

LIES
UNICORNS
BALLBREAKERS
MOTHERHOOD
TERRORISTS
HAM
CANNIBALISM
VIBRATORS



STATE **SA**
THEATRE
COMPANY

STATE THEATRE COMPANY
OF SOUTH AUSTRALIA



CELEBRATING



OF BRILLIANT THEATRE



BE IT ENACTED by the Governor of the State of South Australia, with the advice and consent of the Parliament therefore, as follows ..." (And I have it on good authority that a light morning tea was served, with small iced cakes.)

ARTISTIC DIRECTOR

Theatre has survived because it offers something vital and sustaining to those of you who come to share stories with us, year after year. Indeed some of you have been on this ride since the opening Act! Time and again we do seem to need to come together at the theatre to explore our appetites and fears, and to celebrate our infinite variety. So please join us once again for another year of magical experiments in theatrical possibility (and let's face it—you can always tape *MasterChef!*).

We are indeed the stuff that dreams are made of, but 'our revels now are ended'? I don't think so! Our revels are only just beginning.

There may even be small iced cakes ...



†

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2012



SEASON



PROGRAM



ACT ONE, SCENE FOUR

IS THIS A
TRAGEDY
OR JUST

TWO

FAT

PEOPLE
FIGHTING

IN A
BASEMENT?

DIRECTOR
ADAM COOK

*"Surreal, incisive
and utterly hilarious.
A tour de force
of the most
unexpected kind."*

DAILY TELEGRAPH

A young poet moves into a squalid rooming house run by the basement-bound Mr and Mrs Lusty, a bloated, gluttonous pair. When her husband dies abruptly, Mrs Lusty announces a grand funeral featuring a lavish feast, 'an 'am funeral', in his honour. Driven by her incontinent appetite, she attempts to seduce the young poet at her husband's wake, with comically tragic consequences.

Written by Australia's only Nobel Prize winner for Literature, *The Ham Funeral* has long held iconic status as a misunderstood moment of shocking modernism in Australian theatre history. Igniting controversy when it was rejected for the 1962 Adelaide Festival as too 'difficult' for the general public to understand, its premiere production by the Adelaide University Theatre Guild at the Union Theatre in 1961 was acclaimed by critics and audiences alike.



ODEON THEATRE

25 FEBRUARY – 18 MARCH

Part vaudeville, part lyric poem, and part gothic drama, it now enjoys legendary status as one of the most intriguingly original plays in Australian theatre history, offering audiences an antidote to what Patrick White called 'the dreary, dun-coloured off-spring of journalistic realism'.

Mounted by State Theatre Company to mark the centenary of Patrick White's birth and the 50th anniversary of the play's world premiere in Adelaide.

*Presented by State Theatre
Company of South Australia
and Adelaide Festival.*

DESIGNER

Ailsa Paterson

LIGHTING DESIGNER

Gavan Swift

COMPOSER

Stuart Day

CAST INCLUDES

Luke Clayson
Lizzy Falkland
Jonathan Mill
Amanda Muggleton
Dennis Olsen
Jacqy Phillips
Geoff Revell

PRODUCTION PARTNER

PRINCIPAL PARTNER BENDIGO AND ADELAIDE BANK
ADELAIDE FESTIVAL
2-18 MARCH 2012

THE HAM FUNERAL

BY PATRICK WHITE

SCENE SEVEN

OH
BE
CAREFUL—
IF
YOU
BREATHE,
IT
BREAKS

YOU
SEE
HOW
THE
LIGHT
SHINES
THROUGH
HIM?

DIRECTOR

ADAM COOK

Set in St. Louis in the 1930s, *The Glass Menagerie* is a 'memory play' about the Wingfield family: Tom, who is torn between his obligation to his family and his desire to break away from the suffocating embrace of his mother, Amanda and his shy and crippled sister Laura, whose memory he will never escape.

Abandoned by her husband, Amanda comforts herself with recollections of her earlier, more gracious life in the American Deep South, when she was pursued by 'gentlemen callers'.

Now she fights to provide a better life for her grown children, while they struggle for a future that seems unlikely ever to fulfil their mother's hopes and dreams. But a change in fortune suddenly seems possible with the arrival of a handsome and mysterious young visitor who arrives without warning. *The Glass Menagerie*, Tennessee Williams' evocation of loneliness and lost love, is one of his most powerful and moving plays; an unforgettable American classic.

The Glass Menagerie is presented through special arrangement with The University of the South, Sewanee, Tennessee.

LIGHTING DESIGNER

Mark Pennington

CAST INCLUDES

Kate Cheel
Lynette Curran
Nic English



THE GLASS MENAGERIE

BY TENNESSEE WILLIAMS

"Fiercely moving and seriously funny."

NEW YORK TIMES

PRODUCTION PARTNER





A LIE KEEPS
GROWING
AND
GROWING

UNTIL

IT'S AS PLAIN
AS THE NOSE
ON YOUR FACE

ACT TWO, SCENE THREE

DIRECTOR

ROSEMARY MYERS

Once there was a lonely man with so much love to give. He wanted a child so much that he carved himself a beautiful little boy. But the boy wanted the world and the latest designer sandshoes. He wanted fame, celebrity and to walk on the wild side. He was lured by temptation and the love of a blue girl. This woodenhead wanted more than his father could possibly give, and so he ran away to get it. This is his story ...

Based on the classic tale by Carlo Collodi and boldly retold as a witty, gothic, rocking, family music theatre spectacular, *Pinocchio* is a contemporary celebration of the 'whatever' generation.

Created for ages 8–108.

