

**MALTHOUSE**

**EDUCATION**



# THE RETURN

RISING :

VCE THEATRE STUDIES—PART B

# MALTHOUSE ACKNOWLEDGES THE LAND AND SONGLINES OF THE BOON WURRUNG, WURUNDJERI, AND BUNURONG PEOPLES OF THE KULIN NATION.

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Prompt Pack written and compiled by Lyall Brooks,  
Malthouse's Education Coordinator

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## ICON KEY



LINKS



VIDEO



DID YOU  
NOTICE?

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**LIFELINE**

13 11 14

[lifeline.org.au](http://lifeline.org.au)

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**KIDS HELPLINE**

1800 55 1800

[kidshelpline.com.au](http://kidshelpline.com.au)

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**YARNING SAFE'N'STRONG**

1800 95 95 63

[facebook.com/YarningSafenStrong](https://facebook.com/YarningSafenStrong)

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**VICTORIAN ABORIGINAL  
CHILD CARE AGENCY**

[VACCA.org](http://VACCA.org)

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**HEADSPACE**

[headspace.org.au](http://headspace.org.au)

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**REACHOUT**

[au.reachout.com](http://au.reachout.com)

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**DJIRRA**

1800 105 303

[djirra.org.au](http://djirra.org.au)

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**SUICIDE CALLBACK SERVICE**

1300 659 467

[suicidecallbackservice.org.au](http://suicidecallbackservice.org.au)

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**BEYOND BLUE**

1300 224 636

[beyondblue.org.au](http://beyondblue.org.au)

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# INTRODUCTION

## WELCOME BACK TO THE THEATRE.

I hope you enjoyed your experience of *The Return*— I have no doubt it will stay with you for years to come.

Prompt Pack B picks up where Prompt Pack A left off; this time with a post show collection of provocations, questions, observations and activities, designed to support you and your students' analysis and evaluation of this showpiece Malthouse production— and journey towards their final VCE Theatre Studies exams.

This Pack is separated into three main chapters: **Putting It Together** introduces you to our team, and compiles interviews and notes from several of our creatives; **Page To Stage** revisits some of the contexts and themes of the written playtext and is targeted at Unit 3's analysis of the interpretation of the text to stage; and **How Did They Do It?** is focussed on Unit 4's interrogation of the production's interrelationship between acting, direction and design to create a cohesive whole. Finally, there are extra **Resources** at the end to add to your comprehensive library of contextual and background information.

I encourage students to use the entire Prompt Pack, no matter which Unit's Playlist they are studying *The Return* for. And of course, I highly recommend classes book in for Malthouse Education's Revisit The Play sessions later in the year in preparation for their final exams. And remember that our Prompt Packs do not provide definitive answers. Rather, students

should use these insights and information to springboard into their own further study and discussion.

For teachers, I encourage you to watch a recording of the excellent *Teaching First Nations Content* workshop delivered in early May by our expert guest facilitators Danielle Hradsky, Jane Carter and Andrew Byrne. Please email [lbrooks@malthousetheatre.com.au](mailto:lbrooks@malthousetheatre.com.au) for access—and keep an eye out for future production-related workshops and professional development opportunities.

Finally, I urge you to not relax your support of your and your class's emotional well-being simply because the show is over. Keep alert to the students' needs, use your best judgement, and remind the classroom of the support offered by the organisations on the right.

All the very best, and see you again soon.

## LYALL BROOKS

Education Coordinator,  
Malthouse

**PUTTING IT  
TOGETHER**



# CAST & CREATIVE TEAM

## CREATIVE



**JOHN HARVEY** / Writer

John Harvey is a writer, director, and producer of Saibai Island (Torres Strait) and English descent and the creative director of Brown Cabs. Theatre credits as writer include: *Heart is a Wasteland* (Malthouse Theatre/Brown Cabs) - touring nationally with Ilbijerri Theatre Company in 2022 and *Black Ties* (Ilbijerri Theatre Company/Te Rehia); as director; *A Little Piece of Heaven* (Orana Arts/Brown Cabs); as producer *My Lovers Bones* (Brown Cabs); and as producer with Ilbijerri Theatre Company: *Jack Charles V The Crown*, *Songlines of a Mutti Mutti Man*, *The Dirty Mile* and *Sisters of Gelam*. Film writing and directing credits include *Water* (ABC), *Out of Range* (SBS), *Off Country* (NITV), *The Warriors* (ABC), *Kutcha's Koorioke* docu-series (NITV) also screening at international film festivals. In 2015, he produced the acclaimed feature film, *Spear* (Toronto International Film Festival/Adelaide Film Festival), as well as the chapter *Sand for The Turning* (Berlinale/MIFF). In 2020, John was commissioned by ACMI to create the multi-channel installation *Canopy* and a large-scale street mural for Melbourne's Metro City Square based on the work. John is a board member for Bangarra Dance Theatre.



**JASON TAMIRU** / Co-Director & Cultural Custodian

Jason Tamiru is a proud Yorta Yorta man passionate about his people and culture. He has worked with many of Melbourne's most iconic performing arts companies, museums, and festivals. As a producer he supports his people's creativity by building frameworks that complement cultural expressions. Jason is influenced by anything and everything that stimulates his spirit and soul, and he works to inspire the same passion amongst his community and peers.



**MATTHEW LUTTON** / Co-Director

Matthew Lutton is Malthouse Theatre's Artistic Director and Co-CEO. Prior to this, he was Malthouse Theatre's Associate Director and the Artistic Director of Thin Ice in Perth. Directing credits for Malthouse Theatre include *Because The Night*, *Solaris*, *Cloudstreet*, *Melancholia*, *Bliss*, *Black Rider: The Casting of the Magic Bullets*, *The Real and Imagined History of the Elephant Man*, *Away*, *Edward II*, *Picnic at Hanging Rock*, *I Am a Miracle*, *Night on Bald Mountain*, *The Bloody Chamber*, *Dance of Death*, *Pompeii, L.A.*, *On the Misconception of Oedipus*, *Die Winterreise*, and *Tartuffe*. For Sydney Theatre Company he has directed *The Trial*, *The Mysteries: Genesis*, and *The Duel*. Other directing credits include *Love Me Tender* (Belvoir St Theatre) and *Don't Say the Words* (Griffin Theatre Company). His opera directing credits include *Happy End* (Victorian Opera), *Make No Noise* (Bavarian State Opera), Strauss' *Elektra* (Opera Australia/West Australian Opera), and Wagner's *The Flying Dutchman* (New Zealand Opera).



