

2015

STATE THEATRE COMPANY
of South Australia

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Welcome to Season 2015

Turning on the TV is easy. Watching a movie, pretty easy. Opening a new book, simple. But going to the theatre can be demanding. What if you've had a big week? You've got a babysitter booked, car parking paid for, maybe dinner beforehand—and then you have to sit and concentrate for two to three hours. Theatre asks us to be in the moment, to be actively engaged, to respond to the traffic on the stage with our hearts and our minds. But what magical rewards it has to offer.

We take a risk each time we wait for the house lights to fade to black. Our world view might be challenged; we might have to engage with lands real and imagined; we might have to sit, heart in mouth, deeply emotionally involved in a fictional character's plight. We might be asked to think, feel, cry, laugh or simply sit stunned in the dark. Every performance is different; each one responds to the energy of the audience in mysterious alchemical ways. Our work is made complete only when you, the audience, close the theatrical circle.

After a wonderful, wild ride through 2013 and 2014 we've put together a season for 2015 that we hope will deepen your addiction to this ultimate live art form. We will take you places undiscovered, unearth distant memories, make you tie yourself in knots and fall about with laughter. Our productions are touring more than ever before and some of the world's best are choosing to join us—and it's all beginning right here in Adelaide with you as the first audience to set out on these adventures with us.

Take a trip through the haunting perfection of our *Beckett Triptych* as part of the Adelaide Festival; be joyously moved by our 60th anniversary production of the classic Australian play *Summer of the Seventeenth Doll*; be amazed

by the lush visual invention of our co-production with Griffin Theatre Company, *Masquerade*, which lands here between seasons at the Sydney and Melbourne Festivals; be drawn into one of the greatest forensic studies of the human heart in Harold Pinter's *Betrayal*, starring our Helpmann Award-winning Alison Bell; fall off your seat laughing at the comic brilliance of Paul Blackwell in *Volpone*; be transfixed by the performance of the legendary Colin Friels in the new Australian thriller *Mortido*; and finally fall off your seat all over again as a new generation of comics take on the silliest of the silly, *The Popular Mechanicals*.

So ...

Come along for the whole ride. We take pride in constructing our season as a deep range of experiences that will transport you to many different places over the year, so get in there and do it all.

Share the experience. Theatre is a social art-form designed to be talked, laughed and argued about. Bring a friend, family member or child.

Engage with your Company. We love to hear from you, feedback good and bad, as we strive to make Adelaide one of Australia's theatre capitals.

For those of us making the work that goes on the stage, the task is complex and often difficult. It demands that our creative teams dream up solutions to the challenges laid down by the imaginations of playwrights; it demands that actors go to alien and sometimes difficult places. But we remind ourselves that theatre is a gift. The most beautifully wrought, labyrinthine, yet enduring gift that we get to give to you, our audience, anew each and every night.

I hope you enjoy every second.



GEORDIE BROOKMAN

Artistic Director

State Theatre Company in association with Adelaide Festival presents

Beckett Triptych

BY SAMUEL BECKETT

Footfalls, Eh Joe & Krapp's Last Tape

Be again, be again.

From the genius of Samuel Beckett comes a very special Adelaide Festival event. Three perfect theatrical gems bound together in one dreamlike experience featuring Paul Blackwell, Peter Carroll and Pamela Rabe—three of Australia's greatest actors, brilliantly matched to the funny, wistful and acutely observed existential work of Beckett.

Footfalls features May, wrapped in tatters, metronomically pacing back and forth on a strip of bare landing outside her dying mother's room. Part ghost story, part exploration of the existential bonds between parent and child, *Footfalls* sees Beckett at his purest, speaking directly to our subconscious.

Eh Joe plumbs the depths of Beckettian regret. An ageing man sits in the secure solitude of his bedroom. But his locked door cannot block out the insistent woman's voice that enters his mind,

forcing him to face up to his past and the lovers he has failed or driven to destruction. Tormented by his inner demons, he is made to relive everything he has tried to forget.

One of Beckett's greatest works, *Krapp's Last Tape* is a haunting look at the many lives we live in the course of a single one. Krapp, an elderly man, is surrounded by darkness in his room—a single light illuminates his only significant possession, an old reel-to-reel tape recorder. It is his birthday and, as is his annual ritual, he records recollections of the year while also cackling over his old tapes. What starts out as the vaudeville of an old man's memories, however, increasingly becomes a confessional that reveals a life of missed opportunities; and Krapp's nostalgic laughter turns into heavy silence.

A rare and intimate theatre experience not to be missed.



DIRECTORS Geordie Brookman (*Footfalls*), Nescha Jelk (*Krapp's Last Tape*),
Corey McMahon (*Eh Joe*) **SET & COSTUME DESIGNER** Ailsa Paterson **LIGHTING DESIGNERS** Ben Flett
(*Footfalls* and *Krapp's Last Tape*), Chris Petridis (*Eh Joe*) **SOUND DESIGNER** Jason Sweeney
CAST INCLUDES Paul Blackwell (*Eh Joe*), Peter Carroll (*Krapp's Last Tape*) and Pamela Rabe (*Footfalls*)

20 FEBRUARY — 15 MARCH

State Theatre Company Scenic Workshop & Rehearsal Room



Beckett's plays are lovingly and respectfully shaped for an audience: this is what has made them enduring. And as long as they are performed with one eye on our spiritual longing, and another on the banana skin, they will continue to endure for generations yet to be born.

THE GUARDIAN

State Theatre Company and Envestra present

Summer of the Seventeenth Doll

BY RAY LAWLER

All good things must come to an end ...

For the first time in almost twenty years Ray Lawler's iconic Australian drama will grace the Dunstan Playhouse stage. Crackling with earthy humour, the play evokes the sense of possibility and simple optimism in post-World War II Australia. But it is its universal story of love, heartache and hope that makes 'The Doll' one of the theatrical canon's most moving explorations of the fading of youth and dreams.

Every summer for sixteen years, cane cutters Barney and Roo have come back from Queensland to suburban Melbourne to share their holidays with barmaids Nancy and Olive.

This year though, the cycle is broken. Nancy has married and Olive has lined up Pearl to take her place. Each one of the four must face questions about the kind of life they really want and whether, perhaps, there is something new and vital to be found by the breaking of old patterns.

State Theatre Company Artistic Director Geordie Brookman teams once again with leading man Chris Pitman (*Babyteeth*, *Speaking in Tongues*, *Toy Symphony*, *Cloudstreet*) to shed new light on one of the great pillars of our national theatre, which celebrates its 60th anniversary in 2015.

The production will premiere in Adelaide before transferring to Sydney's Glen Street Theatre.



PRESENTING PARTNER



SUPPORTING PARTNER

DIRECTOR Geordie Brookman **SET & COSTUME DESIGNER** Pip Runciman

LIGHTING DESIGNER Nigel Levings **COMPOSER** Quentin Grant **CAST INCLUDES** Chris Pitman, Jacqy Phillips

24 APRIL — 16 MAY

Dunstan Playhouse



A searing look at romantic dreams.
HERALD SUN

State Theatre Company and Griffin Theatre Company in association
with Adelaide Festival Centre and Windmill Theatre present

Masquerade

BY KATE MULVANY, BASED ON THE BOOK BY KIT WILLIAMS

with music by Pip Branson and Mikelangelo

I am the beginning of Eternity.

In a wondrous world of riddles and hidden treasure, bumbling Jack Hare is on a race against time to deliver a message of love from the Moon to the Sun. Far, far away in a world just like ours, a mother cheers her son Joe with the tale of Jack Hare's adventure. But when Jack's mission goes topsy-turvy, Joe and his mum must come to the rescue, and the line between myth and reality becomes blurred forever.

Masquerade is a new Australian play by award-winning playwright Kate Mulvany, based on the iconic children's book by Kit Williams which sold over two million copies worldwide in the late 1970s and sparked a national British treasure hunt with its concealed clues to the location of a jewelled golden hare.

Magically entwining high fantasy and the touching story of a child battling serious illness, *Masquerade*

will both delight and move. Featuring rich and fantastical design, knockabout humour, brilliant gypsy-influenced music and a cast of exotic characters, wise-cracking animals and a few mere mortals, this is a magical adventure that is, at its heart, about the love between a parent and a child.

Especially commissioned for the Sydney and Melbourne Festivals and co-produced by State Theatre Company and Griffin Theatre Company as part of the Come Out Children's Festival, *Masquerade* is bound to amaze and enchant audiences aged nine to 90. Directors Sam Strong and Lee Lewis will weave their own special magic over a fabulous cast, featuring our favourite clown Nathan O'Keefe; the West End star of *Wicked*, Helen Dallimore; and *Playschool's* Zindzi Okenyo; with music performed live by the extraordinary Mikelangelo and the Black Sea Gentlemen.

World Premiere Season

GTC
RHO
JEM
FAP
FTA
IRN
NEY



This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Coordination of Australian International Arts Festivals, Sydney Festival, Melbourne Festival, State Theatre Company of South Australia and Griffin Theatre Company.



PRODUCTION PARTNERS



MEDIA PARTNER

DIRECTORS Sam Strong and Lee Lewis **DESIGNER** Anna Cordingley **LIGHTING DESIGNER** Geoff Cobham
MUSICAL DIRECTORS Pip Branson and Mikelangelo **ASSISTANT DIRECTOR** Nescha Jelk **ASSOCIATE DESIGNER**
Romanie Harper **CAST INCLUDES** Kate Cheel, Helen Dallimore, Nathan O'Keefe, Zindzi Okenyo
LIVE MUSIC Mikelangelo and the Black Sea Gentlemen

20 MAY — 31 MAY

Her Majesty's Theatre



One of the best children's books. Kit Williams is not only a delightful master illustrator, but he also deeply understands the power of engaging storytelling.