**COMPOSER AND
MUSICAL DIRECTOR**

Jethro Woodward

DESIGNER

Jonathon Oxlade

VIDEO DESIGNER

Chris More

LIGHTING DESIGNER

Geoff Cobham

CAST INCLUDES

Danielle Catanzariti

Jude Henshall

Derek Lynch

Nathan O'Keefe

Geoff Revell

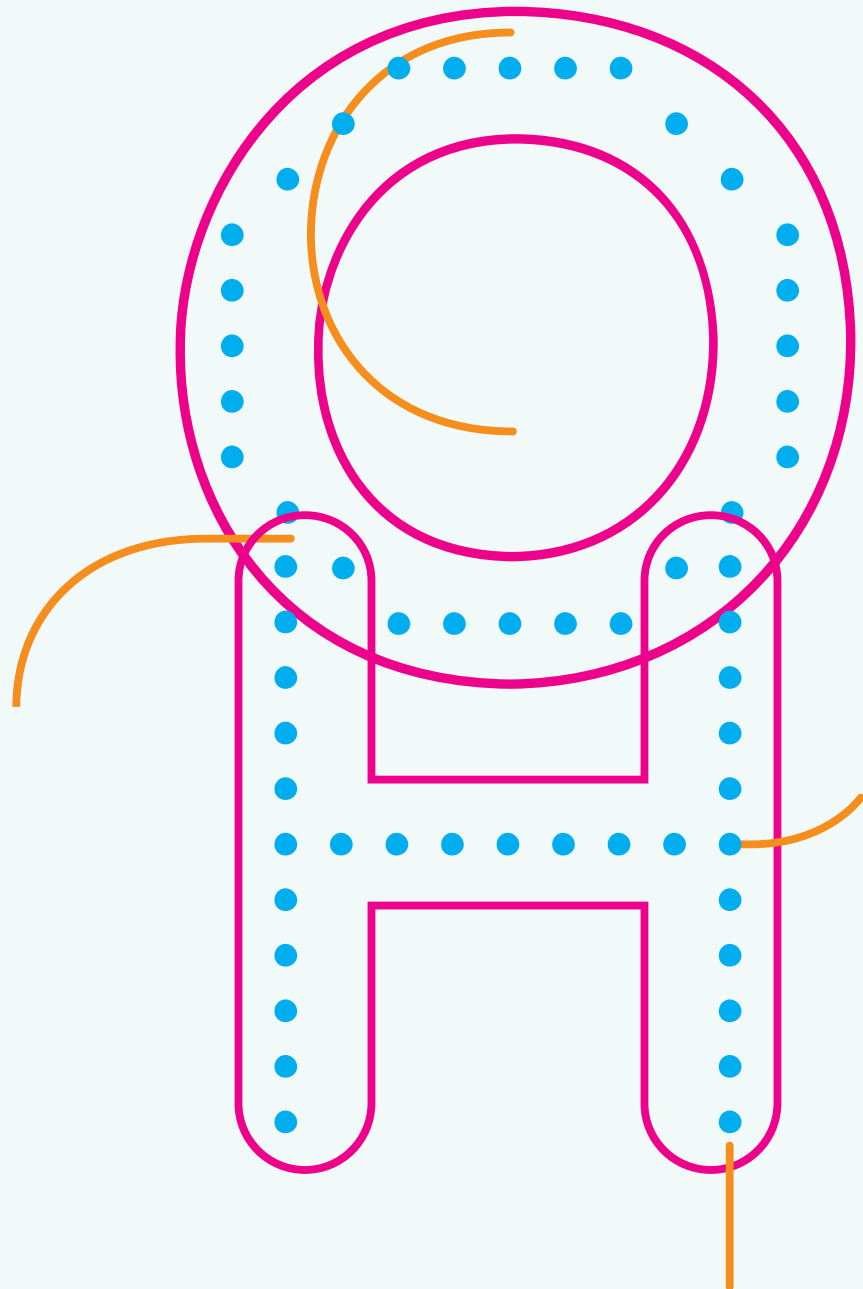
Alirio Zavarce

PINOCCHIO

CREATED BY ROSEMARY MYERS WITH WRITER JULIANNE O'BRIEN

PRODUCTION PARTNER

windmill
THEATRE



GOOD,
WHY ARE
WE ALL SO
MISERABLE?

ACT ONE, SCENE ONE

DIRECTOR

CATHERINE FITZGERALD

Set in Margaret Thatcher's England in the early 1980s, where power dressing and giant shoulder pads were all the fashion, Caryl Churchill's stark and unflinching portrayal of the sacrifices women make to get to the top is still stinging relevant.

Marlene is an ambitious career woman who has just been appointed head of the Top Girls Employment Agency. This aesthetically daring, politically provocative play tells the story of the firm and Marlene's rise to power. An insightful commentary on bourgeois feminism, this bold and ingenious work offers one of theatre's most honest portraits of what it means to be a woman in the modern world.

"Virtuosic and truly thrilling. Caryl Churchill is a brilliant, adventurous dramatist. It's a delight!"

NEW YORK TIMES

Top Girls examines the complex challenges working women face in the contemporary business world and society at large. We celebrate Marlene's success, yet as she climbs the corporate ladder and breaks through the glass ceiling, she leaves her sisters behind. In doing so, the play asks, can we applaud her values? The shoulder-pads may have gone on the rubbish heap, but Churchill's masterpiece continues to resonate.

Top Girls is one of the great plays of the late 20th century and cemented Caryl Churchill's reputation as a leading playwright on the world stage. 2012 marks the 30th anniversary of a play as strikingly relevant today as it was when it was first performed. It is bound to have you passionately debating and discussing it for days.

DESIGNER

Mary Moore

COMPOSER

Catherine Oates

CAST INCLUDES

Ulli Birvé

Eileen Darley

Antje Guenther



TOP GIRLS

BY CARYL CHURCHILL

SUPPORTED BY

Dramatic Women

CONTAINS COARSE LANGUAGE.



**DO IT.
GO ON,
SHOOT
ME.**

.....

