

2017

MALTHOUSE  
THEATRE









JOIN US.  
COME SIT  
IN THE  
DARK  
AND FEEL  
SOME-  
THING.



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# WELCOME TO 2017: AN ANARCHIC, RIBALD SEASON OF THEATRE THAT REVOLTS AGAINST THE ESTABLISHMENT AND SEARCHES FOR RADICAL COMPASSION.

#MALHOUSETHEATRE2017

In 2017 we are honoured to continue Malthouse Theatre's 40-year legacy of mapping the dramatic changes of our world.

From our mainstage we create a space for interrogation, conversation and debate. We invent and reflect the world that surrounds us.

This year we rebel against the establishment, focus on characters at epic crossroads, and share stories that search for empathy and compassion in unexpected places.

Thanks to your support 2016 was a great success for Malthouse Theatre, and we are enormously proud to offer you a season that includes five

new Australian plays, eight world premieres, three collaborations with local independent companies, a cohort of international guests, contemporary adaptations of classics and a devilish musical.

This isn't just a season brochure, this is an invitation to join Malthouse Theatre in a year of enacting change through interrogation, human connection, anarchy, and compassion.

Yours sincerely,



Matthew Lutton  
Artistic Director  
& Co-CEO



Sarah Neal  
Executive Producer  
& Co-CEO



SEASON 2017

#MALTHOUSETHEATRE2017

SEASON 2017:  
PROPOSI-  
TIONS FOR  
REVOLUTION,  
RADICAL  
EMPATHY AND  
UNBRIDLED  
FARCE.



# THE ENCOUNTER

BY COMPLICITE / SIMON MCBURNEY

2 – 10 FEB

**‘...THIS IS MASTERFUL STORYTELLING FROM  
A MAN AND A COMPANY WHO ARE INCAPABLE  
OF REMAINING WITHIN KNOWN THEATRICAL  
BOUNDARIES. A MUST-SEE—OR PERHAPS  
I SHOULD SAY, A MUST-HEAR.’**

– THE INDEPENDENT (UK)

## MERLYN THEATRE

INSPIRED BY /  
**The book Amazon Beaming  
by Petru Popescu**

DIRECTION /  
**Simon McBurney**

PERFORMED BY /  
**Richard Katz**

CO-DIRECTION /  
**Kirsty Housley**

DESIGN /  
**Michael Levine**

SOUND /  
**Gareth Fry with  
Pete Malkin**

LIGHTING /  
**Paul Anderson**

PROJECTION /  
**Will Duke**

ASSOCIATE DIRECTOR /  
**Jemima James**

*A Complicite co-production  
with Edinburgh International  
Festival, the Barbican, London,  
Onassis Cultural Centre – Athens,  
Schaubühne Berlin, Théâtre  
Vidy-Lausanne and Warwick Arts  
Centre. Supported by Sennheiser  
and The Wellcome Trust.*

*The Encounter tells the true story of National Geographic photographer Loren McIntyre lost in a remote area of Brazil in 1969. The journey leads to a startling encounter that is to change his life. Bringing the limits of human consciousness into startling focus, *The Encounter* comes to Malthouse Theatre fresh from Broadway.*

For over thirty years, renowned UK theatre company Complicite have dazzled audiences with their spectacular use of technology in theatre. In their most immersive and multisensory work to date, a state-of-the-art audio design will lead audiences into another world, raising some of the most urgent questions of today: about how we live and what we believe to be true. In this solo performance Richard Katz transports the audience to the Amazon as McIntyre encounters the Mayoruna people and is led into the depths of the rainforest and through time.

As each member of the audience dons a headset, they are plunged headlong into McIntyre's world through a 3D soundscape, where the heat of the rainforest and the whisper of unfamiliar languages whips through the ears, in an intoxicating and immersive experience. Expect to be on the edge of your seat.

SEASON 2017

#LITTLEEMPERORS



# LITTLE EMPERORS

## 小皇帝

9 – 26 FEB

**‘ASPIRING AND AMBITIOUS, THEATRE DIRECTOR WANG CHONG IS ON A MISSION TO OVERTHROW THE DATED STAGE TECHNIQUES THAT DOMINATE CHINESE THEATRE TODAY.’**

– THE GLOBAL TIMES

### BECKETT THEATRE

WRITTEN BY /  
**Lachlan Philpott**

DIRECTION /  
**Wang Chong**

DRAMATURGY /  
**Mark Pritchard**

SET & COSTUME  
DESIGN /

**Romanie Harper**

LIGHTING DESIGN /  
**Emma Valente**

*A Malthouse Theatre production presented in association with Asia TOPA: Asia Pacific Triennial of Performing Arts, and supported by the Victorian Government through Creative Victoria. With producing support from Ping Pong Productions.*

‘Little Emperor Syndrome’ is a term used to describe the behavioural time-bomb created by China’s One Child Policy. Introduced in the aftermath of the Cultural Revolution as a way of curbing population growth, an entire generation was raised without brothers and sisters. Pampered, entitled, and bucking against China’s proud tradition of filial piety, the children of the world’s next superpower were born bearing the weight of their parents’ expectation.

In 2016 China’s One Child Policy officially ended, and to mark the close of an era, we’ve teamed up with award-winning Australian writer Lachlan Philpott and one of Beijing’s most innovative directors, Wang Chong, to explore the stories, secrets and aspirations of the children of a radical political experiment. Set in both Melbourne and Beijing, and weaving between Mandarin and English, this rich and revelatory new play cuts through our assumptions to take us deep into the lives of a generation of secret and only children.

## THE HOMOSEXUALS, OR FAGGOTS

17 FEB – 12 MAR

#HOMOS

### FAGGOT (noun)

'fa-geɪt/

- 1/ A ball or roll of seasoned chopped liver, baked or fried
- 2/ A bundle of sticks bound together as fuel
- 3/ Pejorative term for a male homosexual





#SHOWS



# THE HOMOSEXUALS, OR FAGGOTS

17 FEB – 12 MAR

**'WE ARE GOING TO BE HERE TO SEE THE START  
OF THE PARADE, WE DON'T GO TO THE PARTY,  
WE GENERALLY HAVE AN EARLY NIGHT, BUT I AM SURE  
EVERYONE WHO DOES WILL HAVE A GOOD TIME.'**

**– MALCOLM TURNBULL ON SYDNEY GAY  
AND LESBIAN MARDI GRAS 2016**

## MERLYN THEATRE

BY /

**Declan Greene**

DIRECTION /

**Lee Lewis**

CAST INCLUDES /

**Lincoln Younes**

SET & COSTUME

DESIGN /

**Marg Horwell**

*A co-production with*

*Griffin Theatre Company.*

Warren and Kim are happily married—or as happily ‘married’ as two rich, white gay men in Australia can be. Perusing a dinner menu at a pub one night, they are mortally offended by the dinner special: ‘Faggots—with mashed potato and gravy.’ Jump forward one month: Warren is attending a party in a highly offensive costume. Kim is interviewing a highly offend-able academic. You’d hope their paths wouldn’t cross. But this is a farce, so they definitely do.

Set during Sydney’s Mardi Gras this comedy of ‘mistaken identities’ takes the farce to new extremes.

As one half of queer theatre outlaws Sisters Grimm, playwright Declan Greene (*I Am A Miracle*, *Calpurnia Descending*) has made his name toying with the subversive. With *The Homosexuals*, he takes the comedy of errors and lets it swerve across the road like a drunken driver, creating a howlingly funny hour of blistering satire that deals equally vicious blows to left and right wing hypocrisy.

SEASON 2017

#PIECEFORPIERSON

# PIECE FOR PERSON AND GHETTO BLASTER

15 – 26 MAR

**‘COMIC GENIUS... GUNN’S TEXT IS INTRICATE AND OFTEN BRILLIANT, FULL OF UNPREDICTABLE DIGRESSIONS AND CURIOUS FACTOIDS. IT’S THE VERBAL EQUIVALENT OF SKIMMING STONES OVER WATER.’**

– THE AGE

## BECKETT THEATRE

CONCEPT, TEXT &  
PERFORMANCE BY /  
**Nicola Gunn**

CHOREOGRAPHER /  
**Jo Lloyd**

SOUND DESIGN /  
**Kelly Ryall**

LIGHTING DESIGN /  
**Niklas Pajanti**

AV DESIGN &  
DRAMATURGY /  
**Martyn Coutts**

SCRIPT DRAMATURGY /  
**Jon Haynes**

COSTUME DESIGN /  
**Shio Otani**

TOUR PRODUCER /  
**Performing Lines**

*A co-production with Performing Lines. Presented in association with Dance Massive.*

Walking along the river in a foreign country, you see a man throwing stones at a nesting duck. You ask him to stop. He tells you to mind your own business. What do you do?

