WAAPA). For Bell Shakespeare he has appeared in *Henry 4* and was a member of The

Players in 2012, appearing in the schools production, *Romeo And Juliet*. His other **theatre** credits include *The Libertine* for Sport for Jove Theatre/Darlinghurst Theatre Company. His **film** credits include *Trolley Boys* and *Buck's Night*. His **television** credits include *The Moodys* and *Underbelly: Razor*.



**Dorian Nkono**  
Polixenes

Dorian is a graduate of the National Institute of Dramatic Arts (NIDA). For Bell Shakespeare he has appeared in *The Merchant of Venice*. His other **theatre**

credits include *Dirty Butterfly* for Belvoir B Sharp/Arts Radar/Flour Sugar Tea-Tales; and *To The Green Fields and Beyond Dice* for Tamarama Rock Surfers. His **film** credits include *Terminator Salvation*, *Point Break 2*, *Happy Feet*, *Solo*, *Son of the Mask*, *Stealth*, *The Hard Word*, *Bored Olives* and *Sample People*. His **television** credits include *The Straits*, *Dance Academy*, *Rescue Special Ops*, *Half Life*, *Judge John Deed*, *CNNNN*, *Backberner* and *White Collar Blue*.



**Otis Pavlovic**  
Mamillius

Otis is a student at Newtown High School for the Performing Arts. This is his first production for Bell Shakespeare. His other **theatre** credits include

*Waiting For Godot* for Sydney Theatre Company. His **musical theatre** credits include *An Officer and a Gentleman* for John Frost, Sharleen Cooper Cohen, Power Arts and Chun-Soo Shin; and *Chitty Chitty Bang Bang* for TML Enterprises. His **television** credits include *History Hunters*.



**Myles Pollard**  
Leontes/Old Shepherd

Myles is a graduate of the National Institute of Dramatic Arts (NIDA). For Bell Shakespeare he has appeared in *Romeo And Juliet*. His other **theatre**

credits include *Boy Gets Girl*, *A Midsummer Night's Dream* and *The Glass Menagerie* for Black Swan Theatre Company; *End of the Rainbow* for Ensemble Theatre; *The True Story of Butterfish* for Brisbane Powerhouse; *Mistero Buffo* for Belvoir B Sharp/Stage Left Productions; *Pan* for Trinbay; and *Love Letters* and *The Front Page* for NIDA. His **film** credits include *Factory 293*, *Foreshadow*, *The Turning*, *Drift*, *Thirst* and *X-Men Origins: Wolverine*. His **television** credits include *Sea Patrol*, *Rescue Special Ops*, *Underbelly: A Tale of Two Cities*, *East West 101*, *Packed To The Rafters*, *Home and Away*, *Double Trouble*, *McLeod's Daughters*, *The Invincibles*, *Wildside*, *All Saints* and *Water Rats*. Myles will appear in the *The War That Changed Us* for the ABC later this year.



**Rory Potter**  
Mamillius

Rory is a student at Sydney Secondary College Leichhardt. This is his first production for Bell Shakespeare. His other **theatre** credits include

*Waiting For Godot*, *Storm Boy* and *The Secret River* for Sydney Theatre Company; and *Medea* for Belvoir/Australian Theatre For Young People. His **television** credits include *Return to Devil's Playground*. Rory won a Sydney Theatre Award for Best Newcomer for *Medea*, and was nominated for a Helpmann Award for Best Male Actor in a Supporting Role in a Play for *Medea*.



**Terry Serio**  
Antigonus/Autolycus

Terry is a graduate of Curtin University. This is his first production for Bell Shakespeare. His other **theatre** credits include *Machinal*, *Concussion* and

*Summer Rain* for Sydney Theatre Company; *Keating!* *The Musical*, *Blasted* and *The Threepenny Opera* for Belvoir; *Hollywood Ending*, *Way To Heaven* and *4:48*

*Psychosis* for Griffin Theatre Company; and *Bones* for Darlinghurst Theatre Company. His **film** credits include *The Last Winter*, *Dirty Deeds*, *He Died With A Felafel In His Hand*, *The Half Dead*, *33 Postcards* and *Running On Empty*. His **television** credits include *Underbelly: Badness*, *Stupid Stupid Man*, *Blackjack*, *Home and Away*, *McLeod's Daughters*, *Grass Roots*, *Secret Life of Us*, *Blue Heelers*, *Water Rats*, *Halifax FP*, *Stingers*, *All Saints* and *Wildside*. Terry won a Helpmann Award for Best Supporting Male Actor in a Musical and was nominated for a Green Room Award for Best Male Artist in a Feature Role for his portrayal of Bob Hawke and John Howard in *Keating! The Musical*.



