MALTHOUSE THEATRE
SEASON 1 2011

‘TIS PITY SHE’S A WHORE
THE END
CONNECTED
IN GLASS
AMPLIFICATION
FAKER
BAAL
PORN.CAKE
A GOLEM STORY
MOTH

....
THIS IS A BEGINNING
LIKE ALL BEGINNINGS
....
Welcome to Season 1, in every sense. This is a beginning. Like all beginnings, it’s borne of the past and reaches towards the future. What that will look like depends on so many things – not the least of which are the points of connection that are created along the way. The way an audience intersects with a work of art is what gives it oxygen; this meeting is what shapes its ongoing form...

I’m looking forward to living through that encounter over the next few years. In 2011 it will stretch across time, culture and experience: a sublimely scored four hundred year old text will counterpoint the utterly contemporary aesthetic of the Dance Massive program. Big themes about faith and ritual hit up against some of the most confronting moral questions of day-to-day life. Australian writers Vanessa Bates and Lally Katz sit alongside two of the most influential figures of theatre dramaturgy, Bertolt Brecht and Samuel Beckett...

Directors as distinct as Simon Stone and Pamela Rabe, virtuosos like Robert Menzies and Alison Whyte and many more... As the following pages will reveal – it’s a company that will continue to honour that essential promise of theatre – the simmering potential of an artist in a space. I owe a huge debt of gratitude to Michael Kantor and the entire Malthouse Theatre team for the generosity, patience, humour and commitment that has made this transition so exciting. It’s a great privilege.

Marion Potts

Marion Potts
Marion Potts lifts the curtain on our first season with one of the most notorious plays ever written, her reworking of John Ford’s masterpiece: ‘Tis Pity She’s A Whore, a play more frequently banned than performed.

At the beating heart of this sizzling satire of moral treachery lies a pair of forbidden young lovers: Annabella and Giovanni. And while Ford conceives for them some of the most audacious scenes of passionate love ever written for the stage, once unbound, their confessions unleash a tumult of vengeance, calumny and slaughter.

Squeezed between the end of a golden age and an impending civil war in which all theatre was banned, Ford faced off the anxieties of his times by thrusting familiar characters into ever more fever pitched situations of personal and moral extremity. Perhaps what is most shocking to us are the uncannily modern insights about a world which feels less and less distant to our own.

Marion’s adaptation of this infamous story reveals ‘Tis Pity She’s A Whore as the tragedy of a whole society as much as it is the tragedy of any individual. At once scorchingly funny and utterly sincere, as unflinchingly vengeful as it is desperately passionate, this epic, almost operatic adaptation, reunites Marion with collaborating composer, Andrée Greenwell (Venus & Adonis) and Malthouse Theatre design team, Anna Cordingley and Paul Jackson (Elizabeth, Sappho).

The cast includes Malthouse favourite Alison Whyte (Optimism, Tartuffe) and the sensational Chris Ryan (Elizabeth, Thyestes) joined by newcomers Elizabeth Nabben and Benedict Samuel as the young lovers.

“Director Marion Potts delivers a vital, engaging production, a finely poised mix of humour and heartbreak that manages to experiment and modernise.” The Age (on Venus and Adonis)
In 2010, Belvoir presented the most sublime hour of the year on the Australian stage. Not surprisingly, it was the great Robert Menzies performing in monologue Samuel Beckett’s novella, *The End*. It is now our great pleasure to share with you this bravura performance.

*The End*, a lonely soul is ejected from the comfort of an asylum, so he spends his days wandering and waiting for some kind of conclusion to his existence. His life has failed, he’s beyond loneliness and destitution, he ekes out the final small pleasures of living until there is nothing left but to drift away.

Beckett’s particular magic is to reveal the unlikely beauty and humour of full-blown existential sadness. *The End* is a concentrated display of that magic. He rakes through the ashes of a totally ruined life in search of a spark of glory, and finds it.

Director Eamon Flack has realised with great delicacy this exquisite parable about the brilliant idea that there is no such thing as a redundant human being.

Among Australia’s finest actors, Robert Menzies has previously performed for Malthouse Theatre in *Knives in Hens*, *Furious Mattress*, *Moving Target*, *Eldorado*, *Journal of the Plague Year* and *A Ham Funeral*. Now, you just can’t miss *The End*.

