Bell Shakespeare

ALL THE WORLD’S A STAGE

Season 2015

CELEBRATING 25 YEARS

Media Kit
Season 2015

Bell Shakespeare has announced its 2015 Season

Celebrating its 25th anniversary and the incredible success of becoming firmly established as Australia’s only truly national theatre company dedicated to William Shakespeare, and his peers, Bell Shakespeare has announced its 2015 Season.

An irresistible array of sublime works that showcase Shakespeare’s genius and infinite variety, the season includes three epic productions, *As You Like It*, *Hamlet* and *The Tempest*, a renewed Public Programme, a new collaboration with The Sydney Symphony Orchestra and Simone Young, The Art Of Shakespeare exhibition, its first Photographer in Residence, continued dedication to Shakespeare in Education, including a new mainstage schools show of *Romeo And Juliet*, and new inspired writing and dramaturgy with its Mind’s Eye programme.

The year begins with *As You Like It*, directed by Bell Shakespeare’s Co-Artistic Director Peter Evans, fresh from a stellar year (*Tartuffe, The Dream, Intimate Letters*) with a cast led by the exuberant Zahra Newman (Malthouse and Belvoir’s *The Government Inspector*). John Bell is taking on the melancholy role of Jaques and one of Shakespeare’s most famous passages; ‘All the world’s a stage, and all the men and women merely players.’

Damien Ryan, off the back of directing the critically acclaimed *Henry V* for Bell Shakespeare in 2014, will deliver a new production of *Hamlet*, infused with the passion, contemplation and emotion that Shakespeare’s compelling poetry cries out for. Josh McConville (Sydney Theatre Company’s *Mojo*) and Matilda Ridgway (Sport For Jove’s *A Doll’s House*) will delve into the complexity, violence, philosophical reflection, madness and maddening seduction of this epic play.

Rounding off the season, John Bell, having performed in *The Tempest* three times, will for the first time direct this enchanting tale. A superb cast led by Brian Lipson (Melbourne Theatre Company’s *The Crucible*), along with Julie Lynch’s design, will capture the lightness and beauty of one of Shakespeare’s last and greatest works.

The renewed Public Programme includes Script To Stage, which is a directors presentation aligned with *As You Like It* and *The Tempest*. In Conversation will be a series of talks with John Bell, ranging from the influence of Shakespeare on contemporary culture, to the history and impact of Australian theatre. Details about these Programmes will be announced later in 2014.

In an exciting new collaboration, Bell Shakespeare will share the stage with the distinguished The Sydney Symphony Orchestra, presenting a new arrangement of words and music. Bell Shakespeare’s Co-Artistic Director, John Bell, will direct excerpts from the play, *Romeo And Juliet*, as renowned conductor Simone Young weaves music from Prokofiev’s thrilling ballet score through the performance.

The Art Of Shakespeare will see up to a dozen renowned visual artists create artworks inspired by the works of William Shakespeare, celebrating 25 years of Bell Shakespeare. These artworks will be exhibited nationally and available for sale.

For the first time, Bell Shakespeare will host a Photographer in Residence, offering them a unique opportunity to document the 25th year, get behind the scenes access to rehearsals, pre/post performances, and an opportunity to photograph some of the incredible artists involved in next year’s season. Applications will open later in 2014.
The company’s Learning programme continues its impactful work in 2015, including a new mainstage schools show of Romeo And Juliet, directed by James Evans with new social media ‘Behind The Balcony’ access and a new Actors At Work show for Years 3–6 titled Just Macbeth! (Abridged).

In 2014, the Company’s development arm, Mind’s Eye, sees a continued focus on new writing and dramaturgy with some cross art-form ideas being realised throughout the year. Justin Fleming will work on an adaptation of another of Molière’s plays, Kate Mulvany will work dramaturgically on one of Shakespeare’s history plays, and a suite of new work that commenced in 2013 and 2014 will continue to be shaped by the artists involved.

The year will culminate with an exclusive 25th Anniversary Gala on Friday 27 November 2015, celebrating the achievements and impact of Bell Shakespeare over the last 25 years. Held in conjunction with the Sydney season of Hamlet, individual tickets and tables of 10 will be available to purchase from mid-2015.