THE TELEGRAPH UK

Betrayal

BY HAROLD PINTER

I don't think we don't love each other.

1977. Emma is married to Robert. But for seven years, she's been having an affair with Jerry, Robert's best friend.

Betrayal begins after the end of the affair, and pursues a gripping journey back to its very beginning. In a brilliant device, time is turned upside down as the play charts significant events in reverse and mines the shadowy aspects of a love affair and its fallout to devastating effect. Enthralling and intricately layered, the play provides a ruthless exploration of the complexity of the human heart.

Winner of the 2005 Nobel Prize for Literature, Harold Pinter is famous for his probing of the darker sides of human emotion. *Betrayal* is rightly considered to be one of his great masterpieces and showcases all of his trademark wit and yearning.

Premiering in Adelaide before transferring for seasons in Melbourne and Canberra, *Betrayal* will see the team behind 2013's Helpmann Award-nominated production of *Hedda Gabler*, including the luminous Alison Bell, reunite to create one of the highlights of the 2015 theatre calendar.

DIRECTOR *Geordie Brookman* **LIGHTING & SET DESIGNER** *Geoff Cobham*
ASSOCIATE DESIGNER & COSTUME DESIGNER *Ailsa Paterson* **SOUND DESIGNER** *Jason Sweeney*
CAST *Alison Bell, Nathan O'Keefe, Mark Saturno*

24 JULY — 15 AUGUST

Dunstan Playhouse



The greatest, and the most moving, of all Pinter's plays. One doesn't leave the theatre trying to solve a mystery inside an enigma. It concerns itself instead with the devious workings of the human heart, with love and guilt and passion.

THE TELEGRAPH

Volpone (or The Fox)

BY BEN JONSON

In a new adaptation by Emily Steel

Good morning to the day; and next my gold: Open the shrine, that I may see my saint.

Meet Volpone—wealthy con-artist, master of disguise and self-proclaimed ladies man. Armed with natural cunning and his wily sidekick Mosca, he tricks and swindles his way through the corrupt city of Venice. From flogging snake oil to feigning his own demise, no scheme is too despicable or too outlandish in Volpone's pursuit of trophy riches and trophy women.

Ben Jonson's *Volpone* is a grotesque comedy about obsessive greed and a con-trick that spins wildly out of control. This savage satire of avarice and lust ranks amongst the finest of Jacobean comedies.

First performed in 1605, Jonson's play is as relevant today as it was then, with its scathing critique of the desire for wealth and power achieved at any moral cost.

Director Nescha Jelk (*Othello*, *Jesikah*, *Random*) combines with master clown Paul Blackwell and the extraordinary imaginations of designer Jonathon Oxlade (*Pinocchio*) and writer Emily Steel (*Man in a Bag*, *Sepia*) to create a shiny bright new world for Volpone to live in—one that might just bear a striking likeness to our own.

men@play

SUPPORTING PARTNER

DIRECTOR Nescha Jelk **DESIGNER** Jonathon Oxlade **LIGHTING DESIGNER** Geoff Cobham
SOUND DESIGNER Will Spertalis **CAST INCLUDES** Paul Blackwell

21 AUGUST — 12 SEPTEMBER

Dunstan Playhouse



A brilliant satirical comedy by Shakespeare's more popular contemporary, Ben Jonson.
THE NEW YORK TIMES

State Theatre Company and Belvoir present

Mortido

BY ANGELA BETZIEN

It was a nightmare that year; we had bodies bobbing all over Sydney Harbour.

Mortido is a revenge tragedy, crime thriller and contemporary morality play all rolled into one.

It begins with a Mexican fable about death and ends in Sydney's Western suburbs. In-between it takes in the Sydney police force, Qantas, quinoa, Berlin, Nazi Germany, Krispy Kreme donuts, Coca Cola, public housing, a seventh birthday party, the property market and a body in our country's most famous Harbour. The connective tissue? Cocaine and a narrative with the power of a locomotive.

Jimmy is a small-time dealer and Monte is a bigish-time distributor. Grubbe is a detective. They all want the same thing: to live out their lives in leisure. And a water view would be nice. But for Jimmy and Monte to win, Grubbe has to lose. Same goes the other way.

Australian Writers' Guild Award Winner Angela Betzien is a virtuoso playwright who can write a great line in comedy as easily as she writes a thrilling plot, furious social critique or magical realism. *Mortido* is her most ambitious play so far, and a brilliant portrait of the Emerald City: familiar, bizarre, glorious and mean.

Melbourne Theatre Company's Associate Director Leticia Cáceres directs film and stage legend Colin Friels and company in a brilliant new play about crime, globalisation and the killer desire for a bigger house. A co-production with Sydney's legendary Belvoir, *Mortido* premieres in Adelaide before travelling to its metaphorical home in Sin City.

World Premiere Season



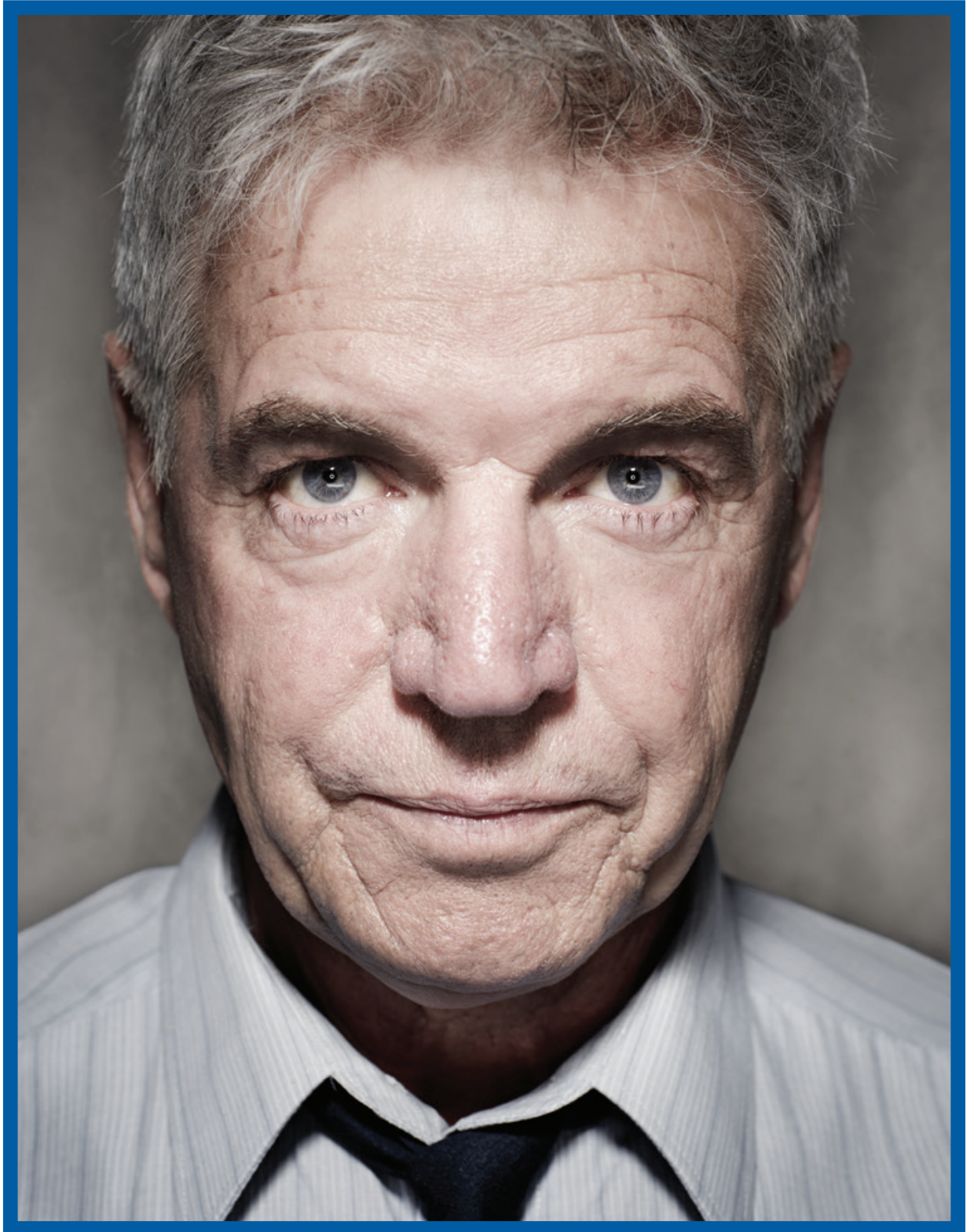
Mortido was co-commissioned by Belvoir and Playwriting Australia

DIRECTOR Leticia Cáceres **LIGHTING DESIGNER** Geoff Cobham

CAST INCLUDES Colin Friels, Tom Conroy

16 OCTOBER — 31 OCTOBER

Dunstan Playhouse



Frieis is an actor of such strength, with such a forceful presence.

THE AUSTRALIAN

State Theatre Company and Adina Apartment Hotels present

The Popular Mechanicals

BY KEITH ROBINSON, WILLIAM SHAKESPEARE & TONY TAYLOR

From the original direction by Geoffrey Rush

A funny thing happened to me on the way to the theatre this evening.

