

# PROMPT PACK

VCE Theatre Studies Unit 4, Outcome 3

PART C



BECAUSE  
THE NIGHT

MALTHOUSE  
PROMPT

MALTHOUSE THEATRE  
ACKNOWLEDGES  
THE LAND AND  
SONGLINES OF THE  
BOON WURRUNG  
AND WURUNDJERI  
PEOPLES OF THE  
KULIN NATION.

Malthouse Theatre presents *Because The Night*.

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PROMPT PACK CREATED FOR MALTHOUSE  
PROMPT—MALTHOUSE THEATRE'S YOUTH  
AND EDUCATION PROGRAM.

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## ICON KEY



LINKS



ACTIVITY



VIDEO



MORE INFO



DISCUSS

# FROM DIRECTOR & CREATOR MATTHEW LUTTON

*It is thrilling to witness an audience experience  
Because The Night.*

Masked audience members follow actors through a maze of rooms, listening in as they reveal the stories of the Elsinore family. Other groups read letters hidden away in drawers or go through files in the security room to uncover deeper secrets of the country itself. It is exhilarating to see theatre alive again and an audience empowered to follow their own curiosities.

For *Because The Night*, we have built a 'world' for everyone to explore. The death of a King. A royal family torn between radical change and self-preservation. Timber workers planning violent protests as a last resort. A ransacked forest seeking revenge, and buried past reclaiming its prominence and centrality. History is in the making in Elsinore, but there is no single truth—many narratives and point of views are intertwining and colliding with each other.

To stage a production of this nature requires the level of detail you expect from a grand narrative—an intricacy that makes the fictional world feel both vivid and fantastical. The actors never leave the space, laying every private moment bare.

With six protagonists spread across the space, it's impossible to see everything at once. But the characters are just one layer to this story. The narrative and history is also woven into every room, every sound, every element of the design. And you as the audience have the freedom to carve your own path, build your own story, encounter Elsinore's secrets in your own time.

Malthouse Theatre has never created a work like *Because The Night* before. We didn't think it would be possible. But the world of Elsinore is ready and the adventure is yours to make.



**MATTHEW LUTTON /**  
Concept, Direction & Text

'BECAUSE THE NIGHT IS UNIQUE.  
I'VE NEVER DIRECTED ANYTHING LIKE  
THIS BEFORE'

— *Matthew Lutton (Concept, Direction & Text)*

'AT THE END OF THE DAY WE ARE MAKING ART  
FOR THE AUDIENCE... IT'S SHARED  
STORYTELLING'

— *Tablee Fereday (Ophelia)*

'THERE'S NO RIGHT OR WRONG WAY TO  
EXPERIENCE THIS SHOW'

— *Ras-Samuel Welda'abzgi (Laertes)*

'IT'S VERY INTIMATE'

— *Artemis Ioannides (Ophelia)*

'WE'VE GIVEN [THE AUDIENCE] THE  
POWER OF CHOICE. SO, THEY GET NOT TO  
JUST BE PASSIVE AND WATCH A SHOW'

— *Khisraw Jones-Shukoor (Hamlet)*

'EVERY TIME THEY [THE AUDIENCE] WALK  
INTO A ROOM, THEY'RE AMAZED'

— *Amelia Lever-Davidson (Lighting Design)*

'OVERALL, THE FEELING SHOULD BE THAT YOU  
ARE IN A DAVID LYNCH DYSTOPIAN WORLD'

— *J. David Franzke (Composition & Sound Design)*

# INTRODUCTION

*Welcome to Malthouse Theatre's Theatre Studies post show Prompt Pack (Part C). The following notes and activities are intended to support VCE Theatre Studies students and their teachers in further exploration and study of Malthouse Theatre's VCAA Playlisted production, *Because The Night*, following attendance at the play in performance. The contents of the Pack relate to Unit 4, Outcome 3—Analysing and evaluating a performance.*

The *Because The Night* Prompt Pack (Part C) works most effectively when used in conjunction with preshow Prompt Pack (Part A). Post show Prompt Pack (Part B) designed for Unit 3, Outcome 3 may provide further interesting support materials to consider. Take the time to cross-reference—it will be helpful to refer to the other Prompt Packs to support deeper study and learning following your experience of *Because The Night* as an audience member.

Remember that the Prompt Pack information does not provide definitive answers. Rather, the purpose is to provide inroads, insights, and information about the production. You will need to engage in your own broader research, study, and discussion.

Make sure you also watch the video interviews about the creation of the production. These will assist your analysis and evaluation of the play by providing some wonderful insights into the way the creative team and the actors engaged with the play and each other to develop this incredible piece of bespoke theatre for Malthouse Theatre and its audiences.



**ROBYN KAY /**  
Prompt Pack Author





# A NEW PIECE OF THEATRE FOR A NEW WORLD OF THEATRE

*Because *The Night* is a bespoke piece of theatre specifically created for and by Malthouse Theatre. An expert and dedicated team of theatre practitioners collaborated under the leadership of Malthouse Theatre's Artistic Director, Matthew Lutton, to carefully and lovingly bring his original concept for the show to life.*

*'Initial inspiration? [for the play] COVID'*

— Matthew Lutton (Concept, Direction & Text)

*'What type of experiences do we want to offer audiences when they come back? And, that led us to a form of theatre that we have never made before. And, we've never had the opportunity to make before'*

— Matthew Lutton (Concept, Direction & Text)

*'I wanted to make this a multi-strand narrative'*

— Matthew Lutton (Concept, Direction & Text)





#becausethenight

## CAST & CREATIVE BIOGRAPHIES



**NICOLE ABOUT**

*Claudia*

Having just finished filming Season 3 of *Jack Irish*, Nicole is excited to be back at The Malthouse. Theatre credits include *Good Muslim Boy* (Malthouse Theatre/Queensland Theatre), *Oil*, *Wakey Wakey* (Red Stitch Actors' Theatre), *Secret Bridesmaids' Business* (Playbox Theatre), *Much Ado About Nothing*, and *A Midsummer Night's Dream* (The Australian Shakespeare Company). Nicole has worked extensively in TV including *Jack Irish*, *Mustangs FC*, *Newton's Law*, *Nowhere Boys*, *The Librarians*, *Upper Middle Bogan*, *The Time of Our Lives* (ABC), *Offspring* (Channel 10), and in film including *Three Dollars* (Arena Films), and *Angel of Mine* (Garlin Pictures).