**CAN'T BE NO WORSE
THAN WHAT YOU'VE
DONE ALREADY.**

SCENE ONE

DIRECTOR

NETTA YASHCHIN

It's a rare event when theatre makes the headlines but *Blasted*, Sarah Kane's first play, did just that. Hugely controversial when it premiered at London's Royal Court Theatre in 1995, it was hailed as a landmark of modern theatre, an astonishingly visceral play of harrowing power that achieved notoriety very quickly by being lambasted in the *Daily Mail* as "a disgusting feast of filth". Sarah Kane is regarded as a groundbreaking dramatist, over-rated interloper, honorary lad, confrontational bad girl, funny, depressive, tortured suicidal artist, theatrical visionary, savour and prophet, depending on whom you asked and when you asked them.

It starts in a Leeds hotel room, to which sickly, gin-soaked local news journalist Ian takes his young lover, the naïve, epileptic Cate for the night. He's racist, homophobic, and armed.



They circle each other in a battle of wills when suddenly an armed soldier enters the room and ignites an explosive set of events that lead to scenes of rape, torture and cannibalism. Kane takes audiences through a nightmarish journey that serves as a vicious reminder that violence outside will always find a way in.

One of the hallmarks of a great play is its capacity to burn an indelible image into your brain—a king and his fool on a stormy heath, two tramps killing time under a bare tree. *Blasted* is what the theatre should be: when you go out, you're not the same person you were when you walked in. Whatever you make of it, it's definitely unforgettable. *Blasted* is not for the faint-hearted but it is for the reflective mind.

DESIGNER

Wendy Todd

LIGHTING DESIGNER

Mark Pennington

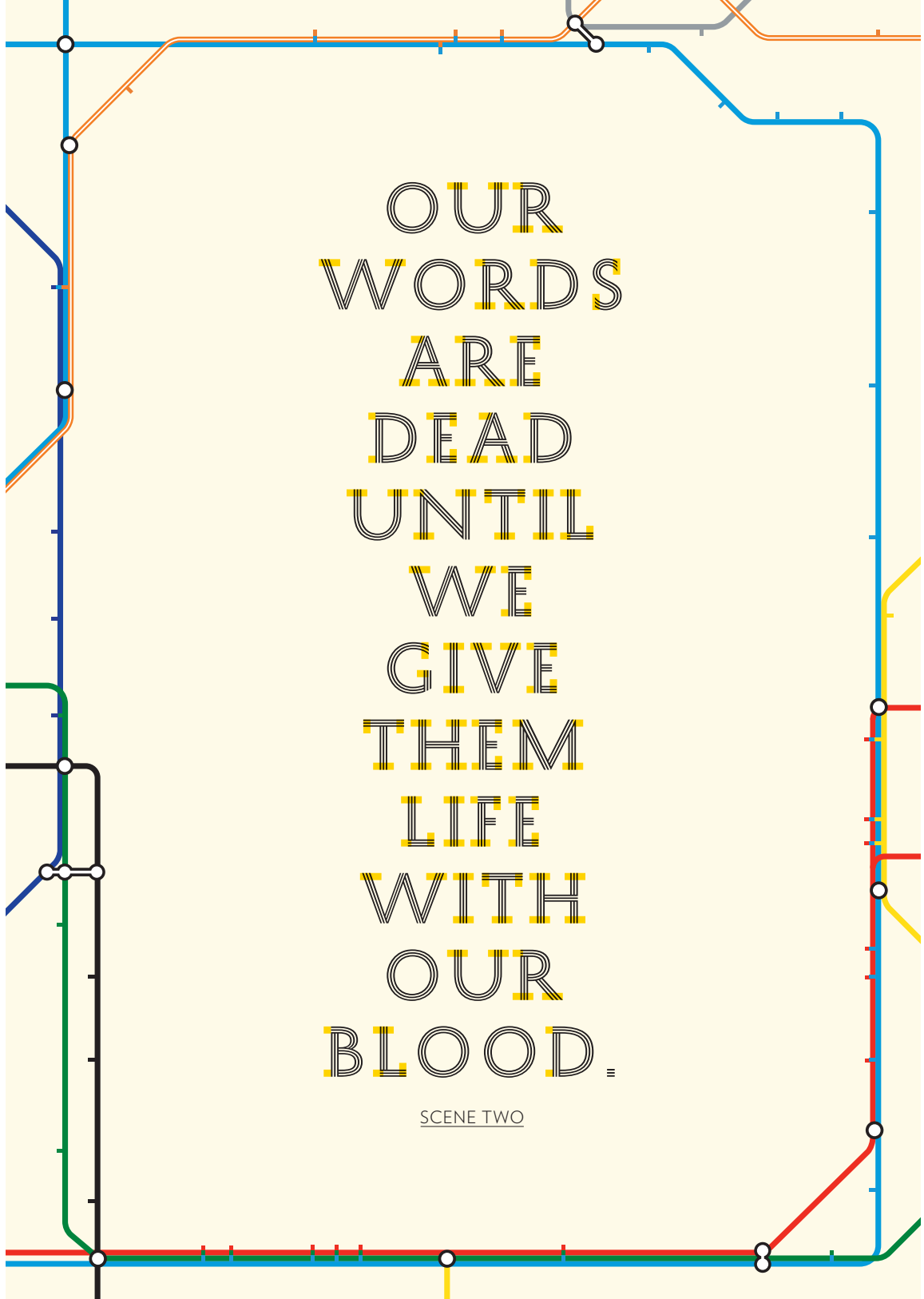
"Like something downloaded from the imagination of Francis Bacon. Kane wants you to look hard and long, and never forget. You might want to, but you won't."

MAIL ON SUNDAY

MAY CONTAIN COARSE LANGUAGE, SMOKE EFFECTS, NUDITY, SEX, VIOLENCE AND CANNIBALISM.