Shakespeare's greatest clowns—the rude mechanicals from *A Midsummer Night's Dream*—take centre-stage in this wild reimagining of what might have happened off-stage during the Bard's most loved comedy. Perhaps the most famous group of amateur thespians of all time, the cast of the play-within-a-play *Pyramus and Thisbe*, bumble their way through rehearsals, misadventures and sheer idiocy in an hysterically funny mix of verse, song and dance.

Using snippets of the existing text of *A Midsummer Night's Dream* along with a gloriously cod version of Shakespearean English, the play exalts in its own roughness, extravagance of expression and frequent obscenity—in the nicest possible way.

Clowning, vaudeville, slapstick, farce, stand-up comedy and bad puppetry come together with both witty badinage and fart jokes to create an anarchic and thrillingly unhinged carnival that revels in its own theatricality.

First directed by Geoffrey Rush in 1987, *The Popular Mechanicals* holds a special place in the Australian comedic canon and is ripe for revival with a cast of our best theatrical clowns, led by the inimitable Amber McMahon and directed by former Sydney Theatre Company Resident Director Sarah Giles. A perfect end-of-year romp that promises to lift the roof in the silliest ways imaginable.

Adina
apartment hotels

PRODUCTION PARTNER



MEDIA PARTNER

DIRECTOR Sarah Giles **DESIGNER** Jonathon Oxlade **LIGHTING DESIGNER** Mark Pennington
SOUND DESIGNER David Heinrich **CAST INCLUDES** Amber McMahon

06 NOVEMBER — 28 NOVEMBER

Space Theatre



An hilarious romp with the supporting characters of A Midsummer Night's Dream and their misadventures in amateur theatrics ... An absolutely gut-busting laugh riot.

AUSTRALIAN STAGE

STATE ED

State Theatre Company and HotHouse Theatre present

This is Where We Live

BY VIVienne WALSH

Nobody's looking back at me. I'm in the underworld, now.

Brought up on the wrong side of the tracks with an unrelenting limp, Chloe has had to develop a vicious outer-shell to shield against daily bullying. Moving to a new town in the middle of nowhere hasn't made things easier.

Chloe has bleak hopes for her future until she meets 'Odd Boy' Chris, the painfully unpopular son of her new English teacher. An intense bond is forged and the two outsiders begin to see the glimmer of new possibilities amidst their small-town underworld.

Evoking the tale of Orpheus and Eurydice, Vivienne Walshe's *This is Where We Live* is packed with vivid poetic language that is brimming with as much life and energy as its characters. Winner of the 2012 Griffin Award, this is an exceptional piece of brave and exciting new Australian writing.

In our first ever co-production with Albury-Wodonga's HotHouse Theatre we welcome their outgoing Artistic Director Jon Halpin who, alongside two bright young Adelaide talents Matilda Bailey (*The Seagull, Vere*) and James Smith (*Neighbourhood Watch, Othello*), will create this darkly poetic version of regional Australia.

HotHouse
THEATRE

PRODUCTION PARTNER

ElectraNet

REGIONAL TOUR PARTNER

Budget

CORPORATE PARTNER

country.
arts sa

REGIONAL TOUR PARTNER

DIRECTOR Jon Halpin **CAST** Matilda Bailey, James Smith

12 MAY — 16 MAY

Space Theatre



This poignant teenage love story is narrated with simplicity and directness, in beautiful revealing verse ... Nobody who knows or remembers the agonies of adolescence could fail to be moved by it.

THE AUSTRALIAN

STATE EXTRA

State Theatre Company, Andrew McKinnon
and Adelaide Festival Centre present

The Importance of Being Miriam

A PASSIONATE DISCOVERY OF WORDS & MUSIC

She's back! After both conquering and falling in love with Adelaide during the 2014 season of *Neighbourhood Watch*, the irrepressible Miriam Margolyes (*Harry Potter* movies, *Dickens' Women*, *Blackadder*, *Miss Fisher's Murder Mysteries*), simply one of the greatest actresses in the world, joins us for a very special and entertaining show.

On this world premiere Australian tour, Miriam brings to the stage some of literature's best known characters. Lady Bracknell (*The Importance of Being Earnest*), Mrs Malaprop (*The Rivals*), Jane Austen's Lady Catherine de Bourgh (*Pride and Prejudice*), Miss Havisham (*Great Expectations*), and Mrs Corney and Mr Bumble from Charles Dickens' *Oliver Twist*, are amongst the unforgettable figures that will be brought to life by the award-winning star of stage and screen.

The Importance of Being Miriam will also feature fascinating insights into Miriam's love of great literature and its characters, along with personal reflections from her rich and distinguished career and her new life as an Australian citizen.

Miriam is joined by her regular collaborator, acclaimed classical pianist John Martin, who will also delight audiences with a selection of popular music and songs. The production will be directed by Peter J Adams, who has also devised stage shows for Sir David Attenborough and Professor Brian Cox.

This is a strictly limited season of six performances only and is destined to sell out. State Theatre Company subscribers have the exclusive opportunity to take advantage of a special offer in advance of tickets going on sale to the general public in early 2015.

World Premiere Season



PRODUCTION PARTNER



PRODUCTION PARTNER

DEvised & DIRECTED BY *Peter J Adams* **PRODUCER** *Andrew McKinnon*
CAST *Miriam Margolyes and John Martin (piano)*

25 MARCH — 29 MARCH

Dunstan Playhouse



*... the divine Miss Margolyes. A consummate performer ...
she leaves an imprint never to be forgotten.*

BAREFOOT REVIEW

STATE UMBRELLA

Vitalstatistix in association with State Theatre Company
presents a Torque Show production

Madame

THE STORY OF JOSEPH FARRUGIA

In 1981, a young Egyptian refugee and choreographer signed up to transform a strip club. Thirty-three years later, he is stepping back from the limelight. It's time to tell his story.

Madame: The Story of Joseph Farrugia is a performance work based on the life and times of adult entertainment trailblazer Joseph Farrugia aka Madame Josephine, long time creative director and host of famous Adelaide strip club Crazy Horse Revue/Madame Josephine's.

Crazy Horse has been a place of fascination for many South Australians. Whether it's been a hen's night, buck's show, a search for intimacy or a stolen glance up the stairwell, this venue is iconic in our city's sexual landscape.

Part confessional, part documentary, *Madame* charts Joseph's extraordinary personal story alongside the dramatic changes erotic entertainment has undergone in three decades, as vaudevillian burlesque has given way to the explosion of global internet pornography.

Generated from hours of interviews with Joseph and performed verbatim, this innovative new piece of dance theatre is an accessible and highly entertaining queer account of love, identity and ambition, from the point of view of a veteran whose life personifies his industry's complexity.

Created by Torque Show (*Malmö, Be Prepared, Intimacy*), and produced by Vitalstatistix, we are delighted to support *Madame* through our State Umbrella program after hosting the final development phase of the production through State Resident in 2013.

World Premiere Season

VITALSTATISTIX

PRODUCTION PARTNER



Government of South Australia
Arts SA

CREATORS/DIRECTORS Ross Ganf, Ingrid Weisfelt & Vincent Crowley **INTERVIEWS** Ross Ganf with Joseph Farrugia **TEXT** Joshua Tyler, Ross Ganf & Roslyn Oades **DRAMATURGY** Joshua Tyler **DESIGN & LIGHTING** Geoff Cobham **SOUND DESIGN** Luke Smiles/motion laboratories **PERFORMERS** Trevor Stuart, Kialea-Nadine Williams, Chris Scherer & Margot John **CREATIVE PRODUCER** Emma Webb

21 APRIL — 02 MAY

Burnside Ballroom



Torque Show ... a company to watch out for.
INDAILY

STATE ON TOUR

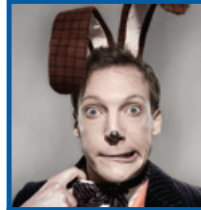
On the road

Over the last two years State Theatre Company has been proud to be a major player on the national theatre scene, with a busy schedule of co-productions and touring within South Australia and nationally. Nine of our 18 productions and co-productions in this period have hit the road, with almost 300 performances given in over 50 different towns and cities in every State and Territory of Australia.

Our touring strategy not only flies our flag across the country and joins us to the national theatre conversation, but also has a number of very practical benefits to the Company, its artists and the wider South Australian theatre community:

- It extends the life of the works we produce, maximising the benefit of the significant creative and financial investment which we put into every one of our productions;
- It fosters creative collaborations that bring new energy and excitement to the work we produce;
- It provides fantastic opportunities for South Australian artists to strut their stuff on the national stage and very significantly extends periods of employment for our fine cohort of actors, directors, and designers, making it more viable for them to continue to live and work in SA;
- It delivers financial return to State Theatre Company, thereby allowing us to expand and improve our offerings in South Australia.

In 2015 this crucial work continues apace with seven of our 10 productions having a life outside their Adelaide seasons. State Theatre Company's work will be seen across South Australia, around the country and, for the first time in six years, overseas—when our co-production with Windmill Theatre of *Pinocchio* plays the prestigious New Victory Theatre on Broadway in New York. Here are a few of the highlights:



Masquerade

Sydney Opera House (Griffin Theatre & Sydney Festival), 7–17 January
Melbourne Festival, 10–18 October

We are very proud indeed to be partnering with three other major arts organisations to bring Kit Williams' extraordinary book *Masquerade* to life in Kate Mulvany's beautiful adaptation. This unique four-way creative collaboration sees State Theatre Company join forces with Sydney's wonderful Griffin Theatre Company along with the Sydney and Melbourne Festivals. This the first time that State Theatre has had a production featured in these major Australian festivals, and makes for a big festival year as the presentation in Adelaide will be part of Australia's leading festival for young people—Come Out 2015.



