GOING DOWN
10 MAY – 3 JUN
SEASON 2018

10 MAY – 3 JUN
BECKETT THEATRE

★★★★
‘...BURSTS OFF THE STAGE’
– TIME OUT

BY / Michele Lee
DIRECTION / Leticia Cáceres
CAST / Paul Blenheim, Catherine Davies, Josh Price, Naomi Rukavina, Jenny Wu
SET & COSTUME DESIGN / The Sisters Hayes
AV DESIGN / Rebecca Hayes
LIGHTING DESIGN / Sian James-Holland
SOUND DESIGN & COMPOSITION / THE SWEATS
DRAMATURGY / Mark Pritchard
ADDITIONAL DRAMATURGY / Polly Rowe
DESIGN ASSOCIATE / Matilda Woodroofoe
STAGE MANAGER / Lyndie Li Wan Po
MONASH PLACEMENT / Tijen Irmak
PRODUCTION MANAGER STC / Lauren Makin

A Malthouse Theatre and Sydney Theatre Company production.

Going Down was originally commissioned by Malthouse Theatre through the support of the Malcolm Robertson Foundation.
A special thanks to Max Black for props assistance.
In Going Down, the character of Natalie mirrors you in a number of ways; she’s a writer, a Hmong-Australian living in Melbourne, and a young woman who has published a memoir called *Banana Girl*. Did you set out to write such an autobiographical story?

The initial concept was a Melbourne-based *Sex and the City* in which not everyone was white. So, as in *Sex and the City*, there was a writer, who became quasi-autobiographical. Then, the *Sex and the City* layer dropped away. And because I had actually written a memoir—called *Banana Girl*—that material started to feed in. In writing *Going Down*, I was responding to some of the reception I had to the memoir. People had particular expectations about wanting to know about my Hmong background. That came from the Hmong community, but it wasn’t just them. More broadly, it’s part of an immaturity that Australia still has—people from migrant communities are expected to tell stories that are representative of that experience. I was deliberately pushing against that in *Banana Girl* and that wasn’t received well.

In *Going Down*, I wanted to explore that further: what do people want from an Asian woman writing a memoir? I hope someone watching can have a sense that there is more to my story than what happened to my parents. Even though, ironically, what happened to my parents becomes a strong part of the play. Natalie’s connection or lack of connection to her culture and her community is a really important absence in her life.

The tone of the writing, like *Sex and the City*, is very sexually explicit…

Yes, *Banana Girl* had a lot of sexual content in it, which reflected a particular phase in my life. The confessional memoir of a woman’s explicit experiences is an established form, but I was interested in the intersection of that with questions of culture and race. The sexual content is a part of saying that there is more to my identity than which country my family was born in.
Michele is an Asian-Australian playwright and theatre-maker. She has been commissioned by Malthouse Theatre, STC, Griffin Theatre, Platform Youth Theatre, Next Wave, Radio National, Darwin Festival, Arts House, Westside Circus and St Martins Youth Arts Centre. Her digital theatre work, The Naked Self, co-created with Tanya Dickson, was presented at FOLA 2016 and is being remounted at Arts House in 2018. She is the 2015 recipient of the Malcolm Robertson Prize for Going Down and the winner of the 2016-17 Queensland Premier’s Drama Award and 2018 Victoria Premier’s Literary Award, Drama for Rice. Her play Moths was the inaugural recipient of the Betty Burstall Commission. Her radio play See how the leaf people run won an Australian Writers’ Guild Award in 2013. Her audio theatre work, Naked People Run, received a 2008 Helpmann nomination, and toured to Austria and Italy in 2010. In 2011, RealTV’s War Crimes toured Melbourne and regional Victoria. She has been nominated for over 12 Green Room Awards. Her previous professional appointments include Associate Director for QTC and Artistic Director of Tantrum Youth Theatre, Newcastle.

Leticia served as Associate Director at MTC, where she directed Birdland, Death and the Maiden (with STC), The Effect, Clock and Constellations, as well as education shows Yellow Moon (winner of a Drama Victoria Award), Helicopter and Random. She has also directed for Belvoir; Barbara and the Camp Dogs, Mortido, Miss Julie and The Dark Room. La Mama; Tall Man. Creative Regions; Tales of the Underground. QTC; The Orphanage Project, Far Away and The Memory of Water. Sydney Opera House; Random, Hoods and Children of the Black Skirt (all recipients of Drama Victoria Awards), La Boite/Brisbane Festival; Kingswood Kids. Arts Centre & Brisbane Powerhouse; Hoods and Children of the Black Skirt. She is the co-founder of RealTV. Their seminal work, Hoods, won the 2009 Matilda Award for Best Independent Production, received a 2008 Helpmann nomination, and toured to Austria and Italy in 2010. In 2011, RealTV’s War Crimes toured Melbourne and regional Victoria. She has been nominated for over 12 Green Room Awards. Her previous professional appointments include Associate Director for QTC and Artistic Director of Tantrum Youth Theatre, Newcastle.