BLASTED

BY SARAH KANE



OUR
WORDS
ARE
DEAD
UNTIL
WE
GIVE
THEM
LIFE
WITH
OUR
BLOOD.

SCENE TWO

THESE PREMISES ARE ALARMED:

TWO PLAYS FOR THE PRICE OF ONE

SPACE THEATRE

18 OCTOBER – 27 OCTOBER

DIRECTOR

DANIEL CLARKE

It's July 2005 and London feels like the centre of the world. Big events are happening and everyone is talking about them—Live 8, G8, the triumph of the 2012 Olympics bid for London. In schools, offices, streets, shops, parks and homes—the air is electric with promise and possibility. You can feel the sense of anticipation. In less than an hour in Central London, everything will change ...

It's a lonely trek towards oblivion on the London Underground made by a young man with ice in his heart and a pack of explosives in his rucksack. This stark and shattering play follows seven different characters who share little besides their loneliness, over the first seven days of July from Live 8 through the 2012 Olympics announcement and the ensuing terror attacks in the heart of London.



A state-of-the-nation play in the fullest sense, *Pornography* captures Britain as it crashes from the euphoria and promise of the 2012 Olympics announcement into the devastation of the 7/7 terrorist attacks. Simon Stephens is one of Britain's most brilliant new playwrights.

One city, one day, seven stories (and of course it couldn't happen here ...).

These Premises Are Alarmed season is kindly supported by the Adelaide Festival Centre.

DESIGNER

Wendy Todd

LIGHTING DESIGNER

Mark Pennington

"One of the most powerful and haunting plays of the year."

THE TELEGRAPH

PORNOGRAPHY

BY SIMON STEPHENS

MAY CONTAIN COARSE LANGUAGE, NUDITY, SEXUAL REFERENCES AND SMOKE EFFECTS.

PLEASURE
AND
PAIN

ALL AT

ONCE

ACT ONE, SCENE TWO

DIRECTOR
CATHERINE FITZGERALD

*"An absolute
delight: playfully,
cheekily funny, yet
also touching ...
deliciously
entertaining
theatre."*

SUNDAY TELEGRAPH

If you long for a time when an ankle was breathtaking, when a well-turned calf or the touch of a hand across a teapot caused palpitations, then this is the play for you.

Dr Givings is an inventor obsessed with the new miracle of electricity. His wife, a frustrated free spirit, craves romantic love, sensuality, and excitement with her buttoned-up husband, who has more passion for science than for, well, passion. She longs to connect with him—but not electrically.



IN THE NEXT ROOM OR THE VIBRATOR PLAY

BY SARAH RUHL

DUNSTAN PLAYHOUSE
03 NOVEMBER – 24 NOVEMBER

A funny, touching and stimulating new comedy about love, longing, science and invention, *IN THE NEXT ROOM* or the vibrator play was nominated for both the Tony Award and the Pulitzer Prize, and was a resounding hit when it opened on Broadway in 2009, consolidating Sarah Ruhl's reputation as one of America's most imaginative and effervescent contemporary playwrights.

*Presented by special arrangement
with SAMUEL FRENCH, Inc.*

DESIGNER

Ailsa Paterson

LIGHTING DESIGNER

David Gadsden

COMPOSER

Catherine Oates

CAST INCLUDES

Lizzy Falkland
Katherine Fyffe
Cameron Goodall
Amber McMahon
Renato Musolino
Brendan Rock

SUPPORTED BY

men@play

CONTAINS STRONG ADULT THEMES.

IN 2012 WE WILL CONTINUE TO ENGAGE STUDENTS WITH LIVE PERFORMANCES, WORKSHOPS AND WORK EXPERIENCE OPPORTUNITIES.

EDUCATION PROGRAM

STUDENTS & TEACHERS

Day with State performances for secondary school students, followed by post-show Q&A with the director and cast.

7
MAR

THE HAM FUNERAL

10
MAY

THE GLASS MENAGERIE

16
MAY

19
JUL

PINOCCHIO

24
JUL

→ 26
JUL

23
AUG

TOP GIRLS

29
AUG

All sessions commence at 10.30am.

Student and teacher workshops.

×

Workshops on Demand, where State Theatre Company artists conduct workshops tailored to your school's needs.

×

Flinders University Young Playwrights Award.

×

Group Work Experience program.

×

For all bookings and enquiries please contact Education on 08 8415 5333.

Our Teacher Subscription package, including tickets and pre-show subscriber briefings is designed around the four Day with State shows:

THE HAM FUNERAL

Patrick White

THE GLASS MENAGERIE

Tennessee Williams

PINOCCHIO

Rosemary Myers & Julianne O'Brien

TOP GIRLS

Caryl Churchill

×

Teachers participating in this program can receive a Certificate of Attendance for up to 17 hours training and development, acknowledging learning outcomes and hours of participation, which may count towards their professional development.

×

Other subscription packages can be negotiated with the Education Manager.

×

Use the enclosed booking form and tick the Teacher Subscription box to select this package.

"The students 'buzzed' all the way home"

×

"What a treat for regional high schoolers"

FLINDERS UNIVERSITY
YOUNG PLAYWRIGHTS AWARD SUPPORTED BY



WHOEVER REALLY

H A T E S

SWITCH, PLAY THREE

LONGS TO BE

H A T E D

ACT ONE

DIRECTOR

CATHERINE FITZGERALD

Press Conference by Harold Pinter
A Mother by Franca Rame and Dario Fo, translated by Ed Emery.
Switch by Marjolijn van Heemstra, translated by Rina Vergano.

3 songs by Bertolt Brecht and Hans Eisler, translated by John Willett:
The Song of a German Mother,
On Suicide, *The Flower Garden*.

Two Actors.
Two Nobel Laureates.