**MARIA THEODORAKIS**

*Claudia*

Maria is an award-winning actor, writer, and director. Theatre credits include *The Spook* (Malthouse Theatre), *Top Girls*, *Birthrights*, *Measure for Measure* (Melbourne Theatre Company), and *Who's Afraid of the Working Class* (Melbourne Workers Theatre). Screen credits include *Seven Types of Ambiguity* and *Newton's Law* (ABC). Maria won an AACTA (AFI) and FCC Best Actress in a Feature Film Award for *Walking on Water*. She is also a multiple Green Room Award nominee. As a writer and director, she co-created the hit online series, *Little Acorns*, which has won and been nominated for film festival awards in Australia and internationally including Best Web Series, Best Writing, Best Directing, Best Comedy, and Best Ensemble. She also was nominated for Best Director at the Australian Directors' Guild.



**BELINDA MCCLORY**

*Gertrude*

Belinda is a VCA graduate and an award-winning actor and writer who has worked professionally across all mediums. Recent credits for Malthouse Theatre include *Revolt. She Said. Revolt Again.*, *Edward II*, *Dance of Death*, *Pompeii*, *L.A.*, and *The Trial*. Other recent theatre credits include *Così*, *Di and Viv and Rose*, *The Waiting Room*, *Queen Lear* (Melbourne Theatre Company), *Gross und Klein*, *The City*, *Holy Day*, *Concussion* (Sydney Theatre Company), *Feather in the Web*, *Splendour*, *Hir* (Red Stitch Actors' Theatre), and *My Sister Feather* (VIMH/La Mama Theatre). Recent TV work includes *The Doctor Blake Mysteries*. In film she has appeared in *The Matrix*, *Redball*, *Mullet*, *darklovestory*, and *Acolytes*. She co-wrote and performed in the features *X* and *Turkey Shoot*. Belinda has received a Green Room Award and a Helpmann Award for her theatre work.

## CAST & CREATIVE BIOGRAPHIES



**JENNIFER VULETIC**

*Gertrude*

Jennifer has worked with Australia's most innovative directors in all aspects of the industry. Theatre credits include *My Dearworthy Darling* (Malthouse Theatre/THE RABBLE), *The Women of Troy*, *The Histrionic* (Malthouse Theatre/Sydney Theatre Company), *Arbus & West* (Melbourne Theatre Company), *Merciless Gods* (Little Ones Theatre/Griffin Theatre Company), *Suddenly Last Summer* (Red Stitch Actors' Theatre/Little Ones Theatre), *MORAL PANIC* (Darebin Arts), *Chitty Chitty Bang Bang*, and *Mamma Mia*. Screen credits include *Mandy the Mullet* in *Wentworth* (Foxtel). Jennifer has received a Sydney Theatre Award for *Chitty Chitty Bang Bang*, for which she also received Helpmann and Green Room Award nominations, a Green Room Award for *Merciless Gods*, and Green Room Award nominations for *The Women of Troy* and *Nightingale and the Rose*. Jennifer is the voice of innumerable SBS television documentaries, and multi-award-winning audiobook narrator (3M Talking Book of the Year Award and TDK Unabridged Fiction Award).



**KHISRAW JONES-SHUKOOR**

*Hamlet*

Since graduating at 16th Street in 2015 Khisraw has performed in several productions across Melbourne including *Oil* (Red Stitch Actors' Theatre), *Them* (La Mama Theatre), *Romeo and Juliet* (The Australian Shakespeare Company), *The Way Out* (Red Stitch Actors' Theatre), and *Macbeth* (Melbourne Theatre Company).



**KEEGAN JOYCE**

*Hamlet*

Keegan's credits for Malthouse Theatre include *Solaris* and *Cloudstreet*. Other theatre credits include *Rules for Living* (Sydney Theatre Company), *Vivid White* (Melbourne Theatre Company), *Evie May* (Hayes Theatre Company), *Once* (Gordon Frost Organisation), *Edges: The Musical* (James Anthony Productions), and *Oliver!* (Cameron Mackintosh/IMG). Film credits include *Greg's First Day*, *Wall Boy*, and *Superman Returns*. Television credits include *Rake* (Season 1 – 5), *Please Like Me* (Season 2 – 4), *Rescue: Special Ops*, and *K9*. Keegan released his debut album *Snow on Higher Ground* in 2016. Keegan has a degree in Musicology from the Sydney Conservatorium of Music.

# CAST & CREATIVE BIOGRAPHIES



**RAS-SAMUEL WELDA'ABZGI**

*Laertes*

Ras-Samuel is a vessel for telling stories that are gifted to him, and he is on a mission to share those gifts with the world. He holds theatre dear to his heart and is excited to be a part of history in the making as Laertes in *Because The Night*. Ras-Samuel is also part of WEYA's Sub30 Collective, an established collective of artists who are in-residence at The Malthouse in 2021. The Collective's latest work, *The Retreat*, is a hybrid of film and theatre that was shot cinematically *Hamilton*-style. Recent screen works include *The Last Supper*, *BLVCK GOLD*, *Jebena Genie* which he wrote and produced, and he has worked as a consultant for an upcoming Netflix series. When he is not working, you can find Ras-Samuel training and developing his craft at Brave Studios where he has been since 2012 having received a full long term scholarship.



**HARVEY ZIELINSKI**

*Laertes*

Harvey Zielinski is a 2017 National Theatre Drama School graduate, a 2018 Heath Ledger Scholarship finalist, and a Casting Guild of Australia Rising Star Award recipient. Theatre credits include *Hir*, *The Antipodes*, *Suddenly Last Summer* (Red Stitch Actors' Theatre), and *Gender Euphoria* (Melbourne International Arts Festival/Midsumma Festival, Mardi Gras). TV credits include series lead Abel in the US Sci-Fi series *Don't Look Deeper* (Quibi), *Why Are You Like This*, *Get Krackin* (ABC), and *Starting From...Now!* (SBS). Film credits include *My First Summer* and *Some Happy Day*. Harvey is also a writer, and his debut feature film screenplay received development support from the ABC.



**TAHLEE FEREDAY**

*Ophelia*

Tahlee is a 2017 graduate of Victorian College of the Arts. Before her studies she was based in Darwin where she hosted *The Breakfast Show with Tahlee* on Larrakia Radio 94.5FM. Theatre credits include *Blackie Blackie Brown: The Traditional Owner of Death* (Malthouse Theatre/Sydney Theatre Company), *Astroman* (Melbourne Theatre Company), *Fallen* (She Said Theatre), and *Love* (Dee & Cornelius), which toured to the Venice Biennale after its Melbourne season. As a First Nations and queer artist, Tahlee is an advocate for representation of minority voices on the mainstage.

