

PROMPT PACK PART B / THEATRE STUDIES

THE IMPORTANCE OF BEING EARNEST



14 FEB – 8 MAR

**MALTHOUSE
PROMPT**

Malthouse Theatre acknowledges the Land and Songlines of the Boon Wurrung and Wurundjeri peoples of the Kulin Nation.

*Malthouse Theatre presents the Ridiculusmus
production of The Importance of Being Earnest
by Oscar Wilde.*

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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



DISCUSS



PODCAST



MORE INFO

'There are some lines that I would describe as anti-woke. For example Algernon says, 'The only way to behave to a woman is to make love to her if she is pretty and to someone else if she's plain.''

—JON HAYNES



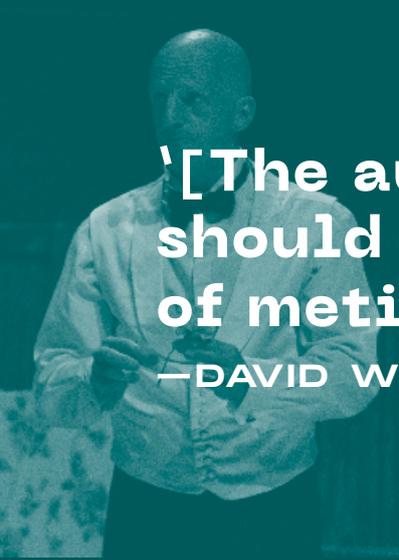
'All these things that we make appear to be onstage accidents are actually quite carefully choreographed.'

—JON HAYNES

'We want this incredible momentum of hysteria—to build hysteria as a group.'

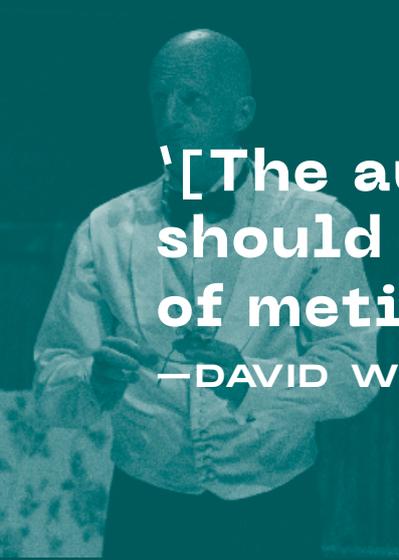
—DAVID WOODS





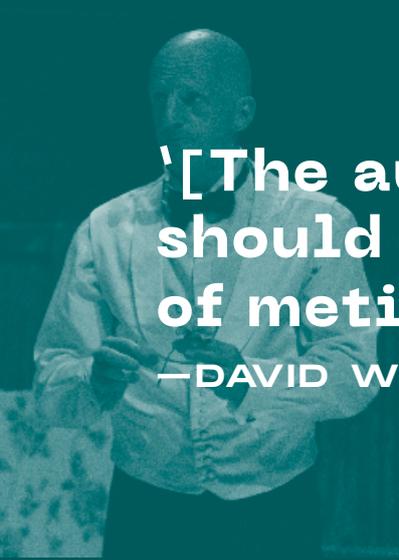
'[The audience should have] a sense of meticulous chaos.'

—DAVID WOODS



'Wilde wrote an essay called, *The Decay of Lying*. But he would be writing something with the opposite title now.'

—JON HAYNES



'It's [the play] perhaps more relevant than ever in amongst our battle with finding out, through this sea of fake news, what's real in the world and what we should listen to.'

—DAVID WOODS

INTRODUCTION /

Welcome to the second part of Malthouse Theatre's Theatre Studies Prompt Pack—PART B.

The following notes and activities are intended to support VCE Theatre Studies students and their teachers in further exploration and study of the Malthouse Theatre's Playlisted production of *The Importance of Being Earnest* following attendance at the play in performance. The contents of the Pack relate to Unit 3, Area of Study 3, Outcome 3—Analysing and evaluating theatre.