Three plays, and a fresh new voice from the world of Dutch theatre. With a pinch of Brecht thrown in for good measure.

Every day we are confronted by images of violence and war, civilian uprisings and terrorist acts. What drives people to commit such desperate acts: whether patriotic, anti-government or by acting alone?



WAR MOTHER

SPACE THEATRE

30 MAY – 02 JUNE

METRO + REGIONAL TOUR

04 JUNE – 22 JUNE

War Mother is an answer to the cry from young people to try to understand the violence and fear that surrounds us in our everyday psyche and lives. Instead of weapons of war and mass destruction—we use the weapon of theatre and hope.

Featuring mothers, explosives, a Minister of Culture, a hint of humour, some hard cold facts and a terrifying but all too familiar world. *War Mother* is sixty minutes of intense scrutiny of humankind, motherhood, our relationship with power, the State, war, terrorism and repression.

CAST INCLUDES

Eileen Darley

SUPPORTED BY

Budget.
Car and Truck Rental

ElectraNet
electricity transmission

CONTAINS VIOLENT THEMES.

2012



SUBSCRIPTION
INFORMATION



BY SUBSCRIBING YOU ARE DIRECTLY SUPPORTING SOUTH AUSTRALIA'S
FLAGSHIP THEATRE COMPANY BY CONTINUING TO PROVIDE OPPORTUNITIES
FOR LOCAL ARTISTS TO LAUNCH AND DEVELOP THEIR CAREERS.

WHY SUBSCRIBE?

As a subscriber you will receive the best seats in the house at discounted prices. The earlier you book, the better seats you will get!

TICKET EXCHANGE

Don't worry if your circumstances change—your booked dates are flexible, subject to seat availability. Your first exchange is free and any further exchanges will incur a small service fee.

EXCLUSIVE ACCESS

During the year all subscribers are invited to attend a briefing before each production opens. This is your chance to get behind-the-scenes insights from the director, actors and creative team and a preview of the set before you experience the production.

RECEIVE DISCOUNTS FROM OUR PARTNERS

Your subscriber card entitles you to a wide range of discounts and offers from our partners. A full list is available on our website statetheatrecompany.com.au

BECOME A GOLD SUBSCRIBER AND ENJOY RUBBING
SHOULDERS WITH THE STARS ON OPENING NIGHTS.

GOLD SUBSCRIBERS

OPENING NIGHT PACKAGE

As a Gold Subscriber you will attend Season 2012 Opening Night performances, receive limited edition autographed play programs and enjoy the exclusive opportunity to mingle with the cast and creative team at post-show parties.

You will also be personally recognised as a supporter of State Theatre Company with an acknowledgement in play programs, our annual report and the Dunstan Playhouse foyer. Prices include a \$200 tax deductible donation.



\$475



\$545



\$615



\$700

*"It was 2008. What can I get my wife for Christmas?
I know, I'll get her a Gold Subscription to State Theatre Company.
She can't go by herself, so I'll have to get one for myself as well!
We have enjoyed many years as Gold Subscribers ever since."*

JOHN GUMLEY

ARE YOU UNDER 30?
THEN YOU'LL WANT TO GET YOUR HANDS
ON THE HOTTEST TICKETS IN TOWN!

RED CARPET SUBSCRIPTION

Choose between a 3, 4, 5 or 6 play subscription for only \$25 per play—that's only \$150 for a whole year! As a Red Carpet Subscriber you will also receive free access to all of our Red Carpet Events.

RED CARPET EVENTS

Red Carpet is State Theatre Company's dynamic events program for people aged in their 20s and 30s.

Functions are held at least three times a year, offering a unique experience where you can gain access to outstanding theatre, interact with the actors and creative team, listen to live music, and enjoy great food and drinks.

DON'T MISS ANOTHER RED CARPET EVENT. PUT THESE DATES IN YOUR DIARY NOW!

11
MAY

THE GLASS MENAGERIE

20
JUL

PINOCCHIO

9
NOV

IN THE NEXT ROOM
or the vibrator play

THE RED CARPET AMBASSADORS ARE A GROUP OF YOUNG THEATRE LOVERS WHOSE ROLE IS TO HELP MAKE THE STATE THEATRE COMPANY MORE OPEN AND ACCESSIBLE FOR YOUNG PEOPLE SO THEY CAN ENGAGE WITH, DISCUSS AND GET EXCITED ABOUT THEATRE.

RED CARPET AMBASSADORS

OUR CURRENT AMBASSADORS ARE:

Timothy Braund, Sophie Bruhn,
Rebecca Freezer, Adam Gibbons,
Emily Heidrich, Rebecca Lynas
and Sam Rogers.

STAY UP TO DATE AND JOIN IN THE CONVERSATION:

FACEBOOK:
www.facebook.com/RedCarpetbySTCSA

×

TWITTER:
www.twitter.com/StateTheatreSA

×

BLOG:
www.statetheatresa.posterous.com

LOOKING FOR THE PERFECT GIFT? TREAT SOMEONE
TO A FANTASTIC NIGHT OUT, WHILE GIVING THEM
THE FLEXIBILITY TO DECIDE WHAT THEY WANT TO
SEE AND WHEN THEY WANT TO SEE IT.

~~~~~

# GIFT VOUCHERS

~~~~~

State Theatre Company gift vouchers are available
in any denomination you choose.

×

These are a perfect gift for budgets large or small!

WE UNDERSTAND HOW DIFFICULT IT CAN BE
TO SCHEDULE YOUR DIARY SO FAR IN ADVANCE.
IF YOU DON'T FEEL YOU CAN COMMIT JUST YET,
WHY NOT BUY A FLEXI SUB?

~~~~~

# FLEXI SUB

~~~~~

Starting at \$180, Flexi Sub vouchers may
be exchanged for four tickets to any show
at any time throughout the season, leaving
you time to decide!