Presented as a part of Dance Massive, *Piece For Person and Ghetto Blaster* explores the rawness of confrontation and the ethical dilemma of intervention. Through the lens of a surreal but everyday event, Gunn plays out the tangle of imagined responses and repercussions through a web of performance and dance.

Choreographed by Jo Lloyd to a rhythmic electronic soundscape, the interior struggle over whether to intervene or not becomes an erratic, and ecstatic, meditation on the complexities of becoming a better person. Nicola Gunn was last seen on our stage in the furious political satire *A Social Service*. *Piece For Person and Ghetto Blaster* harnesses Gunn’s signature wit to create a scathing performance of self-examination that is hypnotic and profoundly funny.

AWAY

3 – 28 MAY

**‘GOW BALANCES  
EPIC FORCES—  
DARK AND LIGHT,  
LIFE AND DEATH,  
RAGE AND  
FORGIVENESS—  
ELEGANTLY AND  
EVEN DELICATELY...  
IN A WAY THAT IS  
UNSENTIMENTAL,  
TRUE, FUNNY,  
AFFECTIONATE  
AND WISE.’**

– HILARY BELL





# AWAY

BY MICHAEL GOW

3 – 28 MAY

**‘WHAT COUNTRY, FRIENDS, IS THIS?’**

– TWELFTH NIGHT, ACT I, SC. II.

## MERLYN THEATRE

BY /

**Michael Gow**

DIRECTION /

**Matthew Lutton**

CAST INCLUDES /

**Marco Chiappi**

**Glenn Hazeldine**

**Natasha Herbert**

**Heather Mitchell**

**Liam Nunan**

SET & COSTUME DESIGN /

**Dale Ferguson**

LIGHTING DESIGN /

**Paul Jackson**

SOUND DESIGN /

**J. David Franzke**

*A co-production with  
Sydney Theatre Company.  
Proudly supported by the  
Art Series Hotel Group.*

Families can be cruel as well as kind. It is summer, 1967, and three families head for the coast to get away, to move on, to change. Set against the backdrop of an Australia recovering from the Vietnam War, and wrestling with xenophobia and class difference, this production from Malthouse Theatre and Sydney Theatre Company pits the internal conflict of family life against the struggle of a country trying to shape its indeterminate future.

A triptych of mothers—one recovering from the loss of a child, one who fears the same for her own son, and one learning to let go as her child gains independence—are each determined to take this holiday as a restful time of rejuvenation. These wishes fracture as they struggle to stop their own dissatisfactions from slipping through in small, recognisable, moments of cruelty.

Taking up playwright Michael Gow’s challenge to break apart the rules of theatre, Matthew Lutton’s production unleashes the full theatricality of the text; intimacy gives way to the epic, and suburbia is replaced with the dark spectacle of a tempest. As the pressure of family secrets gather into a storm and break, each mother and each family—along with the country itself—feels their way through the bleakness towards new, more hopeful ground.



#AWAYTOSHOW





# WILD BORE

17 MAY – 4 JUN

**‘[COOMBS MARR’S] INSANITY IS...  
WET-YOUR-PANTS BRILLIANT.’ – HERALD SUN**

**‘MARTINEZ TREADS WHERE FEW PERFORMERS  
DARE TO GO.’ – SYDNEY MORNING HERALD**

**‘TRUSCOTT IS ALWAYS A STEP AHEAD...’ – THE GUARDIAN**

## BECKETT THEATRE

CREATED &  
PERFORMED BY /  
**Zoe Coombs Marr**  
**Ursula Martinez**  
**Adrienne Truscott**  
SET & COSTUME DESIGN /  
**Danielle Brustman**

Everyone loves a good sledging. Critic Kenneth Tynan once said of an actor that ‘it would be easier to strike sparks off a rubber dinghy than Sir Ralph.’ Roger Ebert’s scathing reviews are so beloved that his most popular have been collected into a series of books: *I Hated, Hated, Hated, HATED This Movie*; *Your Movie Sucks*; and *A Horrible Experience of Unendurable Length*.

The first rule of making art is *don’t respond to your critics*. But in *Wild Bore*, Zoe Coombs Marr, Ursula Martinez and Adrienne Truscott—masters of hilarious, political, outrageous comedy—delve into the torrent of critical fury aimed at incomprehensible, baffling, misunderstood and downright awful works (including their *own*). International comedy/theatre/performance art/genre defying superstars Coombs Marr (winner of the Barry Award at the Melbourne International Comedy Festival for *Trigger Warning*), Martinez (UK) and Truscott (US) team up for the first time to prove they too are not afraid to talk out of their arses.

With characteristic wit that cuts to the quick, Coombs Marr, Martinez and Truscott stage a wickedly self-deprecating, and wildly un-boring night of smart, spiky comedy.

REVOLT. SHE SAID. REVOLT AGAIN.

16 JUN - 9 JUL

**YOU ARE  
EXPECTED  
TO BEHAVE...  
USE THE RIGHT  
WORDS. ACT  
APPROPRIATELY.  
DON'T BREAK  
THE RULES.  
JUST BEHAVE.  
THIS PLAY  
IS NOT WELL  
BEHAVED.**

#REVOLTSHEAID



#REVOLTSHEAID



# REVOLT. SHE SAID. REVOLT AGAIN.

16 JUN – 9 JUL

**‘CAPTURES THE FURY OF  
MODERN WOMANHOOD’**

– THE NEW YORK TIMES

## MERLYN THEATRE

BY /

**Alice Birch**

DIRECTION /

**Janice Muller**

CAST INCLUDES /

**Elizabeth Esguerra**

**Ming-Zhu Hii**

**Belinda McClory**

**Sophie Ross**

SET & COSTUME DESIGN /

**Marg Horwell**

LIGHTING DESIGN /

**Emma Valente**

SOUND DESIGN

& COMPOSITION /

**James Brown**

*Revolt. She Said. Revolt Again.*  
was first produced by *The Royal Shakespeare Company* and  
premiered at *The Other Place*  
in Stratford in 2014.

*Revolt. She Said. Revolt Again.* is an assault on language and a volatile exploration of womanhood in the 21st century.

A date that strips dirty talk to its naked truth, a marriage proposal interrogated, nudity in the dairy aisle of a local supermarket. Cut into a series of ‘revolutions’, the everyday is turned upside down in a series of events that are equally funny and disturbing. Playwright Alice Birch rallies language into a revolt upon itself, commanding it to bear arms against the conventions of work, sex, motherhood, aging, love.

Calling out a history and language that has reinforced violence against women,\* Birch’s warriors challenge language to capture all the venom and ecstasy of living.

*Revolt* is a lesson in disobedience—it demands we twist words into action and hold language to account, in an effort to finally make change happen.

\*Just look up ‘shrill’ in the Oxford English Dictionary. Go on.

SEASON 2017

ALAN MURPHY / IELAND

# HEART IS A WASTELAND

29 JUN – 16 JUL

**‘IT’S SOPHISTICATED AS WELL AS ENTERTAINING,  
AND A SHOWCASE OF AN ARTISTIC TEAM  
AT THE TOP OF THEIR GAME’**

– THE GUARDIAN (FOR MY LOVER’S BONES)

## BECKETT THEATRE

BY /

**John Harvey**

DIRECTION /

**Margaret Harvey**

CAST /

**Aaron Pedersen**

**Ursula Yovich**

DRAMATURGY /

**Mark Pritchard**

*A co-production with  
Brown Cab Productions.*

Raye is a struggling country music star in the making. Riding her luck, she’s playing pub to pub along Australia’s vast desert highways, flogging demo CDs for ten bucks a piece until she can go home to Alice and look her son Elvis in the eye. Then Raye’s life becomes entwined with that of another wanderer. She meets Dan after a gig, and a love affair unfurls over the four-day drive north from Roxby Downs, South Australia to Alice Springs.

*Heart is a Wasteland* sees John and Margaret Harvey combine theatre, film and live music in this intimate portrait of two road-weary travellers that cuts to the country’s heart. Ursula Yovich (*Australia*, *The Sapphires* stage production) and Aaron Pedersen (*Water Rats*, *Mystery Road*, *Goldstone*) come together to portray two achingly beautiful characters, playing out a whiskey-fuelled battle of egos, desires and hidden scars. Backed by the sounds of a lonesome guitar, the trip becomes a pressure cooker for two strangers to expose, hide, and risk themselves.