Pinocchio

New Victory Theatre, New York, 12–22 March

Rosemary Myers' fabulous production of the timeless classic about a naughty wooden boy, starring the one and only Nathan O'Keefe, takes on the Big Apple! After triumphs in Adelaide and Malthouse Theatre in Melbourne, and a sell-out season at the Sydney Opera House, *Pinocchio* is setting sail to the greatest Playland of them all—Broadway's Great White Way.

STATE ON TOUR



This is Where We Live

HotHouse Theatre, Albury, 29 April–9 May
SA Regional Tour, 19 May–5 June

We admire the work of Albury's HotHouse Theatre immensely. One of the country's few remaining regional theatre companies, HotHouse is a powerhouse of new work that has built an admirable relationship with its community and the wider theatre community of Australia. It's fantastic to be partnering with them to produce Vivienne Walshe's outstanding play, which deals with life in a regional town for a couple of young outsiders. Rehearsed in Adelaide under the direction of former HotHouse Artistic Director Jon Halpin, we then open in Albury, bring the production back home to Adelaide and then set out on our extensive metropolitan and statewide tour, taking in 11 metropolitan and regional centres.



Summer of the Seventeenth Doll

Glen Street Theatre Sydney, 19–24 May

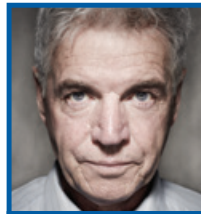
Ray Lawler's enduring Australian classic makes a foray to Sydney at the Glen Street Theatre. In 2015 *The Doll* celebrates its 60th birthday across the continent and we can't think of a better way to celebrate than to get our production, featuring the charismatic Chris Pitman, on the road to the Emerald City. It may be a far cry from the cane-fields of Queensland or inner city Melbourne, but this play belongs to the whole country.



Betrayal

Canberra Theatre Centre, 19–22 August
Summer Theatre, Melbourne Theatre Company, 26 August–3 October

In a classic coals-to-Newcastle move, our production of Harold Pinter's masterpiece sees Helpmann Award-winner Alison Bell (*Hedda Gabler*) repatriated first to her home town of Canberra, and then to her adoptive city of Melbourne. We can't remember the last time a State Theatre Company show played at Melbourne Theatre Company, so we're claiming it as a first! (Corrections to this claim welcome). We are not only excited to be there but also thrilled to be returning to Canberra for the third time in three years.



Mortido

Belvoir Theatre Sydney, 4 November–20 December

We have been working toward a co-production with Sydney's revered Belvoir for the last two years and finally it's paid off—and in spades. Not only do we get to work with Belvoir but we also get to bring Colin Friels back to Adelaide for the first time in a very long time, and to premiere Angela Betzien's ripper of a play, *Mortido*. With a cast and creative team drawn from Adelaide, Melbourne and Sydney and a plot that takes us from Sydney to Germany and South America, this is a cosmopolitan work that will be made in Australia but with a sharp world view.

■ STATE @ THE SYMPHONY ■

Adelaide Symphony Orchestra in association with State Theatre Company presents

Mendelssohn's Dream

Lord, what fools these mortals be!

In an enchanted marriage between State Theatre Company and the Adelaide Symphony Orchestra, the Adelaide Town Hall will be transformed into a magical fairyland for two special concerts.

Mendelssohn's celebrated incidental music for Shakespeare's *A Midsummer Night's Dream* (including the famed Wedding March) will be thrillingly brought to life by conductor Nicholas McGegan, two sopranos, female chorus and a cast of four leading actors directed by Geordie Brookman.

A distinguished Baroque music specialist, the ASO's Artist-in-Association Nicholas McGegan also conducts the much-loved Brandenburg Concerto No 1 by JS Bach, whose 19th Century revival we owe to Mendelssohn.

The refinement and beauty of Mendelssohn's glorious music, coupled with Shakespeare's text, will sit in splendid counterpoint to our season of the much sillier, rougher and ruder *The Popular Mechanicals* which follows these concerts in November. Double the fun and see both!

Single tickets available from 1 December, after Adelaide Symphony Orchestra preferential subscription period. Further details; aso.com.au or (08) 8233 6233.



adelaide symphony orchestra

PRINCIPAL PARTNER Santos

PRODUCTION PARTNER

CONDUCTOR *Nicholas McGegan* **DIRECTED BY** *Geordie Brookman*

FRI 16 OCT 8PM & SAT 17 OCT 6.30PM

Adelaide Town Hall

Creative Development

STATE RESIDENT

After welcoming Stone/Castro, Torque Show and Vitalstatistix to State Theatre Company in 2013 and *isthisyours?* and Flying Penguin Productions in 2014, we are delighted to extend the State Resident invitation to Daisy Brown and Emily Steel to work on Emily's new play *Rabbits*. We also welcome State Theatre Company favourite Rory Walker to develop his new one man show. Both projects will be supported through a one week residency in our rehearsal room to take the new works through to their next stage of development. Keep an eye out for opportunities to come and see the results.

RORY WALKER & BRINK PRODUCTIONS OF MY DAYS (WORKING TITLE)

Of My Days is a solo work being developed by Adelaide actor Rory Walker, inspired by the life of Rory's great-grandfather George W Walker—a globetrotting vaudevillian performer, vocalist, manager, impresario, and theatre proprietor of the early 20th Century.

A contemporary and sometimes colleague of Sir Harry Lauder and Charlie Chaplin, George's recorded life began as a newborn baby abandoned in a shoebox on the front step of what would become his family home. Throughout his life, George was a great traveller, perhaps driven in part because he never knew where he came from or who he really was.

Today Rory makes his living as an actor, carving an existence just as his great grandfather did, from the flights of his imagination. It is from this meeting place between these two men that Rory and Brink will create a one man musical about identity, perception and coming to peace with the ghosts of the past.

EMILY STEEL RABBITS

It started a bit clever-clever. There was a rabbit plague, and there were immigrants. There was a virologist, and there was myxomatosis, and there was a global human population that was out of control.

There was a Metaphor. And the Metaphor was going to be the play.

And then it didn't work. There was some tearing of hair and not knowing what to do. And then there was the beginning of a very personal account of what it's like to be new here.

Rabbits is a development of that personal account.

STATE COMMISSIONS

At State Theatre Company our vision is that the Company will, alongside its work with classics and extant Australian repertoire, be a powerhouse for the development of outstanding new work. At the heart of that process is our commissioning program. Over the last two years we have presented eight new plays and adaptations commissioned by the Company, representing close to half of all our productions. Writers such as Sue Smith, Joanna Murray-Smith, Caleb Lewis, Hilary Bell, Phillip Kavanagh and Nicki Bloom have all had works put through our best-practice development process on their way to the stage. Further commissions are afoot from Duncan Graham, Ben Ellis, Andrew Bovell, Emily Steel and Phillip Kavanagh, winner of the 2014 Jill Blewett Playwrights Award.

STATE R&D

Our quick response research and development program State R&D continues in 2015. This program is an important support mechanism for artists with the germ of an idea, providing time and space to explore themes and concepts in the development of a pitch or treatment that may then go on to full commission. Artists such as Rosalba Clemente, Caleb Lewis, Duncan Graham and Phillip Kavanagh have all developed ideas under this scheme, and we will be continuing to issue R&D offers through 2015 as part of our process of unearthing great new projects.

National Play Festival 2015

In a coup for South Australia, the National Play Festival will be hosted in Adelaide for the first time in 2015. Produced by Playwriting Australia, the National Play Festival is an extraordinary hothouse of talent and imagination, celebrating the very best new Australian theatre.

FESTIVAL PLAYREADINGS

Over four days, audiences are invited to readings of thrilling new plays from Australia's greatest writers and freshest new voices, featuring Adelaide's leading actors and directors.

FREE SPEECH

We ignite the National Play Festival with a series of provocative and illuminating talks, debates and forums from playwrights and the artists who make their words come alive.

PLAYWRIGHTS' PROGRAM

Playwrights are invited to a series of masterclasses and discussions to share, learn and be inspired by each other and our Festival guest artists.

Playwriting Australia is the national new play development organisation, searching out and developing outstanding new stories for the stage. The National Play Festival is a glimpse of major new writing en route to the stage, a unique chance for South Australian audiences to see the hits of tomorrow before anyone else.

State Theatre Company is proud to be partnering with Belvoir Theatre to co-produce Angela Betzien's *Mortido* in 2015 after its successful reading at the 2014 National Play Festival in Sydney. State Theatre Company will be supporting the development of a major commissioned work at the 2015 National Play Festival.



Image: Stephen Godfrey

Colin Friels in *Mortido* at the 2014 National Play Festival

22 JULY — 25 JULY

Space Theatre

State Ed

WE OFFER MANY EXCITING OPPORTUNITIES FOR STUDENTS & TEACHERS TO ENGAGE WITH THEATRE THROUGH OUR BURGEONING EDUCATION PROGRAM—STATE ED.

STATE ED INCLUDES:

DAY WITH STATE

Performances for secondary school students followed by a post-show Q&A with the director and cast.

STATE ED PRODUCTION

This is Where We Live (see Page 18) has been programmed specifically for secondary school students and will have a week-long season in The Space and also tour to regional South Australia and outer metropolitan Adelaide. All performances have a post-show Q&A with the cast.

STUDENT & TEACHER WORKSHOPS

A range of workshops tailored to the needs of students and teachers.

WORKSHOPS ON DEMAND

State Theatre Company artists conduct in-school workshops tailored to students' needs.