**Justin Smith**  
Dion/Young Shepherd

For Bell Shakespeare Justin has appeared in *Just Macbeth!*, *The Servant Of Two Masters* and *Shakespeare's R & J*. His other **theatre** credits include *The Wonderful World of Dissocia*, *Ruby Moon*, and *Cherry Orchard* for Sydney Theatre Company; *Cat on a Hot Tin Roof*, *The Threepenny Opera* and *Svetlana in Slingbacks* for Belvoir; *The Floating World* and *Clark in Sarajevo* for Griffin Theatre Company; *Mousetrap* for Michael Coppel/Louise Withers/Linda Bewick; and *Who's Afraid of Virginia Woolf?* for Railway Street Theatre Company. His **musical theatre** credits include *Billy Elliot the Musical* for Universal Pictures Stage Entertainment/ Working Title Films/Old Vic Productions; and *Rent* for Cameron Mackintosh/ Sydney Theatre Company. His **film** credits include *Around The Block*, *Venice*, *Sleeping Beauty*, *Burning Man*, *The Eye of the Storm*, *South Pacific* and *Angst*. His **television** credits include *Return to the Devil's Playground*, *Underbelly: Badness*, *Howzat*, *Tricky Business*, *The Straits*, *Spirited*, *My Place*, *Bastard Boys*, *White Collar Blue*, *Stingers* and *Queen Kat*, *Carmel* and *St Jude*. Justin has been nominated for a Sydney Theatre Award for Best Supporting Actor in a Musical for *Billy Elliot*, a Green Room Award for Best Male Actor in a Musical for *Rent* and an AFI Award for Best Supporting Actor in a Television Series for *Bastard Boys*. This year Justin was awarded a Glug Award for Best Supporting Actor for *The Floating World*.



**Helen Thomson**  
Hermione/Mopsa

Helen is a graduate of the University of Southern Queensland. For Bell Shakespeare she has appeared in *Troilus + Cressida*. Her other

**theatre** credits include *Mrs Warren's Profession*, *The Splinter*, *Under Milk Wood*, *In The Next Room; or the vibrator play*, *God of Carnage*, *A Midsummer Night's Dream*, *Art of War*, *Season At Sarsparilla*, *Macbeth*, *The Virgin Mim*, *The School for Scandal*, *The John Wayne Principle* and *Arcadia* for Sydney Theatre Company; *The Shaugraun* for Sydney Theatre Company/Melbourne Theatre Company; *Summer of the Seventeenth Doll* and *Measure for Measure* for Belvoir; *Hinterland*, *Much Ado About Nothing*, *The Dutch Courtesan*, *A View From The Bridge*, *Othello* and *The Selection* for Melbourne Theatre Company; *Coraline Lansdowne Says No* and *Killing and Chilling of Annabel Lee* for Griffin Theatre Company; *The Crucible* and *Summer of the Seventeenth Doll* for Queensland Theatre Company; *A Midsummer Night's Dream*, *On The Verge* and *The Tempest* for La Boite Theatre; *Footprints on Water* for Neonheart Theatre Company; *Popcorn* for Picture This Productions; and *Taming of the Shrew* for EHJ Productions. Her **film** credits include *The Rage in Placid Lake*, *Kangaroo Jack*, *A Man's Gotta Do*, *Gettin' Square*, *La Spagnola*, *Strange Planet* and *Thank God He Met Lizzie*. Her **television** credits include *Rake*, *Wonderland*, *Mr & Mrs Murder*, *30 Seconds*, *The Jesters*, *The Informant*, *Make of Break*, *Bastard Boys*, *Stupid Stupid Man*, *Blackjack*, *Stingers*, *MDA*, *Kath and Kim*, *Blue Heelers*, *Bad Cop Bad Cop*, *Backberner*, *Nowhere to Land*, *The Agency*, *Murder Call*, *Big Sky*, *Home and Away*, *Water Rats*, *GP*, *A Country Practice* and *Boney*. Helen won a Green Room Award for Best Female Actor in a Supporting Role for *The John Wayne Principle*; was nominated for Helpmann Awards for *Mrs Warren's Profession*, *Summer of the Seventeenth Doll* and *In The Next Room; or the vibrator play*, was nominated for a Sydney Theatre Award for *Mrs Warren's Profession*, was nominated for Green Room Awards for Best Female Actor for *Summer of the Seventeenth Doll*, *Hinterland* and *Popcorn*, and was nominated for an AFI Award for Best Supporting Actress for *Gettin' Square*.