From Brown Cab Productions, *Heart is a Wasteland* is a luminous journey towards the recognition of everyone’s worthiness of, and right to, love.



# YOU'RE NOT ALONE

1 – 13 AUG

**‘BY THE END OF AN EXTRAORDINARY HOUR, WHICH SHADES BY TURNS FROM FUNNY TO GROTESQUE TO TEAR-JERKING, ONE HAS SEEN SEVERAL THINGS THAT PROVE HARD TO UNSEE IN THE SUBSEQUENT DAYS.’**

—THE INDEPENDENT (UK)

## BECKETT THEATRE

WRITTEN, PERFORMED  
& DIRECTED BY /

**Kim Noble**

CO-DIRECTION /

**Gary Reich**

TECHNICAL  
MANAGEMENT /

**Mishi Bekesi**

LIGHTING DESIGN /

**Martin Langthorne**

*Produced and presented by  
In Between Time in association  
with Soho Theatre.*

**Strictly for audiences 18+.  
Contains adult content and  
material that some audience  
members may find confronting.**

‘It’s been seven hours and sixteen days,’ sings comedic performance and video artist Kim Noble. Echoing the famous words from Sinéad O’Connor’s 90s ballad, Noble mourns a dead pigeon he sees unceremoniously decomposing on the road. Struck by the indignity of the bird’s passing, he takes the pigeon home and performs an autopsy, of sorts.

Kim Noble wants us to get closer—perhaps too close for comfort. After an existential crisis triggered by a colossal breakup, and by the profound loneliness he sees in his father at the end of his life, Noble is on a quest for connection. Using narration and guerrilla video, Noble takes the audience through a series of hilarious, and often excruciating, social experiments. He turns up for work at a hardware store where he is not employed, donning a handmade uniform; he blasts porn audio through his ceiling at the relentlessly bonking couple upstairs; he tricks men online into thinking he’s a woman to meet up with him for sex.

A unique theatre-documentary, with his own life as subject, *You’re Not Alone* is black comedy at its finest—a hilarious, ugly rampage through the fabric of human relationships.

THE REAL AND IMAGINED HISTORY  
OF THE ELEPHANT MAN

4 – 27 AUG

**‘LUTTON’S  
APTITUDE FOR  
RAISING THE  
ADRENALINE  
AND WIDENING  
THE EYES  
IS IMPRESSIVE.’**

– LIMELIGHT MAGAZINE  
(FOR PICNIC AT HANGING ROCK)

#THEELEPHANTMAN



#THEELEPHANTMAN



THE REAL AND IMAGINED HISTORY OF  
**THE ELEPHANT MAN**

4 – 27 AUG

**PEOPLE ARE ONLY FRIGHTENED OF  
 WHAT THEY DON'T UNDERSTAND.**

**MERLYN THEATRE**

BY /

**Tom Wright**

DIRECTION /

**Matthew Lutton**

CAST INCLUDES /

**Julie Forsyth**

**Mark Leonard Winter**

SET & COSTUME

DESIGN /

**Marg Horwell**

LIGHTING DESIGN /

**Paul Jackson**

COMPOSITION

& SOUND DESIGN /

**Jethro Woodward**

Joseph Merrick, better known as the Elephant Man, is cast out. He survived circus 'freak shows' and the revulsion of a gawking public before a young doctor offered him asylum at the London Hospital in 1879. So began a life of endless observation. But curiosity works both ways, and Merrick returned the horrified gaze of Victorian punters with wonder and optimism.

Starring Mark Leonard Winter (*The Dressmaker*) as Joseph Merrick, this story has inspired multiple theatrical adaptations, novels and a film by David Lynch. Now the team behind Malthouse Theatre's *Picnic at Hanging Rock*, director Matthew Lutton and playwright Tom Wright, reunite to create a poignant new work that wrings empathy from a world that rejects difference.

Weaving through a carnival of hospitals, the circus and the public arena, *The Real and Imagined History of the Elephant Man* is a profoundly moving story that interrogates our capacity for countering hate with hope, and the radical power of compassion.

**BLACK RIDER:  
THE CASTING OF THE MAGIC BULLETS  
15 SEP – 8 OCT**

**‘[TOM] WAITS SLIPS INTO, AMONG OTHERS, HIS HADES CARNIVAL BARKER AND DRUNKEN-SAILOR-AT-4-AM PERSONAS, AND BURROUGHS RECOMMENDS TAKING OFF YOUR SKIN SO YOU CAN “DANCE AROUND IN YOUR BONES.” LUNACY NEVER SOUNDED SO COHERENT.’**

– CHICAGO TRIBUNE



#THEBLACKRIDER

# BLACK RIDER:

## THE CASTING OF THE MAGIC BULLETS

15 SEP – 8 OCT

**LAY DOWN IN THE WEB OF THE BLACK SPIDER,  
I'LL DRINK YOUR BLOOD LIKE WINE.**

### MERLYN THEATRE

DIRECTION /

**Matthew Lutton**

ORIGINAL MUSIC

& LYRICS BY /

**Tom Waits**

TEXT BY /

**William S. Burroughs**

CAST INCLUDES /

**Kanen Breen**

**Paul Capsis**

**Meow Meow**

MUSICAL DIRECTION /

**Phoebe Briggs**

MUSICAL SUPERVISION /

**Iain Grandage**

SET & COSTUME

DESIGN /

**Zoe Atkinson**

LIGHTING DESIGN /

**Paul Jackson**

SOUND DESIGN /

**Jethro Woodward**

*A co-production with  
Victorian Opera.*

A naïve hunter travels to a crossroads in the dead of night to conjure the devil. He's willing to bargain almost anything in exchange for magic silver bullets that will never miss their mark. But the devil makes cunning deals—just when you think you can have it all, you may have unwittingly given it all away.

Who else could write a raucously macabre musical about a pact with the devil, but Tom Waits and William S. Burroughs? Cry-in-beer ballads meet 1920s jazz and Burroughs' gritty beat poetry, to make a carnival of Faustian pacts. A parable of addiction, *Black Rider* is a tour-de-force that pulls the audience into the dark and decadent depths of the underworld.

Malthouse Theatre and Victoria Opera team up to create a theatrical spectacle with Meow Meow, Paul Capsis and Kanen Breen in a raucous and anarchic production that is part vaudeville, part opera, and all dance with the devil.

THE TESTAMENT OF MARY

3 – 26 NOV

**‘COLM TÓIBÍN’S  
MOTHERS DON’T  
ALWAYS BEHAVE  
AS THEY SHOULD;  
THEY ARE OFTEN  
UNPREDICTABLE,  
OCCASIONALLY  
DOWNRIGHT  
TROUBLESOME,  
PRONE TO GUSTS  
OF PASSION OR  
RAGE OR—WORSE—  
UNNATURAL  
INDIFFERENCE.’**

—THE GUARDIAN (UK)





# THE TESTAMENT OF MARY

3 – 26 NOV

***I TELL THE TRUTH, NOT BECAUSE IT WILL  
CHANGE NIGHT INTO DAY. THE TRUTH  
MUST BE SPOKEN ONCE IN THE WORLD.  
I SPEAK SIMPLY BECAUSE I MUST.***

## MERLYN THEATRE

BY /

**Colm Tóibín**

DIRECTION /

**Anne-Louise Sarkis**

CAST /

**Pamela Rabe**

SET DESIGN &

COSTUME DESIGN /

**Marg Horwell**

SET DESIGN &

LIGHTING DESIGN /

**Paul Jackson**

Years after the crucifixion, young men are hounding the mother of Jesus. The disciples want her to endorse the story they are constructing about her son—stories of a man who performed miracles and rose from the dead. They say her son is the son of God.

She says it is all a lie.

Rejected by the authors of the Gospel, Mary tells the story that no one wants to write. This Mary is unrecognisable from the meek, obedient woman of scripture, painting and sculpture. She is angry, sharp-witted and dares to speak a dangerous truth. She is a mother who could not save her son from fanaticism and manipulation, who could not save him from his death upon the cross.

Pamela Rabe returns to Malthouse Theatre to give a voice to one of the world's greatest and most silenced icons in a soaring production that unpicks the stories at the foundation of Western religion. Mary invites the audience to join in her defiance, to examine how myths are made, and to question who has the power to tell them. The Virgin Mary returns to what she always was: A mother, traumatised by the loss of her son. She is all the more transcendent for that.

# AMPLIFY THE CONVERSATION

## WITH A PRE OR POST SHOW TALK

### **TIME TO TALK (TTT)**

Take a bit of extra time after selected performances to hear the cast and creatives talk about the show you've just seen. Learn how the show was made, what thoughts it inspired in others, and share your own perspective. Time To Talk panels are free and take place directly following the performance.

