

TARTUFFE

THE HYPOCRITE

BY MOLIÈRE. A NEW VERSION BY JUSTIN FLEMING.



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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

Although the Company's repertoire is firmly focussed on Shakespeare, we do schedule other classics from time to time, especially neglected ones, and those that reflect Shakespeare's life and times. Recent productions have included works by Webster, Marlowe and Jonson.

We have also ranged a little further to embrace Racine, Goldoni and Gogol.

In 2012 we produced our first Molière, *The School For Wives*, in a dazzling translation by Justin Fleming. The show was an enormous hit and played a national tour of some 27 venues. It would seem to be a dereliction of duty not to follow through on such a winning streak; so it is with the greatest pleasure we bring you the most famous and popular of all Molière's plays, *Tartuffe*, again in a sparkling translation by Justin Fleming.

What Shakespeare is to the English, Molière is the French.

He was born only six years after Shakespeare died; and although their cultural backgrounds were remarkably different, they shared an affection for Italian comedy and they both surveyed mankind with a keen satirical sense of humour leavened by a compassionate humanity.

Justin's translation brings *Tartuffe* right up to now, to hold up the mirror to the world as we know it. That is the function of the satirist, and if we sometimes wince with recognition, we should remember Gogol's dictum, 'If you see a deformed face, don't blame the mirror'.

An attack on hypocrisy, credulity, fake gurus and the superstitions attending on religious fundamentalism will always seem timely; some would argue it could never be more timely than right now.

But for all his keen wit and biting sarcasm, Molière is not a bitter or nihilistic satirist. He is no misanthrope – indeed he sees misanthropy as much of a vice as the other vices he satirises. These he sees as aberrations rather than the general condition, and his comedies always find a resolution through love, virtue and (for the most part) forgiveness of human folly.

We are proud and happy to share with you this sublime French classic.



A stylized, handwritten signature in black ink, reading 'John Bell'.

John Bell AO
Co-Artistic Director

A stylized, handwritten signature in black ink, reading 'Peter Evans'.

Peter Evans
Co-Artistic Director

SYNOPSIS

The pious charlatan Tartuffe has wormed his way into the affluent home of Orgon, and now everyone is pleased. According to Orgon's mother Madame Pernelle, his family has become decadent and depraved and Tartuffe is the best thing to happen to them – they're not convinced.

Orgon arrives home after being away, and shows his obsession with Tartuffe; he'd rather hear about him than about his sick wife, Elmire.

In the meantime Orgon's decided to disrupt his daughter Mariane's betrothal to the besotted Valère, and instead marry her off to Tartuffe, much to Mariane's distress. Dorine, the streetwise maid, tries to mend the tiff between Mariane and Valère, while Cléante, Orgon's brother-in-law, tells Orgon he's an idiot.

The family unite to show Orgon how awful Tartuffe is, and devise a plan to trap him into confessing to Elmire his desire for her. The plan is interrupted when Orgon's son Damis, jumps

out of his hiding place to denounce Tartuffe and his hypocrisy.

Instead of punishing Damis, Tartuffe uses reverse psychology and accuses himself of being the worst sinner – Orgon takes his side and Damis is disinherited and Tartuffe made Orgon's sole heir.

Elmire takes matters into her own hands, and promises to show Orgon the truth. Elmire sends for Tartuffe who makes increasingly ardent advances which Orgon observe. Finally Orgon orders him from the house but is reminded that he has signed his property into Tartuffe's safekeeping.

Orgon reveals his predicament to his family – Tartuffe has been entrusted with secret papers which could ruin him. He acknowledges he has behaved badly and asks his family for help. The Figure in Judgement descends, and all is put right in Orgon's world.

WRITER'S NOTE

This version of *Tartuffe* (*The Hypocrite*) was written during a writer's residency at Casa Zia Lina, on the Island of Elba, Tuscany, awarded by the Dr. Robert and Lina Thyll-Dürr Foundation, Switzerland.

A note on the rhyme scheme – though Molière used rhyming couplets throughout, his audience was used to them, and in French they have less intensity. In this version, for variety's sake and to give characters and themes their breathing space, in moments about truth versus hypocrisy, the rhyming couplets are used. When the subject is true love, the rhymes are on alternate lines. And Tartuffe has his own rhetoric, so in moments driven by him, the rhymes fall on the first and fourth lines, and the second and third lines. In some scenes, by necessity, the scheme varies to accommodate the conflict.

The playwright wishes to thank:

Christopher Hurrell, John Bell, the Dr. Robert and Lina Thyll-Dürr Foundation, Michael Worton, Joan Squires Lind, Virginia Spate, Fae Brauer, Camilla Rountree, Robert Love, Carolyn Burns, Peter Evans, Simon Phillips, Melbourne Theatre Company, for their contribution to the development of the play.

Justin Fleming

Writer

CAST

Tartuffe **Leon Ford**
Orgon **Sean O'Shea**
Elmire **Helen Dallimore**
Mariane **Geraldine Hakewill**
Dorine **Kate Mulvany**
Damis **Charlie Garber**
Valère **Tom Hobbs**
Madame Pernelle **Jennifer Hagan**
Cléante **Robert Jago**
Monsieur Loyal **Russell Smith**
Figure In Judgement/Flipote/Laurent
Scott Witt

CREATIVE TEAM

By **Molière**
Writer **Justin Fleming**
Director **Peter Evans**
Designer **Anna Cordingley**
Design Associate **Kate Aubrey**
Lighting Designer **Paul Jackson**
Composer **Kelly Ryall**
Movement Director **Scott Witt**
Assistant Director **Susanna Dowling**

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

CREW

Stage Manager **Eva Tandy**
Assistant Stage Manager **Liam Murray**
Head Electrician **Roderick Mackenzie**
Head Mechanist **Rob Canning**
Head of Sound **Tom Brickhill**
Costume Supervisor **Amanda Nichols**
Head of Costume (Maintenance) **Renata Beslik**
Costume Cutter **Emma Shakes**
Costume Cutter **Suzette Waters**
NIDA Production Secondment **Gemma Rowe**
Furniture built by
Malthouse Theatre Workshop
Set built by **MNR Constructions**
Scenic Art by **Scenografic Studio**
Lighting supplied by
Chameleon Touring Systems
& **Clearlight Shows**
Wigs made by **Kylie Clarke Wig Making**



THE THEATRE OF RELIGION OR 'A DEMON CLAD IN HUMAN FLESH'

By Melissa Lesni

*...what I can cure now are any pangs of guilt.
Be assured that this secret is utterly safe with me;
A sin is only something which others can hear
or see.
As long as it remains a secret, you can fornicate
to the hilt.*

With this exhortation, the sanctimonious Tartuffe reveals his diabolical nature. He attempts to secure the sexual favours from the wife of his overtrusting host Orgon with what might be thought of as the 'if a tree falls in the woods and nobody is around to hear it' approach to sin. But there are witnesses to Tartuffe's outrageous perfidy: not only the dumbfounded Orgon in hiding, but also an audience already convinced of the pious pretender's true colours in the previous act. From the luxury of our seats in the darkened theatre, we voyeurs may as well be crowded under the table along with Orgon.