# CAST & CREATIVE BIOGRAPHIES



**ARTEMIS IOANNIDES**

*Ophelia*

Artemis Ioannides is an actor, singer, writer, and visual creative who works between Melbourne and Athens. Recent theatre credits include *Pomona* (Red Stitch Actors' Theatre), *Taxithi* (fortyfivedownstairs), *Fallen*, *Salt* (She Said Theatre), and *Women in War* (Arts Centre Melbourne). Artemis' screen credits include *Wentworth* (Foxtel), *Secret Bridesmaids' Business* (Channel 7), and *The Beautiful Lie* (ABC). Artemis has been nominated for Best Female Performer at the Green Room Awards for *Angry Sexx*, Best Ensemble for *Pomona*, and Best Ensemble for *Taxithi*.



**RODNEY AFIF**

*Polonius*

Rodney works regularly across film, television, and theatre. Rodney's theatre credits include *Good Muslim Boy* (Malthouse Theatre/Queensland Theatre), *Othello* (Eleventh Hour Theatre Company), *Wait Until Dark*, *Three Sisters*, *The Balcony*, *Two Brothers*, *The Golden Dragon*, *Ghenghary*, *Glen Ross*, and most recently *Macbeth* (Melbourne Theatre Company). He played a lead role in the AFI nominated feature *Lucky Miles* and the award-winning short *Azadi*. Other feature film credits include *The Killer Elite*, *My Year Without Sex*, *Love's Brother*, and *Serenades*. Recent screen credits include *The Hunting*, *The Commons*, *Ali's Wedding*, *Hotel Mumbai*, *Pirates of the Caribbean*, and six-part TV series *Romper Stomper*. He will also appear in the forthcoming *Royal Flying Doctor Show*.



**SYD BRISBANE**

*Polonius*

A graduate of Flinders University Drama Centre Syd's career spans 37 years. He performed with Malthouse Theatre in *Night on Bald Mountain*. Recent theatre credits include *Macbeth*, *A Midsummer Night's Dream*, *Hamlet*, and *Romeo & Juliet* (The Australian Shakespeare Company). Theatre highlights *Fawlty Towers Live* Australian Tour, *Victory* (Sydney Theatre Company), and *He Stumbled* (The Wrestling School UK). Film credits include *Dirt Music*, *Red Dog*, *True Blue*, *Boxing Day*, and *Silent Partner*. TV credits include *Stateless*, *Conspiracy 365*, and *Beaconsfield*.

## CAST & CREATIVE BIOGRAPHIES



**MATTHEW LUTTON**

*Concept, Direction & Text*

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



**KAMARRA BELL-WYKES**

*Text*

Kamarra is a multi-practicing theatre-maker and one of Malthouse Theatre's 2021 Artists in Residence. Her recent credits include *Blackwrights*, *Scartrees*, *VIRAL*, and *Chopped Liver* (ILBIJERRI Theatre Company). In 2020 Kamarra was recognised by Hepatitis Victoria and Drama Victoria for her groundbreaking work in Social Impact Theatre and Drama Education.



**RA CHAPMAN**

*Text*

Ra is a Korean-Australian writer and actor. She is currently an Artist in Residence at Malthouse Theatre and an alumnus of the Besen Family Artist Program. Ra has filmed five seasons of the award-winning series *Wentworth* (Foxtel). She was selected to take part in the Film Victoria funded Storylab (Cinespace) and Talent Camp (AFTRS), and is the Program Coordinator for Storylab 2.0. Ra has worked across various projects in a dramaturgical capacity including with Playwrighting Australia and Arts House. She recently received ABC Fresh Start funding for digital series *WHITE FEVER* and is in development with a TV comedy series based on her experiences as a Korean-Australian adoptee. Ra has received a Best Actress Award at Newport Beach Film Festival (US), was nominated for an IF Award for *Face to Face* in 2015, and was awarded the Wheeler Centre Hot Desk Fellowship in 2018.

# CAST & CREATIVE BIOGRAPHIES



**DALE FERGUSON**

*Set Design (Architecture)*

Dale has worked extensively with major theatre and opera companies around the world. Recent Malthouse Theatre credits include *Away*, *Brothers Wreck*, *Night on Bald Mountain*, *Dance of Death*, and *Timeshare*. Other credits include *Counting and Cracking*, *Sami in Paradise*, *The Blind Giant is Dancing* (Belvoir St Theatre), *Emerald City*, *L'Appartement* (Queensland Theatre), *Oklahoma* (The Production Company), *An Ideal Husband*, *Born Yesterday*, *Così*, *The Weir*, *The Speechmaker*, *The Crucible*, *Top Girls*, *The Drowsy Chaperone* (Melbourne Theatre Company), and *Les Liaisons Dangereuses* (Sydney Theatre Company).

Opera credits include *Tosca* (Opera Queensland), *The Magic Flute* (Lyric Opera of Chicago), *The Riders* (Malthouse Theatre/Victorian Opera), *Anything Goes* (Opera Australia), *Otello* (Cape Town Opera/Western Australia Opera/Opera Queensland/State Opera), *A Midsummer Night's Dream* (Houston Grand Opera/Canadian Opera/Lyric Opera of Chicago), *Ariadne Auf Naxos* (Welsh National Opera/Boston Lyric Opera), and *Marriage of Figaro* (Opera Australia/Welsh National Opera). Dale has received multiple Helpmann and Green Room Awards for his work.



**MARG HORWELL**

*Set Design (Interiors)*

Marg is a multi-award-winning designer. Recent credits include *The Picture of Dorian Gray* (Sydney Theatre Company). Marg has also designed *Blasted*, *Melancholia*, *The Testament of Mary*, *Caravan*, *Revolt*, *She Said*, *Revolt Again.*, *The Real and Imagined History of the Elephant Man*, *The Homosexuals or 'Faggots'*, *Edward II*, *I Am a Miracle*, and *The Good Person of Szechuan* (Malthouse Theatre). Other credits include *Salome* (English National Opera), *Avalanche* (Barbican), *Unsere Kleine Stadt* (Theater Basel), *Anthem* (Performing Lines), *Lorelei* (Victorian Opera), *Leviathan* (Circa), *Sexual Misconduct of the Middle Classes*, *The House of Bernarda Alba*, *Birdland*, *Cock*, *Constellations*, *Marlin* (Melbourne Theatre Company), *How to Rule the World*, *Lord of the Flies*, *The Resistible Rise of Arturo Ui* (Sydney Theatre Company), *Animal* (Influx Theatre), *Lilith: The Jungle Girl*, *La Traviata*, *Summertime in the Garden of Eden* (Sisters Grimm), *SHIT*, *Love*, *Big Heart*, and *Savages* (Dee & Cornelius). Marg has been recognised at numerous Green Room Awards and the Sydney Theatre Awards.