**MARK PRITCHARD** / Dramaturg

Mark Pritchard is a dramaturg, and the New Work Manager at Malthouse Theatre. Recent credits for Malthouse Theatre include *Stay Woke*, *Because The Night*, *Hello, World!*, *Atomic*, *Going Down*, *Heart is a Wasteland*, *Little Emperors*, *Turbine*, and *Blak Cabaret*. He was also dramaturg on *Mormon Girl* (Hot Mess Productions), and *Wael Zuaiter: Unknown* (Next Wave Festival). He co-directed *Shotgun Wedding*, *The Séance*, and *Unfinished Business* (NO SHOW). Mark was the chair of the Green Room Awards Association Independent Theatre Panel, a recipient of the Mike Walsh Fellowship, and an alumnus of the Australia Council's Future Leaders Program. He is one half of the Centre for Dramaturgy and Curation.



**ZOË ATKINSON** / Set Designer

Zoë studied scenography at the Prague Academy of Performing Arts in Czech Republic, and the Institut Internationale de la Marionnette in France. Since returning to Australia, Zoë has worked nationally and internationally designing opera, dance, theatre, and the visual arts. Most recently, she co-created and designed *Home*, *Boorna Waanginy* (Perth Festival), *Museum of Water* (Amy Sharrocks), *York*, and *Hecate* (Yirra Yaakin), *The Tempest*, *Black Brass* (Perth Festival), *Cloudstreet* (Malthouse Theatre/Black Swan State Theatre Company), *Black Rider: The Casting of the Magic Bullets* (Malthouse Theatre/Victorian Opera), *Picnic at Hanging Rock* (Malthouse Theatre/Black Swan and *The Life of Galileo* (Belvoir). Zoë has been the recipient of numerous awards including a Helpmann Award for Best Costume Design for *The Odyssey* (Malthouse Theatre/Black Swan), and a Green Room Award for *Lawn* (The Splinter Group).



**PAUL JACKSON** / Lighting Designer

Paul's design credits include: *Cloudstreet*, *Solaris*, *Blasted*, *Melancholia*, *Bliss*, *The Testament of Mary*, *Black Rider: The Casting of the Magic Bullets*, *Away*, *Picnic at Hanging Rock*, *Meow Meow's Little Mermaid* (Malthouse Theatre), *Love and Information*, *Mary Stuart*, *The Beauty Queen of Leenane*, *No Pay? No Way!* (Sydney Theatre Company), *Death of a Salesman*, *Stop Girl*, *Galileo* (Belvoir), *The Truth*, *Home*, *I'm Darling*, *Arbus and West*, *Gloria*, *The Children* (Melbourne Theatre Company), *Cassandra*, *Echo & Narcissus*, *Don Giovanni*, *Marriage of Figaro*, *Lorelei* (Victorian Opera), *Carmen* (Opera Australia), and *Our Town* (Queensland Theatre). Paul has also worked as set designer or co-designer for Staatsballet Berlin, Malthouse Theatre, Belvoir, Chamber Made, Chunky Move and Melbourne Festival. Paul has received a Helpmann Award, two Sydney Theatre Awards, four APDG Awards, seven Green Room Awards, and a Critics' Award for Theatre in Scotland.



### **ZOË ROUSE** / Costume Designer

Zoë Rouse is an independent designer with an expansive practice. A freelance set and costume designer, maker and stylist for theatre, film and photography. Zoë also creates limited edition textiles and accessories. Based in Melbourne, Zoë is a design graduate of the Victorian College of The Arts Production School and a RMIT Textile Design alumni. Some of her theatre design credits include *normal.suburban.planetary.meltdown* (Malthouse Theatre), *As You Like It* (Essential Theatre), *The Retreat* (Western Edge Youth Arts), *The Sky is Well Designed* (Fabricated Rooms), *Grief and the Lullaby* (Fabricated Rooms), *Ground Control* (Double Water Sign Theatre), *The Seizure* (The Hayloft Project), *Donnatellagrams* (ABC), *Company* (Watch This), *We Get It*, *Motion of Light in Water*, *Now More Than Ever* (Elbow Room), *Menagerie* (The Daniel Schlusser Ensemble), *Limbo* (Strut and Fret), and many more.



### **JETHRO WOODWARD** / Sound Designer & Composer

Jethro Woodward is a Melbourne-based composer, musical director, arranger, musician, and sound designer recognised for his expansive and highly layered film, theatre, and dance scores. Jethro's previous Malthouse Theatre productions include *Apocalypse Meow: Crisis is Born*, *Solaris*, *Trustees*, *Blasted*, *Black Rider: The Casting of the Magic Bullets*, *The Elephant Man*, *Meow Meow's Little Mermaid*, *Anti—Gravity*, *Timeshare*, *Pinocchio*, and *Antigone*. Other recent works include *Distant Matter* (Staatsballett Berlin), *Common Ground* (Chunky Move/Dance Massive), *Rumpelstiltskin*, (Windmill/Southbank Centre London), *Paul Capsis & the Fitzroy Youth Orchestra* (Sydney Festival), and *Rita Dreaming* (in collaboration with Meow Meow for Sgt. Peppers 50th anniversary Festival, Liverpool). Jethro has won Green Room Awards for his work on *Song for a Weary Throat* (Rawcus), *For The Ones Who Walk Away* (St Martins Youth Theatre), *The Bloody Chamber* (Malthouse Theatre), *Moth* (Malthouse Theatre/Arena Theatre), and *Goodbye Vaudeville Charlie Mudd* (Malthouse Theatre/Arena Theatre).



### **CHLOE OLGILVE** / Design Consultant (Set)

Chloe Ogilvie is a Yamatji Nanda woman from Western Australia, where she graduated from the Western Australian Academy of Performing Arts, specialising in Lighting Design. Chloe works mostly as a designer but has crossed over into other areas such as production management and producing. Chloe has been a resident artist with Black Swan State Theatre Company for three years and was a co-curator of the inaugural Maali Festival. Chloe Ogilvie is also a member of the arts collective The Farm where she has designed and production managed a range of shows including *Throttle*, *Cockfight* (Drover Award winner), *Ninth Wave*, *Tide* (Helpmann Award winner), and *Cowboy*. Other highlights include *Bigger and Blacker* (La Boite Theatre), *Spinifex Gum*, *Bungul* (Perth Festival), *The Visitors*, *Cursed!*, *At What Cost* (Belvoir), *Werdingo* (Karul Projects), *Fever and the Fret* (Yirra Yaakin), *Bayala* (Sydney Festival), and *Our Town* (Black Swan State Theatre Company).