Bell Shakespeare has played to nearly 2.5 million Australians. An incredible achievement for an Australian theatre company whose mission has remained as strong as it was on that first day back in 1990; ‘keeping the classics alive, make them our own and share them with our fellow Australians, wherever they might be on this vast continent.’ said John Bell, Co-Artistic Director.
As You Like It

‘All the world’s a stage,
And all the men and women
merely players.’

Act 2, Scene 7

Bell Shakespeare’s Co-Artistic Director Peter Evans opens the 2015 Season with one of Shakespeare’s most joyous and beguiling comedies, As You Like It, with a cast led by the exuberant Zahra Newman (Malthouse and Belvoir’s The Government Inspector) and John Bell taking on the melancholy role of Jaques and one of Shakespeare’s most famous passages; ‘All the world’s a stage, and all the men and women merely players.’

She loves him and he loves her. But she must dress as a he, and now there’s another her. So begins the story about one of Shakespeare’s greatest heroines and a love that can conquer all.

Passionate and disarming, As You Like It is about the romantic idealism of Rosalind and Orlando set against the dour misanthropy of Jaques, the flirtatious teasing of Phoebe and unabashed carnality of Touchstone the clown. Shakespeare’s charming musical pastoral is crowned with Rosalind, the most vivacious and articulate of all his romantic heroines.

Invoking memories of long summer days spent idling with adolescent love, this production tours to Sydney, Canberra and Melbourne from 21 February 2015.

By William Shakespeare
Director Peter Evans

SYDNEY OPERA HOUSE, PLAYHOUSE
Previews 21 February – 24 February
Season 25 February – 28 March

CANBERRA THEATRE CENTRE, THE PLAYHOUSE
Preview 7 April
Season 8 April – 18 April

ARTS CENTRE MELBOURNE, FAIRFAX STUDIO
Preview 23 April
Season 24 April – 10 May

SPECIAL EVENT
SCRIPT TO STAGE
Directors production presentation
SYDNEY OPERA HOUSE, PLAYHOUSE
17 February, 6 – 7pm

SPECIAL EVENT
LOVE IS BLIND
Pre-show theatrical speed dating
SYDNEY OPERA HOUSE
5 March, 6pm
Hamlet

‘You would pluck out the heart of my mystery’

Act 3, Scene 2

Off the back of directing the critically acclaimed Henry V for Bell Shakespeare in 2014, Damien Ryan will deliver a new production of Hamlet, one of Shakespeare’s greatest tragedies and hardest perennials, led by Josh McConville (Sydney Theatre Company’s Mojo) and Matilda Ridgway (Sport For Jove’s A Doll’s House).

Dark acts result in darker consequences. And there is little that’s darker and more complicated than the act of revenge. Hamlet, tormented by the impossibility of his dilemma, remains one of Shakespeare’s most fascinating characters.

Hamlet is a young man cast in an unfamiliar role in a story he never expected to tell, a revenger’s tragedy. Deeply saddened by the sudden death of his father, he is further shocked to find his mother quickly remarried to his uncle, the dead kings brother. His emotional state worsens upon seeing the ghost of his father, a ghost that tells him his death was no accident. Hamlet becomes overwhelmed by his consuming insecurities and indecision on how to take revenge.

His is a story for anyone with a conscience. We care for him because he is honest enough to admit to his own futility, but not give in to it. He stands before us and speaks the truth, confronting us with just how fragile our ideals of family, love, community, loyalty, faithfulness and the courage to ‘act’ can be.

Anguish, passion and desperation collide in this tragic telling of Hamlet, which will tour nationally to 29 venues, including Melbourne, Canberra and Sydney, from 14 July 2015.

By William Shakespeare
Director Damien Ryan
With Josh McConville & Matilda Ridgway.

ARTS CENTRE MELBOURNE, FAIRFAX STUDIO
Preview 14 July
Season 15 July – 25 July

CANBERRA THEATRE CENTRE, THE PLAYHOUSE
Preview 13 October
Season 14 October – 24 October

SYDNEY OPERA HOUSE, PLAYHOUSE
Previews 27 October – 28 October
Season 29 October – 6 December
The Tempest

‘We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.’

Act 4, Scene 1

John Bell will for the first time direct The Tempest. The last play attributed to Shakespeare, this whimsical story about cavorting spirits, music and merriment, love and loss, reconciliation and forgiveness, will be led by Brian Lipson along with Julie Lynch’s design.