**MATILDA WOODROOFE**

*Associate Set Design (Interiors)*

Matilda Woodroofe is a set and costume designer with a diverse body of work spanning across theatre, dance, television, and film. Design associate theatre credits include *Going Down* (Malthouse Theatre/Sydney Theatre Company), and *Random* (Belvoir St Theatre). Select set and costume design credits include *A Normal Child* (Ridiculusmus/National Disability Slapstick Plan), *Air Race*, *Trapper* (Arena Theatre Co), and *Passenger*. Select screen credits include *Spear* (Bangarra Dance Theatre), *2040*, *Get Krackin*, and *Cleverman* (ABC). Matilda co-created *Studio Fantasy*, a portrait project for children as part of Artplay's New Ideas Lab in 2016. Matilda completed a year long Emerging Designer artist placement with THE RABBLE in 2016. Matilda was nominated for a Green Room Award for Outstanding Set and Costume Design (Independent Theatre) for *Mad as a Cute Snake*.

# CAST & CREATIVE BIOGRAPHIES



**J. DAVID FRANZKE**

*Composition & Sound Design*

J. David Franzke is a composer, sound designer, music mixer, and producer. His primary work is composing and designing for live performance in theatre. It also includes film, visual art installations, as well as the production of albums. Known for his bold and idiosyncratic scores, Franzke has worked with some of Australia's most influential directors including, Simon Phillips, Matthew Lutton, Peter Houghton, Marion Potts, Michael Kantor, Pamela Rabe, and Richard Lowenstein. His work has toured both nationally and internationally most notably, *Picnic at Hanging Rock* for Malthouse Theatre. Franzke has received Green Room Awards for Composition and Sound Design for *Melancholia*, *Away*, *Picnic at Hanging Rock*, and *Pompeii, L.A.*, with a contribution spanning 25 years in Australia's arts industry.



**AMELIA LEVER-DAVIDSON**

*Lighting Design*

Amelia is a lighting designer based in Melbourne, whose practice encompasses theatre, dance, live art, television, and events. Theatre design credits include *Australian Realness*, *Trustees*, *Turbine* (Malthouse Theatre), *Torch the Place*, *The Violent Outburst That Drew Me To You* (Melbourne Theatre Company), *My Brilliant Career*, *Every Brilliant Thing* (Belvoir St Theatre), *DIASPORA* (Chamber Made), *NEXT MOVE 11* (Chunky Move), *They Divided The Sky* (25A Belvoir), *MORAL PANIC*, *Contest*, *NICHE*, *Conviction*, *Dream Home* (Darebin Arts), *Hand to God* (Vass Productions), *Desert*, *6:29pm*, *Jurassica*, *Foxfinder* (Red Stitch Actors' Theatre), *Looking Glass*, *Triumph* (fortyfivedownstairs), *META* (Malthouse Theatre, Helium), and *MKA Double Feature* (Melbourne Theatre Company NEON Festival). As lighting associate, *The Nico Project* (Melbourne Festival) and as tour lighting associate, *Minnie & Liraz* (Melbourne Theatre Company). Amelia has received multiple Green Room Awards nominations. Amelia was awarded for her work on *DIASPORA*, *Contest*, *Looking Glass*, and for her 2015 body of work.



**KAT CHAN**

*Costume Design*

Kat Chan is a set and costume designer for theatre, dance, video, and installation. Originally trained as an architect, Kat worked in practices in Adelaide and Tokyo before moving to Melbourne. Select set and costume design credits include *Torch the Place* (Melbourne Theatre Company), *From Silence*, *Control*, *Finding the Calm* (The Australian Ballet), *Mother* (If Theatre/Belvoir St Theatre/QPAC), and *The Australian Ugliness* (Eugenia Lim/Open House Melbourne).

## CAST & CREATIVE BIOGRAPHIES



**BRIDGET BALODIS**

*Assistant Direction*

Bridget trained as a director at Victorian College of the Arts and Australian National University. She works primarily with new Australian writing and is a member of theatre collective, New Working Group. As a dramaturg/director Bridget has developed work with playwrights Michele Lee, David Finningan, Dan Giovannoni, Amelia Evans, Morgan Rose, and Rachel Perks. Recent directing credits include *She Is Vigilante* (Theatre Works), *Cybec Electric* (Melbourne Theatre Company), *MORAL PANIC* (Darebin Arts), *Desert, 6:29pm* (Wuzhen Theatre Festival/Red Stitch Actors' Theatre), *GROUND CONTROL* (Next Wave/Brisbane Festival), *Jurassica* (Red Stitch Actors' Theatre/Critical Stages), and *Kids Killing Kids* (Next Wave Festival). In 2015 and 2016 she lived in New York, where she worked with downtown legends Elevator Repair Service and Wooster Group alumna, Anna Kohler. She was a part of the inaugural Melbourne Theatre Company's Women Directors' Program and has been a recipient of the Ian Potter Cultural Trust Award, Mike Walsh Fellowship, and Dame Joan Sutherland Award.



**MARK PRITCHARD**

*Dramaturg*

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



**TIA CLARK**

*Stage Manager*

Tia is Malthouse Theatre's Production Coordinator. Prior to this, she was a Stage Manager for Malthouse Theatre, amongst other companies, since graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2009. Select Malthouse Theatre credits include *The Testament of Mary*, *The Real and Imagined History of the Elephant Man*, *Revolt. She Said. Revolt Again.*, *Edward II*, *Picnic at Hanging Rock* (with Black Swan State Theatre Company/Sydney Theatre Company), *I Am a Miracle*, *Timeshare*, *Hello*, *Goodbye and Happy Birthday*, *Walking into the Bigness*, *Ugly Mugs* (with Griffin Theatre Company), *The Government Inspector* (with Belvoir St Theatre), *The Bloody Chamber*, *Dance of Death*, *Hate*, *A Golem Story*, and *Baal* (with Sydney Theatre Company). Tia has also worked for companies including Chunky Move, Gordon Frost Organisation, and The Production Company.