Although Tartuffe manages to conceal his greed and gluttony from a gullible patron, villainy and dubious origins are built into the character's name, to this day synonymous around the world with pontificating imposters. 'Tartuffe' stems from the Italian word for 'truffle', that pungent fungus buried deep in the ground – unusually for the eponymous role, Tartuffe is the centre of conflict around which all action revolves throughout the play but remains hidden offstage until the third act – and from the Latin *trufa* ('fraud', 'to trifle with'). By the time the final, heavily revised version of Molière's most controversial *comédie* made it to the boards in 1669, the playwright's name would be forever tied up with Tartuffe's, linked with anticlerical sentiment and what was deemed morally depraved theatre. Like his anti-hero, he obscured his true message enough to hide

in plain sight. Paradoxically, in making the play more acceptable to religious *dévots*, Molière managed to transform it into a reactionary critique not only of hypocrisy, but also of the very censorship to which it was subjected.

Hardly any 17th-century French play worth reviving today would have been without some sort of 'quarrel' or public outcry in its first run, and *Tartuffe ou l'Imposteur* is no exception: the *Querelle de Tartuffe* provoked the most epic scandal of Molière's career and dragged on for five years. After the 1664 premiere at the palace of Versailles for Les Fêtes des Plaisirs de l'île enchantée, all public performance of the work was banned by royal decree. Although the playwright and actor Molière always had the personal support of Louis XIV, the young king was sensitive to tensions that could trigger a schism within the Church (already shocked by the extravagant exploits and affairs within the court). He acted under the influence of the Archbishop of Paris, his confessor and former tutor Péréfixe, in whom he vested vast political power and who issued the edict threatening excommunication for anyone who watched, read, or participated in a performance of the play. At a time when the reign of the Sun King was referred to as 'the union of throne and altar', one suspects a sort of Tartuffe-Orgon puppetry at work in the official response:

*Although it was found to be extremely diverting,
the king recognised so much conformity between
those that a true devotion leads on the path to
heaven and those that a vain ostentation of some
good works does not prevent from committing
some bad ones, that his extreme delicacy to
religious matters can not suffer this resemblance
of vice to virtue, which could be mistaken for
each other.*

With anti-theatrical sentiments rife in the 1660s, the *Querelle du Théâtre* had erupted between thinkers who viewed staged drama as a morally uplifting artform and those who considered it a corrupting force. Along with the Catholic Church, the Jansenists, Jesuits and the illegal secret society of the Compagnie du Saint-Sacrement were among the factions that rallied against *Tartuffe*, each recognising in some of the villain's traits (and those of Orgon, the blind follower and the butt of the harshest jokes) a caricature of their own faith. The household and the archetypal characters within function as a synecdoche for broader society; who, then, is the voice of reason? Who is Molière? The lesser role of Cléante, the brother of Elmire, perhaps best expresses the playwright's personal views. Unlike his easily swindled brother-in-law, his arguments are intellectual and calm, a proto-Enlightenment stance on religious fanaticism. As Molière's mouthpiece, it is Cléante, in Act 1 Scene 5, who articulates the crux of the playwright's intention to attack hypocrisy rather than true altruism.

*There's nothing that I value more than a truly honest mind,
And the passion of a true belief is something that I find
Inspiring. At the same time, there's nothing I hate more
Than a sanctimonious liar or evangelistic bore.*

But that wasn't enough to quell the *cabale des dévots*, which was fuelled by Pierre Roullée's vitriolic pamphlet *Le Roi glorieux au monde*, denouncing Molière as 'a demon clad in human flesh.' The dramatist appealed to the king to suppress this diatribe; Louis designated Molière's company the 'Troupe du Roi' in 1665 as a sign of further protection. But this gesture did little to change the fate of the controversial play, and the attacks continued: in 1666 *Le Traité de la Comédie*, the French nobleman Prince Conti, once a patron of Molière's troupe, decried the 'artisan of the moral degradation of theatre.'

*The psychology of masks
is fundamental for the
understanding of Molière's
work... The genius of Molière
is shown in the endless series
of situations which force his
character to take off the mask,
to appear as they are, and as
they do not wish to appear.*

WG Moore
*Tartuffe and the Comic Principle
in Molière*



The following year, on 5 August 1667, a drastically revised second version of the play was staged – this time with the title and personage changed to *Panulphe ou l'Imposteur*: likely a play on words from the word *pantoufle* – a slipper of the fuzzy variety that might be worn by an unwanted houseguest. Although the character was taken out of clerical garb, given a small rapier and a secular lace collar in place of a priest's, he was still received as a dangerous wolf in sheep's clothing. This version, too, was withdrawn from performance the following day, prompting another appeal from Molière to the king. It was not until 1669, with a period of *Paix de l'Église* reached between the royal court and the Jansenists, that Louis XIV relaxed his stance and authorised the third and final *Le Tartuffe* ou

l'Imposteur, which made it onto the boards in February and was printed (unlike the previous, unpublished incarnations) in April of that year in the version known today.

But how to account for its acceptance and immediate success when Molière's scenario was still not unfettered? In the three-time's-a-charm *Tartuffe*, the long-suffering author conformed to an acceptable high-comic resolution within the five-act structure, but pushes these imposed conventions to almost absurdist extremes – a direct response to the work's censorship and long gestation. To French 17th-century audiences, the conclusion restoring social order (and resulting in the ultimate union of marriage) was significantly less incendiary than what would have played out in the original's



subversive, Italian commedia-style three acts, in which Tartuffe is said to have triumphed in cuckolding Orgon and usurping his household.