The Importance of Being Earnest Prompt Pack PART B works most effectively when used in conjunction with the information and activities offered in the first Prompt Pack PART A. You will find links to Prompt Pack PART A throughout this Pack. Take the time to cross-reference—it will be helpful to refer back to the first Prompt Pack to support deeper study and learning following your experience of *The Importance of Being Earnest* as an audience member.

Remember that the Prompt Pack information does not provide definitive answers. The purpose of the Prompt Pack 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 watch the interviews with the cast and creative team. They will assist your analysis and evaluation of the play by providing some wonderful insights into the way the actors are engaging with the play and each other in the rehearsal room so that you can have a fabulous experience in the theatre. You will also discover how the creative team has worked with expertise and dedication to support the play in performance and delight the audience.



Robyn Kay /
Theatre Studies Prompt Pack Author



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THE FOCUS OF UNIT 3, AREA OF STUDY 3, OUTCOME 3

On completion of this unit, the student should be able to analyse and evaluate the creative and imaginative interpretation of a written script in production to an audience.

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 you will need to support your answers with direct and specific evidence from the interpretation of the play you saw in performance.

The contextual information and pre-show activities in Prompt Pack PART A should have provided a sound basis for deeper understanding and critical exploration of the script in performance.



THEATRE STUDIES—PAST 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 examinations as the new Theatre Studies Study Design was only implemented in 2019. At the time of publication the 2019 end of year Theatre Studies Written Examination was not posted. However, the Sample Theatre Studies Written Examination was posted. In this examination you can explore the questions that were asked in 2019 in relation to UNIT 3, Outcome 3. Keep checking the link so that you can also look at the 2019 end of year written examination when it becomes available.



[Theatre Studies—VCAA](#)
[Past Examinations](#)



CAST & CREATIVE TEAM



JON HAYNES
CO-CREATOR & PERFORMER



DAVID WOODS
CO-CREATOR & PERFORMER



JUDE KELLY
ORIGINAL DIRECTION



ZOË ATKINSON
SET & COSTUME DESIGN



STEPHEN HAWKER
LIGHTING DESIGN



TOM BACKHAUS
SOUND REALISER



LYNDIE LI WAN PO
STAGE MANAGER



WENDY FINDLATER
ASSISTANT STAGE MANAGER
& DRESSER



ERIN MILNE
PRODUCER



Please note full biographies for the Cast & Creative team are available in Prompt Pack PART A

INTERVIEW—JON HAYNES & DAVID WOODS

In answer to the following questions you are going to hear from Jon Haynes and David Woods the creators of this production of *The Importance of Being Earnest*. Their company Ridiculusmus is renown for creating and presenting innovative theatre that challenges audiences to rethink their understanding of how theatre can be presented and engaged with. Jon and David are the incredible actors who play all nine characters between the two of them. Tap on the thumbnail below or the link at the end of each question to access this video of their interview.



vimeo.com/393323454



Q&A WITH JON HAYNES & DAVID WOODS, THE CO-CREATORS & CAST OF *THE IMPORTANCE OF BEING EARNEST*

QUESTION 1 /

I was privileged to attend your preliminary rehearsals prior to Christmas and I was amazed at how quickly you picked the piece up after such a long break? I felt I was witnessing something quite unique and special unfolding in the rehearsal room. Can you talk to us about your working relationship and how it supports and facilitates your acting/directing process?



[Direct link to question here](#)

QUESTION 2 /

14 years ago Melbourne audiences enthusiastically embraced your groundbreaking interpretation of *The Importance of Being Earnest*. It is wonderful to have you and the show back here again. Given that the political and social landscapes have changed, do you think that some aspects of the script will have new and different relevance to the audience?



[Direct link to question here](#)

QUESTION 3 /

A major theme of the play is Truth versus Lying. Do you think that this theme will resonant differently with your 2020 audience?



[Direct link to question here](#)

QUESTION 4 /

The play is a comedy of manners. Originally the acting style would have been very different. Your interpretation is more contemporary in style. Can you tell us about some of the choices you made?