×

Conditions apply.
Tickets are subject to availability.

PLAY A PART IN OUR FUTURE AND CONSIDER DONATING TO STATE THEATRE COMPANY. BY MAKING A TAX DEDUCTIBLE GIFT YOU CAN PROVIDE ESSENTIAL SUPPORT TO HELP US REMAIN AT THE FOREFRONT OF THE PERFORMING ARTS IN SOUTH AUSTRALIA.

DONATIONS

Your generous contribution will assist us to:

- Present high quality innovative theatre for South Australians.
- Provide valuable professional development and learning experiences for the next generation of artists and theatre practitioners.
- Commission new Australian works.
- Provide teachers and students with invaluable opportunities to deepen their enjoyment and understanding of the arts through live performances, tailored workshops and creative work experience programs.
- Provide all South Australians with the ability to experience live theatre through our regional touring activities.
- Provide opportunities for economically disadvantaged members of our community to attend performances.
- Deliver audio described and captioned performances for theatre lovers who experience vision or hearing impairments.

Donating can be as easy as giving a gift when you fill out your subscription form, or becoming more involved with the Company through our membership groups. All donations of \$2 or more are 100% tax deductible.

For more information on how you can support the future of South Australian theatre through a donation or a gift in your will contact 08 8415 5333.

BUILDING UPON ITS SUCCESS IN 2011, STATE THEATRE COMPANY AND ANGLICARE SA WILL PARTNER ONCE AGAIN TO PROVIDE OPPORTUNITIES FOR THE SOUTH AUSTRALIAN COMMUNITY.

THEATRE FOR LIFE PROGRAM

Theatre For Life strengthens connections in the wider South Australian community, particularly for those who are disadvantaged, through access, age or financial hardship.

You can support this important initiative and help us to provide theatre tickets for those who would otherwise not have the opportunity to experience the joy of live theatre. We invite you to share your passion for the arts by adding the cost of a ticket or a subscription package to your booking form under the Donations section.

×

"The theatre was a place that my late husband and I would go to on a regular basis, but since he passed away I have not been able to attend. The opportunity to go was something I could not pass up, to be with friends and have a wonderful day out was a great pleasure and one that I am very thankful for."

◇◇◇◇◇◇ ALICE GREENE, THEATRE FOR LIFE PARTICIPANT ◇◇◇◇◇◇

SUPPORTED BY

ANGLICARE
HOPE IS HERE. SA.

JOIN ONE OF OUR MEMBERSHIP GROUPS.
OUR MEMBERS ARE IMPORTANT
ADVOCATES AND SUPPORT OUR ONGOING
CREATIVE DEVELOPMENT.

MEMBERSHIP GROUPS

Membership fees contribute directly towards
the production costs of one mainstage production
each year. Fees are \$600 including a recommended
\$400 tax deductible donation.

×

*"Over the last ten years seeing young women write
drama, watching young women design costumes
for the artists and then enjoying and experiencing
a play that has all these attributes with young
women taking on their respective roles makes my
contributions through Dramatic Women to State
Theatre Company all the more meaningful and
appreciated. I am helping someone experience and
entertain the wider community through their own
newfound development."*

◇◇◇◇◇◇◇ GLENYS M JONES OAM ◇◇◇◇◇◇◇

BENEFITS INCLUDE:

Two tickets to the Opening
Night performance of the play
supported by your group.

×

Invitations to the Opening
Night pre-show, interval and
post-show functions with the
cast and creative team.

×

Acknowledgement in all 2012 State
Theatre Company play programs.

×

Four issues of *Backstage*,
State Theatre Company's e-news
for members and donors, providing
behind-the-scenes information
about the Company you won't
hear anywhere else!

×

Invitations to exclusive events
throughout the year.

×

A souvenir pin.

MARK IT IN YOUR DIARIES—
2012 MEMBERSHIP GROUP
EVENTS WILL OCCUR ON:

9
AUG

TOP GIRLS
.....

23
OCT

IN THE NEXT ROOM
or the vibrator play
.....

SUPPORTED BY

*Dramatic
Women*

Focusing on the professional development
of women in the arts, they will support
Caryl Churchill's *Top Girls*.

men@play

Prominent Adelaide businessmen
who will support Sarah Ruhl's *IN THE
NEXT ROOM* or the vibrator play.

MAKING LIVE THEATRE ACCESSIBLE.
SOMETIMES GOING TO THE THEATRE CAN SEEM DIFFICULT OR TOO
EXPENSIVE. OUR ACCESS PROGRAM MAKES SURE THAT MORE SOUTH
AUSTRALIANS CAN ENJOY THE EXPERIENCE OF LIVE THEATRE.

ACCESS PROGRAM

PAY-WHAT-YOU-CAN

Pay-what-you-can tickets are available for people who hold a Healthcare Card. Simply donate a gold coin to attend any matinee or Wednesday evening performance.

RUSH HOUR

Last minute tickets are available to all matinee and Wednesday evening performances at the Box Office one hour before the show starts for only \$25.

VISION IMPAIRED

People with vision impairment are invited to attend specific performances with a pre-show discussion of the set and stage, the opportunity to feel the costumes and props as well as being introduced to the cast.

CAPTIONED PERFORMANCES

We will continue to provide a small number of captioned performances in the Dunstan Playhouse to enhance the theatre experience for those whose hearing is no longer as sharp as it was. The text of the play will be displayed in real time on plasma screens next to the stage.