FLINDERS UNIVERSITY

YOUNG PLAYWRIGHTS AWARD

Gives two winning young playwrights the chance to have their work developed by a team of professionals.

GROUP WORK EXPERIENCE PROGRAM

Secondary students from around Adelaide and across the State who are interested in theatre come together for a carefully structured week of Work Experience.

SCHOOL DRAMA™

Based on a model developed by Sydney Theatre Company, School Drama is an initiative between State Theatre Company and Flinders University that sends artists into schools, providing professional development to primary school teachers using drama strategies to enhance their literacy programs.

TEACHER SUBSCRIPTION PACKAGES

These include tickets and pre-show subscriber briefings. Teachers participating in this program will receive a Certificate of Attendance for up to 17 hours training and development. Teacher Subscriptions can range between 5 and 7 plays but **must include** the 2015 Day With State productions: *Beckett Triptych*, *Summer of the Seventeenth Doll*, *Masquerade*, *Betrayal* and *Volpone*. (Use the subscription form and tick the Teacher Subscription box to select this package.)

For full information on our program see our 2015 State Ed brochure. Contact Education on (08) 8415 5314 or education@statetheatrecompany.com.au for a copy.

Subscribing makes sense!

GUARANTEE YOUR TICKETS BY BECOMING A STATE THEATRE COMPANY SUBSCRIBER.
CHOOSE BETWEEN FOUR AND SEVEN PLAYS AND YOU WILL BE ENTITLED TO:

THE BEST SEATS IN THE HOUSE

Subscribers have a priority booking period, so you get access to the best seats in the house before they become available to the general public. *A number of performances in our 2014 season sold out, so it makes sense to get in early. The earlier you book, the better seats you will get!*

SERIOUS SAVINGS

We love the loyalty that our Subscribers show us and in return they receive generous discounts on single ticket prices ranging up to 20%.

BASS recently introduced a transaction fee of between \$6.95 and \$8.95 *per transaction* for single tickets. Purchasing a subscription package attracts only one fee, thus saving up to \$58 in transaction fees over 7 plays.

Overall savings through purchasing a subscription range from 21% to 27%.

- Select 7 plays and save up to \$149 per subscription.
- Select 6 plays and save up to \$129 per subscription.
- Select 5 plays and save up to \$90 per subscription.
- Select 4 plays and save up to \$67 per subscription.

SPLIT YOUR PAYMENTS

Subscribers can also elect to split their payments—pay half up front and the rest in early 2015.

OPPORTUNITIES TO SPREAD THE LOVE!

Subscribers can purchase additional tickets for family and friends for all 2015 Main Stage productions at discounted ticket prices. Just nominate these tickets on your subscription form.

BRILLIANT BRIEFINGS

During the year, all subscribers are invited to attend an in-depth briefing before each production opens. This is your exclusive 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. We even throw in a complimentary glass of wine to enhance the experience!

Beckett Triptych	Monday 16 February <i>State Theatre Company Workshop</i>	6pm
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Summer of the Seventeenth Doll	Monday 20 April <i>Dunstan Playhouse</i>	6pm
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Masquerade	Monday 18 May <i>Her Majesty's Theatre</i>	6pm
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Betrayal	Monday 20 July <i>Dunstan Playhouse</i>	6pm
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Volpone	Monday 17 August <i>Dunstan Playhouse</i>	6pm
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Mortido	Monday 12 October <i>Dunstan Playhouse</i>	6pm
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The Popular Mechanicals	Monday 2 November <i>Space Theatre</i>	6pm
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RICH REWARDS

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

Looking for something extra?

GOLD SUBSCRIBER OPENING NIGHT PACKAGES

Become a Gold Subscriber and take your theatre-going to a whole new level while showing your support for the work of State Theatre Company.

Our Gold Subscribers enjoy the very special privilege of experiencing all of our subscription season opening nights in a package that includes:

- Pre-show drinks with a briefing from the director of the production
- Premium reserved seating
- Limited edition autographed play programs
- Invitations to opening night parties where you can meet the cast and creative team from the production
- Tax deductibility on the donation component of your subscription
- Gold Subscriber lapel pin for you to wear on opening nights
- State Friends membership.

You will be personally recognised as a supporter of State Theatre Company with an acknowledgement in play programs, our annual report, and in the Dunstan Playhouse foyer.

Gold Subscriptions start at \$750 (5 plays) and include a \$320 tax deductible donation.

This opportunity is strictly limited with only 60 Gold Subscriptions available each year.

KEITH'S MATINEE CLUB

Many fascinating stories are hidden behind the theatre curtain and much loved South Australian broadcaster Keith Conlon is going to lift the curtain and share them with you!

After nearly four decades in Adelaide radio and TV, Keith Conlon is known as Mr. South Australia. An ambassador for the State's culture and heritage on the award-winning, top rating *Postcards* show on NWS9 and, until recently, long-time co-host on Adelaide's leading breakfast radio team on 5AA, Keith is renowned for his enquiring mind and great ability as an interviewer.

Following the success of the Matinee Clubs in 2014, Keith will host a passionate exploration behind the scenes of our productions following one special Wednesday Matinee performance each season, free when you book. He may talk with actors, directors, designers, composers or technicians working behind the scenes as he delves into the art behind the art.

You are invited to stay back in the theatre after the show to learn more about the magic of theatre. Check the calendar on page 42 for dates and join Keith in the theatre.



Under 30s & Red Carpet

ARE YOU 30 OR YOUNGER? WE HAVE TWO WAYS THAT YOU CAN GET YOUR HANDS ON THE HOTTEST TICKETS IN TOWN! IF YOU HAVE A PASSION FOR THEATRE, DON'T MISS THIS OPPORTUNITY TO DIVE INTO SOME OF THE BEST THEATRE IN THE COUNTRY AND THE WORLD.

UNDER 30s SUBSCRIPTION

Choose between a 4, 5, 6 or 7 play subscription for only \$27 per play—that's only \$189 for all seven plays and an entire year's theatre-going! You can choose any performance dates you like.



RED CARPET SUBSCRIPTION

This is just like a Under 30s Subscription, but with bells and whistles! Red Carpet is our dynamic events program for people aged 30 and under.

For just a little bit extra, you can purchase a subscription with the added bonus of joining in on all of our exciting parties and events with a fantastic crowd of like-minded theatre devotees. You will not only get to see outstanding theatre but also have the opportunity to interact with the actors and creative team, listen to live music, and enjoy great food and drinks.

Choose a 4 or 5 play subscription for only \$40 per play inclusive of our Red Carpet events! All you have to do is select the Red Carpet Subscription on your form and choose the Red Carpet dates below.

Beckett Triptych	Friday 6 March
Masquerade	Friday 29 May
Betrayal	Friday 7 August
Mortido	Friday 23 October
The Popular Mechanicals	Friday 20 November

Stay up to date and join in the conversation:

Facebook: facebook.com/RedCarpetSTCSA

Twitter: twitter.com/RedCarpetSTCSA

Aside from the pleasure of being in a room filled with young arts lovers, these parties are always lively and fun.

LIP MAGAZINE

State Theatre Club & Groups

FOR SUBSCRIBERS ATTENDING IN GROUPS OF 6 OR MORE!

Theatre is by its nature a social experience—it's all about the communication of ideas and emotions and most of us love nothing better than to share that experience with friends or family. And it makes a great opportunity to catch up, whether for a meal beforehand or a coffee or a glass of wine afterwards, to chat about the show you've just seen.

If you'd like to subscribe with a group of friends or family, or band together with a group of workmates or other members of a club or society, we encourage you to share the experience. We also appreciate just how much work goes into organising a group of people to attend the theatre together, so we want to simplify this as far as possible and really make it worth your while.

Our *State Theatre Club* offers a fantastic price of \$343 per person (\$287 for Previews) for subscribers who come to all seven main stage shows as a group of six or more on the same night. That's a massive saving of \$140 (29%) on single tickets for a full year of theatre.

Exclusively available to seven play subscribers, we encourage you to get your friends together and, like book club, discuss, debate and dissect the show afterwards over a drink.

Simply fill in the *State Theatre Club* section of the booking form and be sure to include the name and address of all members of your group. The lead booker will be sent all the tickets but all members of the group will receive a subscriber card and everyone will receive all subscriber benefits.

For terms, conditions and booking fees, please see the Frequently Asked Questions section on page 45.

GROUP BOOKINGS

If you're not up for the full year of seven plays, you still have the option of making fantastic savings by making a group booking. If you get together 10 subscriptions, you only pay for nine, saving even more on your subscription!

Our plays are suited for a wide variety of people. Each year we present an eclectic mix of new plays and classics from the repertoire which means that there's always something for you and your friends to enjoy.

All you need to do is send in your subscription form together with the details of your other group members, and we'll do the rest. For more information call BASS Group Bookings on (08) 8205 2220.

Access Program

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 IN A VARIETY OF WAYS.

PAY-WHAT-YOU-CAN

Pay-what-you-can tickets are available for people who hold a Healthcare Card. Simply donate \$5 (or more!) to attend any matinee or Wednesday evening performance (subject to ticket availability).

COMPANY RUSH

Last minute tickets are available to all matinee and Wednesday evening performances at the Box Office one hour before the show starts for only \$31.

AUDIO DESCRIBED

People with vision impairment are invited to attend specific performances with an audio description of the play designed for their needs. It includes a pre-show discussion of the set and stage, a touch tour with the opportunity to feel the costumes and props as well as being introduced to the cast. Special audio information will be available via our website a few days prior to the performance. Dates for audio described performances appear on the following page.