[Direct link to question here](#)

QUESTION 5 /

From an audience perspective, the action onstage looks chaotic at times but there is genius at work here. What the audience is actually seeing is carefully controlled chaos. Can you explain how this works?



[Direct link to question here](#)

QUESTION 6 /

Each of you plays multiple roles. What processes did you use in the workshops to develop and differentiate the characters so clearly?



[Direct link to question here](#)

QUESTION 7 /

Can you describe your use of voice to support your characterisations?



[Direct link to question here](#)

QUESTION 8 /

You mentioned to me that you have given yourselves the persona of two ham actors trying to perform *The Importance of Being Earnest*. You said that occasionally these characters show through, such as when the calling card hasn't been properly placed or the bin breaks. Can you tell us more about this idea?



[Direct link to question here](#)

QUESTION 9 /

An article in The Times in 1895 said that, 'The story is almost too preposterous to go without music.' You have chosen to incorporate musical interludes into your interpretation of the play. Why did you make this decision?



[Direct link to question here](#)

INTERVIEW—ZOË ATKINSON

Zoë Atkinson is the Set & Costume Designer for *The Importance of Being Earnest*. In her interview she talks about when her association with the show began and how she approached her rather unique design brief. Zoë also talks about her role as a designer for theatre and reveals what it takes to be a good designer. Tap on the thumbnail below or the link at the end of each question to access this video of their interview.



Q&A WITH ZOË ATKINSON, THE SET & COSTUME DESIGNER OF *THE IMPORTANCE OF BEING EARNEST*

QUESTION 1 /

Tell us about your design concept and how it came about.



[Direct link to question here](#)

QUESTION 2 /

What were some of the technical challenges you had to consider?



[Direct link to question here](#)

QUESTION 3 /

How are the costumes able to be changed in and out of so quickly?



[Direct link to question here](#)

QUESTION 4 /

We have been lucky enough to look through your original design folder from 2005. The designs are incredibly detailed and descriptive. Do you still present your ideas in the same way today when you're working on a production?



[Direct link to question here](#)

QUESTION 5 /

How do you know which designs are necessary to detail when presenting your ideas? And when do you present these to the rest of the team?



[Direct link to question here](#)

QUESTION 6 /

What ideas do you want the audience to take away from the world you have created onstage? What kind of impact do you want the design to have?



[Direct link to question here](#)

QUESTION 7 /

Your design is very ornate with lots of intricate detail. Are there any elements you're particularly proud of?



[Direct link to question here](#)

QUESTION 8 /

How much consideration did you give to the original text before designing the set for *The Importance of Being Earnest*?



[Direct link to question here](#)

QUESTION 9 /

Any advice for students considering design for theatre as a stagecraft?



[Direct link to question here](#)

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INTERVIEW — STEPHEN HAWKER

As part of our interview series for the Malthouse Theatre's Education resource, Prompt Pack, I interviewed Stephen Hawker, the Lighting Designer for *The Importance of Being Earnest*. Tap on the thumbnail below or the link at the end of each question to access this video of their interview.



vimeo.com/393320300

Q&A WITH STEPHEN HAWKER, THE LIGHTING DESIGNER OF *THE IMPORTANCE OF BEING EARNEST*

QUESTION 1 /

This particular production is a remount—the play has been warehoused for 14 years. Jo Currey created the original lighting design and now you have been appointed as Lighting Designer. You will have had to get to know the piece intimately to develop your lighting concept. Who did you collaborate with initially?



[Direct link to question here](#)

QUESTION 2 /

Can you lead us through the process preparing to light the show?



[Direct link to question here](#)

QUESTION 3 /

This interpretation of *The Importance of Being Earnest*, involving only 2 actors playing nine roles, is fast moving, very funny and sometimes rather chaotic. What were the particular challenges involved in lighting this quirky version of the play?



[Direct link to question here](#)

QUESTION 4 /

The Importance of Being Earnest has been called the perfect comedy. Can you isolate a few moments for us when you have applied lighting to enhance the comedy of the play?