Intervening forces reign in the action throughout the play, as if Molière has the characters perform their own censorship. Three central scenes including the act-five denouement are played out perilously to the very brink of disaster (the separation of the loving couple Mariane and Valère, the false seduction of Elmire, the imprisonment of Orgon) until they are put right, at the eleventh hour, by an onlooker. So when the *dépit* or lovers' quarrel is sparked over Mariane's reaction to the prospect of marrying Tartuffe, it is the servant Dorine – the most outspoken character despite her station, who has hitherto interrupted at every opportunity – falls silent and simply observes the farce unfold between her betters. As she herself admits:

*I stood back and let you both go on with this
grand-standing
Out of sheer curiosity as to where this game
you're playing
Might lead. Answer? Nowhere! Just a huge
misunderstanding.*

It is Dorine, too, who complains that Tartuffe 'chucks out all our make-up' – although she is referring to women's beauty products, to Molière these are implements of the theatre and tools of the actors' trade. Perhaps Dorine's passing gripe is a comment on the bans on *Tartuffe* and his previous *L'École des Femmes*, and their emasculating effect on the author. Dorine's protests, which dominate the first two acts, are challenged by Tartuffe during his first appearance. Dorine at least gets a good, barbed response in before her role recedes largely into the servants' quarters.

Elmire goes even further when it comes to seizing control of the drama, staging her own performance to ensnare and expose Tartuffe in front of her disbelieving husband. When the latter doesn't halt the action at the opportune moment, it looks as if Elmire will actually have to go through with the farce she has created, and deploys stage coughs in the hopes that her

audience of one has seen enough. But when Tartuffe steps out and Orgon finally emerges, the show must go on, and the leading lady takes the strange action of concealing her husband again so that the scene can play out in a second take as she had scripted it, jokingly acknowledging the entertainment value of such a spectacle. ('What? So soon? But the best is still to come!') This play-within-a-play is already a reenactment of Tartuffe's first round of interludes to Elmire in a previous scene, this too interrupted before it could achieve resolution.

But Molière saves the greatest *coup de théâtre* for last. Just as it seems that all is lost for Orgon as the authorities swoop in to execute Tartuffe's plot, and that Molière has herded his characters into a corner with this inexorable chain of events, a *deus ex machina* provides the elegant resolution and moral reinforcement required by eighteenth-century theatrical convention. The *exempt* or official who restores peace and honour to prevail in the household – here cast as a figure of Poetic Justice – presents a cameo of Louis XIV in disguise. Although it was forbidden to portray *Le Roi Soleil* on stage, it would have been clear to audiences and to the king himself that the all-powerful, perceptive and magnanimous personage represented Louis' godlike good judgment and ability to keep order. In this single masterpiece, Molière appeases the king even as he criticises his inescapable influence in the theatre. Why, if he's so wise, does he intervene so late in the proceedings, letting the characters squirm so uncomfortably long? 'I watched all these horrors patiently up to the present action/ To see how far your soul would go to complete its putrefaction.' He was, quite simply, enjoying the show. And at the end of the day, isn't that what theatre's really about?

Melissa Lesnie is a former editor of *Limelight* magazine, now based in Paris working for the French classical record label Erato.



PERNELLE: *I tell you, whatever you might think of my son,
Receiving Tartuffe is the best thing he's done.
So saintly, so devout, this man is heaven's way
Of answering the need of a house that's gone astray*



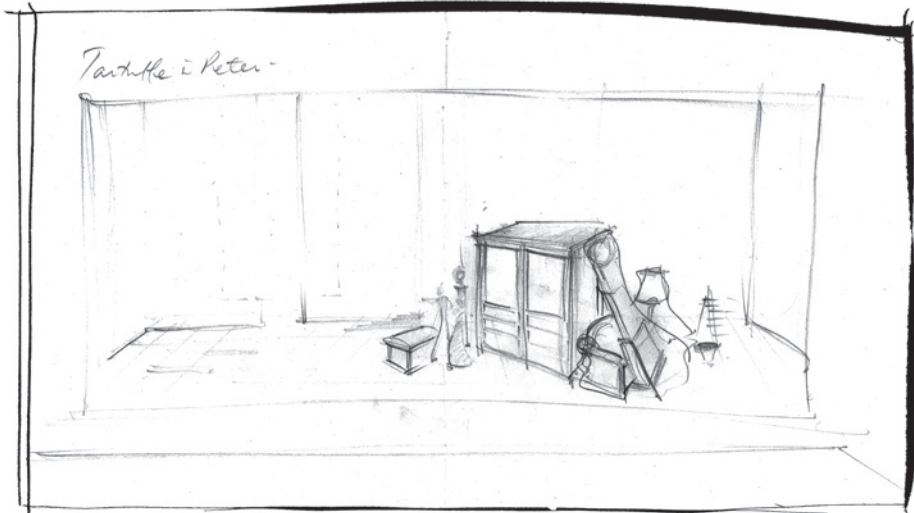
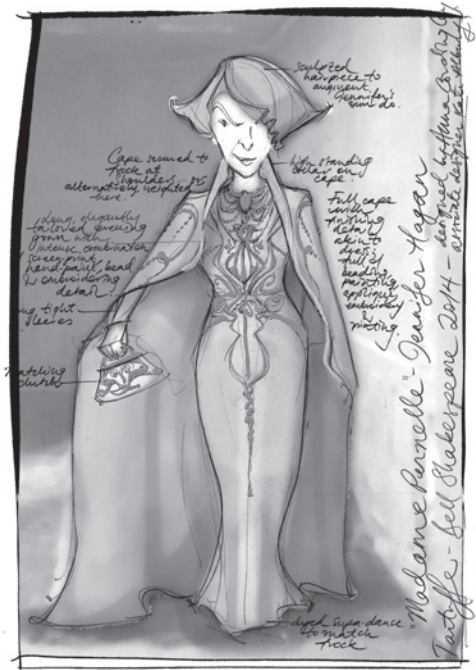
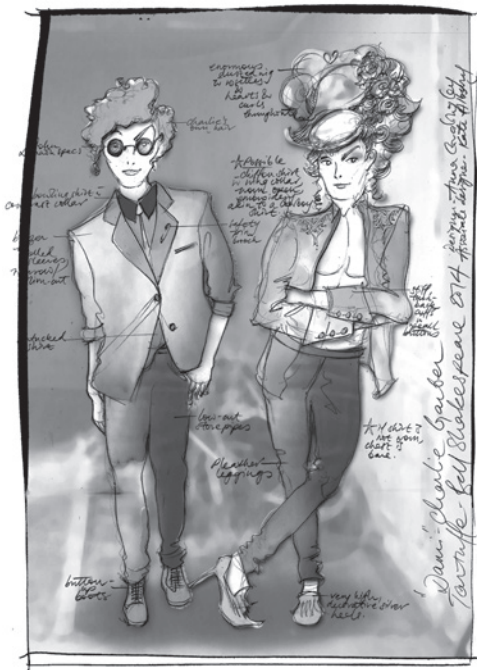


Molière's recourse to a deus ex machina emerges as a fitting vehicle for the resolution of comic tensions... Tartuffe may disappoint those looking for 'real life' drama, but the play itself has no such pretensions. Its internal comedy, nourished by examples of injustice, constitutes a closely controlled dramatic mechanism whose evolving plan leads us to expect a just ending. Tartuffe clearly fulfills this expectation, and provides masterful comedy in the process.