For Vision Impaired bookings, please contact BASS Group Bookings on (08) 8205 2220 or visit the BASS counter in the Adelaide Festival Centre.

CAPTIONED PERFORMANCES

We also 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. Dates for captioned performances appear on the following page.

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.

AUDIO ENHANCEMENT

Audience members who require hearing assistance can access the Beyerdynamic Hearing System in the Dunstan Playhouse and Space Theatre. Transmitter packs can be borrowed from the Box Office in the Dunstan Playhouse foyer half an hour before the performance. Patrons can also bring their own headphones.

AUDIO DESCRIBED PERFORMANCES

Beckett Triptych	Tuesday 10 March	<i>6.30pm</i>
	Saturday 14 March	<i>2.00pm</i>
Summer of the Seventeenth Doll	Saturday 2 May	<i>2.00pm</i>
	Tuesday 5 May	<i>6.30pm</i>
Masquerade	Thursday 21 May	<i>6.30pm</i>
	Saturday 23 May	<i>2.00pm</i>
Betrayal	Saturday 1 August	<i>2.00pm</i>
	Tuesday 4 August	<i>6.30pm</i>
Volpone	Saturday 5 September	<i>2.00pm</i>
	Tuesday 8 September	<i>6.30pm</i>
Mortido	Tuesday 27 October	<i>6.30pm</i>
	Saturday 31 October	<i>2.00pm</i>
The Popular Mechanicals	Saturday 21 November	<i>2.00pm</i>
	Tuesday 24 November	<i>6.30pm</i>

Please join us one hour prior to the performance time listed above for a pre-show discussion and touch tour.

CAPTIONED PERFORMANCES

Summer of the Seventeenth Doll	Wednesday 13 May	<i>11.00am</i>
		<i>6.30pm</i>
Masquerade	Wednesday 27 May	<i>11.00am</i>
		<i>6.30pm</i>
Betrayal	Wednesday 5 August	<i>11.00am</i>
		<i>6.30pm</i>
Volpone	Wednesday 9 September	<i>11.00am</i>
		<i>6.30pm</i>
Mortido	Wednesday 28 October	<i>11.00am</i>
		<i>6.30pm</i>

State Friends & Donor Groups

STATE THEATRE'S MEMBERSHIP GROUPS ARE UNIQUE IN AUSTRALIA, PROVIDING A SPECIAL SENSE OF ENGAGEMENT WITH THE COMPANY ALONG WITH CRUCIAL SUPPORT FOR OUR WORK AND THE FUTURE OF THE THEATRE IN SOUTH AUSTRALIA.

STATE FRIENDS

We want to share our vision and celebrate our achievements with you. New in 2015, State Friends is your ticket behind the scenes.

State Friends provides a unique opportunity to get closer to State Theatre Company. As a Friend you will gain insights into the ongoing development of the Company as we build on the achievements of recent years, and you will play a vital role in the important work we produce.

As well as supporting the development of the Company, you can look forward to enjoying:

- Exclusive Friends newsletter
- Friends events each year where you will get to meet State Theatre Company artists
- Arts industry updates, offers and giveaways
- Exclusive invitations to a range of ticketed events, including:
 - In-Conversation Dinners
 - State of Play Lunch Series
 - Off The Stage Cinema Series
 - Special Behind-the-Scenes Events.

Memberships are \$50 per person (\$30 concession), \$70 per family or \$1000 for a lifetime.

To join the Company as a State Friend, complete the relevant section of the subscription form. Alternatively you can call Bernadette Woods on (08) 8415 5384 and join over the phone.

DONOR GROUPS

Dramatic Women and Men@Play are two groups of like-minded donors whose memberships play a vital role in the ongoing growth and artistic achievement of State Theatre Company.

As a member of our Donor Groups, you will be closely engaged with the Company in seeing how your generosity directly supports particular productions—in 2015, Dramatic Women will support *Summer of the Seventeenth Doll* and Men@Play will support *Volpone*.

Membership fees are \$785 per year, including a \$550 tax deductible donation. Your program of association with the sponsored productions includes:

- You and your guest will receive VIP treatment on the opening night, including parties with cast and creative teams of the play you are supporting;
- Enjoy a fly-on-the-wall experience on day one of rehearsals with all cast, crew and Company members;
- Be invited behind the scenes to a technical rehearsal and Q&A with our Artistic Program Manager;
- Continue the conversation following *Tangent* at an exclusive reception in the beautiful, historic Circulating Library at the State Library of South Australia
- Acknowledgment of your support in all of our 2015 play programs
- Complimentary State Friends Membership.

To be part of these important Donor Groups, complete the relevant section of the subscription form or call Bernadette Woods on (08) 8415 5384.

STATE THEATRE COMPANY

Foundation

ESTABLISHED IN JUNE 2014, THE STATE THEATRE COMPANY OF SOUTH AUSTRALIA FOUNDATION CONNECTS ACROSS THE ENTIRE STATE THEATRE COMPANY COMMUNITY OF SUPPORTERS TO RAISE FUNDS TO BOTH SUPPORT PARTICULAR ELEMENTS OF THE COMPANY'S WORK AND TO ENSURE THE SECURITY AND STABILITY OF THE COMPANY INTO THE FUTURE.

We recognise that philanthropy will play an increasingly crucial role in the Company's continued development and success. The establishment of the Foundation will take our work in this area to a new level, creating a single focal point for philanthropic support of the Company—particularly as the Foundation is independent from the Company and totally focused on the task of raising crucial funds for our work. The Foundation will support five critical aspects of the Company:

STATE ED

Our dynamic and far-reaching Education program, regarded as the most comprehensive such program of its kind in the country.

ARTISTIC DEVELOPMENT

This includes:

Commissions—the lifeblood of any country's culture is the new work created by successive generations of artists. We recognise the critical importance of providing opportunity for playwrights to have the time and space to do their best work;

Jill Blewett Playwrights Award—this prestigious Award, established in memory of Company Chair Jill Blewett, is granted biennially and includes a full commission to the winner, along with a week-long creative development.

CREATIVE DEVELOPMENT

Too often new work is rushed to the stage without the careful developmental process that it should be afforded. We are committed to such development—but it's expensive and there's no box office return!

ARTIST DEVELOPMENT

We are keenly involved in the development of young artists whose work will continue to revitalise theatrical practice for years to come and we have a range of programs that support their development.

THE STATE THEATRE COMPANY ENDOWMENT

Over time, the Foundation will seek to build a significant endowment for the Company, particularly through bequests, eventually creating a corpus of funds, the income from which will contribute to the long-term stability and viability of the Company.

TRUSTEES OF THE STATE THEATRE COMPANY FOUNDATION ARE:

Malcolm Gray QC (Chairman), Peter deCure, Christine Guille, Kristen Greber, Tony Keenan, Diané Ranck, Loretta Reynolds, Meredyth Sarah AM and Alison Smallacombe.

For more information on the State Theatre Company of South Australia Foundation or to find out how to donate, call our Development Department on (08) 8415 5384.

Our Donors

YOUR DONATION WILL MAKE A REAL DIFFERENCE TO THE WORK OF STATE THEATRE COMPANY, THE CULTURE OF OUR COMMUNITY AND OPPORTUNITIES FOR YOUNG ARTISTS. PLEASE CONSIDER ADDING A DONATION ON YOUR SUBSCRIPTION FORM.

As a not-for-profit arts organisation, every donation is valuable and we are grateful to those generous members of the State Theatre Company community who share our vision, passion and commitment to artistic achievement. In the last financial year donations to State Theatre Company more than doubled. This increase in support directly and significantly impacted on the extent and quality of the work we enjoyed on stage.

All donations of \$2.00 or more are tax-deductible. If you have any questions, please contact the State Theatre Company of South Australia Foundation on (08) 8415 5384.

\$10,000+

David & Alison Smallacombe
(Supporting *State R&D*)
Hill Smith Gallery

\$5,000+

Ian Darling
Rob Brookman AM
David & Pamela McKee
& Verity Laughton

\$2,000+

Peter & Ann deCure
Christine Jenner—In Memory
of Doreen May Dunbar
(Supporting *School Drama*)
Alister Haigh
Nicholas Linke
Rosa Matto
Diané Ranck

Loretta Reynolds
Roger Salkeld
Nigel Steele Scott
Dr Adam Sheridan & Family
Valerie Taylor
Merry Wickes

\$1,000+

Michael Barrett
Mary Camilleri
Legh & Helen Davis
Astrid Deen
Tony & Gustie deMaaijer
Jane Ferguson
Casandra Francas
Diana Fry
Kristen Greber
John & Rosemary Gumley
Zen & Susie Herzberg
Michael Madigan
Dr Alex & Susan Markou
Judy Potter
Carolyn Stark
Jenny & Sarah Strathearn
Simon Stretton
Helen Tiller
Sue Tweddell
Fiona Tillmann
Darren Mark Wright

CAPACITY BUILDING PROJECT

CMV Foundation
David & Alison Smallacombe
Diané Ranck
Geordie Brookman
John Irving
Justin Jamieson
Kristen Greber
Loretta Reynolds
Malcolm Gray QC
Maurice & Tess Crotti
Rob Brookman AM
The Hon. Anne Levy AO

DRAMATIC WOMEN

Katrina Bochner
Lyn Carter
Sally Chapman
Nicola Downer
Jane Doyle
Casandra Francas
Mandy-Jane Giannopolous
Christine Guille
Janet Hayes
Christine Jenner
Glenys Jones OAM
Sue Kitchener
Pam McKee
Bernie Pfitzner
Diané Ranck
Julie Redman
Loretta Reynolds
Helen Roos
Meredyth Sarah AM
Tracey Spear
Tania Sulan
Lisa Temple
Karen Thomas
Marika Tiggemann
Helen Tiller
Sue Tweddell
Julie Williams

MEN@PLAY

Rick Allert AO
Nicholas Begakis AO
John Brimacombe
Malcolm Gray QC
Chris Guille
Alister Haigh
John Heard
Mark Hender
Ritchie Hollands
John Irving
Kieran Purcell
Don Sarah AM
Peter Siebels
Bruce Spangler

Venue Information

STATE THEATRE COMPANY PRESENTS OUR PRODUCTIONS
IN SOME OF THE BEST VENUES IN THE COUNTRY.