### **MONASH MEETS MALHOUSE THEATRE (MMM)**

Some savvy theatre-goers prefer an expert discussion to get the most out of their experience. Our Major Partner, Monash University, will offer their scholarly expertise in four special afternoon conversations between the matinée and evening performances of *Little Emperors*, *Wild Bore*, *Revolt. She Said. Revolt Again.* and *The Testament of Mary*.

See the calendar on page 66 or head to [malhousetheatre.com.au](http://malhousetheatre.com.au) for dates and times.



SPECIAL EVENT  
**ANTI GRAVITY**

17 – 26 MAR



#ANTI GRAVITY

**MERLYN THEATRE**

A COLLABORATION  
BETWEEN /

**Anouk van Dijk**  
**Ho Tzu Nyen**

PERFORMED BY /

**James Batchelor**  
**Marlo Benjamin**  
**Sarah Ronnie Bruce**  
**Tara Jade Samaya**  
**Niharika Senapati**  
**Luigi Vescio**

*Presented by Malthouse Theatre  
and Chunky Move in association  
with Asia TOPA: Asia-Pacific  
Triennial of Performing Arts  
and Dance Massive.*

**‘HIGHLY SOPHISTICATED AND FASCINATING IN  
ITS JUXTAPOSITION OF BODIES IN SPACE.’**

**– THE AGE (FOR DEPTH OF FIELD 2015)**

Choreographer Anouk van Dijk and visual artist Ho Tzu Nyen join forces to explore the role of clouds as ethereal influences that disturb or heighten human existence. In *ANTI GRAVITY*, gravity-bound bodies encounter the ephemeral, ever-changing cloud. Performers transform from heavenly figures to terrestrial warriors.

Uniting the refined, highly physical choreography of Anouk van Dijk and the meticulous aesthetic of installation artist Ho Tzu Nyen, *ANTI GRAVITY* is an immersive performance, an evocative world inhabited by six extraordinary dancers in various depths of control and abandon.

SPECIAL EVENT  
**CARAVAN OF LOVE**



**FORECOURT**

WRITTEN BY /  
**Patricia Cornelius**  
**Melissa Reeves**  
**Angus Cerini**  
**Wayne Macauley**

CREATED &  
PERFORMED BY /  
**Susie Dee**  
**Nicci Wilks**

*Official dates and times  
confirmed in 2017. A special  
subscriber presale will be  
available for this event.*

For 40 years, a mother and daughter have lived together in a dilapidated old caravan, full of musty carpet and faded dreams. They roam the country searching for greener pastures, but mother Coral and daughter Carinya still live on top of each other, and a patch of faded astroturf.

Big, bloated and perennially unwell, Coral holds court on the caravan's double bed; surrounded by pills, a breathing machine and a flat-screen TV.

Carinya was born in the caravan and is desperate not to die there, looking for love and a means of escape through mobile dating apps. As a string of romantic hopefuls cross the rickety threshold into their tiny, cluttered space, shocking revelations, awkward admissions and surprising connections are made.

Bitter and hilarious, tender and toxic, *Caravan of Love* is a darkly comic look at family, the modern world and the universal need for love.

#CARAVANOFLOVE

#MALTHOUSETHEATRE2017

SEASON 2017:  
GRACEFUL  
ANARCHY,  
THE RETURN  
OF THE  
MATRIARCHY  
AND A MEET-  
ING AT A  
CROSSROADS.

# NEW IN 2017: SEASON PASSES WITH NO LOCKED- IN DATES

## WE PUSH BOUNDARIES. IT'S OUR THING.

Just like we reinvent theatre,  
we've reinvented the subscription.

We don't expect you to plan in  
advance—we live in the now, just  
like you. Pick five or more shows  
on our new Season Pass, and lock  
in the dates later. We'll even  
contact you if you forget.

Of course, if you *do* want to lock  
in the dates, you still can; but now  
you have even more choice. Either  
way, you'll rake in the savings  
and guarantee yourself a seat at  
Melbourne's home of living theatre.

Our Season Pass with flexible dates  
is the new standard in theatre  
subscriptions.

# BOOK A SEASON PASS AND REVEL IN THE REWARDS

## BEST VALUE TICKETS

Save up to 40% off standard single ticket prices when you book a 2017 Season Pass.

## EASY EXCHANGES

Like picking dates in advance? Exchange dates or seats in your Season Pass once for free. We make it easy for you.

## FIRST PICK

Secure the best seats before they go on sale to the public on **1 December 2016**.

## DISCOUNTS AT THE COOPERS MALHOUSE

All Season Pass subscribers receive 10% off our Bar, Café and select merchandise.

## PAY BY INSTALMENT

Need some extra time to pay? Season Pass subscribers can opt to pay half now, and the balance on 22 March 2017, plus a one off admin fee of \$10.

## PARTNER BENEFITS

Save at arts venues, bars, and restaurants in the neighbourhood. See [malthousetheatre.com.au](http://malthousetheatre.com.au) for a full list of partner benefits.

Use the booking form in the back of the brochure or head to [malthousetheatre.com.au](http://malthousetheatre.com.au) to build your Season Pass to the most pulse-quickenning and rebellious theatre in Melbourne.

#MALTHOUSETHEATRE2017

# 2017 SEASON PASSES

## FULL SEASON PASS

Want to see it all? Join us for the full season of shows.

**BEST DISCOUNTS +  
ALL THE MAINSTAGE  
SHOWS + FULLY  
FLEXIBLE DATE OPTION**

## OPENING NIGHT SEASON PASS

Experience the full season of shows as a guest at our exclusive Opening Night parties. Rub shoulders with the cast over a glass of bubbly. Cheers!

**ALL THE MAINSTAGE  
SHOWS + OPENING  
NIGHT PARTIES**

## SEASON PASS (BUILD YOUR OWN)

See five or more shows that you cannot bear to miss.

**GREAT DISCOUNTS +  
FIVE OR MORE SHOWS  
+ FULLY FLEXIBLE  
DATE OPTION**

## GIFT PASS

Gift a Season Pass, it is the ultimate way to treat someone.

**BOOK A SEASON  
PASS FOR A FRIEND  
NOW AND SELECT  
SHOWS LATER**

[MALTHOUSETHEATRE.COM.AU](http://MALTHOUSETHEATRE.COM.AU)

# IN HOUSE

## GENEROUSLY SUPPORTED BY THE SIDNEY MYER FUND.

IN HOUSE supports independent artist residencies in Malthouse Theatre's Tower providing time and space for dedicated creative development.

Building on the successes of previous residency programs, IN HOUSE invites artists to utilise the Tower as a dedicated studio space. IN HOUSE is a unique initiative, supporting artists from the independent sector with a fully salaried residency and allowing them to develop a project, test ideas or explore collaborations.

### ALEXIS WRIGHT

Alexis Wright, activist and award-winning writer, is from the Waanyi people from the highlands of the southern Gulf of Carpentaria. Her published work includes *Plains of Promise* (1997), *Carpentaria* (1996) winner of the Miles Franklin Literary Award in 2007 and *The Swan Book* (2013). Wright is a Distinguished Research Fellow at The Writing & Society Research Centre, Western Sydney University, and is a Sidney Myer Creative Fellow.

### THE GUERRILLA MUSEUM

The Guerrilla Museum is a live art production house formed in 2014. Their debut immersive piece *Funeral* has toured to sold-out audiences at Dark MOFO, Brisbane Festival and Melbourne Festival. The Guerrilla Museum work extensively in developing unique, experiential immersive theatre and live art that rewards, challenges and shocks audiences to their very core. They identify strongly with the philosophy of art as a gift.

#MALTHOUSETHEATRE2017



SIDNEY MYER FUND

## TONY BRIGGS

Tony Briggs is an actor and writer for theatre, film and television. As a writer, his leap to the silver screen came off the back of his acclaimed Melbourne Theatre Company produced stage play, *The Sapphires*, winner of two Helpmann Awards for Best New Australian Work and Best Play in 2005. He is currently creating an eight-part series for ABC Television, which he is co-producing with Robert Connelly of Arena Media.

## THE CARAVAN COMPANY (SUSIE DEE AND NICCI WILKS)

The Caravan Company have worked on numerous projects together: in theatres, taxis, tents and now a caravan. Susie is a highly regarded and awarded theatre practitioner who has worked extensively as an actor, director, artistic director and educator. Nicci has created many new works as a performer and creator with various independent artists and companies throughout Australia and also as a solo artist.