## CAST & CREATIVE BIOGRAPHIES



**LYNDIE LI WAN PO**  
*Deputy Stage Manager*

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



**CECILY RABEY**  
*Deputy Stage Manager*

Cecily has relocated to Melbourne and is a graduate from The Royal Central School of Speech and Drama in London. *Because The Night* is her second production at Malthouse Theatre. Cecily has worked nationally and internationally as a stage manager and production manager. Select credits include *Wake in Fright* (Malthouse Theatre), *Daddy* (Arts House), *FLIGHT* (Darkfield/Realscape Productions), *Angelo* (Little Angel Theatre), and *Lost Lending Library* (Punchdrunk).



**NATASHA NOEL**  
*Assistant Stage Manager*

Natasha is a graduate of Victorian College of the Arts, she is excited to be back working with the incredible Malthouse Theatre team, previously working with them on *Solaris*. She is a confident and energetic stage manager who thrives in a collaborative and creative environment. Prior to this, Natasha was working as a dresser for Marriner Group, credits include *Billy Elliot the Musical* and *War Horse* (National Theatre Tour). She has also worked in multiple stage management roles across numerous productions including *Sunday in the Park with George* (Watch This), *Ragtime* (Production Company), and *RENT* (James Terry Collective).



## COINTHA WALKEDEN

*Assistant Stage Manager*

Cointha has contributed her management and technical skills to a broad scope of productions since graduating from Victorian College of the Arts in 2018. Cointha's Malthouse Theatre credits include *Australian Realness*. Cointha has worked on Melbourne Opera's productions and regional tours for *The Flying Dutchman* (Regent Theatre), *FIDELIO* (Athenaeum Theatre), *Das Rheingold* (Regent Theatre), and has stage managed for St Kilda Festival, *The Perception Experiment* (Arts House/GUTS Dance), *The Cabin* (Darebin Arts), and frequently works with Chunky Move and The Conservatorium of Music as a technician. Other notable credits include stage managing for Yo-Yo Ma's recital for *The Bach Project/CLIMARTE* and *Children of Saturn* (Melbourne Fringe Festival). Cointha has worked on commercial music theatre auditions for GWB Entertainment, The Gordon Frost Organisation, Lynne Ruthven Casting, and for annual Melbourne events including the AFL Grand Final Parade and Moomba Festival.



# PART C—UNIT 4, AREA OF STUDY 4, OUTCOME 3



*On completion of this unit, the student should be able to analyse and evaluate acting, direction, and design in a production.*

VCAA THEATRE STUDIES STUDY DESIGN (PAGE 27)

## DEFINITIONS

**ANALYSE:** to look at something closely, methodically and in detail and to consider how it's formed by its various parts or essential elements...In doing so you make sense of something including how and why it happened.

(ACTING SMART THEATRE STUDIES V8, PAGE 8)

## TWO KEY QUESTIONS

HOW DID IT HAPPEN?  
WHY DID IT HAPPEN?

**EVALUATE:** to assess or judge the value of something... Express your opinion about the quality, merit or success of what you have seen.

(ACTING SMART THEATRE STUDIES V8, PAGE 20)

## THREE KEY QUESTIONS

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

Essentially you are being asked to consider the 'what', 'how', and 'why' of the production you have seen. To answer these questions properly you will need to support your responses with direct and specific evidence from the interpretation you saw in performance.

The contextual information and preshow activities in Prompt Pack (Part A) should provide a sound basis for deeper understanding and critical exploration of the script in performance.



# THEATRE STUDIES—PAST WRITTEN EXAMINATIONS



*Below is a link to the VCAA site where past Theatre Studies Written Examinations can be located. The exams that are relevant are the 2019 and 2020 Sample Theatre Studies Examinations and the end of year Written Theatre Studies Examinations. In these examinations you can explore the questions that were asked in 2019 and 2020 in relation to Unit 4, Outcome 3.*



## VIDEO INTERVIEWS

Matthew Lutton (Malthouse Theatre's Artistic Director & Co-CEO) had always admired Immersive Theatre as a style of theatre and had thought about creating an immersive play for Malthouse Theatre. COVID-19 and the circumstances theatre found itself in as a result of the ensuing closure of venues provided him with the opportunity to rethink how audiences might engage with theatre when live performances were able to be staged. So, the idea for *Because The Night* formed in his mind.

Matthew realised that this would be a huge endeavour artistically and so he reached out to Malthouse Theatre's Resident Artists, Kamarra Bell-Wykes and Ra Chapman, and asked them to be part of a collaborative writing team. Matthew also asked Mark Pritchard (Malthouse Theatre's New Work Manager) to be the dramaturg for the newly created work. In their interviews, Matthew, Kamarra, and Ra talk about their whole process. Writing the script was a complex undertaking. The concept for the script and the style of theatre were challenging and the three of them had never worked as a writing team before. The process began while Melbourne was in lockdown, so they had to use Zoom for initial meetings and workshops. But, as you will hear, the structures that Matthew put in place supported the process brilliantly and Kamarra and Ra both claim that it was one of the most exciting experiences of their writing careers.

*'It does feel like the joy of creating a playground... I'm really excited to see what an audience does when they enter it. It feels like a massive experiment but created with a lot of joy'*

— Matthew Lutton (Concept, Direction & Text)

*'It feels like being on the brink of something really unknown and massive... Malthouse has taken the crisis and turned it into an opportunity to make a different type of art and an art that isn't restricted by the circumstances but actually expands our experience of narrative'*

— Kamarra Bell-Wykes (Text)

*'This process was so alive and responsive. Also, being able to see the set being built as you're writing. It's amazing'*

— Ra Chapman (Text)

# INTERVIEW—MATTHEW LUTTON

(*Concept, Direction & Text*), KAMARRA BELL-WYKES (*Text*),  
& RA CHAPMAN (*Text*)



MATTHEW LUTTON, KAMARRA BELL-WYKES & RA CHAPMAN

1. *Because The Night* was a very unique writing collaboration—can you tell us a bit more about this process?  [Direct link](#)
2. What other type of dramaturgical and story tools were used to support the building of the world and its inhabitants?  [Direct link](#)
3. What were some of the rewards and challenges of this process?  [Direct link](#)
4. How familiar were you with *Hamlet* and how much did Shakespeare's text inform your writing?  [Direct link](#)
5. Each character is essentially their own protagonist offering their own personal perspective on the collective narrative—why was this important to the writing process?  [Direct link](#)
6. What excites you about this work?  [Direct link](#)