# Your support at every stage is our future on every stage

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## *Bell Shakespeare Learning and the Community*



**Something magical happens when young minds meet Shakespeare. The language fascinates, the characters thrill. That's why education has always been at the core of our activities, hand in hand with everything we do.**

Bell Shakespeare presents Australian theatre's most extensive, wide-reaching and comprehensive education programme, providing many students with their first experience of Shakespeare – and sometimes even live performance – via workshops, masterclasses, residencies and schools-only in-theatre productions. When we share Shakespeare's stories with students and teachers alike, they see their own lives and experiences reflected and realise that his work is as relevant today as ever.

Here is just some of what we do each year, thanks to your support.

## In Schools

**Actors At Work**, our flagship national programme, sees our dedicated group of eight actors – The Players – split into two teams, travelling the country with only four banners and two road-cases of props, to deliver 50-minute performance adaptations of some of Shakespeare's greatest plays into school halls and gyms around Australia. Demonstrating great imagination, the original dialogue is complemented by modern commentary and references to increase students' understanding and engagement. In 2013, we launched our **Primary Programme** – ensuring that our youngest audiences can also share the magic of Shakespeare's stories and characters.

**It costs approximately \$3,000 for each Actors At Work performance, though we subsidise this and charge schools much less to participate.**



## Community Outreach

Our **Regional and Remote Residency Programme** allows us to send arts educators into remote and Indigenous communities around Australia for up to two weeks at a time, building trust, appreciation and deeper learning. Designed with the school's input, these bespoke residencies have seen everything from entire schools being introduced to Shakespeare, through to staging an adaptation of *Romeo And Juliet* on an AFL field in Tennant Creek, NT, blending Shakespeare's text with Indigenous language. We have also extended this work to schools with a high intake of refugee and new migrant students – using Shakespeare's stories, which so often tell of displaced people, to build literacy skills and self-confidence.

**A residency costs us approximately \$25,000, but the more remote the region, the more we must invest to get there.**

Our workshops with young people at **Juvenile Justice** centres – including Frank Baxter Centre (Kariang, NSW) for boys and Juniperina (Lidcombe, NSW) for girls – have had a powerful impact. Following an Actors At Work performance, young offenders participate in five weeks of workshops with our arts

educators, culminating in a performance in front of their peers and families. Through games, storytelling, stage combat training, scene work and character development, these young people can relate to Shakespeare's stories as reflected in their own experiences, improving self-confidence, social behaviour, academic and cognitive skills – enabling them to reflect on their decision-making processes.

Since 2006, **Hearts In A Row** has directly supported our national Learning initiatives and shared once-in-a-lifetime theatre experiences with individuals and groups who would otherwise never have such an opportunity. Following a special introductory talk from an arts educator, each guest receives a ticket and programme to one of our productions. For many of the recipients – from groups such as Barnardos, The Big Issue, Wayside Chapel and Liverpool Boys High School – this programme has enabled their first visit to some of Australia's greatest cultural spaces, such as Sydney Opera House.

**A donation of \$10,000, enables a group of 30 to participate in Hearts In A Row as well as supporting our broader Learning Programme.**

## Teacher Professional Learning

We are proud to offer a number of opportunities for teachers – enabling them to benefit from our skills and knowledge, and assisting them to effectively teach Shakespeare in their own classrooms. This includes the annual **Regional Teacher Scholarship** for 12 teachers from across Australia. The recipients spend four days working with us in Sydney, participating in specialised workshops, seeing live theatre, designing units of work, and connecting with their peers. A select number of teachers are then chosen to receive a residency at their school, extending the learning experience and providing longer lasting impact in their school community.