STATE THEATRE COMPANY SCENIC WORKSHOP & REHEARSAL ROOM

The State Theatre Company Scenic Workshop and Rehearsal Room are the venues for our Adelaide Festival production in 2015. This is only the third time we have used the Scenic Workshop as a performance venue and the very first time we have used our Rehearsal Room! We will make further improvements in audience comfort in 2015. While these are improvised venues and seating is basic, the backstage atmosphere is something special! Access via the Space Theatre foyer.

DUNSTAN PLAYHOUSE

Built for State Theatre Company and opened in 1974, our main performance home is the Dunstan Playhouse in the Drama Centre at the Adelaide Festival Centre. Often cited as the finest theatre for drama in Australia, the Dunstan Playhouse seats 590 people on two levels.

SPACE THEATRE

We also use the Space Theatre which is situated in the Drama Centre of the Adelaide Festival Centre. The Space Theatre is a versatile studio theatre with no traditional stage or fixed seating, so that its configuration is completely flexible, seating anywhere between 200 to 350 people.

HER MAJESTY'S THEATRE

In 2015 we will have one production in Her Majesty's Theatre (*Masquerade*), seating around 900 people. Much to the delight of audiences for *Little Bird*, seating was upgraded in the venue in 2014. Her Majesty's Theatre is located at 58 Grote Street, Adelaide.

ADMINISTRATION

State Theatre Company administration offices are located in the Adelaide Railway Station. Visit us on the concourse level at the northern end of the Station facing the Dunstan Playhouse.

Company Information

BOARD

BOARD CHAIR

John Irving

BOARD MEMBERS

Terence Crawford
Kristen Greber
Christine Guille
Justin Jamieson
Hon. Anne Levy AO
Loretta Reynolds

STAFF

CHIEF EXECUTIVE OFFICER/ PRODUCER

Rob Brookman

ARTISTIC DIRECTOR

Geordie Brookman

RESIDENT DIRECTOR

Nescha Jelk

RESIDENT DESIGNER

Geoff Cobham

ARTISTIC PROGRAM MANAGER

Shelley Lush

ARTISTIC COUNSEL

Julian Meyrick*

MARKETING MANAGER

Kristy Rebbeck

MARKETING COORDINATOR

Madeleine Smith
Tara McHenry (Maternity Leave)

PUBLIC RELATIONS COORDINATOR

Lindsay Ferris

GRAPHIC DESIGN & MULTIMEDIA COORDINATOR

Robin Mather

DEVELOPMENT MANAGER

Guy Ross

DEVELOPMENT COORDINATOR

Bernadette Woods

DEVELOPMENT ASSISTANT

Kimberley Martin

EDUCATION MANAGER

Robyn Brookes

FINANCE MANAGER

Natalie Loveridge

ADMINISTRATION COORDINATOR

Bronwyn Palmer

PRODUCTION MANAGER

Gavin Norris

PRODUCTION & PROPS COORDINATOR

Stuart Crane

SENIOR STAGE MANAGER

Melanie Selwood

WORKSHOP SUPERVISOR

John Meyer

LEADING HAND

Areste Nicola

CARPENTER & PROP MAKER

Patrick Duggin

CARPENTER/METAL WORKER

Guy Bottroff

SCENIC ART

Sandra Anderson

HEAD ELECTRICIAN

Sue Grey-Gardner

WORKSHOP

Michael Ambler

PROP SHOP

Robin Balogh

HEAD OF WARDROBE

Kellie Jones

COSTUME MAKER/CUTTER

Martine Micklem

HAIR, MAKE-UP, WIGS & COSTUME HIRE

Jana DeBiasi

OVERSEAS REPRESENTATIVES (LONDON)

Yolanda Bird & Diana Franklin

OVERSEAS REPRESENTATIVE (NEW YORK)

Stuart Thompson

**Julian Meyrick's services are provided
courtesy of Flinders University.*

Thank You to our Partners

GOVERNMENT PARTNERS



State Theatre Company of SA is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



Government of South Australia
Arts SA

PRESENTING PARTNERS



THE SUMMER OF THE SEVENTEENTH DOLL



THE POPULAR MECHANICALS

UNIVERSITY PARTNER



UNIVERSITY PARTNER

MEDIA PARTNERS



ASSOCIATE PARTNERS



WINE PARTNER



EDUCATION PROGRAM & REGIONAL TOUR PARTNER



RED CARPET PROGRAM

CORPORATE PARTNERS



TRUSTS & FOUNDATIONS



SUPPORTING SPONSORS

TBAR TEA SALON
AMERICAN CHAMBER OF COMMERCE
SPHERE GARDEN DESIGN
FLOWERS OF ADELAIDE

CREATIVE PARTNERS



Calendar

BECKETT TRIPTYCH *State Theatre Company Scenic Workshop and Rehearsal Room*

MON	TUES	WED	THURS	FRI	SAT	SUN
16 February 6pm BRIEFING				20 February 8pm P	21 February 8pm P	
23 February 6.30pm P	24 February 8pm O	25 February 6.30pm	26 February 8pm	27 February 8pm	28 February 2pm & 8pm	
	3 March 7pm N	4 March 8pm	5 March 8pm	6 March 8pm R	7 March 8pm	8 March 3pm
	10 March 6.30pm A	11 March 6.30pm	12 March 11am K & 6.30pm	13 March 8.15pm	14 March 2pm A & 8.15pm	15 March 3pm

SUMMER OF THE SEVENTEENTH DOLL *Dunstan Playhouse*

MON	TUES	WED	THURS	FRI	SAT	SUN
20 April 6pm BRIEFING				24 April 8pm P	25 April 8pm P	
27 April 6.30pm P	28 April 8pm O	29 April 6.30pm	30 April 8pm	1 May 8pm	2 May 2pm A & 8pm	
	5 May 6.30pm A	6 May 6.30pm N	7 May 8pm	8 May 8pm	9 May 8pm	10 May 3pm
	12 May 6.30pm	13 May 11am K-C & 6.30pm C	14 May 8pm	15 May 8pm	16 May 8pm	

MASQUERADE *Her Majesty's Theatre*

MON	TUES	WED	THURS	FRI	SAT	SUN
18 May 6pm BRIEFING		20 May 7pm P	21 May 6.30pm P-A	22 May 7pm O	23 May 2pm A & 7pm	
		27 May 11am K-C & 6.30pm N-C		29 May 7pm R	30 May 2pm & 7pm	31 May 3pm

BETRAYAL *Dunstan Playhouse*

MON	TUES	WED	THURS	FRI	SAT	SUN
20 July 6pm BRIEFING				24 July 8pm P	25 July 8pm P	
27 July 6.30pm P	28 July 8pm O	29 July 6.30pm	30 July 8pm	31 July 8pm	1 August 2pm A & 8pm	
	4 August 6.30pm A-N	5 August 11am K-C & 6.30pm C	6 August 8pm	7 August 8pm R	8 August 8pm	9 August 3pm
	11 August 6.30pm	12 August 6.30pm	13 August 8pm	14 August 8pm	15 August 8pm	

BRIEFING Subscriber Briefing—Behind-the-scenes insights from the director, actors and creative team. 5.45pm in the theatre foyer. No bookings required.

P Previews—First public performances prior to Opening Night
O Opening Night—The exclusive debut of the show for Gold Subscribers, media and partners.

N Night With State—A chance to quiz the director and cast immediately after the performance.

K Keith's Matinee Club—Post matinee behind-the-scenes exploration with Keith Conlon. See page 31 for more information.

R Red Carpet—Special event before or after the show for people in their 20s and 30s. See page 32 for more information.

C 

Captioned—A performance at which the text of the play is displayed on the screens next to the stage.

A 

Audio Described Shows—Developed to help make theatre accessible to anyone with a vision impairment. Patrons are invited to arrive one hour prior to the performance for a discussion with actors and to familiarise themselves with the set. An audio description is also available.