## OSAMAH SAMI & JANICE MULLER

Osamah Sami is an Australian actor/writer/comedian, born in war-torn Iran to Iraqi parents. He is also a 'failed cricketer' and struggling Muslim. His critically acclaimed memoir *Good Muslim Boy* was awarded a NSW Premier's Literary Award. Janice is a Melbourne-based director and was Malthouse Theatre's Director in Residence in 2016. She recently directed the premiere of the new Australian play *Lake Disappointment* by Lachlan Philpott and Luke Mullins at Carriageworks.

# SUITCASE SERIES

**THE SUITCASE SERIES IS  
MALHOUSE THEATRE'S  
AWARD-WINNING  
EDUCATION PROGRAM  
THAT HAS BEEN  
INSPIRING VICTORIAN  
STUDENTS SINCE 2010.**

Every two years we commission a brand new play, and let Year 9 and 10 students from across the state seize the text and reclaim it as their own. Some schools perform a faithful excerpt, while others go into deep left field to present a startlingly new work, inspired by the original text.

On a special exchange day at the theatre, students are invited to watch each school's interpretation and performance, before viewing Malthouse Theatre's own professional production of the script. In 2016 and 2017 Malthouse Theatre's Suitcase Series play is *Turbine*, by Dan Giovannoni.

#MALHOUSETHEATRE2017



# WE'RE FOR ARTISTS

## MALTHOUSE THEATRE ON TOUR

Our haunting stage adaptation of *Picnic at Hanging Rock* will travel to Edinburgh in 2017 as part of David Grieg's first season as Artistic Director of the Royal Lyceum Theatre. Adapted from Joan Lindsay's novel by Tom Wright and directed by Artistic Director Matthew Lutton, this international premiere introduces a quintessentially Australian story to new audiences.

## BESEN FAMILY ARTIST PROGRAM

Besen Family Artist Program is offered as professional development for early to mid-career artists to gain experience in observing specific

productions or ongoing artistic work within a mainstage theatre company. Running for over a decade, this program has cultivated a new generation of ambitious theatre-makers.

## FEMALE DIRECTOR IN RESIDENCE

Malthouse Theatre's annual Female Director in Residence program provides intensive career development and a salary to an emerging female theatre director. Generously supported by Craigmel Investments Pty Ltd, 2017 will see our seventh Female Director in Residence joining our ranks.

## MALTHOUSE THEATRE COMMISSIONS

Each year Malthouse Theatre commissions

our most exciting Australian writers to create work that advocates alternative points of view. Supported by the Malcolm Robertson Foundation, these commissions champion diverse new voices and provide mainstage pathways for early career artists.

## CO.LAB WRITER + DIRECTOR PROGRAM

Supported by the Copyright Agency Limited's Cultural Fund, Malthouse Theatre's Co.Lab program enables four writer-director teams per year to collaboratively develop an idea. This seeding initiative provides independent artists with time, space and an opportunity to come together, hatch a new idea, and begin the exploration of a new work.



CONTEMPORARY,  
BOUNDARY-  
PUSHING  
THEATRE  
IN THE HEART  
OF MELBOURNE,  
AUSTRALIA.

#MALTHOUSETHEATRE2017

WELCOME TO  
MALTHOUSE THEATRE.

## ABOUT US

At Malthouse Theatre we collaborate with local and international artists to create work that cuts to the core of the human experience and isn't afraid to ask questions. We champion artistic and cultural diversity; we seek out the alternative points of view.

Theatre has the power to interrogate, disrupt and to be an agent of change—and we think it always should. The theatre we produce explores the world personally, socially and politically, because we know there is a connection between being moved and moving, making things happen. We cultivate and curate irreverent, courageous theatrical experiences from Australia and around the globe that challenge the idea of what theatre can be, and how it can enact change.

**MALTHOUSE  
THEATRE**

## OUR HISTORY

We are supported by a vibrant history spanning four decades. It has been 40 years since Founding Director, Carrillo Gantner, formed the Hoopla Theatre Foundation in 1976, which later became Playbox Theatre Company; 30 years since the Malthouse building was converted into an agile and contemporary theatre complex; and 13 years since Playbox was re-imagined as Malthouse Theatre by Michael Kantor in 2004.

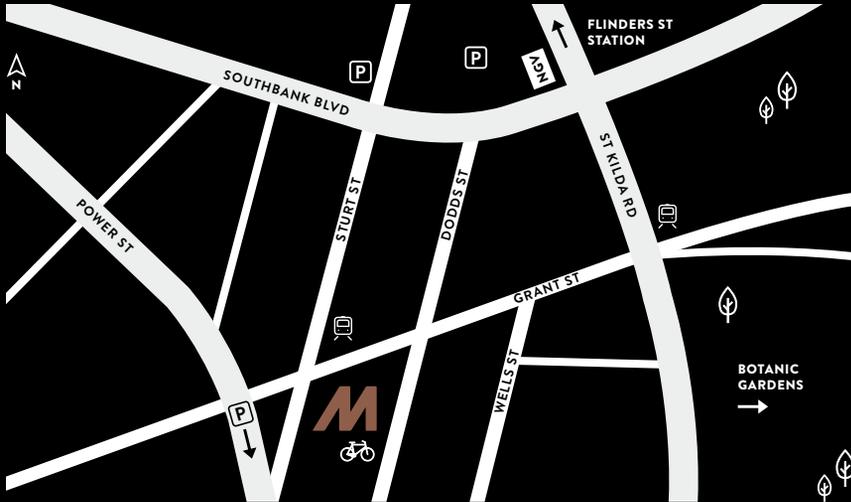
In 1986 Carlton and United Breweries gifted the historic Malthouse building at 113 Sturt Street, Southbank to the State Government of Victoria to be developed as the new home of Playbox. Rebranded as The Coopers Malthouse in 2014, the building comprises two theatre spaces, the 500-seat Merlyn theatre and 180-seat Beckett Theatre; the Tower space; rehearsal rooms and offices; the theatre bar and café; and a bespoke workshop.

From Playbox to Malthouse Theatre, our Company has consistently been a counterpoint to the mainstream. We have provided theatre-makers with the freedom to create adventurous, daring work; and to experiment and to take great artistic risks. These remain key tenets of Malthouse Theatre's core values and mission today.

The impact of Malthouse Theatre's 40 years on the Melbourne arts and culture community, and on our broader artistic identity, is substantial. We have created a unique, recognisable theatre-making style that revolts against the traditional limitations of the discipline and resonates locally, nationally and globally.

# FIND US

## 113 STURT STREET, SOUTHBANK



#MALTHOUSETHEATRE2017

### PUBLIC TRANSPORT

**ON A TRAM:** The No. 1 South Melbourne tram goes right past our door. Get off at Stop 19.

Any tram down St Kilda Road—jump off at Grant Street, Stop 17 and take a 3-minute walk.

**ON A TRAIN:** Any train to Flinders Street, then a 12-minute stroll through Melbourne's sparkling Arts Precinct.

### CYCLING

Secure your bike to one of the many racks outside the foyer.

There's a Melbourne Bike Share station outside the theatre. Hire a helmet from the IGA, just along Sturt Street.

### PARKING OPTIONS

The Care Park public car park at 264 Sturt Street is just a 3-minute walk from The Coopers Malthouse.

Malthouse Subscribers get a 15% discount on the Premium Parking Service at Arts Centre Melbourne's Car Park. From there, it's a 5-minute walk along either Sturt Street or Dodds Street. You'll need to pre-book and pre-pay though, so get organised.

Limited street parking is available in surrounding streets.

**GETTING HERE IS EASY.  
THE REAL ADVENTURE  
BEGINS INSIDE.**

# WHILE YOU'RE HERE

**MAKE A DAY OR NIGHT OF IT.  
ARRIVE EARLY OR STAY LATE INTO  
THE NIGHT. WE'LL GIVE YOU PLENTY  
OF HOT CONVERSATION TOPICS.**

## **EAT**

Open daily from 8am and before all shows, The Café is the perfect spot to digest meals and performances alike.

## **DRINK**

Open Tuesday to Sunday, 5pm to late The Coopers Malthouse Bar has a well-stocked cellar and your favourite beers on tap—the perfect place for pre-show tipples and post-performance toasts. Join us during happy hour (Tuesday to Friday, 5pm to 6.30pm) for drink specials.

Profits from the bar also help fund the productions you see on stage. Buy some rounds and show your love for Malthouse Theatre.

## **SHOP**

Malthouse Theatre curates a special selection of merchandise so you can take a piece of the theatre home with you.