# VIDEO INTERVIEWS

Please follow the link below to watch the video interviews from some of the designers and performers working on this production: J. David Franzke (Composition & Sound Design), Amelia Lever-Davidson (Lighting Design), Tahlee Fereday (Cast, Ophelia), Artemis Ioannides (Cast, Ophelia), Khrisraw Jones-Shukoor (Cast, Hamlet), and Ras-Samuel Welda'abzgi (Cast, Laertes). Their expertise and dedication to this huge and unique theatre project has resulted in an extraordinary piece of theatre and a whole new experience of theatre for its audiences. *Because The Night* is an incredible journey into Immersive Theatre that challenges audiences to rethink their understanding of how theatre can be presented and engaged with.



It is not a requirement to read the script for Unit 4, Outcome 3. However, it is helpful to have a working knowledge of the play you are about attend and learn about the theatre style of the piece. After you have seen the show, the script can help you recall moments in the performance and passages of dialogue. In the case of this particular piece of theatre you might also like to refer to the script to discover what other scenes occurred that you weren't privy to. The script is available below.

Please note that Matthew used the characters, plot points, and setting of *Hamlet* as a springboard for his concept for *Because The Night*. This play is not a direct recontextualisation or adaptation of Shakespeare's *Hamlet*. Rather, creative inspiration was found in the myth of *Hamlet*. The writers, the actors, and the creatives are clear that this is a completely new story set in a different, more modern town called Elsinore.

*'Because this is a different story it didn't really effect the performance or the building of the character. . . Although, Hamlet does go through a similar arch of emotion and grief. . . It's been completely modernised so I treated it as a completely different story'*

— Khrisraw Jones-Shukoor (Hamlet)

*'We really wanted to bring a fresh take. . . there was a lot of freedom in the writing process'*

— Ra Chapman (Text)

*'It's inspired by Hamlet but you don't have to have any knowledge of the original text to enjoy and understand this work'*

— Kamarra Bell-Wykes (Text)



[Cast Interview](#)



[J. David Franzke's interview](#)



[Amelia Lever-Davidson's interview](#)



[Because The Night Script](#)



# ACTOR-AUDIENCE RELATIONSHIP



In this play the audience are provided with a black cape and a mask that they put on before entering through the doors into their allocated space. They are given specific instructions by a masked 'usher' prior to entering the space.

*'The audience are a completely unpredictable force in this show'*  
— Matthew Lutton (Concept, Direction & Text)



- ◇ Describe how this approach differed to being admitted to a more traditional piece of theatre
- ◇ Describe how this process made you feel
- ◇ Describe your initial reaction upon entering your first allocated space
- ◇ Reflect on whether your first encounter was what you expected





Immersive Theatre allows for different audience behaviours. Primarily, the audience members are given greater freedom of choice. However, there are also rules surrounding how the audience will engage with the actors and the spaces. Being given a cape and a mask offers you anonymity. But it also makes you part of a group within the acting spaces.

*'The role of the audience... it's a lot cooler. I'm jealous of the audience... They are ghosts in this show'*  
— Ras-Samuel Welda'abzgi (Laertes)



- ◇ Describe some moments during the performance when you felt anonymous or 'invisible'
- ◇ Provide examples of moments when you felt as though you were a character in the play
- ◇ Isolate three conventions of Immersive Theatre and provide examples of your experience of these during the performance

*'Hamlet as a story has a great internal and external idea always present. That was a great binary of two ideas for an immersive theatre which uses space... certain rooms are really about plot and story and other rooms that are really about emotion and going into your dreams'* — Matthew Lutton (Concept, Direction & Text)

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



*Because The Night* gives the audience the ability to follow whichever actor they chose for as long as they like and to freely explore the set spaces.

*'The big thing I did early on was decide how many rooms there were, roughly where they go and that dictated... how the story would weave through it'* — Matthew Lutton (Concept, Direction & Text)

*'The great thing about this show is that the audience have their own autonomy about what is safe for them or what they're curious about'* — Tahlee Fereday (Ophelia)



- ◇ How did the acting spaces effect the actor-audience relationship?
- ◇ Write about the reason/s why you chose to follow a particular actor
- ◇ Provide examples of moments during the performance when you felt a strong connection to one of the characters in the play. How did the actor playing the character create a strong actor-audience relationship?
- ◇ Describe some other strong actor-audience relationships that you witnessed during the play



# ACTING



Prior to working with this section, watch the video interviews with actors—Tahlee Fereday (Ophelia), Artemis Ioannides (Ophelia), Khrisraw Jones-Shukoor (Hamlet), and Ras-Samuel Welda'abzgi (Laertes).



*Because *The Night* has two casts of six actors. The casts work on alternate days. Due to COVID-19, the actors rehearsed separately until close to the opening of the show. Tahlee and Artemis speak about this unusual process in their interview.*

*'This show has been quite different to a lot of shows I've done... because of COVID and the script... a lot of plays I've done before, every character or actor is needed in the space... it's been quite individual... you rehearse with your character. And, some people, you won't see for the whole play'*  
—Tahlee Fereday (Ophelia)

*'We [Tahlee and Artemis] decided very early on that we would go on our separate paths first and then start chatting and consulting each other on how we were going'* — Artemis Ioannides (Ophelia)