“...Menzies squeezes every drop of juice from the prose. Every line is a surprise and he zooms in unerringly on Beckett’s punch lines.”

*Sydney Morning Herald*

“This is the sparsest theatrical masterpiece you are ever likely to see.” *Time Out Sydney* (4 stars)
In their sell-out, international sensations *Glow* and *Mortal Engine*, Chunky Move transcended the limits of earthly form by immersing dancers in an illusory world of motion tracking and projection technology. In their newest work, *Connected*, this dynamic is flipped on its back and digital technology is side-stepped in favour of pure mechanics.

Teaming up with Californian artist, Reuben Margolin, Chunky Move’s Gideon Obarzanek animates both the body and the machine through physical connection between the dancers and Margolin’s purpose-built, kinetic sculpture.

Reuben’s startlingly live sculptural works – constructed from wood, re-cycled plastic, paper and steel – transcend their concrete forms once set into motion, appearing as natural waveforms in a weightless kinetic flow. Suspended by hundreds of fine strings receiving information from multiple camshafts and wheels, his sculptures reveal in articulate detail the impulses of what they are coupled to. In this world premiere of *Connected*, it is people – athletic and agile dancers’ bodies twisting and hurtling through space, as well as people in recognisable situations.

Beginning with simple movements and hundreds of tiny pieces, the dancers build their performance while they construct the vast sculpture in real time. During the performance, these basic elements and simple physical connections quickly evolve into complex structures and relationships.

All gods are homemade, and it is we who pull their strings, and so, give them the power to pull ours. (Aldous Huxley)

“Chunky Move do it with a hard-edged impact and design originality that makes them particularly memorable.” Manchester Evening News
The mystery of reflection, and our relationship to it, has inspired as often as it has confounded the human imagination: from the myth of Narcissus to those, like Alice, who stepped through the polished surface to enter a world reversed. When we gaze into the mirror, do we merely stare at the mute image of our own body? Or at something else – someone else?

Two of Australia’s finest contemporary dancers, Paul White and Kristina Chan, have united with acclaimed choreographer Narelle Benjamin, to discover what it is when reason is confounded, when one person ends and another begins – what it is to be in glass.

Haunting shapes and hovering spectres overlap and intersect in Benjamin’s kaleidoscopic choreography. In exquisitely realised images, dances are doubled or made incorporeal; motion travels from one form to another.

Kristina Chan and Paul White have both been awarded top honours by the Australian Dance Awards while garnering a legion of devoted fans; Kristina for Twelfth Floor and Construct; and Paul for Malthouse Theatre’s The Oracle and Honour Bound.

Following a sold-out season for Sydney Opera House, Malthouse Theatre is delighted to be presenting In Glass as part of our Dance Massive program.

Looking at a mirror is looking into a mirror.

“The feeling of perpetual motion as Chan and White fold, extend, ripple and spiral is mesmerising, and the close partnering work is outstanding: intimate, almost impossibly fluid and emotionally engaging.”

The Australian

“This delicate essay in movement is beautifully conceived, choreographed, composed, designed and danced... it is a form of poetry in dance and music.” Sydney Morning Herald
For more than a decade, Phillip Adams' company BalletLab has been surprising everyone – quite possibly even himself – with its marathon reach into the possibilities of dance and performance, from the sacred to the profane, the sublime to the messy. In over a dozen major works he has collided dance with colossal origami sets, choirs of harmonicas, floating buddhas, axemen, hulking yowies and tiny taxidermied beasts.

In short, there’s no way of predicting what compulsively engaging images and experiences will infiltrate Adams’ work as BalletLab has grown to be one of the most respected and creative dance companies in Australia, with an international touring history as adventurous as their repertoire including: USA, China, Scotland, Denmark, Germany, England, Romania, Korea, Mongolia and Bulgaria.

We thought it only fitting that Dance Massive should take note of how BalletLab got here – and celebrate the fact that some works are as astonishing now as they ever were. We invite you to revisit – or perhaps acquaint yourself anew – with the work that started it all.

It was 1999 when BalletLab launched itself with Amplification, knocking a city off balance with the force of the collision. The subject of the work: the 1.6 seconds of mental disassociation and frozen time behind the steering wheel as a car crashes.

All of this is transformed into a turbo-charged work of unbridled physical extremity accompanied by a fierce, live sound mix by Lynton Carr and performed by five of Australia’s most daring dancers.