## **BOX OFFICE HOURS**

### **MONDAY TO FRIDAY**

9.30am–5pm

### **SATURDAY**

10.30am–5pm

### **SUNDAY**

One hour prior to all performances

**03 9685 5111**

**[malthousetheatre.com.au](http://malthousetheatre.com.au)**

# SUPPORT US

## BE AN AGENT OF CHANGE

Malthouse Theatre believes that fearless artistic expression is crucial to any forward-looking community. Help us make theatre that has the power to interrogate and disrupt. Be an agent of change.

Tax-deductible donations of all sizes give us the freedom to create work that champions artistic and cultural diversity, supporting us as we seek out alternative points of view. Malthouse Theatre cannot exist without this vital financial support.

## BECOME A MALTHOUSE MUSE

Our Malthouse Muses are our inspiration. They are our most passionate advocates and true agents of change. When you make a contribution of \$250 or more you join us as a Malthouse Muse, receiving official acknowledgement in our season brochures, website, and foyer honour board. You'll also receive a suite of exclusive backstage access, including privileged peeks behind the curtain, invitations to VIP events, special rehearsal room visits and priority ticketing and processing of subscriptions.

Thank you to all of our generous Malthouse Muses. Without you, we could not continue making bold and brave theatre.

#MALTHOUSETHEATRE2017

For more information on supporting Malthouse Theatre, please contact our Development Manager: 03 9685 5162 / [development@malthousetheatre.com.au](mailto:development@malthousetheatre.com.au)

# THANK YOU TO OUR SUPPORTERS

## YOU ARE OUR MOST PASSIONATE ADVOCATES AND TRUE AGENTS OF CHANGE. YOUR SUPPORT ENABLES US TO KEEP DOING WHAT WE DO. THANK YOU.

### URANIA—MUSE OF THE STARS—\$25,000+

Michele Levine, Mary-Ruth & Peter McLennan, Craig Reeves, Maureen Wheeler AO & Tony Wheeler AO

### CLIO—MUSE OF HISTORY—\$10,000+

Roseanne Amarant, Annamila Fund, John & Lorraine Bates, Debbie Dadon AM, Colin Golvan QC, Janine Tai, The Vera Moore Foundation, Anonymous (1)

### THALIA—MUSE OF COMEDY—\$5,000+

Richard Leonard & Gerlinde Scholz, Mary Vallentine AO, Anonymous (1)

### MELPOMENE—MUSE OF TRAGEDY—\$2,500+

David Bardas, Dr Sian Fairbank, D.L. & G.S. Gjergja, Rosemary Forbes & Ian Hocking, Sue Kirkham, James Penlidis & Fiona McGauchie, Elisabeth & John Schiller, Dr Jenny Schwarz, Leonard Vary & Dr Matt Collins QC, Jason Waple, Jon Webster, Jan Williams, Tom Wright, Anonymous (1)

### EUTERPE—MUSE OF MUSIC—\$1,000+

Frankie Airey & Stephen Solly, Chryssa Anagnostou & Dr Jim Tsaltas, Daniel & Danielle Besen, Marc Besen AC & Eva Besen AO, John & Sally Bourne, Sally Browne, Beth Brown & Tom Bruce AM, Ingrid & Per Carlsen, Min Li Chong, Robin Collier & Dr Neil Collier, Prof John Daley & Dr Rebecca Coates, Dominic & Natalie Dirupo, Roger Donazzan & Margaret Jackson AC, Rev Fr Michael Elligate AM, Val Johnstone, Michael Kingston, James Ostrobruski, Rosemary & Roger Redston, Carol & Alan Schwartz AM, Thea & Hayden Snow, Maria Solà, Gina & Paul Stuart, Fiona Sweet & Paul Newcombe, Kerri Turner & Andrew White, Rosemary Walls, Anonymous (1)

### TERPSICHORE—MUSE OF DANCE—\$500+

Graham & Anita Anderson, Michael Arnold, Rowland Ball OAM, Sandra Beanham, David & Rhonda Black, Ros Casey, Tim & Rachel Cecil, Marisa Cesario, Chris Clough, Alan Connolly, Mark & Jo Davey, Carolyn Floyd, Brian Goddard, Leonie Hollingworth, Brad Hooper, Dr Irene Irvine, Joan & Graeme Johnson OAM, Irene Kearsey, Dr Angela Kirsner & Dr Richard Kirsner, John McCallum, Ian McRae AO, Dr Kersti Nogeste, Linda Notley, Jan Owen AM, Robert Peters, Katherine Sampson, Barbara & Neil Smart, Toby Sullivan, John Thomas, Pinky Watson, Phil & Heather Wilson, Henry Winters, Anonymous (4)

### ERATO—MUSE OF LOVE—\$250+

Simon Abrahams, Jennifer Bourke, Fiona Brook, John & Alexandra Busselmaier, Siu Chan, Diane Clark, Georgie Coleman, Patricia Coutts, Jason Craig, Kerryn Dickinson-Rowe, Orla & Rachel, Taleen Gaidzkar, Joanne Griffiths, Peggy Hayton, Sarah Hunt, Ann Kemeny & Graham Johnson, Mira & Dr David Kolieb, Robyn Lansdowne, Sally Lindsay, Kim Lowndes, Judith Maitland-Parr, Ian Manning & Alice De Jonge, John Millard, Susan Nathan, Paul Natoli, Tony Oliver, Kaylene O'Neill, Lynette & Clare Payne, Wendy Poulton, Gerard Powell, Gavin Roach, Rae Rothfield, Michael & Jenny Rozen, Robert Sessions & Christina Fitzgerald, Dr Jill Sewell, Chris Teh, Lee-Ann Walsh, Jan Watson, Joanne Whyte, Barbara Yuncken



SIDNEY MYER FUND



Besen Family  
FOUNDATION



creative  
partnerships  
australia



COOPER & T  
CULTURAL  
FUND



trawalla  
foundation

# OUR SPONSORS & PARTNERS

## GOVERNMENT PARTNERS



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## MAJOR PARTNER



## PROMPT EDUCATION PARTNER



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Allens <> Linklaters



## MEDIA PARTNER



## INDUSTRY PARTNER



For more information on supporting Malthouse Theatre, please contact our Development Manager: 03 9685 5162 / [development@malthousetheatre.com.au](mailto:development@malthousetheatre.com.au)

PRODUCING AND PRESENTING PARTNERS

THE ENCOUNTER

LITTLE EMPERORS

**Complicite**

**ASIATOPA**

THE HOMOSEXUALS

AWAY

GTC  
RHO  
TEM  
FAP  
FTA  
IRN  
NEY

SYDNEY  
THEATRE  
CO

PIECE FOR PERSON AND GHETTO BLASTER



**DANCE  
MASSIVE**

ANTI GRAVITY

**CHUNKY  
MOVE**

**ASIATOPA**

**DANCE  
MASSIVE**

HEART IS A WASTELAND

YOU'RE NOT ALONE



THE BLACK RIDER



ORIGINAL DIRECTION / Robert Wilson  
ORIGINAL MUSICAL ARRANGEMENTS / Greg Cohen & Tom Waits  
DRAMATURGY / Wolfgang Wiens  
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AKA +61 3 8866 8335 AKA-AU.COM

# 2017 CALENDAR

## THE ENCOUNTER

2 – 10 FEBRUARY

MON	TUES	WED	THURS	FRI	SAT	SUN
			2/ 7.30pm <b>O</b>	3/ 7.30pm	4/ 3pm & 7.30pm	5/ 5pm
	7/ 6.30pm <b>TTT</b>	8/ 1.30pm & 7.30pm	9/ 7.30pm <b>AD</b> )	10/ 7.30pm		

## LITTLE EMPERORS

9 – 26 FEBRUARY

MON	TUES	WED	THURS	FRI	SAT	SUN
			9/ 8pm <b>P</b>	10/ 8pm <b>P</b>	11/ 8pm <b>P</b>	
13/ 7pm <b>P</b>	14/ 8pm <b>O</b>	15/ 8pm	16/ 8pm	17/ 8pm	18/ 3.30pm & 8pm	
	21/ 7pm <b>TTT</b>	22/ 8pm	23/ 8pm	24/ 8pm	25/ 3.30pm <b>MMM</b> & 8pm	26/ 6pm

## THE HOMOSEXUALS

17 FEBRUARY – 12 MARCH

MON	TUES	WED	THURS	FRI	SAT	SUN
				17/ 7.30pm <b>P</b>	18/ 7.30pm <b>P</b>	
20/ 6.30pm <b>P</b>	21/ 6.30pm <b>P</b>	22/ 7.30pm <b>O</b>	23/ 7.30pm	24/ 7.30pm	25/ 3pm & 7.30pm	
	28/ 6.30pm <b>TTT</b>	1/ 7.30pm	2/ 7.30pm	3/ 7.30pm	4/ 3pm & 7.30pm	5/ 5pm
	7/ 6.30pm	8/ 7.30pm	9/ 7.30pm	10/ 7.30pm	11/ 3pm & 7.30pm	12/ 5pm

**P** / Preview**O** / Opening**TTT** / Time to Talk**MMM** / Monash Meets Malthouse Theatre

AUSLAN interpretation and Audio Description services are provided for a selected performances. These dates will be listed on our website.