## CAST



**JIMI BANI** / Thomas, The Photographer, The Collector, Robert, Mitch, The Director 3

Jimi Bani is a 2007 graduate from the Western Australian Academy of Performing Arts (WAAPA). His theatrical credits include *The Shadow King* and *The Dragon* (Malthouse Theatre), *Storm Boy* and *Romeo and Juliet* (Sydney Theatre Company), *Othello*, *Hedda*, *My Name is Jimi* (Queensland Theatre), *Title and Deed*, *Peter Pan*, *The Sapphires*, and *Yibiyung* (Belvoir), *Half & Half* (Jute Theatre Company/Lone Star Productions), *The Sapphires*, *Jandamarra* (Black Swan Theatre Company), *Krakouer!* (Deckchair Theatre), *UnAustralia*, *Love & Human Remains*, *The Country Remains*, *The Winter's Tale*, *Stories from Suburban Road*, *Three Sisters*, *Dream Pay* (WAAPA), and *The Shadow King* (Barbican). In 2013 Jimi received the Equity Ensemble Award for Outstanding Performance by an Ensemble in a Television or Miniseries for his role in *Mabo* (ABC).



**GUY SIMON** / Jackson

Guy hails from Biripi Country (near Taree, NSW) and graduated from NIDA in 2010. His theatre credits include *My Brilliant Career*, *Jasper Jones* (Belvoir), *Playing Beatie Bow*, *Grand Horizons*, *The Harp in the South*, *The Battle of Waterloo* (Sydney Theatre Company), *Cloudstreet*, *Blaque Showgirls* (Malthouse Theatre), *Jasper Jones* (Melbourne Theatre Company), *First Love is the Revolution* (Griffin Theatre Company), *Strangers In Between* (Cameron Lukey Presents), *The Myth Project: Twin* (Melbourne Theatre Company's NEON Festival), *Black Diggers* (Queensland Theatre Company), *This Fella*, *My Memory* (Moogahlin Performing Arts Inc.), *I AM MAN* (Browns Mart Theatre), *Junction* (Bakehouse Theatre), and *Lucky* (IPAN Productions). Guy's film credits include *Around the Block*, directed by Sarah Spillane and *Undertow*, directed by Miranda Nation. Guy's TV credits include *The Secrets She Keeps* (Lingo Pictures/Network 10), *Wakefield* (ABC/BBC/Jungle Entertainment), *The Wrong Girl* (Playmaker Media/Network 10), *A Chance Affair* (Noble Savage Pictures), *Redfern Now* (ABC/Blackfella Films), and *Occupation: Native* (Brindle Films). In 2017 Guy was awarded the Helpmann Award for Best Actor in a Supporting Role in a Play for *Jasper Jones* (Melbourne Theatre Company).



**DAMION HUNTER** / Eddie, The Director, The Man, The Anatomist, Grave Robber 3

Damion Hunter, actor, loves creating heartfelt performances in all areas of his craft including hip hop. Recent credits include feature films, *The Last Ark*, *Mother Mountain*, and *Smoke Between Trees*. Damion has also appeared in *The Shadow King* (Malthouse Theatre), *The Visitors* (Moogahlin Performing Arts), and *Djurra* (NORPA).



**LAILA THAKER /** The Curator / Sarah, The Host, Grave Robber 1

Laila Thaker is a fearless Torres Strait Islander (Meriam/Badulaig) and Indian (Ratlamwali) Actor. Since graduating with a Bachelor in Theatre/Creative Industries in 2009 (JCU Cairns) and Cert IV in Film and Television (TAW Brisbane), she has been cast in various roles from Shakespeare to Sarah Kane. Most notably, *Five Bedrooms* (Paramount), *Wentworth* (Foxtel), *Informer 3838* (Nine Network), *My Life is Murder* (Channel Ten), *Bad Mothers* (Nine Network), and *House Husbands* (Nine Network). Her role in *Prayers to Broken Stone* (Boutique Theatre) won her Best Emerging Indigenous Artist for the Melbourne Fringe Awards 2017.



**GHENOA GELA /** Scarlet, Hilda, The Wife, Nancy, Grave Robber 4

Multi-disciplinary and multi-dimensional storyteller Ghenoa Gela is a proud Koedal–Aubaith Clan Wagadagam, Mualgal Poid and Aragan, Samsep and Peidu Woman. Born on Darumbal Country CQ, Ghenoa’s ever growing skill base stems from her strong foundation as a Traditional Torres Strait Islander dancer and her fierce cultural values of visibility in the broad western landscape. Some companies Ghenoa has worked with include Force Majeure Dance Theatre Company, Marrugeku Dance Theatre Company, Polytoxic, Bell Shakespeare, and Circus Oz. Some credits for TV and Film include: *Move it Mob Style*, *Nothing to Lose* documentary, *The Movement* series, *Are you Tougher Than Your Ancestors?*, and *Playschool Storytime*. As an independent artist, Ghenoa navigates in the capacities of: director, writer, comedian, choreographer, performer, host, workshop facilitator, and mentor in remote, regional, and urban communities. Awards include 2017 National Deadly Funny Award, 2016 National Keir Choreographic Award, and Keir Audience Choice Award.



**ANGELICA LOCKYER /** Carla, Mary, The Assistant, Grave Robber 2, The Director 2

Angelica is a gender-queer and aboriginal performer from the Pilbara and a recent graduate of the Western Australian Academy of Performing Arts. *The Return* is their Malthouse Theatre debut. Angelica’s recent credits include *Gloria* and *Julius Caesar* (WAAPA), and earlier this year *Panawathi Girl* (Yirra Yaakin). Awarded with Best Performance at the Vice Chancellor’s Shakespeare Awards, Angelica’s first love is theatre and heightened text, but Voice Acting is a close second. Angelica hopes to do their Masters in Directing in the upcoming years.



**SEAN PATRICK RYAN /** Yiki Yiki (Didgeridoo)

Sean Ryan is a Kuku Nyunkal man from far North Queensland and has spent the last 30 years performing traditional ceremonies, songs, and dances to audiences worldwide in Europe, Middle East, North America, Africa, Asia, and the Pacific region. An accomplished didgeridoo or Yiki Yiki player and singer in his own right, Sean has collaborated with many music legends such as Afro-Funk legend Mulatu Astatke, Frank Yamma, and Australian jazz legend James Morrison, just to name a few. Sean’s talents have seen him entertaining dignitaries such as a private performance for former Secretary General of the United Nations Kofi Annan and two Australian Governor Generals. Notable performances at the World Expo 2020 at the Australian Pavilion, Dubai, and Global Eclipse Gathering in Oregon in 2017 in front of an audience in excess of 70,000 people.