This production will focus on the personal journeys of Prospero, Caliban and Ariel; the intensity of their relationships and the issues surrounding liberty through redemption.

There’s a storm raging within Prospero, almost as violent as the storm he conjures to shipwreck Alonso, the king of Naples onto his remote island. Exiled twelve years earlier, Prospero is a powerful magician, still seething with rage and a desire for revenge that he was overthrown and banished by his brother, Antonio, also stranded on the island after the shipwreck.

And from such furious beginnings erupts Shakespeare’s magical journey of liberty through redemption.

Gripping in its beauty and whimsy, The Tempest will perform exclusively in Sydney from 19 August 2015.

By William Shakespeare
Director John Bell
Designer Julie Lynch

SYDNEY OPERA HOUSE, PLAYHOUSE
Previews 19 August – 20 August
Season 21 August – 18 September

SPECIAL EVENT
SCRIPT TO STAGE
Directors production presentation
SYDNEY OPERA HOUSE, PLAYHOUSE
25 August, 9.30 – 10.30pm (post show)
SPECIAL SUBSCRIBER EVENT

Romeo & Juliet

WITH THE SYDNEY SYMPHONY ORCHESTRA

In an exciting new arrangement of words and music, Bell Shakespeare is delighted to celebrate its 25th anniversary by sharing the stage with the distinguished Sydney Symphony Orchestra.

Giving life to the tragic romance of William Shakespeare’s Romeo And Juliet, Bell Shakespeare’s Co-Artistic Director, John Bell, will direct excerpts from the play, as renowned conductor Simone Young weaves music from Prokofiev’s thrilling ballet score through the performance.

This tale, told in so many ways over the centuries, now comes together in an exciting and unique collaboration. A truly unforgettable romantic experience awaits.

Prokofiev
Music from Romeo And Juliet
Shakespeare
Excerpts from Romeo And Juliet

Director John Bell
Conductor Simone Young
With Bell Shakespeare actors

SYDNEY OPERA HOUSE, CONCERT HALL
Thursday 20 Aug, 8pm
Saturday 22 Aug, 2pm
Monday 24 August, 7pm
Learning

Bell Shakespeare Learning continues its impactful work taking Shakespeare to all Australians.

In 2015 they will stage a new in theatre schools show of *Romeo And Juliet*, directed by James Evans. Following on from the success of the 2014 #macbethexperiment, students will be given ‘Behind The Balcony’ social media access, where the artists will pose questions and comments about the play from the rehearsal room. Students will also be invited to join a live streamed Q&A session, with the cast, where they can ask questions live, via Bell Shakespeare's social media channels.

A new team of The Players joins Bell Shakespeare. Touring the country as part of the Company's travelling ensemble, they will perform the *Actors At Work* shows *Midsummer Madness, Macbeth: Undone* to secondary schools, and *Just Macbeth! (Abridged)*, a new primary schools show.

Mainstage Matinees will run across all three mainstage shows; *As You Like Like, Hamlet* and *The Tempest*.

Student Masterclasses will be available across 13 Shakespeare plays offered, as well as an ‘Introduction to Shakespeare’ masterclass. Held in students’ own classrooms, Bell Shakespeare Arts Educators provide an action-packed two-hour experience that will firmly lodge the intricacies of Shakespeare’s texts into the minds of their students.

The Artist in Residence programme sees Bell Shakespeare Arts Educators spend up to 2 weeks in a school conducting a tailored residency programme, developed in consultation with the school. Residencies take place across Australia from capital cities to the most regional and remote schools.

Professional Learning continues, including the National Teacher Forums, which are held in a regional location in each state and territory, *Discovering The Tempest*, held in Sydney and the Regional Teacher Scholarship. All provide teacher sessions that focus on demystifying Shakespeare and give teachers new techniques that will bring the texts to life.

Bell Shakespeare Learning is one of Australia’s most extensive, comprehensive and wide-reaching education programmes. Over one million Australian schoolchildren have seen a Bell Shakespeare production, since the Company was founded 25 years ago.
Mind’s Eye

Hamlet: My father - methinks I see my father.
Horatio: Where, my lord?
Hamlet: In my mind’s eye, Horatio.