Amplification is not for the faint-hearted or the prudish. Only when the clock stops does time come to life.

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Amplification is the shocking skid, the frozen moment, the aftermath, the emergency ward amplified through image, sound and the raw body on stage. Amplification is a seduction and an assault for all the senses.

Buckle up!

“A deeply chilling experience.” InPress
Gideon Obarzanek is internationally celebrated for his highly accomplished and unpredictable, genre-defying, dance productions. After twenty years of making work for individuals, groups and for his own company, Chunky Move, Obarzanek has created *Faker*, a disarmingly personal solo performance of his own.

_Faker_ arose out of a two week workshop Obarzanek undertook with a young dancer. Despite best intentions, not everything went to plan.

Success, experience and earned respect count for little when pitted against the doubts that haunt an empty studio. In _Faker_ we find Obarzanek at his computer reading an email he received from the young dancer letting him know, in the most brutally honest language, her thoughts on the time spent working with him.

Frank and darkly humorous, _Faker_ exposes the expectations and disappointments, the creative aspirations and personal doubts of dance and theatre making.

In this _tour de force_ performance of startling intimacy and revelation, _Faker_ sees its own maker putting himself in the firing line – a rare insight into the mind of one of Australia’s most acclaimed creators.

Book now because this limited season of the Melbourne premiere of _Faker_ cannot extend.

“The show about the show that never happened.

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“Deeply involving... _Faker_ does it expertly and memorably.” The Australian

“An intriguing relationship that has parallels in other arts and beyond.” Sydney Morning Herald
The Threepenny Opera had audiences baying for more Bertolt Brecht. Be careful what you wish for.

Gutter poet, Baal, has the literati captivated. He’s about to be hauled out of poverty by a gaggle of rich supporters. But Baal doesn’t care about literary accolades. All he wants is a good meal, a clean shirt or two, and a chance to taste the beautiful wife of his patron-to-be. Baal is pure pleasure principle.

Disdainfully dismissing the bourgeois world of high art, Baal immerses himself in the world of strip joints and cabaret where he entertains his friends and fans with coarse, bawdy songs. His charisma wins the hearts of devotees, both female and male, who he consumes with relish then discards when they are used up.

Despite this cruelty and callousness, his adoring followers indulge his selfishness. As Baal attempts to satisfy an insatiable appetite for pleasure, he leaves a trail of booze-drenched devastation lying in his wake.

The first play by one of the greatest theatrical minds of all time, Bertolt Brecht’s Baal is a work of astounding beauty and brutality. The swinging days of Weimar’s Germany may be long behind us but the play’s ironic challenge to the blind idolatry of artistic talent remains potent.

And who better to direct this major co-production with Sydney Theatre Company, than Simon Stone (Thyestes) penning a new translation with Tom Wright (The War of The Roses, The Women of Troy) and with an original score by wunderkind Stefan Gregory (Thyestes) and design by Nick Schlieper.

Stone’s vision of this rarely performed and exquisite play will be realised by a mischievous cast of wild young things led by Thomas Wright (The Black Lung Avast) as Baal, with Mark Winter (Thyestes) as Ekart, his philandering partner in crime, and Katherine Tonkin (The Eisteddfod, O.T) his lovelorn mistress, Emilie.

Nihilistic, hedonistic and amoral, Baal is repulsive in some moments and seductive in others. To be either is to be both.

By Bertolt Brecht
Translated by Simon Stone & Tom Wright
Director Simon Stone
Set & Lighting Designer Nick Schlieper
Costume Designer Mel Page
Composer & Sound Designer Stefan Gregory

Cast includes
Brigid Gallagher
Geraldine Hakewill
Luisa Hastings Edge
Shelly Lauman
Lotte St Clair
Katherine Tonkin
Mark Leonard Winter
Thomas Wright

MERLYN THEATRE
APRIL 2 – APRIL 23

"Brecht’s Baal is filled with vitality and with the insatiable longings of youth." New York Times

“What makes Stone the best Australian director of his generation is the phenomenal level of critical engagement he brings to his work.” cameronwoodhead.com

I see the world in a warm light. It is the shit of God.

The Threepenny Opera had audiences baying for more Bertolt Brecht. Be careful what you wish for.