## PRODUCTION



### **LYNDIE LI WAN PO** / Stage Manager

Lyndie is a graduate of the Victorian College of the Arts, she has worked as a stage manager and an assistant stage manager both nationally and internationally. Credits for Malthouse Theatre include *S.S. Metaphor*, *Because The Night*, *Importance of Being Earnest*, *Solaris*, *The Temple*, *Blasted*, *Going Down*, *Picnic at Hanging Rock*, *Wild Bore*, *Timeshare*, *I Am a Miracle*, and *The Good Person of Szechuan*. Select credits include *Token Armies*, *Common Ground* (Chunky Move), *Calamity Jane* (One Eyed Productions), *Funny Girl*, *Curtains*, *Dusty*, *Hello Dolly*, *Jesus Christ Superstar* (The Production Company), *Big Bad Wolf*, *Grug*, *Grug and the Rainbow* (Windmill Theatre), *Separation Street*, *Ants*, and *Cerita Anak* (Polyglot Theatre).



### **COINTHA WALKEDEN** / Assistant Stage Manager

Cointha has contributed her stage management skills to a broad scope of productions since graduating from the Victorian College of the Arts in 2018. Cointha's previous Malthouse Theatre credits include *CHASE*, *Because The Night*, and *Australian Realness*. Cointha has worked on Melbourne Opera's productions and regional tours for *The Flying Dutchman* (Regent Theatre), *FIDELIO* (Athenaeum Theatre), *Das Rheingold* (Regent Theatre), and has stage managed for *The Perception Experiment* (Arts House/GUTS Dance), *The Cabin* (Darebin Arts/JOFmakesART), *New Music Stage* (St Kilda Festival), *Project F* (Prue Lang/Abbotsford Convent), and *Little Women* (VCA/MCM). Other notable credits include stage managing Yo-Yo Ma's recital for *The Bach Project: CLIMARTE* and *Children of Saturn* (Melbourne Fringe Festival). Cointha has worked on commercial music theatre auditions for GWB Entertainment, The Gordon Frost Organisation and Lynne Ruthven Casting, and for many annual Melbourne events including the AFL Grand Final Parade and Moomba Festival.





# IN THEIR WORDS

## JASON TAMIRU (CO-DIRECTOR & CULTURAL CUSTODIAN)



Click on the above image to watch the whole interview, or use the links to specific questions below. The whole video with timecodes of individual questions can also be found at [vimeo.com/malthouse/TRDirectorInterview1](https://vimeo.com/malthouse/TRDirectorInterview1).

- Introduction  [Link](#)
- What does it mean to be a Cultural Custodian?  [Link](#)
- What did the collaborative process of creating *The Return* mean to you?  [Link](#)
- How would you describe the style of this play?  [Link](#)
- What do you want the audience to take away from this work?  [Link](#)
- How did you work with the actors to realise this story?  [Link](#)

### **YEMBENA MULANA (ABORIGINAL SPIRIT)**

*Born before ignorance I dream of walking on Country. A time where the sky is filled with so many stars that sparkle making the night almost day. The animals speak in language that somehow I understand, we share a Country and connect through Totems, a Lore as ancient as the land. The Spirit Ancestors are busy tonight carving the Country. Using their Boomerangs and Message Sticks forming the land for ceremony and life. I'm feeling tired now, it's time to head back to camp. I follow the river, it leads me right back to my home. The fire is still glowing, it never goes out you know. Rain, hail or snow it continues to burn. Before I sleep, I watch the ceremony of life. It's the teachings of existence as sacred beyond the stars. I wake up today and look into the mirror. I see the old People around me, they are asking me to go home. I am born with duties sometimes that are unfair. Repatriating my people that were taken from Country. The world is struggling, a story needs to be told. The Return is an offering that brings hope and an awakening to a world finding peace.*

**Jason Tamiru**

*The Return* show program



## MATTHEW LUTTON (CO-DIRECTOR)



Click on the above image to watch the whole interview, or use the links to specific questions below. The whole video with timecodes of individual questions can also be found at [vimeo.com/malthouse/TRDirectorInterview2](https://vimeo.com/malthouse/TRDirectorInterview2).

- Introduction  [Link](#)
- What inspired you to take on this work?  [Link](#)
- For you, what are the main themes and ideas underpinning the work?  [Link](#)
- What was the process of casting *The Return* like?  [Link](#)
- As a director, how did you approach staging the multiple roles the actors take on?  [Link](#)
- Tell us about the structure of *The Return*, and how you manipulated the play's many location and time changes.  [Link](#)

**REPATRIATION: THE PROCESS OF RETURNING SOMEONE TO THEIR PLACE OR COUNTRY OF ORIGIN**

*To understand why repatriation is so important and healing, a dark history of Australia needs to be told and heard. A history, sadly, many know nothing about or deny. Indigenous ancestors are still held in museums and private collections around the world. This is a story happening right now.*

*This is not only a story of colonisation, but also the history of grave robbery and eugenics in Australia; an active industry in this country that was only brought to a halt by World War II.*

*Six extraordinary actors tell this epic story crafted by John Harvey. They play men and women, Indigenous and non-Indigenous characters, shifting between scenes of humour and satire, and scenes of tragedy and violence.*

*My experience of collaborating with Jason Tamiru and John Harvey has shifted the way I think about the land and country I walk on, and what it means to live in this country. I have learnt and heard stories I never knew and lamented and questioned why I did not know of them until now.*

*If the stories in The Return are new to you, as they were to me, then I hope you carry these stories and experiences with you long after the production, so the truth is heard and known, so we can begin and continue the process of healing.*

**Matthew Lutton**

*The Return* show program



## ZOË ATKINSON (SET DESIGNER)



Click on the above image to watch the whole interview, or use the links to specific questions below. The whole video with timecodes of individual questions can also be found at [vimeo.com/malthouse/TRSetDesignerInterview](https://vimeo.com/malthouse/TRSetDesignerInterview).

- Introduction  [Link](#)
- Can you describe your inspiration and design process for *The Return*?  [Link](#)
- How did you collaborate with the rest of the design team during COVID-19?  [Link](#)
- How does your set design interpret the non-linear structure of the play?  [Link](#)
- Which part of your set most excites you?  [Link](#)
- What would you like the audience to take away from this work?  [Link](#)

## PAUL JACKSON (LIGHTING DESIGNER)

Read the transcript of our interview with Paul Jackson in the **Resources** at the end of this Prompt Pack.