VISION IMPAIRED SERVICES ARE OFFERED AT THE FOLLOWING PERFORMANCES:

6
MAR

THE HAM FUNERAL

15
MAY

THE GLASS MENAGERIE

17
JUL

PINOCCHIO

28
AUG

TOP GIRLS

13
NOV

IN THE NEXT ROOM
or the vibrator play



CAPTIONED PERFORMANCES ARE OFFERED AT THE FOLLOWING PERFORMANCES:

14
MAR

THE HAM FUNERAL

23
MAY

THE GLASS MENAGERIE

18
JUL

PINOCCHIO

5
SEP

TOP GIRLS

21
NOV

IN THE NEXT ROOM
or the vibrator play



All sessions commence at 11.00am

As not all seats will have the best view of the screens, please mark on your booking form if you require a caption-accessible seat.

BOARD

John Irving
CHAIR

Terence Crawford, Nicola Downer AM, Bronwyn Halliday,
Christine Guille, Hon. Anne Levy AO, Loretta Reynolds, Peter Siebels

COMPANY INFORMATION

STAFF

Pamela Foulkes
CHIEF EXECUTIVE OFFICER

Adam Cook
ARTISTIC DIRECTOR

Catherine Fitzgerald
ASSOCIATE DIRECTOR

Shelley Lush
ARTISTIC PROGRAM
MANAGER

Robyn Brookes
EDUCATION MANAGER

Kristy Rebbeck
MARKETING MANAGER

Kara Wone
MARKETING COORDINATOR

Sophie Gardner
PUBLIC RELATIONS
COORDINATOR

Phil Petch
DEVELOPMENT MANAGER

Antonia Bellifemini
DEVELOPMENT COORDINATOR

Natalie Loveridge
FINANCE MANAGER

Lauren Lucas
FINANCE ASSISTANT

Nell Szyndler
ADMINISTRATION
COORDINATOR

Bernadette Woods
ADMINISTRATION ASSISTANT

Peter Kelly
PRODUCTION MANAGER

Stephanie Fisher
PRODUCTION &
PROPS COORDINATOR

John Meyer
WORKSHOP SUPERVISOR

Areste Nicola
LEADING HAND

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CARPENTER & PROP MAKER

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SCENIC ART

Robyn Jones
WARDROBE PRODUCTION
SUPERVISOR

Kellie Jones
WARDROBE DEPARTMENT
SUPERVISOR

Martine Micklem
COSTUME MAKER/CUTTER

Jana DeBiasi
HAIR, MAKE-UP & WIGS

Robin Balogh
PROP SHOP SUPERVISOR

Jana DeBiasi
COSTUME HIRE

Yolande Bird
& Diana Franklin
OVERSEAS REPRESENTATIVES
(LONDON)

Stuart Thompson
OVERSEAS REPRESENTATIVE
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PERFORMANCE CALENDAR

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	Legend
The Ham Funeral (Odeon Theatre)	20 Feb, 6.00pm— SB 27 Feb, 6.30pm— P	28 Feb, 6.30pm— P 6 Mar, 6.30pm— NWS, A 13 Mar, 6.30pm	29 Feb, 6.30— P 7 Mar, 6.30pm 14 Mar, 11.00am— C, QA 14 Mar, 6.30pm	1 Mar, 8.00pm— ON 8 Mar, 8.00pm 15 Mar, 8.00pm	2 Mar, 8.00pm 9 Mar, 8.00pm 16 Mar, 8.00pm	25 Feb, 8.00pm— P 3 Mar, 2.00pm 3 Mar, 8.00pm 10 Mar, 2.00pm— A 10 Mar, 8.00pm 17 Mar, 8.00pm	11 Mar, 3.00pm 18 Mar, 3.00pm	SB: Subscriber Briefing Behind-the-scenes insights from the director, actors and creative team. 5.45pm in the theatre foyer. No bookings required.
The Glass Menagerie (Dunstan Playhouse)	30 April, 6.00pm— SB 7 May, 6.30pm— P	8 May, 8.00pm— ON 15 May, 6.30pm— NWS	9 May, 6.30pm 16 May, 6.30pm 23 May, 11.00am— C, QA 23 May, 6.30pm	10 May, 8.00pm 17 May, 8.00pm 24 May, 8.00pm	4 May, 8.00pm— P 11 May, 8.00pm— RC 18 May, 8.00pm 25 May, 8.00pm	5 May, 8.00pm— P 12 May, 8.00pm 19 May, 8.00pm 26 May, 2.00pm 26 May, 8.00pm	20 May, 3.00pm	P: Previews First public performances prior to Opening Night. ON: Opening Night The exclusive debut of the show for Gold Subscribers, media and partners.
Pinocchio (Dunstan Playhouse)		2 July, 6.00pm— SB 10 July, 6.30pm— P 17 July, 6.30pm— NWS	11 July, 2.00pm— P 11 July, 7.30pm— ON 18 July, 11.00pm— C, QA 18 July, 6.30pm 25 July, 6.30pm	12 July, 2.00pm	13 July, 2.00pm 20 July, 7.30pm— RC 27 July, 7.30pm	14 July, 2.00pm 14 July, 7.30pm 21 July, 2.00pm 21 July, 7.30pm 28 July, 2.00pm 28 July, 7.30pm	8 July, 3.00pm— P 15 July, 3.00pm 22 July, 3.00pm	NWS: Night with State A chance to quiz the director and cast immediately after a performance.
Top Girls (Dunstan Playhouse)	13 Aug, 6.00pm— SB 20 Aug, 6.30pm— P	21 Aug, 8.00pm— ON 28 Aug, 6.30pm— NWS	22 Aug, 6.30pm 29 Aug, 6.30pm 5 Sept, 11.00am— C, QA 5 Sept, 6.30pm	23 Aug, 8.00pm 30 Aug, 8.00pm 6 Sept, 8.00pm	17 Aug, 8.00pm— P 24 Aug, 8.00pm 31 Aug, 8.00pm 7 Sept, 8.00pm	18 Aug, 8.00pm— P 25 Aug, 8.00pm 1 Sept, 2.00pm 1 Sept, 8.00pm 8 Sept, 8.00pm	2 Sept, 3.00pm	QA: Question & Answer Post show question and answer with the director and cast. RC: Red Carpet Special party after the show for people in their 20s and 30s. See page 44 for more information.
These Premises are Alarmed: Blasted (Space Theatre)	8 Oct, 8.00pm— ON	2 Oct, 6.00pm— SB 9 Oct, 6.30pm— NWS	10 Oct, 6.30pm	11 Oct, 8.00pm	5 Oct, 8.00pm— P 12 Oct, 8.00pm	6 Oct, 8.00pm— P 13 Oct, 2.00pm 13 Oct, 8.00pm		C: Captioned A performance at which the text of the play is displayed on screens next to the stage.
Pornography (Space Theatre)	15 Oct, 6.00pm— SB 22 Oct, 6.30pm— NWS	23 Oct, 6.30pm	24 Oct, 6.30pm	18 Oct, 8.00pm— P 25 Oct, 8.00pm	19 Oct, 8.00pm— P 26 Oct, 8.00pm	20 Oct, 8.00pm— ON 27 Oct, 2.00pm 27 Oct, 8.00pm		
IN THE NEXT ROOM or the vibrator play (Dunstan Playhouse)	29 Oct, 6.00pm— SB 5 Nov, 6.30pm— P	6 Nov, 6.30pm— P 13 Nov, 6.30pm— NWS	7 Nov, 8.00pm— ON 14 Nov, 6.30pm 21 Nov, 11.00am— C, QA 21 Nov, 6.30pm	8 Nov, 8.00pm 15 Nov, 8.00pm 22 Nov, 8.00pm	9 Nov, 8.00pm— RC 16 Nov, 8.00pm 23 Nov, 8.00pm	3 Nov, 8.00pm— P 10 Nov, 8.00pm 17 Nov, 2.00pm 17 Nov, 8.00pm 24 Nov, 8.00pm	18 Nov, 3.00pm	oc A: Audio Description Shows A performance with an optional audio description for the vision impaired.
Special Offer: War Mother (Space Theatre)					1 June, 7.00pm	2 June, 2.00pm 2 June, 7.00pm		 