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Politely ferocious and charmingly obscene, Porn.Cake documents lives trapped in the extended moments post-adolescence and pre-senility – and then it fills your heart with joy.”

Chris Mead, Playwriting Australia

Everybody wants a piece...

What do Jamie Oliver, naturopathy, hiccups and the evolution of thumbs have in common? More than you’d think – and not all of it safe for consumption.

With Porn.Cake the modern sex comedy is turned on its head and the curious nature of our indulgences and obsessions given an enticingly extra twist.

Two Gen X couples sit down at a table for some cake, but from the outset distractions, misunderstandings and contradictory desires put a kitchen knife through any chance of pleasantries. Add fairies at the bottom of the garden, stir through some road rage and binge drinking, sprinkle with perverse nostalgia and serve hot...

Witty beyond her years, and with an eye to the wise and an ear for the wise-crack, Vanessa Bates is that most special of playwrights: unsparing but never cynical, coolly observant and playfully mischievous. In Porn.Cake she has concocted a deceptively layered confection in which the voracious appetites of our everyday lives are put on trial.

Bates’ style already rings out as that of a true original, with wild humour laced into perilously honest home truths and a brave, searing ability to track down the absurd motivations that underwrite the most familiar social situations.

This world premiere of Porn.Cake will also be the Malthouse Theatre directing debut of stage legend Pamela Rabe, who has assembled a brilliant ensemble cast including Christen O’Leary (Goodbye Vaudeville Charlie Mudd) and Travis McMahon, and design team from Black Medea, Christina Smith and Rachel Burke.

“Pamela Rabe is one of Australia’s best-known and most instantly recognisable stage actors... she is a mistress of comedy whose sense of timing and nuance are gasp-making. And, it seems, she can interpret those skills through others when she’s not on stage.” Stage Noise
Under extreme threat, people are capable of anything, monsters appear.

On the cobble-stone streets of medieval Prague: dead children, drained of blood, are piling up; an invisible Emperor decrees a purging of the ghetto; and a Rabbi works through the dark night to fashion an avenging monster, a creature of absolute and terrifying power.

Into this world steps a woman robbed of memory. Soon she'll see things she wished she could forget. Whatever its source, desire burns.

A golem is the most enduring yet elusive mythical figure of Jewish folklore – a superhuman figure shaped from mud and endowed with terrible strength. As imagined by playwright, Lally Katz (Goodbye Vaudeville Charlie Mudd, The Eisteddfod) and director Michael Kantor (Happy Days, Optimism), A Golem Story squares off ritual and tradition with the politic of ultra-pragmatism.

What happens if we free ourselves from our stories? If God has turned His back on the world, who has the right to take His place?

A Golem Story promises to be one of the year’s most intriguing, enchanting and strange experiences of the stage… as the earth itself spews forth a person with no soul, Yiddish melodies soar and combine with dangerous kabalistic incantations and Hebrew prayers of atonement.

Kantor partners with long time design collaborators Paul Jackson and Anna Cordingley, music director and performer Mark Jones (Elizabet, Goodbye Vaudeville Charlie Mudd) and an outstanding cast including Greg Stone (Stuff Happens), Dan Spielman (Knives in Hens), and – in her Melbourne debut – Yael Stone (Diary of a Madman).

"Lally Katz is a prodigiously talented playwright.”
The Age

“The real theme motivating Michael Kantor’s directional choice is simply the theatre itself as a vehicle for the production of wonder...”
Realtime
Sometimes there’s no scarier place to be than inside your own mind.

Sebastian is a terminally unpopular, fifteen-year-old suburban kid, with an overactive imagination and an obsession with anime and death. His only friend, Clarysa, is an emo Wiccan art-freak barely one rung higher than Sebastian on the social ladder.

What starts as just another night drinking down at the cricket nets soon gives way to an ecstatic vision that leaves Sebastian unconscious, their friendship left in ruin. The next morning, he wakes up with a mysterious moth in a jar by his bed, and a calling to save the souls of all humankind.

And so begins the Passion of Sebastian…

Playwright Declan Greene’s startling new play won the Malcolm Robertson Prize and was shortlisted for the Victorian Premier’s Literary Award. After sell-out seasons for Malthouse Theatre and Sydney Opera House in 2010, this co-production with Arena Theatre Company returns by popular demand.