## JOHN HARVEY (PLAYWRIGHT)

You can revisit our interview with playwright John Harvey in Prompt Pack A by heading to [vimeo.com/malthouse/TRPlaywrightInterview](https://vimeo.com/malthouse/TRPlaywrightInterview).

You can also read more about John process of writing *The Return* on Malthouse Theatre's Engine Room blog [here](#).

### 'FACTS DO NOT CONSTITUTE THE TRUTH'

*I came across this quote from filmmaker Werner Herzog. It resonated for me in the early stages of writing The Return. The story of repatriation is founded within a context of the desire of man, particularly white, university-educated men of this time to search and discover 'facts'. It was a time when western civilisations began to look away from their religion or cosmology to understand the world and each other. This thinking was considered groundbreaking—sparked by one man's theory of evolution. Anatomists became rock star figures, packing out Melbourne Town Hall and halls across the country to speak of their findings of the 'facts'. Their 'facts' conveniently told them that at one end of the evolution scale was the white man—and at the other end the Australian Aboriginal.*

*But the 'facts' which these revered anatomists trumpeted turned out to have little of the scientific rigour they espoused. It's interesting to stop and think about this. It tells us that 'facts' are bound in a relationship with power within the dominant culture. And it seems that on countless occasions the 'facts' have been used as weapon to subjugate Aboriginal and Torres Strait Islander people, and many others throughout the history of humanity.*

*As the bells of history wars ring out across the country—I knew that I wanted to write from a place of truth. The 'facts' are like the 'plot'—it's important, but they don't in and of themselves reveal the 'truth'. The truth—sits beyond the physical, beyond the mental, it sits in a deeper place that speaks to us as spiritual beings.*

*Matthew Lutton's ability to hold space and creatively nourish this story, alongside the efforts of Malthouse's team, have allowed us to authenticate this truth. I'm grateful to Jason Tamiru for the many conversations about his experience in working in repatriation and to those who continue to undertake this important work to return Ancestors.*

*The Return is a call for us to come back to our humanity and to find a belonging to each other. There is not one story of repatriation—and there are many beings in this world and beyond who are working towards it.*

**John Harvey**

*The Return* show program

**PAGE TO  
STAGE**



# CONTEXTS

This chapter aims to support you to recollect your experience of the production, structure your analysis, and begin to articulate your evaluation of how effectively the contexts implied in the written script were interpreted on stage.

Consider how each production role contributed to the creative and imaginative interpretation of these contexts, and remember to keep these key questions in mind:

- HOW DID IT HAPPEN?
- WHY DID IT HAPPEN?
- WHAT DID I THINK OF THAT CHOICE?
- WHAT EFFECT DID THE CHOICE HAVE ON THE AUDIENCE?
- WAS THE EFFECT POSITIVE OR NEGATIVE?

Below are some of the contexts of *The Return* you may have researched prior to seeing the show, together with a small selection of simple provocations to get you going.

## TIME

*'John Harvey has written a spectacularly moving play that conjures the state of a dream. It jumps around in time, mimicking the way a mind recalls memories and associations. Yet every part of the dream, every memory, has truth in it. Every moment is an act of truth telling.'*

**Matthew Lutton**  
Co-Director

How did the actors and directors stage the transitions between different times? Were they often anchored 'through the eyes' of a central character? Were there 'triggers' that caused that character to be pulled into a different time and place?

How were these 'dream-like' transitions between time and place supported by sound and lighting? Consider the end of Scene 5 (the photoshoot), where the camera flashes become gunshots that invade Jackson's memory and from which he tries continuously to escape.

Consider the detailed and accurate costume design and how that may have helped the audience understand the implied time period. Was the contrast of this against the blank and ambiguous sculptural set more or less effective for the audience?

## PLACE & SETTING

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### MURRAY RIVER / ON COUNTRY

**SOUND:** Birds, fish, fire crackling.

**LIGHTING:** Use of darkness—perhaps to represent a place and time with no electric light.

**SET:** Organic sculptural element of a hill, with rough and natural-looking texture.

**COSTUME:** Possum-skin cloaks.

---

### THE MUSEUM & ITS LEVELS

**SOUND:** People and chatter in public areas; deep menacing echoes as the character travel deeper;

**SET:** Western-looking crisp white plinths contrasting with the black stage and the Natives' costumes.

**COSTUME:** Drab grey of the workers.

**ACTING:** How do the characters feel about each new level as they descend (enthusiasm, curiosity, fear?), and how do the actors use expression, voice, stillness and other acting skills to help the audience understand this?

---

### THE HOUSE OF THE MAN & THE WIFE

**SET:** No specific suggestive elements—but was the railway track used as a 'threshold' to the home?

**SOUND:** Waa (crow) outside, but mostly free of internal sound.

**DIRECTION:** How—and on what—does the absence of other design elements focus this scene?

**ACTING:** How did the actors help the audience understand the characters' function, purpose, status, traits and objectives?

---

### THE BEND IN THE RIVER— GRAVE ROBBING

**SET:** How were the bones secreted inside the set?

**SOUND:** Waa (crow) outside, but mostly free of internal sound.

**LIGHTING:** Dim, night time. Back lighting of the hill becoming more intense and ominous as more bones were dug up.

**DIRECTION:** Very slow, silent sequence of digging bones up—how does this contrast with the action of the play around it, and what effect does it have on the audience?

**ACTING:** Gesture and non-verbal language to portray fear, exhaustion; variation of vocal levels and intensities.

---

## CULTURE

Reflect on and identify how the different production roles incorporated elements of First Nations culture into the interpretation. A small sample to get you started includes Jackson and Hilda's possum skin cloaks, the bare feet of the Museum Natives, the sound of the totemic Waa (crow), traditional Yidaki and ceremonial dance, etc.

*'Propoganda gives you answers. Art gives you questions.'*

**Zoë Atkinson**  
Set Designer

Consider the challenges of staging First Nations stories we looked at in Prompt Pack A. Were the above acting, directing or design choices made sensitively? Why or why not? What checks and balances do you think might exist in this production to ensure cultural protocols were followed?

## CHARACTER

In his interview in the previous chapter, co-director Matthew Lutton talks about how he cast the multiple roles in the play by grouping characters into similar 'energies' and allocating those groupings, where possible, to one actor each. Was this an effective choice in reflecting the range of characters in the written script?