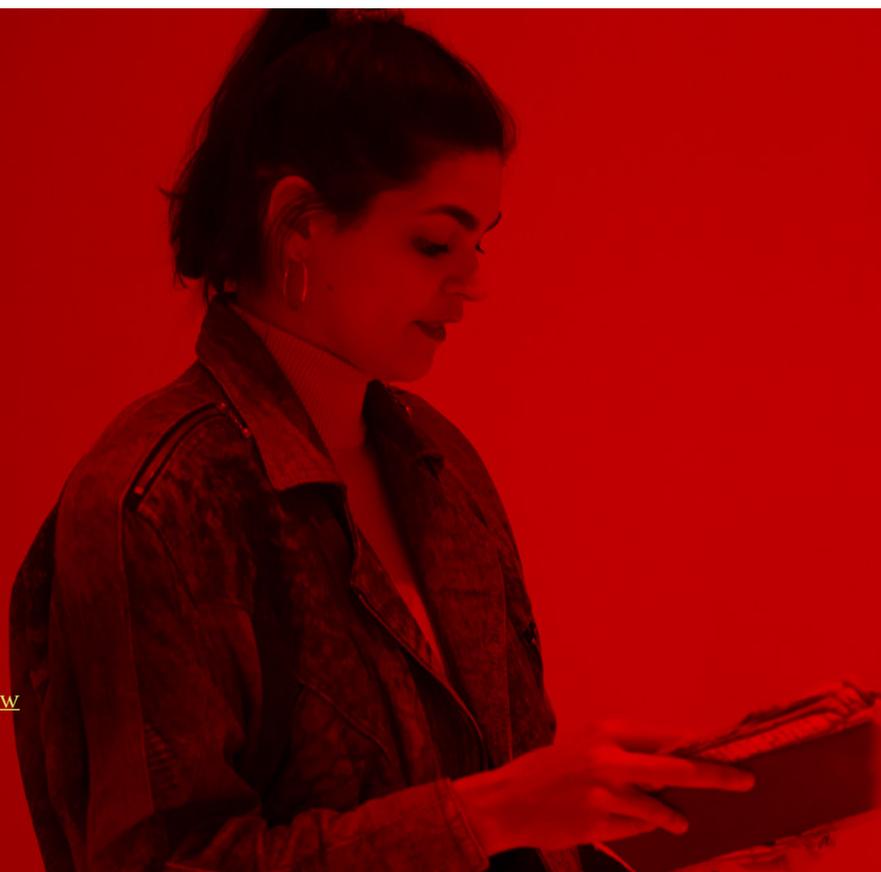
The actors also speak about aspects of their character building process.

*'The greatest thing a director can give an actor is the freedom to come with a choice, explore and see if it works or it doesn't work. Your voice is heard. You're actually creating something together'*  
— Ras-Samuel Welda'abzgi (Laertes)

*'With text work always know who, what, where, when, and why'* — Tahlee Fereday (Ophelia)

*'Practice is important... when you approach a text eventually you find your own process. Trial and error. Be daring. Try things'* — Khrisraw Jones-Shukoor (Hamlet)

- ◇ Select two actors and analyse how their use of acting skills including, facial expression, voice, gesture, movement, stillness, and/or silence, helped the audience to understand their character's function, purpose, status, traits, motivation/s, and/or objective/s





*'In a normal theatrical play, the audience are sitting down at a distance and we have to use our voices. But with this...'* — Khrisraw Jones-Shukoor (Hamlet)

*'This is about each character coming to their own epiphany and understanding... Each character's journey and story is as full and as important as each other's because you can never see all of the play at once'* — Kamarra Bell-Wykes (Text)

- ◇ Select one actor and provide an example of their use of verbal and non-verbal language to convey the intended meanings of the script
- ◇ Select one actor and describe their use of focus during the performance. Provide an example of the actor directing the audience's focus and an example of the actor holding focus during the performance of a scene

*'With me the main focus is, what story am I telling? What is Hamlet's point of view? What's he thinking? What's he doing? And, how am I conveying that story? And, with the text, a different intention, a different move. It gives me scope'* — Khrisraw Jones-Shukoor (Hamlet)

*'We're serving the director. We're serving the audience. We're serving our characters... I approach this acting very spiritually. I guess for me it's more spiritual. There's a whole ritual that I feel I have to go through to get into character'* — Ras-Samuel Welda'abzgi (Laertes)

*'A lot of the time I'm directing the actors to help direct an audience gaze and what they look at'* — Matthew Lutton (Concept, Direction & Text)



# ACTING



The set for *Because The Night* is spread over 30 separate spaces. Each space has its own focus and reason for existing. The design for each space informs the audience about aspects of the wider world of the play and the immediate context of the scene. The set pieces and props are deliberately designed and included to support the actors in performance and to enhance the audience's experience in the space and their understanding of the plotline.

*'Physical triggers like looking at the book or the diary is going to help me get into the next scene... props and the space and the story helping move the score forward'* — Tahlee Fereday (Ophelia)



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



Because the audience have free choice about where they will go in the various spaces, the actors have to factor in the potential for unpredictable movement of the audience in the acting spaces.

*'A lot of my work is preparing for hypotheticals. What if the audience do this? And, what are the ways we are going to manage it and respond to it?'* — Matthew Lutton (Concept, Direction & Text)

*'We've given them (the audience) the power of choice so they get to not just be passive and watch a show'* — Khrisraw Jones- Shukoor (Hamlet)

*'It's like the audience are cameras... the camera (audience) is right in your face. You really have to adjust, depending where the audience is next to you'* — Ras-Samuel Welda'abzgi (Laertes)

*'It is important to take care of the audience'* — Artemis Ioannides (Ophelia)

Consider some of the ways in which the unpredictable movement of the audience might affect the actors. Discuss how the actors might have been prepared by the director to cope with these variations in audience positioning.



80s/90s rear projection flat screen television. (cheap so cheap on ebay)



A masculine style club chair/armchair. In a warm colour (match with warmth of OVB)

DA statue of man on a horse.



Decorative bar fireplace?

Desk - purchased.



ing table lamps x 2



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



Composition & Sound Design clip

# ELEMENTS OF THEATRE COMPOSITION



*Practitioners use elements of theatre composition to organise components of a theatre production to create a deliberate effect, realising their aims and intentions and/or those of the creative production team.*

## VCAA THEATRE STUDIES DESIGN (PAGE 10)

The elements of theatre composition are:

- ◇ COHESION
- ◇ MOTION
- ◇ RHYTHM
- ◇ EMPHASIS
- ◇ CONTRAST
- ◇ VARIATION

**COHESION:** relates to two major aspects of the play in performance—the vision for the interpretation of the work and how the concepts for the realisation of the overall vision 'hang together' in performance to convey context, atmosphere, character, ideas, themes, the plot, and meaning.

**MOTION:** is about the 'movement' of the piece. This might be the blocking of the actors or the positioning, pattern, and arrangement of design elements.

**RHYTHM:** focusses on pace and timing. These combine to create tempo.

**EMPHASIS:** relates to the areas of the production that are given strong focus or significance.

**CONTRAST:** is about the opposing aspects of the production.

**VARIATION:** can relate to conflict, energy, intensity, tension (dramatic tension), and use of space.

The key thing to remember is that these elements are **deliberately selected** and applied to provoke a specific level of engagement and/or reaction from the audience. In other words, the elements of theatre composition are used to create meaning for the audience and enhance their understanding.