Please see [malthousetheatre.com.au](http://malthousetheatre.com.au) or contact our Box Office team in person, by email to [boxoffice@malthousetheatre.com.au](mailto:boxoffice@malthousetheatre.com.au) or call 03 9685 5111.

# 2017 CALENDAR

## PIECE FOR PERSON AND GHETTO BLASTER

15 – 26 MARCH

MON	TUES	WED	THURS	FRI	SAT	SUN
		15/ 8pm P	16/ 8pm O	17/ 8pm	18/ 2pm & 8pm	
	21/ 8pm	22/ 8pm	23/ 8pm	24/ 8pm	25/ 2pm & 8pm	26/ 6pm

## ANTI GRAVITY

17 – 26 MARCH

MON	TUES	WED	THURS	FRI	SAT	SUN
				17/ 7.30pm P		19/ 5pm
	21/ 7.30pm	22/ 7.30pm	23/ 7.30pm	24/ 7.30pm	25/ 3pm & 7.30pm	26/ 5pm

## AWAY

3 – 28 MAY

MON	TUES	WED	THURS	FRI	SAT	SUN
		3/ 7.30pm P	4/ 7.30pm O	5/ 7.30pm	6/ 7.30pm	
	9/ 6.30pm TTT	10/ 7.30pm	11/ 7.30pm	12/ 7.30pm	13/ 3pm & 7.30pm	14/ 5pm
	16/ 6.30pm	17/ 7.30pm	18/ 7.30pm	19/ 7.30pm	20/ 3pm & 7.30pm	21/ 5pm
	23/ 6.30pm	24/ 7.30pm	25/ 7.30pm	26/ 7.30pm	27/ 3pm & 7.30pm	28/ 5pm

## WILD BORE

17 MAY – 4 JUNE

MON	TUES	WED	THURS	FRI	SAT	SUN
		17/ 8pm P	18/ 8pm O	19/ 8pm	20/ 8pm	
	23/ 7pm TTT	24/ 8pm	25/ 8pm	26/ 8pm	27/ 3.30pm MMM & 8pm	28/ 6pm
	30/ 7pm	31/ 8pm	1/ 8pm	2/ 8pm	3/ 3.30pm & 8pm	4/ 6pm

# 2017 CALENDAR

## REVOLT. SHE SAID. REVOLT AGAIN.

16 JUNE – 9 JULY

MON	TUES	WED	THURS	FRI	SAT	SUN
				16/ 7.30pm P	17/ 7.30pm P	
19/ 6.30pm P	20/ 6.30pm P	21/ 7.30pm O	22/ 7.30pm	23/ 7.30pm	24/ 3pm & 7.30pm	
	27/ 6.30pm TTT	28/ 7.30pm	29/ 7.30pm	30/ 7.30pm	1/ 3pm & 7.30pm	2/ 5pm
	4/ 6.30pm	5/ 7.30pm	6/ 7.30pm	7/ 7.30pm	8/ 3pm MMM & 7.30pm	9/ 5pm

## HEART IS A WASTELAND

29 JUNE – 16 JULY

MON	TUES	WED	THURS	FRI	SAT	SUN
			29/ 8pm P	30/ 8pm O	1/ 8pm	
	4/ 7pm TTT	5/ 8pm	6/ 8pm	7/ 8pm	8/ 3.30pm & 8pm	9/ 6pm
	11/ 7pm	12/ 8pm	13/ 8pm	14/ 8pm	15/ 3.30pm & 8pm	16/ 6pm

## YOU'RE NOT ALONE

1 – 13 AUGUST

MON	TUES	WED	THURS	FRI	SAT	SUN
	1/ 7pm P	2/ 8pm O	3/ 8pm	4/ 8pm	5/ 8pm	6/ 6pm
	8/ 7pm	9/ 8pm	10/ 8pm	11/ 8pm	12/ 8pm	13/ 6pm

P / Preview

O / Opening

TTT / Time to Talk

MMM / Monash Meets Malthouse Theatre



AUSLAN Interpretation and Audio Description services are provided for a selected performances. These dates will be listed on our website. Please see [malthousetheatre.com.au](http://malthousetheatre.com.au) or contact our Box Office team in person, by email to [boxoffice@malthousetheatre.com.au](mailto:boxoffice@malthousetheatre.com.au) or call 03 9685 5111.

# 2017 CALENDAR

## THE REAL AND IMAGINED HISTORY OF THE ELEPHANT MAN

4 – 27 AUGUST

MON	TUES	WED	THURS	FRI	SAT	SUN
				4/ 7.30pm P	5/ 7.30pm P	
7/ 6.30pm P	8/ 6.30pm P	9/ 7.30pm O	10/ 7.30pm	11/ 7.30pm	12/ 3.00pm & 7.30pm	
	15/ 6.30pm TTT	16/ 7.30pm	17/ 7.30pm	18/ 7.30pm	19/ 3pm & 7.30pm	20/ 5pm
	22/ 6.30pm	23/ 7.30pm	24/ 7.30pm	25/ 7.30pm	26/ 3pm & 7.30pm	27/ 5pm

## THE BLACK RIDER: THE CASTING OF THE MAGIC BULLETS

15 SEPTEMBER – 8 OCTOBER

MON	TUES	WED	THURS	FRI	SAT	SUN
				15/ 7.30pm P	16/ 7.30pm P	
18/ 6.30pm P	19/ 6.30pm P	20/ 7.30pm O	21/ 7.30pm	22/ 7.30pm	23/ 3pm & 7.30pm	
	26/ 6.30pm TTT	27/ 7.30pm	28/ 7.30pm	29/ 7.30pm	30/ 7.30pm	1/ 5pm
	3/ 6.30pm	4/ 7.30pm	5/ 7.30pm	6/ 7.30pm	7/ 3pm & 7.30pm	8/ 5pm

## THE TESTAMENT OF MARY

3 – 26 NOVEMBER

MON	TUES	WED	THURS	FRI	SAT	SUN
				3/ 7.30pm P	4/ 7.30pm P	
6/ 6.30pm P		8/ 7.30pm P	9/ 7.30pm O	10/ 7.30pm	11/ 3pm & 7.30pm	12/ 5pm
	14/ 6.30pm TTT	15/ 7.30pm	16/ 7.30pm	17/ 7.30pm	18/ 3pm MMM & 7.30pm	19/ 5pm
	21/ 6.30pm	22/ 7.30pm	23/ 7.30pm	24/ 7.30pm	25/ 3pm & 7.30pm	26/ 5pm

# TICKET PRICES

## SEASON PASSES

	Standard	Senior	Concession <sup>~</sup>	Youth <sup>^</sup>
Full Season Pass (all 12 shows)	\$490.00	\$450.00	\$420.00	\$300.00
Opening Night Pass* (all 12 shows plus the party!)	\$770.00	\$700.00	\$700.00	—
The Gift Subscription (5 shows)	\$250.00	\$225.00	\$200.00	\$150.00

## BUILD YOUR OWN SEASON PASS

Select five or more shows

	Standard	Senior	Concession <sup>~</sup>	Youth <sup>^</sup>
The Encounter & The Black Rider	\$55.00	\$50.00	\$45.00	\$30.00
In Season & Preview Performances	\$50.00	\$45.00	\$40.00	\$30.00
Piece for Person and Ghetto Blaster	\$35.00	\$30.00	\$30.00	\$27.00
Anti Gravity	\$35.00	\$30.00	\$30.00	\$27.00

## SINGLE TICKETS

	Standard	Senior	Concession <sup>~</sup>	Youth <sup>^</sup>
The Encounter & The Black Rider (In Season)	\$75.00	\$70.00	\$55.00	\$35.00
The Encounter & The Black Rider (Preview)	\$65.00	\$60.00	\$50.00	\$35.00
In Season Performances	\$69.00	\$64.00	\$49.00	\$35.00
Preview Performances	\$59.00	\$54.00	\$45.00	\$35.00
Piece for Person and Ghetto Blaster	\$45.00	\$40.00	\$40.00	\$30.00
Anti Gravity	\$45.00	\$40.00	\$40.00	\$30.00

\* Limited number available

<sup>~</sup> Concession: concession card holders and groups of 8+

<sup>^</sup> Youth: under 30 years of age and full-time students

Prices correct at the time of printing and are subject to change. Book early for the best rates.