“…a keenly directed reminder of the brutalities we ignore, with enough wit and compassion to lift it above the standard precautionary tale.”

The Sunday Age

“Declan possesses the innate ability to weave both confronting and magical themes with seamless dexterity to create theatre of exceptional worth.”

Malcolm Robertson

MOTH

By Declan Greene

Set & Costume Designer Jonathon Oxlade
Lighting Designer Rachel Burke
Video Designer Domenico Bartolo
Composer Jethro Woodward
Dramaturge Maryanne Lynch

Beretta Theatre Company present

MOTH

JUNE 15 – JUNE 25

A Malthouse Theatre & Arena Theatre Company Production

Photo: Jeff Busby

Pictured: Sarah Ogden (Original Production)
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Our exclusive, priority subscription period means organising a season to suit your calendar, before the single ticket-sale rush, while enjoying valuable discounts for the best seats in the house.

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If you missed one of the many sold out productions in 2010, you’ll understand the comfort of securing the best seats ahead of the rush.

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The ever popular Things On Sunday events in the Merlyn Theatre have strictly limited availability. Be savvy and subscribe early to guarantee your seats. You can also take part in a post performance discussion with the cast and creative team of select productions during our Time To Talk sessions. Check the calendar dates.

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Include Previews, Matinees and select earlier performances in each season.

IN SEASON PERFORMANCES
Include opening nights and performances later in the season.

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TICKET PRICES
SEASON 1 2011

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SEASON 1 2011 CALENDAR

CURTAIN RAISER - MATINEE (M) - PREVIEW (P) | FULL PRICE - OPENING NIGHT (O) | TIME TO TALK (TTT)

'TIS PITY SHE'S A WHORE
MERLIN THEATRE
FEB 11 - MAR 5

FEB
THU 11
7.00pm P
SAT 12
7.00pm P
SUN 20
7.00pm P
FRI 18
7.00pm P
SAT 19
7.00pm P
MAR
TUE 1
6.30pm
WED 2
7.00pm
THU 3
7.00pm
FRI 4
7.00pm
SAT 5
7.00pm

THE END
BECKETT THEATRE
MAR 17 - MAR 11

FEB
THU 17
7.30pm P
SAT 19
7.30pm P
MAR
SAT 26
7.30pm P
WED 27
7.30pm P
THU 28
7.30pm P
FRI 29
7.30pm P
SAT 30
7.30pm P

DANCE MASSIVE
FOR YOUR CONVENIENCE. OUR SCHEDULE HAS BEEN DESIGNED FOR YOU TO SEE TWO PERFORMANCES IN ONE NIGHT.

CONNECTED
MERLIN THEATRE
MAR 11 - MAR 20

MAR
FRI 11
7.00pm P
SAT 12
7.00pm P
TUE 15
7.00pm O
WED 16
7.00pm O
THU 17
1.00pm M
FRI 18
7.00pm P

IN GLASS
BECKETT THEATRE
MAR 15 - MAR 20

MAR
TUE 15
8.30pm P
WED 16
8.30pm O
THU 17
8.30pm O
FRI 18
4.00pm M
SAT 19
8.30pm P
SUN 20
7.00pm O

AMPLIFICATION
MERLIN THEATRE
MAR 22 - MAR 26

MAR
TUE 22
7.00pm O
WED 23
7.00pm O
THU 24
7.00pm O
FRI 25
7.00pm P
SAT 26
7.00pm P

FAKER
MERLIN THEATRE
MAR 23 - APR 2

MAR
WED 23
8.30pm P
THU 24
8.30pm P
FRI 25
8.30pm P
SAT 26
7.00pm M
SUN 27
7.00pm M
TUE 29
7.00pm M
WED 30
7.00pm M
THU 31
7.00pm M

BAAL
MERLIN THEATRE
APR 2 - APR 23

APR
SAT 2
7.00pm P
SUN 3
5.00pm P
TUE 5
6.30pm P
WED 6
7.00pm O
THU 7
7.00pm O
FRI 8
7.00pm O
SAT 9
7.00pm O
SUN 10
7.00pm O

TUE 12
THU 14
6.30pm P
WED 13
7.00pm O
FRI 15
7.00pm O
SAT 16
7.00pm O
SUN 17
7.00pm O
TUE 19