[Direct link to question here](#)

QUESTION 5 /

Love and marriage is one of the themes of *The Importance of Being Earnest*. Can you give us an example of a moment when the lighting helps to convey this theme to the audience?



[Direct link to question here](#)

QUESTION 6 /

Could you describe some of the lights that you are using and explain their function?



[Direct link to question here](#)

INTERVIEW—WENDY FINDLATER

Wendy Findlater is Assistant Stage Manager and Dresser for *The Importance of Being Earnest*. She fulfills an incredibly important role in the show and has been with the show from the very beginning. Wendy tells us about her work and some of the ups and downs over the life of the show. Tap on the thumbnail below or the link at the end of each question to access Wendy's video.



Q&A WITH WENDY FINDLATER, THE ASSISTANT STAGE MANAGER & DRESSER OF *THE IMPORTANCE OF BEING EARNEST*

QUESTION 1 /

Could you explain exactly what you do as part of the production?



[Direct link to question here](#)

QUESTION 2 /

Your job as dresser is crucial to the success of the play in performance. Jon and David told me that they would be lost without you and that you are amazing. Can you describe how you set up the costumes and props behind the scenes?



[Direct link to question here](#)

QUESTION 3 /

Can you tell us about the disappearance of the flat that had all of your costume change notes on it?



[Direct link to question here](#)

QUESTION 4 /

Which part of the play is the most hectic for you?



[Direct link to question here](#)

QUESTION 5 /

Jon and David's interpretation of *The Importance of Being Earnest* has been performed countless times around the world. There must have been some tricky moments. Have you ever had a hiccup backstage and how did you solve the problem?



[Direct link to question here](#)

QUESTION 6 /

Can you tell us about the incident in UK when there was a fire in the theatre?

Tip: Wendy's conversation about the fire reveals how the members of a creative team worked together to problem solve.



[Direct link to question here](#)

QUESTION 7 /

The costumes take a pounding in each performance. What do you have to do to ensure that the costumes and props are fit for every performance?



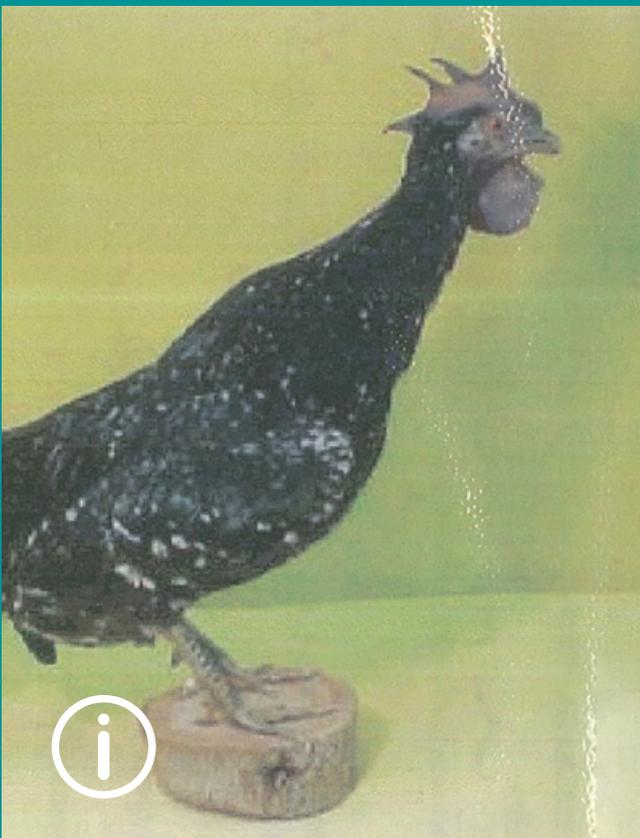
[Direct link to question here](#)