Hamlet Act 1, Scene 2

Mind’s Eye in 2015 will see a continued focus on new writing and dramaturgy with some cross art-form ideas being realised throughout the year. Justin Fleming will work on an adaptation of another of Moliere’s plays; Kate Mulvany will work dramaturgically on one of Shakespeare’s history plays, and a suite of new work commenced in 2013 and 2014 will continue to be shaped by the artists involved.

Shakespeare’s body of work provides an inexhaustible repository of ideas. There is a philosophical debate in almost every speech and a new piece of theatre in every image. More than any writer, Shakespeare has inspired artists to imagine and to create other worlds.

Motivated by this legacy, Mind’s Eye was launched in 2008 as Bell Shakespeare’s artistic development arm, supporting the creation of new Australian work. The programme seeks out artists and companies who wish to explore a play, a theme, a speech or a philosophical idea featured in one of Shakespeare’s plays or another classical work, and invites them to collaboratively explore, ‘in their mind’s eye’, a completely new work.

Since its inception, a number of new works have been commissioned and developed under the programme, two of which have been realised as public productions; Ophelia doesn’t live here any more (2011), a collaboration with Chamber Made Opera which was inspired by the character Ophelia in Hamlet, and Venus & Adonis (2008 & 2009) Marion Potts’ music theatre dramatisation of Shakespeare’s most famous poem.

In addition, Ian Wilding’s Forever Seven, inspired by the Seven Ages Of Man speech in As You Like It, went on to win the Patrick White Playwrights Award in 2009. That same year Kate Mulvany’s The Wreath (prompted by Ophelia’s flowers in Hamlet) also received an all-star reading at Sydney Opera House.

Mind’s Eye exists as the engine room within Bell Shakespeare, driving ideas and creativity throughout the organization and the broader industry. Bell Shakespeare recognised a need in Australia for a space where emerging and mid-career artists could stretch themselves, develop their ideas, and experiment with practitioners from different performance disciplines. By providing space and resources for artists to research, experiment and test new work and ideas, the Company cultivates a philosophy of artistic exchange and views these partnerships as an investment in Australia’s creative future.

Mind’s Eye is constantly evolving. Curated by Bell Shakespeare’s Co-Artistic Director Peter Evans and Producer Gill Perkins, the programme has grown in recent years with a strong focus on new writing.
John Bell is one of the nation’s most illustrious theatre personalities. Award-winning actor, acclaimed director, risk-taking impresario and torch-bearing educationalist, Bell has been a key figure in shaping the nation’s theatrical identity as we know it over the past 50 years.

After graduating from Sydney University in 1962, Bell worked for the Old Tote Theatre Company, all of Australia’s state theatre companies and was an Associate Artist of Britain’s world-famous Royal Shakespeare Company.

As co-founder of Sydney’s highly influential Nimrod Theatre Company, Bell 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, Bell took on an even greater challenge, founding The Bell Shakespeare Company. Since then, his productions as director have included *Hamlet, Romeo And Juliet, The Taming Of The Shrew, Richard 3, Pericles, Henry 4, Henry 5, Julius Caesar, Antony And Cleopatra, The Comedy Of Errors, Wars Of The Roses, Measure For Measure, Macbeth and As You Like It*, as well as Goldoni’s *The Servant Of Two Masters, Gogol's The Government Inspector* and Ben Jonson’s *The Alchemist*.

Meanwhile his roles as an actor for Bell Shakespeare have included Hamlet, Shylock, Henry V, Richard III, Macbeth, Malvolio, Berowne, Petruchio, Leontes, Coriolanus, Prospero, King Lear and Titus Andronicus.

Bell also played the title role in two co-productions with Queensland Theatre Company: *Richard 3* and Heiner Müller’s *Anatomy Titus Fall Of Rome: A Shakespeare Commentary*. In addition, he directed *Madame Butterfly* for an Oz Opera national tour.

Bell’s unique contribution to national culture has been recognised by many bodies. He is an Officer of the Order of Australia and the Order of the British Empire; has an Honorary Doctorate of Letters from the Universities of Sydney, New South Wales and Newcastle; and was recognised in 1997 by the National Trust of Australia as one of Australia’s Living Treasures.

In 2003, the Australia Business Arts Foundation also awarded Bell the Dame Elisabeth Murdoch Cultural Leadership Award.