WED 20
THU 21
7.00pm O
FRI 1
SAT 2
7.00pm O

SEASON 1 2011 CALENDAR

CURTAIN RAISER - MATINEE (M) - PREVIEW (P) | FULL PRICE - OPENING NIGHT (O) | TIME TO TALK (TTT)

PORN.CAKE
BECKETT THEATRE
APR 15 - MAY 8

APR
FRI 15
7.30pm P
SUN 17
7.30pm P
TUE 19
7.30pm P
FRI 25
7.30pm P
SAT 26
7.30pm P

MOTH
BECKETT THEATRE
JUN 15 - JUN 25

JUN
WED 15
1.00pm M
THU 16
1.00pm M
FRI 17
1.00pm M
SAT 18
1.00pm M
SUN 19
1.00pm M

THINGS ON SUNDAY
MERLIN THEATRE

FEB
APR
JUN
SUN 27
SUN 17
SUN 26
SEX
DEATH
MATZOH BALLS
2.30pm
2.30pm
2.30pm

HOW TO FIND US
Malthouse Theatre at the CUB Malthouse 133 Sturt Street, Southbank, VIC, Australia 3006 Melway Ref 1D, Q10
M-Tix Box Office +61 3 9685 5111 Admin +61 3 9685 5100 F +61 3 9685 5112 E admin@malthousetheatre.com.au
malthousetheatre.com.au Twitter www.twitter.com/MalthouseMelb Facebook www.facebook.com (Search: Malthouse Theatre)

PARKING We recommend that you arrive half an hour prior to the commencement of your scheduled performance time. There are limited on-street car parks available on Dodds Street, Sturt Street, Grant Street and St Kilda Road. There are also a number of secure car park facilities in the Southbank precinct: CanPark – 152 Sturt Street, Australian National Car park – 102 Sturt Street, Australian Ballet Centre car park, 2 Kavanagh Street, and the Arts Centre car park – access via Sturt Street.

PUBLIC TRANSPORT The C.U.B. Malthouse is 12 minutes walk from Flinders Street Tran Station, and 8 minutes walk from the Arts Centre. From Melbourne City you can catch the No 1 South Melbourne tram anywhere along Swanston Street and alight at stop No 19 on Sturt Street. You can also catch any other St Kilda Road trams travelling towards – or away – from the City and alight at Grant Street near the VCA.

ACCESS If you are in a wheelchair or require assistance for any other reason (such as hearing concerns), please let our ticketing services staff know about your seating requirements so that we can arrange the best experience for you.

FEES, EXCHANGES & REFUNDS Exchanges are subject to the availability of seats. Other ticket exchanges incur a fee of $5 per transaction. All ticket purchases are non-refundable, and tickets must be returned to the Box Office 24hrs prior to the performance you are exchanging from (subject to availability). Fees for Subscribers A one-time only $7 Subscription processing fee will be charged for each subscription package. $2 from this processing fee will be used to offset the Carbon Emissions generated by the performances you attend as part of Malthouse Greenlight. Subscribers are exempt from any per ticket booking fee except for those additional tickets purchased with your subscription which incur a $1.50 per ticket booking fee. Fees for Single ticket buyers A $5 per ticket booking fee applies for purchases made by phone or online. A $15.00 per ticket booking fee applies to in-person purchases made at the Box Office. $0.50 cents from Single Ticket fees are used to offset the Carbon Emissions generated by the performance you attend as part of Malthouse Greenlight. SEATING PREFERENCES The Merlin and Beckett Theatres have reserved seating for all performances, with the exception of The End which is by general admission. If you wish to sit with friends, please submit your forms together. Seating preferences are a guide only and do not guarantee allocation in the nominated area. Please note specifically if a wheelchair space is required.

*In season prices apply to Time to Talk sessions
More from Malthouse Theatre

Malthouse Greenlight

A highlight in 2010 was our Education production, Happiness, a performance making project which engaged young people in imagining a brighter world and self-empowered future. TippingPoint Australia and Melbourne Conversations – the City of Melbourne’s program of free talks – hosted a three-day conference engaging artists and scientists in an Open Space networking forum to nut out ideas about how we can swiftly – and collectively – move forward on Climate Change. During the forum we announced the Malthouse Theatre’s Climate Commission, an initiative supported by the Dara Foundation (details online). Valued at $30,000, the commission is awarded to a new work development around themes of climate change, in both content and in how the work is made.