Myra Kogan Zwillenberg
Dramatic Justice in Tartuffe



CONCEPTS & DESIGN



CREATIVE TEAM



Justin Fleming
Writer

Justin is a playwright and translator of classic texts. His previous works performed by Bell Shakespeare include the national tour of *The School For Wives*. His other **plays** include *Hammer* for Sydney

Festival/Ensemble Theatre; *The Cobra* for Sydney Theatre Company/Melbourne Theatre Company; *Harold In Italy* for Sydney Theatre Company/Teatr Studijny, Lodz, Poland; *Burnt Piano* for Belvoir/Melbourne Theatre Company/HB Playwrights Theater New York; *Coup d'Etat* for Western Canada Theatre/Melbourne Theatre Company/Bakehouse Theatre Company; *Kangaroo* for Illawarra Performing Arts Centre; and *Junction* for National Institute of Dramatic Art (NIDA). *Burnt Piano* 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, and The Department Store and *His Mother's Voice* both won the Mitch Mathews Award at Parnassus' Den Theatre Company. His **libretti** include *Ripper* with Thos Hodgson/Ensemble Theatre; *Accidental Miracles* for Sydney Theatre Company/Western Australian Academy of Performing Arts (WAAPA); *The Ninth Wonder* for Sydney Theatre Company; *Crystal Balls* for Compact Opera/Sadler's Wells, London; *Tess Of The D'Urbervilles* for Savoy Theatre, London, with Stephen Edwards; and *Satango*, with Stewart D'Arrietta for Griffin Theatre Company/Riverside Theatres. Justin was Writer in Residence at the Cité Internationale des Arts, Paris, where he wrote *The Starry Messenger*; and at the Dr. Robert and Lina Thyll-Dürr Foundation, Elba, Italy, where he translated *Tartuffe* and wrote *A Land Beyond The River* (published by Phoenix Education) for Storylines Cultural Festival. Justin was awarded the Writer's Residency at Arthur Boyd's Bundanon, where he wrote *Origin* (The Art of Evolution Conference, Courtauld Institute, London/Art Gallery of NSW, directed by Wayne Harrison). His present **commissions** include *Soldier Of The Mind*, a play on Spanish Nobel winning neuroscientist, Santiago Ramon y Cajal, for the New York Ensemble Studio Theatre Sloan Project; *Shellshock* for Riverside Theatres; and *The Open Window* for Andrew McKinnon Presentations.



Peter Evans
Director

Peter Evans is Bell Shakespeare's Co-Artistic Director with John Bell. For Bell Shakespeare he has directed *Phèdre*, *A Midsummer Night's Dream*, *Macbeth*, *Julius*

Caesar, *The Two Gentlemen Of Verona*, *The Tempest* and *Intimate Letters* with the Australian Chamber Orchestra. He worked as Associate Director with the Company in 2005. Peter was Associate Director at Melbourne Theatre Company from 2007–2010, directing *Clybourne Park*, *A Behanding In Spokane*, *Life Without Me*, *Dead Man's Cell Phone*, *The Ugly One*, *The Grenade*, *God Of Carnage*, *Savage River* (co-production with Griffin Theatre Company), *Realism*, *The Hypocrite*, *Blackbird*, *Don Juan In Soho*, *Who's Afraid of Virginia Woolf?*, *The History Boys*, *Don's Party*, *The Give And Take*, *Dumbshow* and *The Daylight Atheist*. His other **theatre** credits include *Pygmalion*, *The Great*, *Fat Pig* and *The Give and Take* for Sydney Theatre Company; *Hamlet*, *Rosencrantz And Guildenstern are Dead*, *King Lear*, *Copenhagen*, *Proof*, *Muldoon* and *The Christian Brothers* for New Zealand's Court Theatre; *The Daylight Atheist* for Queensland Theatre Company; *The Yellow Wallpaper* and *A Poor Student* for the Store Room at the Malthouse Theatre; *Jesus Hopped The A Train* for Red Stitch Actors Theatre; *Sexual Perversity in Chicago* for Theatre Jamb at the Bondi Pavilion; *Kiss Of The Spiderwoman* for Theatre Adami at the SBW Stables; and *The Dumb Waiter* for the Studio Company at Belvoir St Theatre. In 2014, Peter will also direct *The Dream* for Bell Shakespeare, and *Intimate Letters* for Bell Shakespeare and the Australian Chamber Orchestra.



Anna Cordingley
Designer

Anna is a design graduate of the Victorian College of the Arts (VCA) and has a Master of Curatorship from the University of Melbourne. For Bell Shakespeare Anna has designed sets and costumes

for *Phèdre*, *Macbeth* and *Julius Caesar*. Her other **theatre** credits include *The Bloody Chamber*, *The Story Of Mary MacLane By Herself*, *A Golem Story*, *Tis Pity She's A Whore*, *Sappho... in 9 Fragments*, *The Threepenny Opera*, *Elizabeth: Almost By Chance A Woman*, *One Night The Moon*, *Happy Days*, *A Commercial Farce* and *Not Like Beckett* for Malthouse Theatre; *Meow Meow's Little Match Girl* for Malthouse Theatre/Sydney Festival/Southbank London; *Sunday In The Park With George* for Victorian Opera; *An Act of Now* and *Connected* for Chunky Move; *Human Interest Story* for Lucy Guerin Inc; and Richter/Meinhof Opera, *The Black Arm Band's Hidden Republic* and *M+M* for Melbourne International Arts Festival. Her **exhibitions** include *The Extraordinary Shapes Of Geoffrey Rush*, *War Horse* and *The Breath Of Life* at Arts Centre Melbourne; *An Account Of Bridges* at the Baltic Contemporary Art Centre/Sage Gateshead (UK); and facilitation for Brook Andrew in *Colony* in the 2007 Den Haag Sculpture Exhibition (The Netherlands). Anna has two Green Room Awards for Design and was given the Kristian Fredrikson Scholarship in 2012.