Did the way the actors differentiate their various roles match what you anticipated? Why or why not? Was the choice of the actors and directors to avoid heightened voice, gesture and movement to portray the characters effective? What did it leave room for, or what else stepped in to support the depiction of multiple roles? Did this nevertheless produce a feeling of cohesion for you? Why or why not?



### DID YOU NOTICE?

While the European, white or present-day characters all wore shoes, the pre-colonial First Nations characters—including the Museum Natives—did not. The Curator, Sarah, takes her shoes off to attend the final Burial Ceremony.

## THE 'MUSEUM-INDUSTRIAL COMPLEX'

Reflect on how the different production roles contributed to interpreting this theme in the stage production.

Listen to set designer Zoë Atkinson talk about her decision to have railway tracks cutting through the set.

Consider the museum workers—the Natives, the Directors, The Photographer and The Curator—and how acting, design and direction worked together to realise these characters' statuses, motivations and ultimate connection and contribution to the 'Museum-Industrial Complex'.



# STYLES

## CONTEMPORARY INDIGENOUS THEATRE

*‘Contemporary Indigenous Theatre in Australia, as well as being a creative form of expression for Indigenous theatre makers, fills two main important roles. One is to challenge simplistic representations of Indigenous people’s history and culture by creating new artistic forms of representation, which encourage social and cultural debate in dramatic contexts. The other is to create space for Indigenous Australian self-representations.’*

**Drama Australia Aboriginal and Torres Strait Islander Guidelines, 2007**

As you discovered in Prompt Pack A—and through your own research!—Contemporary Indigenous Theatre can be a somewhat contentious term that attempts to classify the public presentation of First Nations traditions, stories and experiences using Western theatrical constructs.

Teacher and First Nations education consultant Andrew Byrne, at a recent Malthouse teacher workshop for *The Return*, spoke of how this is especially true in Theatre Studies, where we categorise theatre into styles with specific conventions to allow us—as students, theatre makers and critics—to work with or analyse a particular style.

With that understanding of the complexity involved, he nevertheless proposed the following:

### CONVENTIONS OF CONTEMPORARY INDIGENOUS THEATRE

- Authored by someone who identifies as a First Nations Person
- The physical presence of a First Nations actor
- Storytelling including the use of song and dance
- Traditional language
- Traditional dance and movement
- Traditional cultural materials, eg. ochre, smoke, instruments, clothing
- Symbolic or emblematic costuming
- Symbolic set design or scenography, including highlighting the importance of Country
- Soundscapes, including natural elements of the land, animals, traditional instruments
- Direct address
- Stylised or exaggerated movement
- Autobiographical in nature
- Sense of ‘family’
- Political—challenges the audience to change the world
- Themes and issues relating to First Nations history, culture, perspectives

*Compiled by Andrew Byrne*

How many of these conventions did you identify in the written script of the play? Take a scene of the playtext and underline any instance of the conventions above. Work in a group, or take a solo pass at the scene before comparing your work with a friend and discussing.

How many of these conventions did you identify in the stage interpretation of the play?

Using a scene from the stage interpretation, consider each production role's contribution and give examples of any of the above style conventions that were evident. Were they clear? Were they effective in supporting the other production roles/elements, and ultimately the interpretation?

## OTHER STYLES

Did you identify any other (Western) styles of theatre in the written script that you were anticipating? Were there, for example, more Brechtian conventions traditionally associated with Epic Theatre? Or moments that implied strong elements of Realism?

Perhaps revisit what you know about the traditional conventions of other styles to see if these can also be identified in either the script or stage interpretation of *The Return*.

How you frame the intended style(s) of the play is entirely up to you—so long as you can explain your reasoning. Take special care to never label a play as 'Eclectic' without being able to identify the specific theatre styles and their conventions that contribute to and justify this 'eclecticism.'







# MOMENTS

This chapter will look at specific scenes, ideas or ‘moments’ in the playtext, and assist you to analyse and evaluate how—and how effectively—those moments were interpreted in the stage production.

Try to utilise and incorporate all the elements of theatre composition to craft your responses to each moment’s interpretation, and continue to use your toolkit of theatrical terminology and expressions you have learned thus far in Theatre Studies. A few hints are given below each section title.

## THE SPIRIT DANCER & THE ANATOMIST

*Motion, Emphasis, Variation (Intensity) // Focus, Gesture*

A much anticipated character in the play, The Spirit Dancer was changed and reinterpreted in the final Malthouse stage production. We instead see the character of Museum Native, Scarlet, walking dreamlike and/or wounded through the space at several moments in the middle of the play, watched on by a horrified Jackson.

Did you notice the sound design during these moments, paired with the character’s movement and gestures utilised by actor Ghenoa Gela? These moments occur before the macabre Anatomist scene, as a precursor to the action in that scene. Was this foreshadowing ultimately effective? What did it mean to watch the anatomy scene, hearing those gruesome sounds finally in their right context—especially in contrast to the actor playing Scarlet showing barely any physical response?

What were the implications of Scarlet being played by the same actor as Jackson’s wife Hilda? (As well as The Wife and, eventually, Nancy the community representative?) Was this an effective directing choice?

## PHOTOSHOOT

*Cohesion, Contrast, Rhythm, Variation (Space) // Language, Satire, Status*

An excellent scene to analyse in terms of the interrelationship between acting, direction and all the designers.

Consider the actors in the first half of the scene. How did Jimi Bani and Angelica Lockyer use verbal and non-verbal language, heightened gesture and movement to convey the statuses and function of The Photographer and The Assistant? What was the effect of their characterisations in setting up the energy of the scene and the expectations of the audience? How did this contrast with the energy of the final moments of the scene as it descends into horror and Jackson is pulled into another dream/memory state?

If you haven’t already, research the late 1800s photography of John William Lindt – the inspiration for this scene. How did the prop design—replica bushes and humpy, stereotypical weapons, fake kangaroo carcass—support any implied meaning of this scene in the written text?

Finally, make a list of all the direction, acting and design elements you can remember that contributed to the end sequence. (You can either brainstorm this as a class or make your own list and compare.) How did they all work together to create the required imagery and mood? How effective was each element, and did the overall combination have the script’s intended effect on the audience?



### DID YOU NOTICE?

The kangaroo carcass (like the rest of the photoshoot props, cheaply constructed out of plastic and fur) had a joey in its pouch—a macabre ironic echo of the fate of Jackson’s wife Hilda and their baby.