THE SAGA OF LADY BRACKNELL'S DOOMED HAT

vimeo.com/393330294



EXCERPT OF THE Q&A WITH WENDY FINDLATER



INSPIRATION DESIGN FOR HAT ONE—A BANTAM ROOSTER



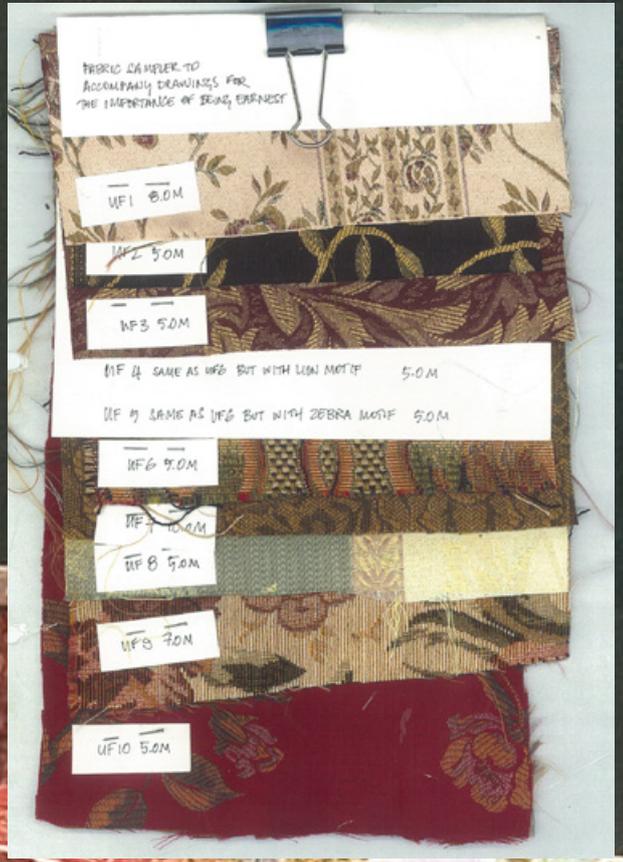
INSPIRATION IMAGE FOR HAT TWO—A GUINEA FOWL THAT ZOË DESCRIBES AS, ‘A RIDICULOUS BEAST, WITH A HEAD UTTERLY OUT OF PROPORTION TO THE BODY AND LEGS.’



Discuss what aspects of the written script, the context and the theatre style may have influenced Zoë's design choices when creating Lady Bracknell's hat.



[Zoë Atkinson's original set design & upholstery fabrics,](#)
[taken from her own working design folder. For insights](#)
[into Zoë's design process, listen to her interview](#)



CONTEXT



Isolate elements of the set design that reflect the Victorian context.

Isolate elements of the set that do not belong to the Victorian context.

Why do you think Zoë Atkinson has chosen to incorporate contemporary elements into her set and utilise a more abstract design?



Discuss how the use of Zoë's set, the actors' use of the acting space and the director's blocking choices reflected context/s.

Discuss some of the ways the use of Zoë's set helped to convey the comedy of the script in performance.

Can you identify some of the ways in which Zoë's set conveyed the ideas and themes of the script to the audience?



[For these activities, refer to Prompt Pack PART A](#)



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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



[VCAA Theatre Studies](#)
[–Study Design](#)

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.

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.



Analyse how one of the six elements of theatre composition has been applied at significant moments throughout the show.

Evaluate the effect your chosen element of theatre composition had on the actor–audience relationship.



ELEMENTS OF THEATRE COMPOSITION

SET



[Listen to Zoë Atkinson's Q&A](#)



Describe three ways in which the compositional element of *contrast* is reflected in Zoë's set design?

Provide three examples of how Zoë has used the compositional element of *emphasis* in her set design?

LIGHTING



Stephen Hawker fulfills the role of Lighting Designer. The original lighting design was created by Jo Currey for the first production of *The Importance of Being Earnest* staged in 2005. Due to a fire in the theatre where all the documentation for the show was destroyed, Stephen, along with the other members of the creative team, has worked collaboratively to recapture the show. In [his interview](#) Stephen reflects on the change in technologies in his area. He describes how the capability of LED lighting has changed and enhanced his role as a Lighting Designer. Stephen's has a few favourite moments. Listen to his interview to discover more about this aspect of *The Importance of Being Earnest*.