BOOKING INFORMATION

SEATING ALLOCATION

Receive the best seats in the house as a subscriber:

- Subscriptions will be processed from Monday 26 September.
- Single ticket sales will be available from Monday 7 November.

RED CARPET SUBSCRIPTION, CONCESSION, PRIMARY & SECONDARY STUDENTS

ID showing birth date must be shown at time of purchase or a photocopy of ID provided with postal or fax bookings.

Concession prices are available to pensioners, Seniors Card holders, full-time students and Health Care Card holders.

FLEXI SUBS REDEMPTION

Flexi Subs may be exchanged for tickets at any time throughout the season, subject to ticket availability. Exchange your voucher for tickets in person at any BASS outlet. Redeem your vouchers early to guarantee your choice of performance.

REFUNDS & EXCHANGES

Tickets are non-refundable, but they are exchangeable. Subscribers may make one free ticket exchange (swap performance date/time) per year. Subsequent exchanges attract a \$3.30 BASS fee per ticket. If the new performance has a higher ticket price, you will need to pay the difference (sorry, no refunds for cheaper tickets). Allow five working days before desired performance and original tickets must be provided before exchanged tickets can be issued. Tickets cannot be exchanged after their booked performance.

BASS PROCESSING FEES

A processing fee is included in all single ticket prices. A \$6.60 processing fee will apply to each subscription form.

LOST TICKETS

Contact BASS on 08 8205 2200 as soon as you can for replacement tickets. Lost tickets can only be reissued for the same performance.

Standard Prices

	Evenings	Matinees*	Previews
Adults	\$59.00	\$55.00	\$49.00
Concession	\$52.00	\$50.00	\$42.00
Under 30s	\$29.00	\$29.00	\$29.00
School Students	\$25.00	\$25.00	\$25.00

Subscribers

	Adults	Concession	Under 30s	Gold
6 Play Evening	\$288.00	\$264.00	\$150.00	\$700.00
6 Play Matinee	\$276.00	\$240.00		
6 Play Preview	\$234.00	\$216.00		
5 Play Evening	\$250.00	\$225.00	\$125.00	\$615.00
5 Play Matinee	\$235.00	\$210.00		
5 Play Preview	\$200.00	\$190.00		
4 Play Evening	\$204.00	\$184.00	\$100.00	\$545.00
4 Play Matinee	\$192.00	\$176.00		
4 Play Preview	\$168.00	\$156.00		
4 Play Flexi Sub	\$200.00	\$180.00		
3 Play Evening	\$162.00	\$141.00	\$75.00	\$475.00
3 Play Matinee	\$150.00	\$135.00		
3 Play Preview	\$129.00	\$120.00		

Additional tickets for subscribers

	Adults	Concession	Under 30s	School Students
Evening	\$50.00	\$45.00	\$27.00	\$25.00
Matinees	\$48.00	\$43.00	\$27.00	\$25.00
Previews	\$40.00	\$35.00	\$27.00	\$25.00

Pinocchio

Evening	\$47.00	\$45.00	\$29.00	\$25.00
Matinees	\$45.00	\$42.00	\$29.00	\$25.00
Previews	\$39.00	\$35.00	\$29.00	\$25.00
Family ticket (2 adults, 2 children)		\$120.00		

Blasted/Pornography

One play	\$35.00	\$29.00	\$25.00	
Two plays	\$60.00	\$50.00	\$40.00	

War Mother

	Adult	Concession	Under 30s	School Students
Evening & Matinees	\$30.00	\$25.00	\$25.00	\$18.00

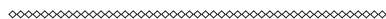
*Matinees are all daytime performances, including Sundays.
For additional tickets throughout the season contact BASS 131 246.

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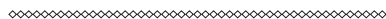
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