Kate Aubrey
Design Associate

Kate is a graduate of Enmore Design Centre, RMIT School of Fashion and Textiles and the Centre Design et Impression Textile in Montreal. For Bell Shakespeare she has

supervised and worked in the costume department for *Henry 4*, *The Duchess Of Malfi*, *Macbeth*, *Romeo And Juliet* and *Julius Caesar*. Her other **theatre** credits include *Woyzeck*, *Elizabeth*, *Knives In Hens*, *Furious Mattress*, *Meow Meow's Little Match Girl*, *Optimism*, *The Threepenny Opera*, *Goodbye*

Vaudeville Charlie Mudd, *Happy Days* and *A Commercial Farce* for Malthouse Theatre; *Angelique* for Victorian Opera; *A Funny Thing Happened On The Way To The Forum* for Skyline Theatricals; *Quidam* for Cirque du Soleil; and *Alice In Wonderland* for Landmark Productions Dublin. Her **film** credits include *Gods Of Egypt*, *Unbroken*, *Australia* and *Charlotte's Web*. Her **television** credits include *The Wiggles*. Her **event** credits include the Doha Asian Games 2006 and St Patrick's Festival 2008, Dublin. Kate also styles and designs textiles for her own label, Young Relic Adornment.



Paul Jackson
Lighting Designer

For Bell Shakespeare Paul has designed lighting for *Phèdre*, *Julius Caesar*, *Venus And Adonis* and *The Taming Of The Shrew*. His other **theatre** credits include *The Government*

Inspector for Malthouse Theatre/Belvoir; *Night On Bald Mountain*, *Blood Wedding*, *Sappho... in 9 Fragments*, *Shadow King*, *The Bloody Chamber*, *The Threepenny Opera*, *Vamp*, *Moving Target*, *Little Match Girl*, *Happy Days*, *Optimism*, *The Odyssey* and *Tell-Tale Heart* for Malthouse Theatre; *Mysteries: Genesis* and *True West* for Sydney Theatre Company; *Private Lives*, *The Speechmaker*, *Dead Man's Cell Phone*, *The Crucible*, *Frozen*, *Cruel And Tender*, *Dinner*, *The Ghost Writer* and *Enlightenment* for Melbourne Theatre Company; *Marriage Of Figaro*, *Don Giovanni* and *Magic Flute* for Victorian Opera; *Elektra* for West Australian Opera; *Relic* for The Australian Ballet; *Kalmuk* for W.A. Ballet; *Red Dog* for Black Swan Theatre Company. Paul won Green Room Awards for Lighting Design for *Recital*, *It Just Stopped* and *Gotharama*, and won a Helpmann Award for Lighting Design for *Little Match Girl*. He was named in The Bulletin's Smart 100 for 2004, and was the Gilbert Spottiswood Churchill Fellow for 2007. Paul was an Associate Artist at Malthouse Theatre from 2007–2013 and has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts.



Kelly Ryall

Composer

Kelly is a composer, sound artist and deviser, working in theatre, film and dance. For Bell Shakespeare he composed for *Phèdre*, *Henry 4*, *The School For Wives*, *Macbeth* and

Julius Caesar. His other **theatre** credits include *Rupert*, *The Crucible*, *On The Production Of Monsters*, *Return To Earth*, *Dead Man's Cell Phone* and *God Of Carnage* for Melbourne Theatre Company; *The Shadow King* for Malthouse Theatre/Sydney Festival at Carriageworks; *The Floating World*, *Dreams In White*, *The Boys*, and *And No More Shall We Part* for Griffin Theatre Company; *Hedda Gabler* and *Love Me Tender* for Belvoir; *Die Winterreise* for Thin Ice/Malthouse Theatre; *The Trial* for Thin Ice/Malthouse Theatre/Sydney Theatre Company; *Savage River* for Griffin Theatre Company/Melbourne Theatre Company/TTC; *On The Misconception Of Oedipus* and *One Night The Moon* for Malthouse Theatre; *Thorn Pain (Based On Nothing)* for Belvoir B-Sharp; *The Harry Harlow Project* and *The Man With The September Face* for Full Tilt; *Red Sky Morning* for Red Stitch; *Mr Freeze* for Arena Theatre Company; *Chocolate Monkey*, *Space Monkey* and *Love Monkey* for The Amazing Business; *Save For Crying*, *Chapters From The Pandemic*, *Detest* and *Wretch* for Angus Cerini's Doubletap; *Mercury Fur* for little death/Griffin Theatre Company. His **dance** credits include *Flesh And Bone* and *Sundowner* for KAGE; *Pieces For Small Spaces* for Lucy Guerin Inc; *Expectation* with Arts House. Kelly has won three Green Room awards and was the recipient of the Melbourne International Arts Festival Award in 2007.



Scott Witt

Movement Director

Scott is a fight director, writer, director, actor and clown for stage and screen with 30 years' experience. For Bell Shakespeare his credits include; as fight director: *Macbeth*, *Henry V*, *Henry 4*,

Romeo And Juliet, *Just Macbeth!*, *Twelfth Night*, *The Taming Of The Shrew*, *Faustus*, *The Alchemist*,