As an actor and director, his many awards 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.
Peter Evans

CO-ARTISTIC DIRECTOR

Peter Evans was appointed Co-Artistic Director, alongside John Bell in 2012. He is the first person to share the Artistic Director title and duties, since Bell Shakespeare was founded in 1990, and was handpicked by Bell to co-lead Australia’s foremost Shakespearean and classical theatre company.

Evans began his career directing at the University of Auckland, before moving to Australia to study at Sydney's National Institute of Dramatic Art (NIDA). At the young age of 25, Bell invited Evans to assist Steven Berkoff, the legendary English director, writer and actor, who was about to direct Bell in Coriolanus in 1996. Subsequently Evans was asked to direct Macbeth for Bell Shakespeare's first regional tour in 1997, which aided in establishing the Company’s national ambitions.

While studying at NIDA, Evans worked at Sydney’s Belvoir Street Theatre with Neil Armfield on The Tempest and The Blind Giant Is Dancing. Later he assisted Wayne Harrison on the world premiere of David Williamson's The Heretic at the Sydney Opera House.

Moving to Melbourne in the late 1990s, Evans worked as a freelance director for Bell Shakespeare (Two Gentleman of Verona, The Tempest), Melbourne’s Malthouse Theatre (Yellow Wall Paper) and the Queensland Theatre Company (The Daylight Atheist). He then spent four years as Associate Director at Melbourne Theatre Company and directed Clybourne Park, A Behanding in Spokane, Life Without Me, Dead Man’s Cell Phone, The Ugly One, God of Carnage, Savage River (co-production with Griffin Theatre Company) Realism, The Hypocrite, Blackbird, Don Juan in Soho, Who’s Afraid of Virginia Wool?, The History Boys, Don’s Party, The Give and Take, Dumbshow, and The Daylight Atheist.

Peter’s directing credits also include Pygmalion, The Grenade, The Great, Fat Pig, and The Give and Take (Sydney Theatre Company); Hamlet, Rosencrantz and Guildenstern are Dead, King Lear, Copenhagen, Proof, Muldoon, and The Christian Brothers (New Zealand’s Court Theatre)

Also Jesus Hopped the A Train (Red Stitch Actors Theatre); A Poor Student for the Store Room (Malthouse Theatre); Sexual Perversity in Chicago (Theatre Jamb at the Bondi Pavilion); Kiss of the Spiderwoman (Theatre Adami at the Stables) and The Dumb Waiter (Studio Company at Belvoir St Theatre).

In 2010, Evans returned to Bell Shakespeare and has since directed new versions of Julius Caesar (2011), Macbeth (2012), Phèdre (2013) and Tartuffe (2014).

In addition to directing, Evans is the curator of the Company’s development arm, Mind’s Eye.
25 Years of Bell Shakespeare

- **1990**
  - John Bell founded Bell Shakespeare.

- **1991**
  - *Hamlet* and *The Merchant of Venice*.
  - Sydney Showground, Canberra Agricultural Centre and the Athenaeum Theatre Melbourne.
  - Launched *Actors At Work* education programme, performing to 10,000 students.

- **1992**
  - *Richard III, Hamlet* and *The Merchant of Venice*.
  - Brisbane, Newcastle, Sydney, Melbourne and Canberra.

- **1993**
  - *Hamlet, Richard III* and *Romeo And Juliet*.
  - Sydney, Melbourne, Canberra and Adelaide.
  - Received funding from Playing Australia (Federal Government).

- **1994**
  - *Macbeth* and *The Taming Of The Shrew*.
  - Sydney, Melbourne, Canberra and Newcastle.
  - Commenced student matinees, student and teacher workshops.
  - John Bell performed in Shanghai, Guang Zhou, Tokyo and Hong Kong.

- **1995**
  - *Pericles* and *Twelfth Night*.
  - Sydney, Melbourne, Canberra and Adelaide.
  - Launched publishing activities with *Science Press*.
  - Company included in a group of national companies funded through MOB (Major Organisations Board).

- **1996**
  - *Much Ado About Nothing* and *Coriolanus*.
  - Sydney, Melbourne, Canberra, Brisbane and regional centres in QLD and NSW.
  - Launched primary school production programme with *Storm Boy* in NSW.
  - Performed at Sydney Opera House, Playhouse for the first time.
  - Recordings of *Twelfth Night* and *Pericles* released through ABC shops.
  - Launch of Bell series of debates.