Provide three examples of how lighting is applied to give *variation* in the show?

Provide evidence from two scenes where lighting supports the *cohesion* of the play in performance?

SOUND



Tom Backhaus is the Sound Realiser on *The Importance of Being Earnest*. The original sound design was created by Lawrence English when the show was created in the early 2000s. Tom's role is to recapture and artistically interpret the sound associated with the show. When asked how the music is operating within the play Tom says, *'The music works to keep the energy high during scene transitions. In a farcical comedy like The Importance of Being Earnest you can't ever let the energy drop otherwise the audience will stop laughing and start thinking about what they had for dinner. It also creates humorous signposts for the audience like when we first meet Cecily and 20 Lovesick Maidens (listen to audio [here](#)) plays or how Ride of Valkyries (listen to audio [here](#)) plays whenever Lady Bracknell enters.'*

In answer to the question about his favourite part of the show, Tom says, *'Selfishly, I love the transitions when the music plays. My favourite one is when Algernon has a little dance before going Bunburying. I also love the chaos of the costume changes and David's countless wig gags as Jack.'*



Find three examples of moments in the show when the use of sound supported the motion of the play in performance.

Analyse how music was selected and applied by the sound realiser to support and convey the personalities of the major characters.

Evaluate the ways in which the sound design contributes to the rhythm of the play in performance.

THE IMPORTANCE OF BEING EARNEST—MUSIC/SONG LIST

Basson Concerto in F Major Op. 75 (J. 127): Mvmt III. Rondo: Allegro — **Carl Maria von Weber**

The Valkyrie: Ride of the Valkyries — **Richard Wagner**

Was Heißt Du? — **Jon Haynes**

This Charming Man — **The Smiths**

Patience: Twenty Lovesick Maidens — **Arthur Gilbert & W. S. Sullivan**

Nut Garden Gavotte — **Unknown Arr. Tom Backhaus**

Robot Rock — **Daft Punk**

Piano Sonata No. 3 in B Minor Op 58. Mvmt III. Scherzo: Molto Vivace — **Frédéric Chopin**

(Feels like) Heaven — **Fiction Factory**

Nut Garden Gavotte Variation — **Unknown Arr. Tom Backhaus**

Enigma Variations, Op 36. Mvmt X. Nimrod — **Edward Elgar**

The Teddy Bear's Picnic (Orchestral) — **Anne Murray. Arr. John W. Bratton**

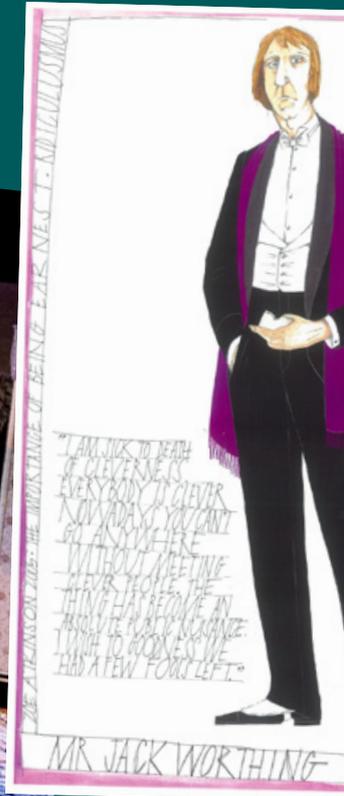
She's Like The Wind (feat. Wendy Francis) — **Partick Swayze**

Basson Concerto in F Major Op. 75 (J. 127): Mvmt I. Allegro Ma Non Troppo — **Carl Maria von Weber**

Bolero — **Larry Adler**

Firebird I: Introduction & II: Dance of the Firebird — **Igor Stravinsky**

Symphony No. 1 in D Major 'Titan': III. Feierlich Und Gemessen, Ohne Zu Schleppen — **Gustav Mahler**



COSTUME

Zoë Atkinson designed the set and costumes for *The Importance of Being Earnest* when the show was created and performed in 2005. The play has toured extensively over the years but the costumes used in the show are the original suite of costumes. When talking about her approach to designing the costumes, Zoë describes Jon and David's interpretation of the script as, 'a playful bag of possibilities.' She also reveals that, 'The aesthetic treatment of the world was a trickier thing.' She goes on to say, 'I imagined a place where someone had gone mad.' Listen to Zoë's interview (link below) and examine the images of the costumes. The information provided will help you to respond to the questions.