Anatomy Titus: Fall Of Rome, *Richard 3* and *Actors At Work* 2009–2014; as physical comedy consultant: *The Comedy Of Errors*. His other **theatre** credits as fight director or movement consultant include *Waiting For Godot*, *Rosencrantz And Guildenstern Are Dead*, *Fury*, *The Secret River*, *Signs Of Life*, *Mariage Blanc*, *Les Liaisons Dangereuses*, *Zebra*, *Hamlet*, *True West*, *Tusk Tusk*, *Long Day's Journey Into Night*, *Like A Fishbone*, *The Beauty Queen Of Leenane*, *Vs Macbeth*, *Spring Awakening*, *The Mysteries: Genesis*, *God Of Carnage*, *A Streetcar Named Desire*, *The Duel*, *Elling* and *The Wonderful World Of Dissocia* for Sydney Theatre Company; *Private Lives* for Melbourne Theatre Company; *Hedda Gabler*, *Oedipus Schmoedipus*, *Angels in America*, *Peter Pan*, *Beautiful One Day*, *Medea*, *Private Lies*, *Death Of A Salesman*, *Baby Teeth*, *The Dark Room*, *Summer Of The Seventeenth Doll*, *There Goes The Neighbourhood*, *The Business*, *Gwen In Purgatory* and *That Face* for Belvoir; *Dreams In White*, *Between Two Waves* and *The Boys* for Griffin Theatre Company; *Don Giovanni*, *Macbeth* and *Tosca* for Opera Australia; *Macbeth* for Brisbane Festival/Queensland Theatre Company; *Cat On A Hot Tin Roof* for Black Swan/Queensland Theatre Company; *Elizabeth*, *The Removalists*, *Toy Symphony*, *The Crucible*, *School Of Arts*, *Stones In His Pockets*, *Heroes*, *Who's Afraid Of Virginia Woolf?*, *The Glass Menagerie*, *The Estimator*, *Puss In Boots*, *Private Lives*, *The Woman Before*, *Constance Drinkwater And The Final Days Of Somerset*, *American Buffalo*, *A Streetcar Named Desire*, *Hitchcock Blonde*, *Mano Nera*, *The Goat or Who is Sylvia*, *The Venetian Twins*, *Eating Ice Cream With Your Eyes Closed*, *The Cherry Orchard*, *The Orphanage Project*, *The Lonesome West*, *A Day In The Death Of Joe Egg*, *The Messiah*, *The Fortunes Of Richard Mahony*, *Cooking With Elvis*, *Mad Hercules*, *Bash*, *Richard II*, *Bag Of Marbles*, *Buried Child*, *Dirt*, *The Forest*, *Fred*, *Shopping & Fucking*, *Fountains And Beyond*, *The Sunshine Club*, *The Tempest* and *Long Day's Journey Into Night* for Queensland Theatre Company; *Othello*, *Hamlet*, *Twelfth Night* and *The Comedy Of Errors* for Sport for Jove Theatre; *The Removalists* for Tamarama Rock Surfers; and *Oodgeroo*, *The White Earth*, *Summer Of The Seventeenth Doll*, *The Danger Age*, *Summer Wonderland*, *Last Drinks*, *48 Shades Of Brown*, *Way Out West*, *Excess Baggage*, *Romeo And Juliet*, *X-Stacey*, *The John Wayne Principle*, *Milk And Honey* and *As You Like It* for La Boite Theatre Company. Scott has been a member of MEAA since 1988



Susanna Dowling

Assistant Director

Susanna is a graduate of Trinity College in Dublin, National Institute of Dramatic Art (NIDA) and University of New South Wales (UNSW). For Bell Shakespeare she is the 2014

Director In Residence, assistant directed *Henry V*, and directed Mind's Eye development, *Merchants*. Her other **theatre** credits include; as director: *In A Heart Beat* and *Girl In Tan Boots* (Rough Draft #9) for

Sydney Theatre Company; *The Kiss* and *Yellow Moon* for Belvoir; *Girl In Tan Boots* for Griffin Independent/ Collide; *Vigil* for Tamarama Rock Surfers; and *God's Lap* for Project Theatre, Dublin; as assistant director: *The Long Way Home* (also national tour director) for Sydney Theatre Company; *Summer Of The Seventeenth Doll* for Belvoir; *A Month In The Country* for Abbey Theatre, Dublin; and *The Great Gatsby* for Guthrie Theatre, Minneapolis. Susanna was Associate Director at Playwriting Australia in 2011–2013, Associate Education Artist at Sydney Theatre Company in 2012, and Associate Artist at Belvoir in 2011.

CAST



Helen Dallimore

Elmire

Helen is a graduate of the National Institute of Dramatic Art (NIDA). This is her first production for Bell Shakespeare. Her other **theatre** credits include *The Wharf Revue*, *The Unlikely*

Prospect Of Happiness, *Harbour*, *Hanging Man*, *Up For Grabs* and *Pentecost* for Sydney Theatre Company; *Cruise Control* for Ensemble Theatre; and *Boeing Boeing* for New Theatricals. Her **musical** theatre credits include *Legally Blonde: The Musical* for GFO/Ambassador Theatre Group; *Spring Awakening* and *The Republic Of Myopia* for Sydney Theatre Company; *Into The Woods* for Regents Park, London; *Too Close To The Sun* for Comedy Theatre, London; and *Wicked* for Apollo Victoria Theatre, London West End. Her **film** credits include *Mother's Milk*, *The Extra*, *Tempe Tip*, *Mr Accident*, *Russian Doll* and *The Sugar Factory*. Her **television** credits include *Wonderland*, *House Husbands*, *The Moody's*, *The Elegant Gentleman's Guide To Knife Fighting*, *A Moody Christmas*, *Laid*, *In Your Dreams*, *Home And Away*, *Rescue Special Ops*, *Double Take*, *Chandon Pictures*, *Midsomer Murders*, *Little Oberon*, *All Saints*, *The Postcard Bandit*, *Bad Cop Bad Cop*, *Secret Bridesmaids' Business*, *CNNNN*, *South Pacific*, *The Three Stooges*, *Mumbo Jumbo*, *The Day Of The Roses*, *Magic Mountain*, *Pacific Drive*, *GP* and *Water Rats*. Helen won a Helpmann Award for Best Actress in A Supporting Role in a Musical for *Legally Blonde: The Musical*. Helen is a proud member of Actors Equity.



Leon Ford

Tartuffe

Leon is a graduate of the University of Western Sydney (Theatre Nepean). For Bell Shakespeare he has appeared in *Hamlet*, *Hippolytus*, *Henry 4*, *Henry 5*, *A Midsummer*

Night's Dream, *Actors At Work*, and *The Soldier's Tale* with the Australian Chamber Orchestra. His other **theatre** credits include *Private Lives* and *Constellations* for Melbourne Theatre Company; *Old Man* for Belvoir; *The Credeaux Canvas* and *Presence* for Griffin Theatre Company; *Progress* for Old Fitzroy Hotel; *Shakespearealism* and *The Coming Of Stork* for The Naked Theatre Company; and *Rope* for Tamarama Cabin Crew. His **film** credits include *Beneath Hill 60*, *\$9.99*, *The Great Raid* and *Lost Things*. His **television** credits include *Gallipoli*, *ANZAC Girls*, *Return To Devil's Playground*, *Puberty Blues*, *Mabo*, *The Pacific*, *My Place*, *All Saints*, *The Falls*, *East West 101*, *Tsunami*, *Hex 2*, *Stepfather Of The Bride*, *The Cooks*, *Go Big*, *McLeod's Daughters*, *Young Lions* and *Changi*. Leon was nominated for a Green Room Award for Best Male Actor in a Leading Role for *Hamlet*. He is also an accomplished writer and director whose work includes writing and directing the feature film, *Griff The Invisible*, and writing for television shows, *Offspring*, *Rush* and *Life Support*. Leon has been a proud member of Actors Equity since 1995.