## DEPTHS OF MUSEUM STORAGE

*Emphasis, Variation (Energy, Tension)*

Did you get the impression of ever-increasing depths in these scenes set in the Museum and its storage, especially contrasting with the earlier scenes in the areas that weren't 'off-limits'? How was this achieved? What was elevated or introduced each time to contribute to the effect?

Consider the volume and complexity of each scene's sound design, the lighting and eventual projections and, as explored in the earlier Contexts: Place and Setting, how the actors used their performance skills to help the audience understand the characters' relationship to each new, deeper level of the Museum.

## BURIAL CEREMONY

*Cohesion, Motion (Arrangement, Proportion, Spatial Flow), Variation (Energy) // Focus, Gesture, Theatre Technologies, Theme*

Again, an excellent moment to explore how the interrelationship between acting, directing and design roles can create a cohesive whole.

*'How do you take the souls of the audience on a journey, through things that can be incredibly harrowing and confronting and powerful, and return those souls back to their bodies, stretched and invigorated and exercised around an idea?'*

**Wesley Enoch**

Revisit the concept you investigated in Prompt Pack A (p24) of the 'uplift' at the end of many First Nations stories. How—and what—has each production role contributed to *The Return's* final moment of hope and empowerment?

What does the rain signify? Was it effective in contributing to the audience's understanding of mood, or intended meaning, or themes? What other theatre technologies were employed, if any?

**HOW DID  
THEY DO IT?**



# ACTING

Refer back to the **Cast & Creative Team** biographies on p6. Choose two or three different actors, and one of their main characters. Recommendations include Guy Simon's JACKSON, Laila Thaker's |THE CURATOR/SARAH, Jimi Bani's THE COLLECTOR or Damion Hunter's THE MAN.

## PERFORMANCE

Select two actors and analyse how their use of acting skills—including facial expression, voice, gesture, movement, stillness, and/or silence—helped the audience to understand their character's function, purpose, status, traits, motivation, and/or objective. Was there a particularly effective use of acting skills used by a performer to interpret their character? How was this achieved?

Select one actor and provide an example of their use of verbal and non-verbal language to convey the intended meanings of the script.

Select one or two actors and describe their use of focus during the performance. First provide an example of the actor directing the audience's focus. Then identify any moments of them holding focus in a scene. How well did they achieve that required level of focus?

## INTERRELATIONSHIP WITH DESIGN

Choose one actor and analyse how he/she used a prop/s to support the portrayal of their character.

Discuss and evaluate how one design area was utilised by the actors in the performance. You could choose from set, props, costume, lighting or sound.



### DID YOU NOTICE?

The set was covered with a layer of RSBR—Recycled Styrene Butadiene Rubber—similar to that used in many modern playgrounds. Its ingredients include, amongst other things, old car tyres that have been recycled, decontaminated and shredded. There is fixed layer of RSBR over the whole set, with loose particles used on top to create a more organic look—as well as provide loose 'soil' for the various graves and hiding spots.

## ACTOR–AUDIENCE RELATIONSHIP

Describe one or two moments during the performance when you felt the most engaged or 'part of the story'. What about moments where you felt you were more distantly 'observing'? Do you think these were intended?

How did the actor-audience relationship enhance your understanding of the ideas, themes, and story of the play?

How did the way different scenes and spaces were established or delineated affect the actor-audience relationship?

Provide examples of moments during the performance when you felt a strong connection to one of the characters in the play. How did the actor playing the character create a strong actor-audience relationship?

Describe any other strong actor-audience relationships that you witnessed during the play.



# DIRECTION

## SPACE & PERFORMANCE

How did the director manipulate the acting space to support A) the individual locations and times in the script, and B) the overall story and meaning of the play?

Consider the blocking and use of gesture or non-verbal language. How was direction applied to portray the various statuses of characters?

How do you think the overall direction of the play impacted on the acting in the production?

Were there any moments in the performance where you felt the direction of the actor-audience relationship did not work? Why?

## DYNAMICS

Identify three examples in the production of a major change in dynamics—energy, conflict and/or tension—led by the directors. What was the impact of those changes or variations? Were they effective?

## CULTURE

How did the direction of *The Return* honour the cultural protocols inherent in staging a First Nations story on stage?



# DESIGN

You may wish to refer back to the **Moments** section in the previous **Page To Stage** chapter for stimuli, or you may wish to explore the script and/or production for other scenes or moments that demonstrate the work of the *The Return's* designers.

## SET & COSTUME

How did set designer Zoë Atkinson support the creation and establishment of the different worlds of the play?

What elements of the physical set design supported or offered opportunities for the directors and actors to manipulate dynamics—energy, conflict and/or tension—or the actor-audience relationship?

In what ways do you think the costume design may have impacted on the acting and direction?

How were props used to portray different characters' statuses, functions, emotional states, and/or objectives?

## SOUND & LIGHTING

Identify specific elements of theatre composition that sound designer Jethro Woodward and lighting designer Paul Jackson applied to craft key moments in the stage production.

How effective were sound choices in communicating themes, contexts and/or intended meanings to the audience?

Identify three ways in which lighting was used to manipulate the acting space to support the story and meaning of the play.

## THEATRE TECHNOLOGIES

Identify two major theatre technologies employed by the production.

How were they used? How might they have been constructed or operated?

Were the theatre technologies engaged by the stage production effective in supporting the telling of this story, or conveying the intended meanings and themes? Why or why not?



### DID YOU NOTICE?

The carts and plinths on the railway tracks were moved via a mix of remote control and manual operation. Actors would sometimes pretend to push trolleys that were actually travelling mechanically, and sometimes they really had to manipulate them – such as rotating and locking the large plinth, or pushing a button to raise the Anatomist's table. The junction switches were operated remotely to allow trolleys and plinths to change tracks and berth.



# RESOURCES



# INTERVIEW WITH THE LIGHTING DESIGNER

**With only a few days before tech rehearsals began in The Merlyn Theatre, *The Return*'s lighting designer Paul Jackson (PJ) sat down to chat about his design journey with Malthouse education coordinator Lyall Brooks (LB).**

**LB: What were the major considerations you had to take into account when developing your lighting concept for *The Return*?**

PJ: It really all starts with the set design for me. Working through how the space is going to carve up, and how people are going to use the space. Zoë Atkinson's space has kind of three main elements – the circular railway track, the hill, and the space in between—and they function differently. I need to be able to separate them, but I also need to be able to make them into singular images. So a lot of it is trying to understand how Matt is going to set the scenes within those spaces, then building options so that I can direct people's gaze amongst that.