## Bell Shakespeare Schools Festival

**Bell Shakespeare Schools Festival** will be piloted in Canberra this year, in partnership with Canberra Theatre Centre, destined for towns and cities around the country. Designed to celebrate diversity, collaboration, and encourage creative expression, the premise is that one of Shakespeare's plays is edited into three separate 30-minute sections and high schools are chosen to rehearse their interpretation of their section of the play, with both students and teachers receiving professional guidance from our team of arts

educators throughout the year. The Festival culminates with a final performance of the entire play from the three schools on the stage of their local theatre.

We have also just launched our first app – **Starting Shakespeare** – an exciting and accessible new curriculum-aligned learning resource for primary students focusing on two of Shakespeare's best-loved plays – *A Midsummer Night's Dream* and *Macbeth*.

**This is only some of what we do. To learn more about our Learning Programme visit [bellshakespeare.com.au/learning](http://bellshakespeare.com.au/learning)**

## Your Support Means The World's A Stage

Reaching an average of 80,000 students per year, with another 70,000+ online, the 2013 Educational Transformations report, commissioned by Bell Shakespeare and supported by the Macquarie Group Foundation, proved that Bell Shakespeare delivers tangible educational results.

At a growing cost of \$3 million a year, and as a not-for-profit organisation built on a foundation of giving, every donation makes a significant difference to the breadth and extent of what we are able to achieve.

**Help us continue to change lives by making a donation.**  
**Visit [bellshakespeare.com.au/support](http://bellshakespeare.com.au/support)**

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For more information on supporting our initiatives please contact Zoë Cobden-Jewitt, Head of Development, on 02 8298 9070 or [zoecj@bellshakespeare.com.au](mailto:zoecj@bellshakespeare.com.au).

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*Each year, you help us make a difference*

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We are extremely grateful for the generous support of our annual Supporting Cast donors, who enable us to direct funds to where they are needed most to ensure that we are able to remain dedicated to making an impact through our performances, our creative development programme – Mind's Eye – and our unparalleled national education, training and outreach programmes, including our Creative Artists Programme.

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The late Anthony Gilbert AM

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We would like to thank our 2013 Hearts In A Row donors whose generosity enabled us to extend the programme into Melbourne for the very first time, as well as provide life-changing theatre experiences for over 600 individuals from disadvantaged schools and community groups throughout the year.

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 Ms Ann McLaren  
 Ms Karen Michael  
 Nick & Caroline Minogue  
 The Hon Mr Justice Barry O'Keefe  
 AM QC & Mrs Janette O'Keefe  
 The Pace Foundation  
 Mrs Roslyn Packer AO  
 Rebel Penfold-Russell OAM

Beverley Price  
 David & Jill Pumphrey  
 Pamela Reisner  
 Terry & Veronica Rooney  
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 Peter Willis & Eleneth Woolley  
 Anonymous (2)

We also extend our deepest thanks  
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*"There is a rich and mighty tradition of entertainers lending their selfless support to back myriads of worthy causes. As someone who believes passionately in nourishing community, I am so proud of all the fine work we at the ABF do for our own fraternity. Please help!"*

Glenn Hazeldine  
- committee member



*"The ABF of NSW is a wonderful organisation. It started 70 years ago when a group of performers decided to help their colleagues who might be suffering from ill health or misfortune. Since that time volunteers from the industry have continued that assistance. I am proud to have been one of them and consider my long involvement with the Fund to be my most rewarding experience in over 50 years of show business. Check it out."*

Noeline Brown  
- chairperson



If you know of anyone from our industry who may need assistance, please get in contact.  
If you can help us raise funds for the ABF, we'd love to hear from you!

The Actors Benevolent Fund of NSW Incorporated - 245 Chalmers Street, Redfern NSW 2016  
P: (02) 9333 0915 W: [www.actorsbenevolentfund.org.au](http://www.actorsbenevolentfund.org.au) E: [info@actorsbenevolentfund.org.au](mailto:info@actorsbenevolentfund.org.au)

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