One example of a Greenlight operational shift has been implementing a recycle program for the many industrial lights used throughout the building and on our stages. To date we have recycled 186kg of light globes. In recognition of this achievement, Malthouse Greenlight is now a signatory of the Federal Government’s FluoroCycle scheme, a major initiative that commenced in 2010 and is designed to prevent mercury-containing lamps entering landfill. For more info visit www.fluorocycle.org.au

In 2010, as a result of the 50c carbon surcharge placed on all tickets, monies raised have been directly invested in clean energy technologies from five best-practice initiatives, including a landmark project that is now providing environmentally friendly locally made Cook-Stoves to communities in Cambodia; reducing their daily requirement for fuels and increasing employment in that country. This investment has not only offset our 2009 carbon emissions, but we are once again carbon positive.

As a subscribing, or single ticket buying patron to Malthouse Theatre productions, you have contributed directly to these communities and offset the carbon emissions of your theatre experience – thank you! More info visit www.malthousetheatre.com.au (Search: Malthouse Greenlight)

IT TAKES TWO TO TANGO

In 2011, following seasons in Sydney and Melbourne, 1927 will begin the year with a return to the Battersea Arts Centre, UK with their Malthouse Theatre co-commission, The Animals & Children Took to The Streets. Lucy Guerin’s Human Interest Story will perform for the Perth Festival and Sydney’s Belvoir. Michael Kantor and Richard Gill’s sold-out production of The Threepenny Opera will be presented by Sydney Theatre Company. Also performing in Sydney will be our STC co-production, Baal, following its Melbourne premiere.

After raising the roof during its Malthouse Theatre premiere in 2009, Peter Houghton’s hilarious romp A Commercial Farce will tour the eastern seaboard of Australia with 64 performances in 14 cities. Malthouse Theatre’s 2009 Company In Residence, My Darling Patricia will tour nationally with 64 performances in 14 cities. Malthouse Theatre’s 2009 Company In Residence, My Darling Patricia will tour nationally with 60,000 throughout Australia and UK.

In 2010, six Malthouse Melbourne productions hit ten cities outside of Melbourne, performing to audiences of more than 60,000 throughout Australia and UK.

Subscribing to Season 1 2011 is easy and it saves you time and money.

You can choose three or more productions to become a subscriber, just follow these simple steps:

STEP 1 Choose your performances, times, quantity of tickets and calculate the cost
STEP 2 Complete your details and your friend’s STEP 3 Select your payment method and submit!

**Subscription Processing fee includes 2% Carbon Offset**

My Darling Patricia will tour nationally with

Registered Post (Optional $7)

GRAND TOTAL $
**Engine Room**

Malthouse Theatre’s **Engine Room** provides a time and place for creative possibilities. It’s another opportunity for your support to feed directly into the creation of Contemporary Australian Theatre. For the first time we are quarantining three months of the year, dedicating this time to the development of new work. During this period our core artistic team and their collaborators will be exploring ideas and experimenting across a range of performance genres, creating and feeding into future years’ programs.

**In the Engine Room** we start working on a project from the moment of its conception – when a writer has an idea, a designer sees an image, or a director has a ‘formless hunch’. The results of this may not be seen immediately, but this process is essential if we are to build a future repertoire as surprising and as imaginative as we know you expect from us. Your support for the **Engine Room** brings you right into the coal-face of the creative process. You will be guaranteeing that each production is shaped and evolved according to its potential and its needs. No two works of real innovation are alike.

**INTRODUCING**

**THE ENGINE ROOM**

We invite you to join us ‘back stage’, to cross the threshold into the rehearsal room and witness where it all begins – to enter **The Engine Room**!

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**The Engine Room** is just one of the exciting initiatives supported by Malthouse Theatre’s Major Gifts Campaign **Next Stages**. Your financial gift can also make a difference to artists and Companies in Residence, bursaries, workshops, education programs, the Tower Theatre program, and our Indigenous theatre program.