But also I have to do some of the work of setting the *mise en scene* for the scenes. Obviously we don't have set 'changes' where the set looks like a pub, or a house, or whatever... so basically we're carving out areas with lights. That's primarily my first job. The second job after that is to think about what can the lighting contribute dramaturgically to the show that only the lighting can contribute, you know what I mean? To find out what it is my department has to offer apart from just the nuts and bolts of telling the story.

**LB: How much work would you do in the first reading and solo dramaturgy stage—before all that collaboration and those interrelationships begin? A lot of students are taught to - as a lighting designer, you would look at and do your own dramaturgy before you get together with the other designers...**

PJ: Not much happens without collaboration, even early on! Basically, Matt and Zoë come up with an overall approach to the design, and then I'm incorporated quite early to talk about how that might work with light; how it might be challenging for light; what the light might bring to that.

I intersect with that set design process at a number of points, and then once it's locked in, then my next role is watching what Matt's doing in terms of blocking the show in to that environment, and trying to work out how I'm going to meet that—how I'm going to shape that.

**LB: Could you give us some examples of some of the atmospheres you had to create or some of the pieces?**

PJ: One of the big jobs I have to do in *The Return* is to think about how different time registers in the production—there's obviously the present, and there's the past—but then there's another sense of time which is the bigger time of repatriation, the bigger arc of relationship of people and Country, and trying to think about how lighting can evoke that bigger view. So at the end—and I mean that all comes to its peak at the end where we are talking about the repatriation of remains and the hill becomes the hill upon which that is happening—there is mist, and there is haze, and you're trying to create a sense of the natural world, but also of the sweep of time across that world.

And theatre doesn't do the natural world well! Theatre doesn't really do 'landscape' all that well. So a lot of it is trying to find 'What are the key images that can evoke that?' and for me it's mist, and rain, and light through those things. The talk of a bigger sweep of natural time and people lives within that time.

I'm also thinking about how are we going to signal the shift when we move from the present to the past.

Costume will do a large amount if not most of that work, but I need to support that and I need to have a sense of the world having fundamentally shifted, too.

**LB: How does your job change from the basic, no-stage-lighting rehearsal room and then going into a fully equipped theatre?**

PJ: What I've been building in the rehearsal room is basically the 'list of all possible cues'. Every place, every possible moment I think there might be a lighting cue to support it, that's where I mark it.

Then I sit and think 'Well this moment needs to transform into this moment' or 'How many steps are there through that' or 'Is that going to be one long crossfade, or are there going to be lots of little steps along the way, or...?' While [sound designer] Jethro is working much more in the room, working out those paths happens more in the space with me, and in a much more compressed, truncated timeframe—the plotting days that are coming up in front of us.

We work through everything in real time in the show going 'Well that one works' or 'That one doesn't' or 'That work's been done by sound, so we probably don't need to support that with light' or 'This one needs to support sound'... so that process is actually much more hands-on, turning lights on and off, looking at images as you build them.

I tend to think of the [technical] plot as a big playtime for me really! There's a difference to me between how the plot's hypothetically going to happen and how it is going to happen. But it's much more experimental and much more playful. I think I see building lighting designs as 'I build a big toy, and then I play with it'—so the rig is a big machine for creating lighting moments, and then I sit down with the director and we come up with those moments.

**LB: What would you say would be the most challenging thing you've faced – or are going to face?**

PJ: It's a fairly open space, with a lot of smaller scenes happening within that, so finding a way to control the audience's eye and direct their gaze without that becoming a purely functional and pragmatic 'shift lights down here'—for that to have a shape and a feel and a sculpt to it as well. It's got to have a sense of flow, and you have to build a world that can withhold that. The big images in many ways kind of take care of themselves; it's actually the nuts and bolts of getting everybody through the story is where most of the work is.

People often talk about it as being akin to cinematography in a sense—constantly building a frame, and then shifting it. But also trying to make it a thing that holds together at the same time. So it's not just a bunch of disconnected moments, it actually has a sense of shape and arc to it.

**LB: Thanks Paul. I hope you inspire a whole new generation of young lighting designers!**

PJ: Haha well I hope so too!





# FURTHER RESOURCES

The following resources can be used in conjunction with those provided in **Prompt Pack A** to form a comprehensive bank of assets. Once again, these are a mix of resources referenced in the body of this document, and extra sources to further inform and stimulate.

Note that all resources are hyperlinked for those clicking on an interactive PDF version of this Prompt Pack but, for those holding a paper version, simple-to-type bitly links have been provided.

## THE RETURN RESOURCES

- **[The Return Prompt Pack A](#)**  
[bit.ly/TRVCE](https://bit.ly/TRVCE)
- **[Interview with Co-Director & Cultural Custodian Jason Tamiru](#)**  
[vimeo.com/malthouse/TRDirectorInterview1](https://vimeo.com/malthouse/TRDirectorInterview1)
- **[Interview with Co-Director Matthew Lutton](#)**  
[vimeo.com/malthouse/TRDirectorInterview2](https://vimeo.com/malthouse/TRDirectorInterview2)
- **[Interview with Set Designer Zoë Atkinson](#)**  
[vimeo.com/malthouse/TRSetDesignerInterview](https://vimeo.com/malthouse/TRSetDesignerInterview)
- **[Interview with Playwright John Harvey](#)**  
[vimeo.com/malthouse/TRPlaywrightInterview](https://vimeo.com/malthouse/TRPlaywrightInterview)
- **[In Process: John Harvey on \*The Return\*](#)**  
Malthouse Theatre Engine Room Blog | [bit.ly/TRPlaywrightProcess](https://bit.ly/TRPlaywrightProcess)
- **[Set Design Images by Zoë Atkinson](#)**  
[bit.ly/TRSet](https://bit.ly/TRSet)
- **[Timelapse of The Return Set Construction](#)**  
[vimeo.com/malthouse/TRSetTimelapse](https://vimeo.com/malthouse/TRSetTimelapse)
- **[Costume Design Images by Zoë Rouse](#)**  
[bit.ly/TRCostumes](https://bit.ly/TRCostumes)

## VCAA RESOURCES

- **[Past VCE Theatre Studies Written Examinations](#)**  
[bit.ly/TRExams](https://bit.ly/TRExams)
- **[VCE Theatre Studies 2019-2023 Study Design](#)**  
[bit.ly/TRTheatreStudies](https://bit.ly/TRTheatreStudies)

## OTHER RESOURCES

- **[Drama Australia Aboriginal and Torres Strait Islander Guidelines, 2007](#)**  
[bit.ly/TRDramaGuidelines](https://bit.ly/TRDramaGuidelines)

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