Charlie Garber
Damis

Charlie is a graduate of the University of Sydney and attended Australian Theatre for Young People (ATYP). For Bell Shakespeare he has appeared in *Merchant Of Venice*. His other **theatre**

credits include *Kittenbone Bridge* and *Julius Caesar* for Sydney Theatre Company; *Neighbourhood Watch* for Melbourne Theatre Company; *Peter Pan* (Australian season and New York tour), *B Street: Foyer Performance Series*, *As You Like It*, *Neighbourhood Watch* and *Gethsemane* for Belvoir; *Quack* and *Hammerhead (Is Dead)* for Griffin Theatre Company; *A Midsummer Night's Dream* for Belvoir B-Sharp/Arts Radar; *Simply Fancy* and *Glass Boat* for Pig Island; and *Masterclass* for Charlie Garber/Gareth Davies. His **film** credits include *Super Awesome!*, *Ghost Rider* and *Lost Things*. His **television** credits include *The Outlaw Michael Howe*, *Party Tricks*, *The Elegant Gentleman's Guide To Knife Fighting*, *Wild Boys*, *Spirited*, *All Saints*, *Chandon Pictures* and *Russell Coight's Celebrity Challenge*. Charlie is a proud member of Actors Equity.

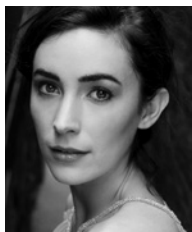


Jennifer Hagan
Madame Pernelle

Jennifer is a graduate of the National Institute of Dramatic Art (NIDA). This is her first production for Bell Shakespeare. Her other **theatre** credits include *Morning Sacrifice*, *Vita*

And *Virginia*, *Marriage Of Figaro*, *Big And Little*, *As You Desire Me* and *Six Characters In Search Of An Author* for Sydney Theatre Company; *Les Liaisons Dangereuses* and *The Alchemist* for South Australian Theatre Company; *Richard III* for Melbourne Theatre Company; *The Falls* for Griffin Theatre Company; *Steel Magnolias* for Blackbird Productions; and *No Names... No Pack Drill* and *Britannicus* for NIDA. Her **film** credits include *Mad Max: Fury Road*, *The Night We Called It A Day* and *A Little Bit Of Soul*. Her **television** credits include *Paper Giants: The Birth Of Cleo*, *The Silence*, *All Saints* and *The Restless Years*.

Jennifer was awarded the Gloria Payten Foundation Fellowship to study theatre in San Francisco and Tel Aviv. She is also a director and acting tutor. Jennifer has been a proud member of Actors Equity since 1964.



Geraldine Hakewill
Mariane

Geraldine is a graduate of the Western Australian Academy of Performing Arts (WAAPA). This is her first production for Bell Shakespeare. Her other **theatre** credits include *Fury*

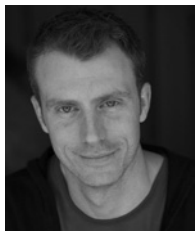
and *Les Liaisons Dangereuses* for Sydney Theatre Company; *Baal* for Sydney Theatre Company/ Malthouse Theatre; *Peter Pan* (Australian season and New York tour) and *B Street: Foyer Performance Series* for Belvoir; *Sweet Bird Andsoforth* for Mess Hall; and *Heaven* for ISM/Old 505 Theatre. Her **film** credits include *Ad Nauseum*, *Careless Love*, *Flotsam Jetsam*, *Wasted On The Young*, *Uninhabited*, *Found Footage*, *Only One* and *The Last Race*. Her **television** credits include *Australia: The Story Of Us*, *Camp* and *Rescue Special Ops*. Geraldine is a proud member of Actors Equity.



Tom Hobbs
Valère

Tom is a graduate of the Victorian College of the Arts (VCA). This is his first production for Bell Shakespeare. His other **theatre** credits include *His Girl Friday* for Melbourne

Theatre Company; and *Innocence*, *Christie In Love*, *Much Ado About Nothing*, *Ghetto*, *The Hollow*, *The Life And Death Of Caravaggio* and *Womb Division* for VCA. His **film** credits include *Unbroken*, *The Railway Man*, *King Kong*, *Crossing The Line*, *Fetch* and *Murder On The Blade*. His **television** credits include *Rake*, *Howzat!* *Kerry Packer's War*, *Winners And Losers*, *Neighbours* and *Spartacus: Vengeance*. Tom is a proud member of Actors Equity.



Robert Jago

Cléante

Robert is a graduate of the National Institute of Dramatic Art (NIDA). For Bell Shakespeare he has appeared in *Macbeth*. His other **theatre** credits include *Alienation* for Perth

Theatre Company; *Cyrano De Bergerac* and *Much Ado About Nothing* for Sport for Jove Theatre; *Death In Bowengabbie* for Merrigong Theatre Company; *Stop Kiss* for Unlikely Productions/ATYP Selects; *Hitler's Daughter* for Monkey Baa Theatre Company; *Richard III* for Siren Theatre Company; *Mademoiselle Fifi* for Darlinghurst Theatre Company; *The Illusion* for Darlinghurst Theatre Company/MAKEbeLIVE Productions; *Cloud 9* for Darlinghurst Theatre Company/Relaxed and Comfortable Group; *The Merchant Of Venice* for Ride On Theatre/Arts Radar; *The Internationalist* for The Practical Theatre Company; *A Midsummer Night's Dream* for Coogee Arts Festival; and *Twelfth Night* for Shauna E. Carter Productions. His **film** credits include *Wolverine* and *Australia*. His **television** credits include *Rescue Special Ops*, *City Homicide*, *Strike Team*, *All Saints* and *Home And Away*. Robert has been a proud member of Actors Equity since 2003.