- **1997**
  - *The Winter's Tale* and *The Tempest*.
  - Sydney, Melbourne, Canberra and Adelaide.
  - National tour launched to QLD, NT, NSW, VIC and SA.
  - *Sakado And The Thousand Paper Cranes* primary school production.
  - NSW, ACT and QLD.
  - Co-production with the State Theatre Company of South Australia: *Dance of Death*.
  - *Sadako And The Thousand Paper Cranes* primary school production.
  - NS, TAS and VIC.
  - Website launched.
  - Company joined AMPAG (Australian Major Performing Arts Group).

- **1998**
  - *Henry 4* and *King Lear*.
  - Canberra, Melbourne, Hobart, Brisbane, Sydney and Perth.
  - Company introduced lunch time forums.
  - Pioneered policy of discounted tickets to productions for under 27s.

- **1999**
  - *The Merchant Of Venice* and *Henry 5*.
  - Sydney, Canberra, Melbourne, Gold Coast, Hobart, Geelong, Orange and Perth.
  - *Romeo And Juliet*, National tour.
  - Brisbane and Melbourne.
  - *The Listmaker* primary school production.
  - NSW, ACT and QLD.
  - Received funding from NSW State Government (NSW Ministry for the Arts).

- **2000**
  - *A Midsummer Night's Dream* and *Troilus + Cressida*.
  - Sydney, Canberra, Melbourne, Hobart, Launceston, Geelong, the Gold Coast and Perth.
  - Co-production with the State Theatre Company of South Australia: *Dance of Death*.

- **2001**
  - *Julius Caesar*, *Antony And Cleopatra* and *Shakespeare's R&J*.
  - Sydney, Melbourne, Canberra, Orange, Wagga Wagga, Newcastle, Wollongong and Parramatta.
  - *My Girragundji*, NSW ACT and QLD.
  - Performed at Victorian Arts Centre for the first time.
  - Introduced teacher training workshops.

- **2002**
  - *The Comedy Of Errors* and *Richard 3* co-production with Queensland Theatre Company.
  - Sydney, Melbourne, Canberra, Brisbane, Wagga Wagga and Newcastle.
  - *The Taming Of The Shrew*, National tour.
  - *Hippolytus* by David Malouf.
  - *The Soldier's Tale* by Stravinsky collaboration with the Australian Chamber Orchestra.
  - National Tour.
  - *My Girragundji*, SA and VIC.
  - John Bell won Helpmann Award for *Richard 3*.
  - Launched Bell Leadership Initiative: Regional Student Performance Scholarship; and Capital Campaign fundraising appeal.

- **2003**
  - *Hamlet* and *As You Like It*.
  - Sydney, Canberra, Melbourne, Orange, Wagga Wagga, Geelong, Wollongong and Newcastle.
  - *The Servant Of Two Masters* by Carlo Goldoni.
  - National tour.
  - Launched *Shakespeare In Action* outreach programme for disadvantaged schools.
  - John Bell received Cultural Leader of the Year award from Prime Minister John Howard and Dame Elisabeth Murdoch.
2004
The Servant Of Two Masters
by Carlo Goldoni, The Comedy Of Errors and Twelfth Night.
Sydney, Canberra, Melbourne, Hobart, Newcastle, Brisbane, Wagga Wagga, Wollongong, Orange, Perth and Adelaide.
First Actors At Work reaches students in remote locations using the Interactive Distance Learning Centre in NT via the Optus Satellite.

2005
Wars Of The Roses,
Measure For Measure and The Servant Of Two Masters by Carlo Goldoni.
Sydney, Canberra, Melbourne, Perth, Brisbane, Newcastle Orange.
The Two Gentlemen Of Verona. National tour.
Moby Dick.
Established rehearsal spaces in the Argyle Stores, The Rocks, with the support of the NSW Government.

2006
Romeo And Juliet and The Tempest.
Sydney, Canberra, Melbourne, Brisbane, Orange, Wagga Wagga and Geelong.
The Merchant Of Venice.
National tour. Toured The Comedy Of Errors to the UK.
Number of students participating in education programmes grew to over 80,000.
Launched Hearts In A Row fundraising initiative in Sydney.