In a side note. Those of you who saw *Cloudstreet* at Malthouse Theatre last year will remember that Zoë also designed the incredible set and wonderful costumes for that show.



How do Zoë's costume designs reflect the compositional element of *emphasis*?

Isolate two instances when the compositional element of *contrast* was applied to a character's costume.



[Listen to Zoë Atkinson's Q&A](#)

THEATRE STYLES



vimeo.com/393323454

Q&A WITH JON HAYNES & DAVID WOODS, THE CO-CREATORS & CAST OF *THE IMPORTANCE OF BEING EARNEST*



Analyse the use of theatre style/s in the performance.

Evaluate how the application of theatre style/s created meaning for the audience.



FURTHER ANALYSIS & EVALUATION

Select one production area from: costume, direction, lighting, set or sound.

Explore how the theatre style/s used in the performance impacted design decisions in two areas of production.

Analyse and evaluate some of the creative choices that were made by the designer in your chosen areas and explain the purpose of these choices and the effect they had on the audience.



[View Prompt Pack](#)
[PART A](#)

ACTING



‘THERE’S GAMESMANSHIP BETWEEN US AND THE AUDIENCE.’

—DAVID WOODS

‘IN THE REHEARSAL ROOM WE TRY TO SURPRISE EACH OTHER.’

—JON HAYNES

‘WE KNOW WHAT EACH OTHER IS GOING TO SAY AND THE RHYTHM IN WHICH WE’RE GOING TO SAY IT... THAT’S OUR GREAT ASSET.’

—DAVID WOODS

‘WE USE THEM [THE AUDIENCE] AS OUR DIRECTOR... LAUGHTER BECOMES OUR EDITOR.’

—DAVID WOODS



Discuss some of the moments when the relationship between non-verbal language and comedy was evident in the performance.

Discuss the ways in which this interpretation of the written script highlights the themes of: Truth and Lying, Loyalty and Disloyalty, Class Structure and the associated expectations.

Isolate four significant decisions made by the actor/ creators to interpret the written script for performance to a contemporary audience.



Analyse how one actor used voice, gesture and movement to differentiate between two of his characters.

Analyse how Jon and David’s delivery of the language of the script established and developed the comedy of the script.

Discuss some of the ways the use of Zoë’s set helped to convey the comedy of the script in performance. You might consider the director’s blocking choices and the actors’ use of the acting space.

Evaluate how the actor-audience relationship was established and maintained.

THEATRE TECHNOLOGIES

THEATRE TECHNOLOGIES—MECHANICAL, DIGITAL AND ELECTRICAL TECHNOLOGIES THAT ARE THEATRE SPECIFIC.

Acting Smart Theatre Studies V8,
Page 33

This production of *The Importance of Being Earnest* depends on the actors to change the set. As the actors manipulate the scene changes during the performance, technology is not used in this production to move or change the set or set pieces. But, specific theatre technologies are used to operate and control the sound and lighting and to help the crew communicate during the show.



Analyse and evaluate how the capabilities of theatre technologies such as the lighting console and the sound desk were utilised to realise the designers' vision for the play in performance.

How do these technologies assist in conveying meaning to an audience?

Consider how the communication system (headphones or 'comms') enabled the sound and lighting operators and the backstage crew to perform their roles and ensure that the show ran smoothly?

Provide evidence of three ways in which the skillful application of theatre technologies supported the use of the elements of theatre composition in the performance?



SEASON
2020



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