Kate Mulvany

Dorine

Kate is a graduate of Curtin University. For Bell Shakespeare she has appeared in *Macbeth* and *Julius Caesar*. Her other **theatre** credits include *The Beast* for Melbourne

Theatre Company; *Rabbit, Festen, Proof*, *King Lear* and *A Man With Five Children* for Sydney Theatre Company; *Beached* and *Mr Bailey's Minder* for Griffin Theatre Company; *The Seed*, *Buried Child* and *Blasted* for Belvoir; *Amadeus* for Perth Theatre Company; *Thursday* for Brink Productions; *Antigone* for Thin Ice; and *Ruby's Last Dollar* for Pork Chop/Black Swan Theatre Company. Her **film** credits include *The Little Death*, *The Great Gatsby*, *The Turning*, *Griff The Invisible*, *The Final Winter*, *Scratch*,

Connection and *Into My Arms*. Her **television** credits include *The Hamster Wheel*, *My Place*, *Underbelly: The Man That Got Away*, *Chandon Pictures* and *The Chaser's War On Everything*. She is an award-winning playwright, dramaturg, screenwriter and writing mentor. She also features in Bell Shakespeare's online collaboration with the ABC Splash portal. Kate has been a proud member of Actors Equity since 1997.



Sean O'Shea

Orgon

Sean is a graduate of the Western Australian Academy of Performing Arts (WAAPA). For Bell Shakespeare he has appeared in *Henry 4*, *The Duchess Of Malfi*,

Much Ado About Nothing, *Measure For Measure*, *As You Like It*, *The Comedy Of Errors*, *Richard 3*, *Antony And Cleopatra*, *Julius Caesar*, *Twelfth Night*, *Pericles*, *The Taming Of The Shrew*, *Macbeth*, *Hamlet*, *Romeo And Juliet* and *The Merchant Of Venice*. His other **theatre** credits include *Rupert* (Australian season and Washington tour) for Melbourne Theatre Company; *Marriage Blanc*, *The Crucible*, *Scenes From A Separation* and *The Way Of The World* for Sydney Theatre Company; *Wolf Lullaby* for Griffin Theatre Company; *The Cavalcadors* and *Sweet Road* for Ensemble Theatre; *The Taming Of The Shrew* for State Theatre Company of South Australia; *The Libertine* for Sport for Jove Theatre; *Stow And The Dragon* and *Rosencrantz And Guildenstern Are Dead* for Pork Chop; *Favourite Names For Boys*, *A Midsummer Night's Dream* and *Private Lives* for Railway Street Theatre; *The Complete Works Of William Shakespeare* for International Concert Attractions; *Two Weeks With The Queen* and *Popular Mechanicals* for Riverina Theatre Company; *The Cherry Orchard* and *Woman In Mind* for Western Australian Theatre Company; and *The Recruiting Officer*, *Our Country's Good* and *Naming The Waves* for Hole in the Wall. His **film** credits include *The Rage In Placid Lake* and *Chlorine Dreams*. His **television** credits include *McLeod's Daughters*, *Water Rats*, *Murder Call* and *Have A Go*.



Russell Smith

Monsieur Loyal

Russell is a proud descendant of the Ngarrindjeri people. He is a graduate of the National Institute of Dramatic Art (NIDA) and the Western Australian Academy of

Performing Arts (WAAPA). This is his first production for Bell Shakespeare. His other **theatre** credits include *The Story Of The Miracles Of Cookie's Table* for Griffin Theatre Company; *Stainless Steel Rat* for Wayne Harrison Productions; *Wild Boys* for Theatre of the Deaf; *Today We're Alive* for Wildie Creative Enterprises; *Seven Pirates* for Sidetrack Performance Group; *It's A Dad Thing* for TML Enterprises; Ngguny: *Over My Backyard* and *Mimih Spirit* for Art Gallery of New South Wales; *Acrobats* and *Sleeping Around* for Belvoir B-Sharp; *Macquarie* for Alex Buzo Company/Riverside Parramatta; *Shanghai Lady Killer* for Stalker Theatre; and *Junction*, *Cleansed*, *Jarrabin*, *Country Music*, *Saved*, *Pericles*, *Bodyline* and *Fruits Of Enlightenment* for NIDA. His **television** credits include *Redfern Now*, *The Strip*, *Home And Away* and *Comedy Inc*. He is also a director. Russell is a proud member of Actors Equity.



Scott Witt

Figure In Judgement/
Flipote/Laurent

Scott is a graduate of Queensland University of Technology (QUT). For Bell Shakespeare he has appeared in *The Alchemist*. His other **theatre** credits

include *Grimm Tales*, *An Oak Tree*, and *Chilling And Killing My Annabel Lee*, *Peter Pan* and *Worlds Apart* for Queensland Theatre Company; *Summer Of The Seventeenth Doll*, *Summer Wonderland*, *Way Out West*, *Popular Mechanicals*, *Two*, *Mr Melancholy* and *Equus* for La Boite Theatre; *Bad Jazz* for Darlinghurst Theatre Company/Square The Circle; *Bitin' Back* for Kooemba Jdarra; *Marriage Of Figaro* for Queensland Performing Arts; *Hamlet* for QPAT/Matrix; *He Died With A Falafel In His Hand*, *Two* and *Bouncers* for someone; and *The Cherry Orchard* for QUT. His **film** credits include *Mr Reliable*. His **television** credits include *Monarch Cove*, *The Team*, *Misery Guts*, *Pacific Drive*, *Medivac*, *Phoenix* and *Australia's Most Wanted*. He is a also fight director, writer and director. Scott has been a member of MEAA since 1988.



If the function of comedy is to correct men's vices, I do not see why any should be exempt... It is a vigorous blow to vices to expose them to public laughter.

Molière, preface to *Tartuffe*

DORINE: *True, it is something altogether scandalous
A stranger in the house with no idea how to handle us;
He arrives with no shoes, his clothes not worth a cracker.
No sooner in the door, than he starts to wag his clacker.*



YOUR SUPPORT AT EVERY STAGE IS OUR FUTURE ON EVERY STAGE

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 to deliver 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 \$30,000, 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 (Kariong, 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 teach Shakespeare effectively 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 Bell Shakespeare artists 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.

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

STARTING SHAKESPEARE

We have also launched our first iPad 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

YOUR SUPPORT MEANS THE WORLD'S A STAGE

In 2013 Bell Shakespeare, supported by the Macquarie Group Foundation, commissioned the Educational Transformations report proving that Bell Shakespeare's Learning programme, which reaches an average of 80,000 students per year, with another 70,000+ online, delivers tangible education 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.
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