The elements of theatre composition may or may not all exist at the same time. Rather, they should work seamlessly together to support the interpretation of a script.



*'When working with text I have a particular interest in rhythm and the musicality of the text' — Artemis Ioannides (Ophelia)*

- ◇ Analyse how **one** of the six elements of theatre composition has been applied by an actor at significant moments throughout the show
- ◇ Evaluate the effect your chosen element of theatre composition had on your understanding of aspects of the character played by the actor





- ◇ Describe three ways in which the compositional element of **contrast** is reflected in the set design and analyse how the use of this element supported the Immersive Theatre style?
- ◇ Evaluate how effectively one designer used the compositional element of **emphasis** in their designs?

The team of writers, creatives, technicians, director and assistant director, dramaturg, and actors worked intensely and collaboratively to bring this complex production to life. All of those involved talked about the newness of their experience. That's because this production of *Because The Night* is a massive undertaking that uses an unusual and sometimes challenging style of theatre—Immersive Theatre. Also, due to COVID-19 restrictions, everyone involved had to do some of the work via Zoom. Finally, the immense set and complex lighting and sound requirements demanded specialised knowledge and installation and smart operational solutions. The vast labyrinth of the set occupied by a mobile audience also provided unique challenges for the actors working in the spaces.



*'As a director you can't hang onto every detail yourself, so you need to empower those around you. So, the design team is enormous. It's about world building. It's actually about when everyone is in sync with the show that you're making'* — Matthew Lutton (Concept, Direction & Text)

*'What is it like for the audience? At the end of the day, we are making art for the audience. It's shared storytelling'* — Tahlee Fereday (Ophelia)

*'So many rooms and so many spaces and every single space needs to feel as truthful and well realised as it needs to be... Every time they [the audience] walk into a room they're amazed and really fall into the sense of the truth of the room and the world of that room. And it's really been such a challenge to keep up that integrity in the design'* — Amelia Lever Davidson (Lighting Design)

*'We move forward propelled by the action itself... most of the show is triggered by the performance itself in real time'* — J. David Franzke (Composition & Sound Design)

- ◇ Discuss which interpretive decisions made by the designers, the director, and the actors contributed to the successful realisation of the script in performance





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Theatre Studies Prompt Pack created by Robyn Kay  
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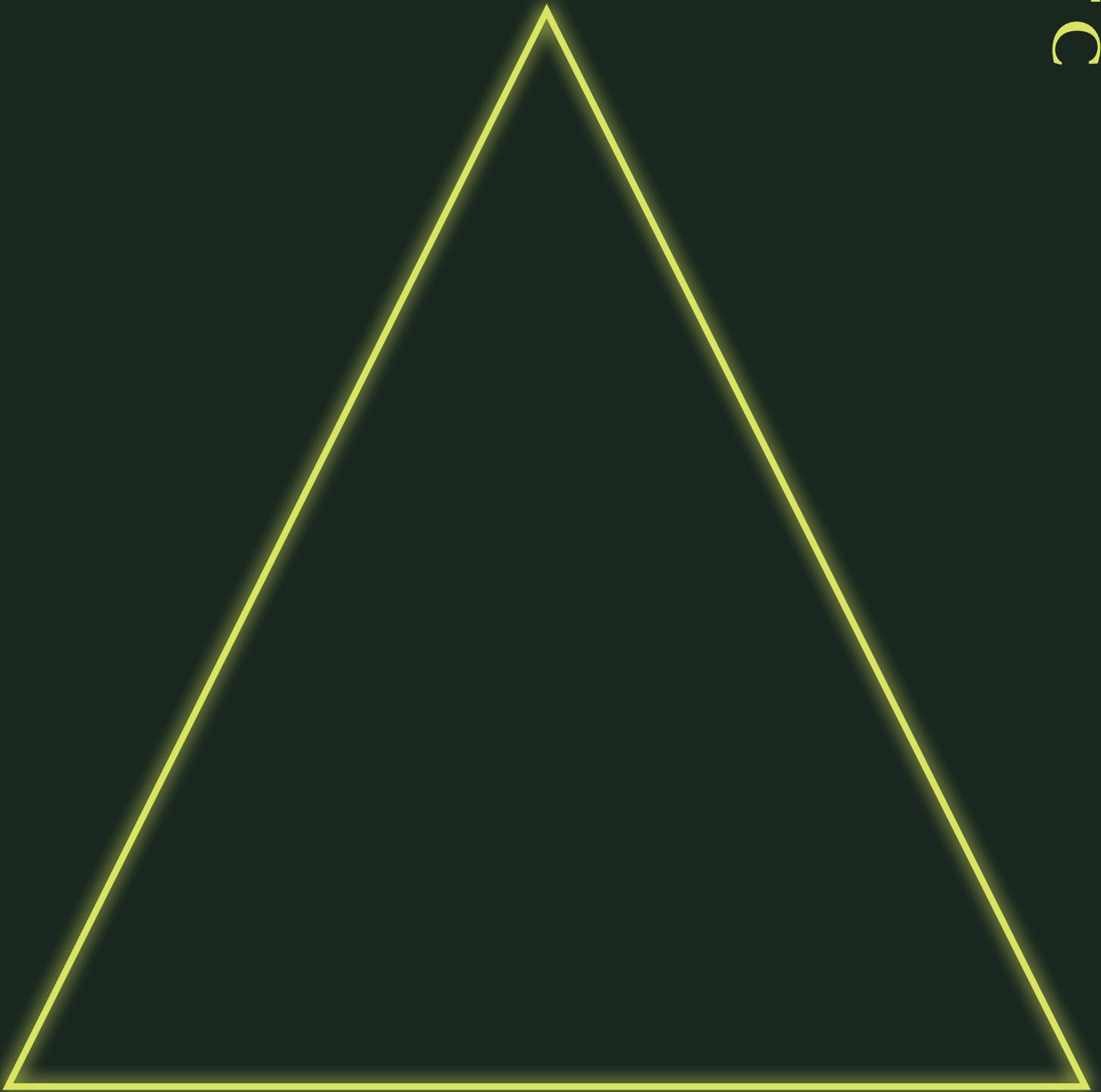
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# PROMPT PACK

*VCE Theatre Studies Unit 4, Outcome 3*

PART C



BECAUSE  
THE NIGHT

MALTHOUSE  
PROMPT