Please contact Philanthropy Manager, Tamara Harrison on 03 9685 5162 or tharrison@malthousetheatre.com.au to start a conversation and receive a prospectus, or see www.malthousetheatre.com.au (Search: **Next Stages**)

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**SUBSCRIPTION SEASON 1 2011 BOOKING FORM**

**STEP 2 COMPLETE YOUR DETAILS**

<table>
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<th>Have you previously subscribed?</th>
<th>No [ ] Yes [ ]</th>
<th>Subscriber number</th>
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**COMPLETE YOUR FRIEND’S DETAILS**

(Additional friends' details must be included on a separate page)

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Would you like to be added to our mailing list? Post [ ] E-News [ ]

**CONCESSION type**

Preferred seating?

**Card number**

**Row**

**Seat**

**STEP 3 SELECT YOUR PAYMENT METHOD & SUBMIT**

Your payment method amount paying $

| Visa [ ] | Amex [ ] | Mastercard [ ] | Cheque (Made payable to Malthouse Theatre) [ ] |

| Card number / / / / / / Expiry date / |

Name on card

Signature

---

**MAIL (No stamp required)**

Malthouse Theatre C/O M-Tix Box Office Reply Paid 83144 Southbank VIC 3006

**COME IN**

The CUB Malthouse 113 Sturt Street Southbank VIC 3006

**FAX**

Att: Subscriptions +61 3 9685 5112

**ONLINE**

Easy to use form available at www.malthousetheatre.com.au

Please allow at least two weeks for ticket delivery

* Required information
OUR PARTNERS

GOVERNMENT PARTNERS

Malthouse Theatre is supported by the Australian Government through The Australia Council, its arts funding and advisory body.

CORPORATE PARTNERS

Allen & Overy

CORPORATE ASSOCIATES

JMP

SWEET

MEDIA PARTNER

jewishnews

ARTIST PROGRAM

Besen Family Foundation

INDIGENOUS THEATRE PROGRAM

The Dara Foundation

ARTISTS IN RESIDENCE PROGRAM

Annamila Pty Ltd

OUR SUPPORTERS

URANIA

MUSE OF THE STARS
Anonymous (1)

CLIO

MUSE OF HISTORY
Berry Liberman & Daniel Almagor

THALIA

MUSE OF COMEDY
John & Lorraine Bates
Daniel & Danielle Besen
Eva Besen AO & Mark Besen AO
John & Janet Calvert-Jones
Debbie Dadon
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Neilma Gantner
Colin Golvan SC
Richard Leonard
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MELPOMENE

MUSE OF TRAGEDY
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Peter & Anne Laver
Neil & Barbara Smart

EUTERPE

MUSE OF MUSIC
Carolyn Floyd
Scott Herron
Ian Hocking & Rosemary Forbes
Michael Kingston
Naomi Milgrom AO
Dame Elisabeth Murdoch A.C., D.B.E.
Rae Rothfield
Elisabeth & John Schiller
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MUSE OF DANCE
Graham & Anita Anderson
Sally Browne
Diana Burleigh
Min Li Chong
Sieglind D’Arcy
Taleen Gaidzkar

Brian Goddard
Brad Hooper
Susan Humphries
Graeme & Joan Johnson
Ann Kemeny
& Graham Johnson
K & J Lindsay
Pamela McLure
James Penlidis
& Fiona McGauchie
Robert Peters
Rosemary Ricker
Jenny Schwarz
Robert Sessions
& Christina Fitzgerald
Gina Stuart
Fiona Sweet
Robert Templar
Dr. Victor
& Dr. Karen Wayne
Angelika & Peter Zangmeister

ERATO

MUSE OF LOVE
Ingrid Ashford
Diane Clark
Chris Clough
Patricia Coutts
Callum Dale
Doreen Dempster
Rev Fr Michael Elligate
Peggy Hayton
Shirley Hickey
Leonie Hollingworth
Irene Irvine
Irene Kearsey
Ruth Krawat
Anna Lozynski
Gael & Ian McRae
Dr. Kersti Nogeste
John & Margot Rogers
Karen Russell
John Thomas
Ann Tonks
Rosemary Walls
Bruce Wapshott & Daryl Moon
Jan Watson
Joanne Whyte
Dr. Roger Woock & Fiona Clyne
Barbara Yuncken
Anonymous (13)

Malthouse Theatre would also like to acknowledge the ongoing support of our volunteers.

IF YOU WOULD LIKE TO BECOME A MALTHOUSE MUSE, AND INSPIRE US WITH YOUR DONATION, PLEASE CALL 03 9685 5162 OR MALTHOUSETHEATRE.COM.AU (SEARCH: MUSE)