VOLPONE *Dunstan Playhouse*

MON	TUES	WED	THURS	FRI	SAT	SUN
17 August 6pm BRIEFING				21 August 8pm P	22 August 8pm P	
24 August 6.30pm P	25 August 8pm O	26 August 6.30pm	27 August 8pm	28 August 8pm	29 August 8pm	
	1 September 6.30pm N	2 September 6.30pm	3 September 8pm	4 September 8pm	5 September 2pm A & 8pm	6 September 3pm
	8 September 6.30pm A	9 September 11am K-C & 6.30pm C		11 September 8pm	12 September 8pm	

MORTIDO *Dunstan Playhouse*

MON	TUES	WED	THURS	FRI	SAT	SUN
12 October 6pm BRIEFING				16 October 8pm P	17 October 8pm P	
19 October 6.30pm P	20 October 8pm O	21 October 6.30pm	22 October 8pm	23 October 8pm R	24 October 2pm & 8pm	
26 October 6.30pm	27 October 6.30pm A-N	28 October 11am K-C & 6.30pm C	29 October 8pm	30 October 8pm	31 October 2pm A & 8pm	

THE POPULAR MECHANICALS *Space Theatre*

MON	TUES	WED	THURS	FRI	SAT	SUN
2 November 6pm BRIEFING				6 November 8pm P	7 November 8pm P	
9 November 6.30pm P	10 November 8pm O	11 November 6.30pm	12 November 8pm	13 November 8pm	14 November 2pm & 8pm	
	17 November 6.30pm N	18 November 6.30pm	19 November 8pm	20 November 8pm R	21 November 2pm A & 8pm	22 November 3pm
	24 November 6.30pm A	25 November 11am K & 6.30pm	26 November 8pm	27 November 8pm	28 November 8pm	

THIS IS WHERE WE LIVE *Space Theatre*

MON	TUES	WED	THURS	FRI	SAT	SUN
	12 May 7pm O		14 May 7pm	15 May 7pm	16 May 7pm	

THE IMPORTANCE OF BEING MIRIAM *Dunstan Playhouse*

MON	TUES	WED	THURS	FRI	SAT	SUN
		25 March 8pm O	26 March 6.30pm	27 March 8pm	28 March 2pm & 8pm	29 March 3pm

MADAME *Burnside Ballroom*

MON	TUES	WED	THURS	FRI	SAT	SUN
	21 April 8pm P	22 April 8pm O	23 April 8pm	24 April 8pm	25 April 8pm	
	28 April 8pm	29 April 8pm	30 April 8pm	1 May 8pm	2 May 8pm	

Booking Information

STANDARD PRICES*

	EVENINGS	MATINEES**	PREVIEWS
Adults	\$69.00	\$62.00	\$58.00
Concession	\$59.00	\$57.00	\$49.00
Under 30s	\$31.00	\$31.00	\$31.00
Primary/Secondary	\$27.00	\$27.00	\$27.00

	ADULTS	CONCESSION	UNDER 30S
The Importance of Being Miriam	\$89.00	\$84.00	\$39.00

SUBSCRIPTIONS

	ADULTS	CONCESSION	UNDER 30S	GOLD
7 Play Evening	\$392.00	\$357.00	\$189.00	\$910.00
7 Play Matinee	\$371.00	\$343.00	\$189.00	
7 Play Preview	\$308.00	\$294.00	\$189.00	
7 Play State Theatre Club	\$343.00	\$343.00		
7 Play State Theatre Club (<i>Previews</i>)	\$287.00	\$287.00		
6 Play Evening	\$342.00	\$318.00	\$162.00	\$830.00
6 Play Matinee	\$324.00	\$306.00	\$162.00	
6 Play Preview	\$276.00	\$258.00	\$162.00	
5 Play Evening	\$295.00	\$275.00	\$135.00	\$750.00
5 Play Matinee	\$278.00	\$263.00	\$135.00	
5 Play Preview	\$235.00	\$225.00	\$135.00	
5 Play Red Carpet			\$200.00	
4 Play Evening	\$240.00	\$220.00	\$108.00	
4 Play Matinee	\$224.00	\$214.00	\$108.00	
4 Play Preview	\$194.00	\$182.00	\$108.00	
4 Play Red Carpet			\$160.00	

ADDITIONAL TICKETS FOR SUBSCRIBERS

	ADULTS	CONCESSION	UNDER 30S	SCHOOL STUDENTS
Evenings	\$61.00	\$56.00	\$31.00	\$27.00
Matinees	\$57.00	\$54.00	\$31.00	\$27.00
Previews	\$50.00	\$46.00	\$31.00	\$27.00
<i>This is Where We Live</i>	\$37.00	\$32.00	\$27.00	\$19.00
<i>The Importance of Being Miriam</i>	\$79.00	\$74.00	\$39.00	
<i>Madame</i>	\$35.00	\$30.00	\$25.00	

For additional tickets throughout the season contact 131 246.

*Please note that State Theatre Company has the right to amend single ticket prices or some prices may differ for some performances.

**Weekday, Saturday, Sunday.

New in 2015—subscribe online! statetheatrecompany.com.au

FAQs

What is a subscription?

A subscription is a minimum of one ticket to four or more productions pre-purchased for a State Theatre Company season.

What's the difference between purchasing a subscription and buying tickets at other times during the season?

The price! You'll save up to \$11.00 per ticket when you subscribe in advance. You will also only be charged a transaction fee of \$4.00 per subscriber. (Two subscriptions on one form incur an \$8.00 transaction fee). For every single ticket purchase made through BASS you will be charged a transaction booking fee between \$6.95 and \$8.95 per booking. If you subscribe and purchase all of your tickets at one time, this is a great saving. Plus you can get in early and secure the best available seats in the house—tickets for the 2015 season are off-sale to the public until Monday 10 November.

- Subscriptions will be processed from 5pm Thursday 25 September.
- Single ticket sales will be available from Monday 10 November.

How do I subscribe?

Subscribe online via statetheatrecompany.com.au or simply fill in the booking form at the back of this brochure and post it back or drop it in to the State Theatre Company office, fax it to (08) 8231 6310 or email info@statetheatrecompany.com.au

Please note: forms are processed in the order they are received and take up to 10 working days to process. Box Office staff will not be able to allocate your seats until your subscription request reaches the front of the queue—so get in quick!

What if I purchase a subscription and then can't attend a performance on the date I selected?

That's the beauty about being a subscriber! As a subscriber you get one free exchange (swap performance date/time) per year. Subsequent exchanges attract a \$6.95 BASS fee per transaction. This is not available to the general public. All we ask is that you return your ticket to us at least 5 working days in advance of the original performance and nominate your preferred new performance date for that production. For all swaps or exchanges, please contact BASS on (08) 8205 2200.

Please note: if the new performance has a higher ticket price, you will need to pay the difference (sorry, no refunds for cheaper tickets). Tickets cannot be exchanged after their booked performance.

Theatre Club members who wish to attend a performance on another night with fewer than six people from your group will be charged the difference between the original ticket price and the regular subscription price you qualify for at the new performance.

What if I lose my ticket?

If you lose your ticket just contact BASS on (08) 8205 2200 as soon as you can for replacement of your tickets. Lost tickets can only be reissued for the same performance.

Are there any extra booking fees?

A transaction fee between \$6.95 and \$8.95 is charged by BASS for all single ticket prices. BASS charge a \$4.00 transaction fee for each subscription.

What is State Theatre Club?

A State Theatre Club must have a minimum of six members who subscribe to all of our seven mainstage shows. We'd encourage you and your friends to get together over dinner or a glass of wine to talk about the play you're about to see. All members of the club need to attend the same performance. Attending as a State Theatre Club member means you'll be seated with your friends and get to see all seven shows in the season at a heavily discounted group price. We offer two Theatre Club ticket prices—\$343 (for evening and matinee shows and is the same price for Adult and Concession tickets) and \$287 (for preview shows and is the price for both Adult and Concession tickets).

Can State Theatre Club members exchange their tickets?

Yes. As long as at least six members of a State Theatre Club change to another performance together as a group, they can do so free of charge.

In the case of one to five people changing their tickets to another performance in the season, these people will be charged the difference between the State Theatre Club price and the regular subscription price for the performance they wish to attend. The members of the State Theatre Club who do not leave the performance originally booked will not need to pay an additional charge.

What if I want to book a group but I don't want to join State Theatre Club?

If you get together a group of 10 people and purchase 10 subscriptions, you only pay for 9. Just send in your subscription form together with the details of your other group members. For more information call BASS Group Bookings on (08) 8205 2220. (Please note the changes BASS have recently made in regards to transaction fees—details are above).

What if I am young, do I get a discount?

You sure do! If you are under 30 years old, you can buy a super cheap Under 30s Subscription. Tickets work out at only \$27 each. You will need to show your ID showing your birth date at the time of purchase or a photocopy of your ID must be provided with postal or fax bookings.

What about concession tickets?

Concession prices are available to pensioners, Seniors Card holders, full time students and Health Care Card Holders. You will need to show the appropriate ID or card at the time of purchase or a photocopy of your ID or card must be provided with postal or fax bookings.

How can I ensure priority for my order?

Get your booking form in early. We will begin processing all booking forms in order of receipt during the subscriber-only preferential booking period. We receive a flood of forms from the moment our season is released. On Monday 10 November we release performances for sale to the general public; however, subscription forms are still given priority. The earlier we receive your booking form, the better seats you will get.

How can I find out more about the plays and State Theatre Company?

Subscribe! As a subscriber you are invited to attend our exclusive Subscriber Briefings for each main stage production. Also visit State Theatre Company's website, statetheatrecompany.com.au and sign up to receive regular e-newsletters. Also check out our website for regular updates and informative video clips, blogs and articles.

Can I purchase gift vouchers?

Absolutely! State Theatre Company Gift Vouchers are available in any denomination you choose. With single tickets starting from \$49 or \$31 for people under 30, they are the perfect gift for any budget large or small. Just fill in the section on the subscription form.

What if I have friends who want to attend a show with me but are not subscribers themselves?

Talk to them about becoming subscribers too—then they can receive all the benefits you do! Alternatively, you can book extra tickets for them at the time of subscribing to take advantage of the lower additional ticket prices.

Contact Information

STATE THEATRE COMPANY OF SOUTH AUSTRALIA

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PO Box 8252, Station Arcade, Adelaide SA 5000

Phone: (08) 8415 5333

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www.statetheatrecompany.com.au

Design & Art Direction: Voice®

Photography: Kris Washusen

The Importance of Being Miriam Photography: James Hartley

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