## KEY DATES

**1 SEPT 2016**

Season Passes  
go on sale

**30 NOV 2016**

Exclusive Season Pass subscriber  
booking period ends

**1 DEC 2016**

Single tickets  
go on sale

# SUBSCRIBE / STEP 1

## SUBSCRIBE BY CHOOSING FIVE OR MORE PRODUCTIONS AND FOLLOW THESE EASY STEPS, OR VISIT [MALTHOUSETHEATRE.COM.AU](http://MALTHOUSETHEATRE.COM.AU).

STEP 1 Complete your details and those of your accompanying subscriber(s).

STEP 2 Choose your productions, number of tickets and calculate the cost.

STEP 3 Indicate your seating preference

STEP 4 Nominate your payment details

STEP 5 Submit your booking

### STEP 1 / SUBSCRIBER DETAILS

#### PRIMARY SUBSCRIBER

Have you previously subscribed? <input type="radio"/> YES <input type="radio"/> NO	Subscriber number	
First name	Surname	
Address		Postcode
Telephone (home)	(mobile)	
Email	D.O.B.	
Concession type	Card number	
<i>Under 30s must provide proof of age. Students must provide proof of full-time enrolment. Concession card number must be provided.</i>		

Would you like to be on the mailing list?  POST  EMAIL

*Provide your email address to receive notifications about subscriber benefits and special offers throughout the year.*

**ADDITIONAL SUBSCRIBER: Provide your additional subscriber's details to ensure they receive a Subscriber card and have access to Subscriber benefits all year round.** If you have more than one additional subscriber, please list their details on another sheet. Extra booking forms can be found at [malthousetheatre.com.au](http://malthousetheatre.com.au). If you wish to be seated with friends, please submit your forms together, highlighting the Primary Subscriber.

Have you previously subscribed? <input type="radio"/> YES <input type="radio"/> NO	Subscriber number	
First name	Surname	
Address		Postcode
Telephone (home)	(mobile)	
Email	D.O.B.	
Concession type	Card number	
<i>Under 30s must provide proof of age. Students must provide proof of full-time enrolment. Concession card number must be provided.</i>		

Would you like to be on the mailing list?  POST  EMAIL

*Provide your email address to receive notifications about subscriber benefits and special offers throughout the year.*

# SUBSCRIBE / STEP 2

**PLEASE CHOOSE YOUR SELECTED PASS, PRODUCTIONS, NUMBER OF TICKETS AND CALCULATE.**

**SEASON PASSES:** Select your package and then nominate your preferred dates & times in the table below. Or don't. Make the most of our new Flexi Pass option, and choose your dates & times later.

## FULL SEASON PASSES:

	STANDARD	SENIOR	CONCESSION	YOUTH	TOTAL \$
<b>FULL SEASON PASS</b> Enter the number of packages and nominate your dates in the table below.	x \$490	x \$450	x \$420	x \$300	
<b>OPENING NIGHT PASS</b> Enter the number of packages and skip to step three.	x \$770	x \$700	x \$700	–	

**BUILD YOUR OWN SEASON PASS:** Select 5 or more shows.

Tick the box for the Flexi Pass option or enter the dates and times of your choice.

	FLEXI PASS	DAY/DATE/TIME	TICKET TYPE	QTY	\$	TOTAL \$
<b>THE ENCOUNTER</b> 2 – 10 February	<input type="checkbox"/>		Standard		\$55	
			Senior		\$50	
			Concession		\$45	
			Youth		\$30	
<b>LITTLE EMPERORS</b> 9 – 26 February	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>THE HOMOSEXUALS</b> 17 February – 12 March	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>PIECE FOR PERSON AND GHETTO BLASTER</b> 15 – 26 March	<input type="checkbox"/>		Standard		\$35	
			Senior		\$30	
			Concession		\$30	
			Youth		\$27	
<b>AWAY</b> 3 – 28 May	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>WILD BORE</b> 17 May – 4 Jun	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	

# SUBSCRIBE / STEP 2 (cont)

**BUILD YOUR OWN SEASON PASS:** Continue selecting 5 or more shows.  
Tick the box for the Flexi Pass option or enter the dates and times of your choice.

	FLEXI PASS	DAY/DATE/TIME	TICKET TYPE	QTY	\$	TOTAL \$
<b>REVOLT. SHE SAID. REVOLT AGAIN.</b> 16 June – 9 July	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>HEART IS A WASTELAND</b> 29 – 16 July	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>YOU'RE NOT ALONE</b> 1 – 13 August	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>THE REAL AND IMAGINED HISTORY OF THE ELEPHANT MAN</b> 4 – 27 August	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>THE BLACK RIDER</b> 15 September – 8 October	<input type="checkbox"/>		Standard		\$55	
			Senior		\$50	
			Concession		\$45	
			Youth		\$30	
<b>THE TESTAMENT OF MARY</b> 3 – 26 November	<input type="checkbox"/>		Standard		\$50	
			Senior		\$45	
			Concession		\$40	
			Youth		\$30	
<b>TOTAL FOR TICKETS</b>					<b>\$</b>	

## ADD A LITTLE EXTRA TO YOUR 2017 EXPERIENCE

This performance can only be selected in addition to your subscription package.

SPECIAL EVENTS	DAY/DATE/TIME	TICKET TYPE	QTY	\$	TOTAL \$
<b>ANTI GRAVITY</b> 17 – 26 March		Standard		\$35	
		Senior		\$30	
		Concession		\$30	
		Youth		\$27	
<b>TOTAL FOR TICKETS</b>					<b>\$</b>

## ADD A LITTLE EXTRA FOR SOMEONE ELSE

	TICKET TYPE	QTY	\$	TOTAL \$
<b>THE GIFT PASS</b> Buy a 5 play pack and gift it to someone special	Standard		\$250	
	Senior		\$225	
	Concession		\$200	
	Youth		\$150	
<b>TOTAL FOR TICKETS</b>				<b>\$</b>

# SUBSCRIBE / STEP 3,4,5

## STEP 3 / SEATING PREFERENCES

Please indicate your preferred seating:

FRONT ROW  AS CENTRAL AS POSSIBLE  ON AN AISLE  NO STAIRS PLEASE  WHEELCHAIR ACCESSIBLE

If other, please describe:

Do you require any Access services, such as hearing assistance or audio description?  YES  NO

*\*Auslan Interpretation and Audio Description are offered for specific performances, please contact Box Office for more details.*

### ADD A DONATION:

Contributions of all sizes give us the freedom to make theatre that is irreverent and courageous. Become a Muse donor and receive priority subscription processing.

*\*When you make a contribution of \$250 or more you join us as a Malthouse Muse. All donations over \$2 are tax deductible.*

DONATE \$250  DONATE \$100  DONATE \$50  DONATE OTHER AMOUNT \$

\$

## STEP 4 / PAYMENT DETAILS

SUBSCRIPTION PACKAGE + ADDITIONAL EVENTS + DONATION \$

### PAYMENT METHOD

CHEQUE (payable to Malthouse Theatre)  CREDIT CARD  CREDIT CARD BY INSTALMENT\*

*\*If instalment payment plan is selected, a \$10 handling fee will be charged with the first payment. The first instalment of 50% is payable immediately and will include any donation nominated. The second instalment will be charged on 20 March 2017.*

CREDIT CARD DETAILS  AMEX  MASTERCARD  VISA

Card number	Card expiry	CCV
Name on card	Signature	

## STEP 5 / SUBMIT YOUR BOOKING

### POST

The Coopers Malthouse  
Box Office  
Reply Paid 83144  
Southbank VIC 3006

*(No Stamp Required)*

### IN PERSON

The Coopers Malthouse  
113 Sturt Street  
Southbank VIC 3006

### EMAIL

Malthouse Theatre Subscriptions  
[boxoffice@malthousetheatre.com.au](mailto:boxoffice@malthousetheatre.com.au)

If you wish to sit with friends please submit your forms together. Please allow at least two weeks for processing and delivery.

If you require assistance, please contact The Coopers Malthouse Box Office on **03 9685 5111**. For opening hours see page 61.