2007
Marion Potts joins as Associate Director.
Othello and The Government Inspector by Nikolai Gogol.
Sydney, Canberra, Melbourne and Brisbane.
Macbeth National tour.
Launched Regional Teacher Scholarship.
Commonwealth Government granted $1 million three-year funding for education programme.
Established Young Artists Endowment supporting new and emerging directors of Shakespeare.

2008
Hamlet and Anatomy Titus Fall Of Rome: A Shakespeare Commentary by Heiner Müller
co-production with Queensland Theatre Company, with all-male cast.
Sydney, Canberra, Melbourne and Brisbane.
As You Like It. National tour.
Just Macbeth!
by Andy Griffiths.
Melbourne and Sydney.
Inaugural Mind’s Eye production Venus & Adonis with Malthouse Melbourne.

2009
Pericles collaboration with TaikOz and The Alchemist by Ben Jonson co-production with Queensland Theatre Company.
Sydney, Canberra, Melbourne, Brisbane and Perth.
The Taming Of The Shrew. National tour, with all-female cast.
Venus & Adonis.
Sydney and New Zealand (Auckland Festival)
Launches Hearts In A Row fundraising initiative in Canberra.

2010
20th anniversary season.
King Lear and Just Macbeth!
Sydney, Canberra, Melbourne, Brisbane, Perth and Edinburgh.
Uncle Vanya in collaboration with the STC.
Sydney.
Jessica Tuckwell joined as inaugural Young Artists’ Endowment recipient.
Rough Magic exhibition held at the Arts Centre, Melbourne, featuring 20 years of Bell Shakespeare photographs, posters, costumes and accessories, along with a projected compilation of production footage.

2011
Peter Evans joined as Associate Artistic Director.
Much Ado About Nothing and Faustus co-production with Queensland Theatre Company.
Sydney, Canberra, Melbourne and Brisbane.
Julius Caesar. National tour, rehearsing in Melbourne for the first time.
Romeo And Juliet.
Brisbane Festival.
Midsummer Shakespeare.
Sydney Festival.
In collaboration with Chamber Made Opera: Ophelia doesn’t live here anymore. Melbourne.
Imara Savage joined as the 2011 Director in Residence. Established The Players.

2012
Peter Evans joined John Bell as Co-Artistic Director of Bell Shakespeare.
John Kachoyan joined as the 2012 Director in Residence.
Macbeth and The Duchess Of Malfi.
Sydney, Canberra and Melbourne.
The School For Wives.
National tour.
Romeo And Juliet schools-dedicated production in Sydney and Melbourne.
Intimate Letters in collaboration with the ACO.
Sydney.
Romeo And Juliet in collaboration with the MSO.
Melbourne.

2013
Henry 4 and Phèdre.
Sydney, Canberra and Melbourne.
The Comedy of Errors co-produced with State Theatre Centre of South Australia. National tour.
Opera for a small mammal in collaboration with Chamber Made Opera.
Melbourne.
Launched educational iPad app Starting Shakespeare.
Saskia Smith and Paul Reichstein joined as artists in education through the Creative Artist Programme.

2014
The Winter’s Tale, Tartuffe and The Dream.
Sydney, Canberra and Melbourne.
Henry V. National tour.
Intimate Letters in collaboration with the ACO.
Brisbane, Newcastle, Sydney, Melbourne and Adelaide.
Collaboration with The Sydney Symphony Orchestra.
Shakespeare’s 450th birthday with Google.
Launched Shakespeare Unbound with ABC Splash.
Susanna Dowling joined as the 2014 Director in Residence.
Thank you to our partners

LEADING PARTNERS

MAJOR PARTNERS

SUPPORTING PARTNERS

COMPANY PARTNERS

CORPORATE MEMBERS

GOVERNMENT PARTNERS

INDUSTRY PARTNERS

Thank you to our partners

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SUPPORTING PARTNERS

COMPANY PARTNERS

CORPORATE MEMBERS

GOVERNMENT PARTNERS

INDUSTRY PARTNERS
# 2015 Calendar

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<td><em>As You Like It</em> Canberra &amp; Melbourne Seasons Actors At Work Regional NSW tour</td>
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<td>2016 Season Launch <em>Actors At Work</em> Regional VIC tour</td>
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