**Cast & Creative Bios**

**Jenny Wu**


**The Sisters Hayes**


**Sian James-Holland**


**THE SWEATS**

**Composition & Sound Design**


**Mark Pritchard**


**Polly Rowe**

Lyndie Li Wan Po
STAGE MANAGER

Lyndie graduated from the Victorian College of the Arts in 2013. Selected Malthouse Theatre shows include Picnic at Hanging Rock, Timeshare, I Am a Miracle and The Good Person of Szechuan. Recent shows for The Production Company include Funny Girl, Curtains, Dusty, Hello Dolly and Jesus Christ Superstar. Lyndie has worked internationally in theatre and live events and regularly stage manages for Windmill Theatre (Grug, Grug and the Rainbow) and Polyglot Theatre (Separation Street, Cerita Anak).

Matilda Woodroffe
DESIGN ASSOCIATE

Matilda is a performance designer with a diverse body of work spanning theatre, dance, performance art, television and film. In her final year of a Fine Arts degree in Production Design, Matilda worked for the first time with the Sisters Hayes, as the design assistant on Walking Into The Bigness (Malthouse Theatre). Matilda has worked with a myriad of performing arts companies across Melbourne and Sydney including Sydney Theatre Company, Victorian Opera, Melbourne Theatre Company, Arena Theatre Company and Bangarra Dance Theatre. She also completed a year long Emerging Artist placement with The Rabble in 2016. Her work in film and TV includes Cleverman and Get Krack’in for ABC and feature length dance film, Spear, an Arenamedia, Brown Cab and Bangarra Dance Theatre production. She has recently finished working as part of the wardrobe team for Madman Production Company’s feature documentary, 2040, exploring what our planet’s future might look like if already available environmental solutions were incorporated into the mainstream.
At Malthouse Theatre we collaborate with local and international artists to create inventive performances that cut to the core of the human experience.

Theatre has the power to interrogate, disrupt and to be an agent of change—and we think it always should. At Malthouse Theatre the work we produce explores the world personally, socially and politically. Based in a dedicated venue, The Coopers Malthouse in Melbourne, we are a home for live experiences that entertain and provoke a dialogue with and within audiences.

Welcome to Malthouse Theatre.
BOARD OF DIRECTORS
Fiona McGauchie (Chair), Debbie Daden AM, Colin Golvan QC, Michael Kantor, Jan Owen AM, Sue Prestney, Pamela Rabe, Nick Schlieper, Kerri Turner & Mary Vallentine AO.

ARTISTIC & PROGRAMMING
Artistic Director & CO-CEO / Matthew Lutton
Executive Producer & CO-CEO / Sarah Neil
Resident Dramaturg / Mark Pitchard
Resident Artist / Declan Greene
Director In Residence / Sapidah Kian
Producer / Toby Sullivan
Associate Producer / Jason Tamiru
Company Manager / Marline Zelbik

FINANCE & ADMINISTRATION
Finance Manager / Mario Agostinoni
Finance Administrator / Liz White
General Manager / Annie Bourke

MARKETING & COMMUNICATIONS
Marketing & Communications Manager / Caroline Douglas
Digital Marketing Coordinator / Alexia Jordan
Communications Coordinator / Alex Salto
Marketing Assistant / Jacqui Batchman
Publicist / TS Publicity

DEVELOPMENT
Development Manager / Fiona Kelly
Philanthropy Coordinator / Bethina Locke
Sponsorship Coordinator / Olivia Satchell

TICKETING & BOX OFFICE
CRM & Ticketing Manager / Prue Sutherland
Box Office Manager / Allie Stapleton
Box Office Team Leaders / Fiona Wieman, Kate Gregory
Box Office Staff / Abbey Barnes, Jacqui Bartlett, Jacqui Bathman, Simon Branton, Paul Buckley, Esther Crawley, Bronya Doyle, Leelchan Hywood, Liz White

PRODUCTION
Production Manager / David Miller
Technical Manager / Baird McKenna
Operations Manager / Dexter Valley
Production Coordinator / Tia Clark
Head Technician (Lighting) / Rob Ballingall
Venue Head Mechanist / Iwan Smith
Theatre Technician / Nathaniel Britton
Head Of Wardrobe / Delia Spicer
Wardrobe Assistant / Rebecca Clark
Workshop Manager / Goffredo Mameli
Head Carpenter / David Craig
Workshop Assistants / Elisabeth Whitten, Mitch O’Sullivan
Scenic Artist / Patrick Jones

EDUCATION
Youth & Education Manager / Vanessa O’Neill

VENUE MANAGEMENT
Venue Manager / Aaron Rowlands
Front of House & Events Manager / Anita Parterros
Front of House Manager / Leah McBarron-

ABORIGINAL & TORRES STRAIT ISLANDER COMMITTEE

We acknowledge the Land and Songlines of the Wurundjeri and Boon Wurrung peoples of the Kulin Nation.

MARKETING & ADVERTISING / AKA - +61 3 8866 1835
AKA-AU.COM

PHOTOGRAPHY / ZAN WIMBERLEY
BRETT BOARDMAN

DESIGN / HOURS AFTER
HOURS AFTHE.COM.AU
On a dig in the Australian outback, archaeologist Dr. Jacqueline Black unearths a mystical skull from a hidden mass grave. It talismanically transforms her into arse-kicking indigenous superhero Blackie Blackie Brown.

Her mission: to track down every last descendant of the men who killed her ancestors and have her revenge. It ain’t about forgiveness. It ain’t about reconciliation. This is about Blackie Blackie Brown: The Traditional Owner of Death.

5 – 29 JULY

Blackie Blackie Brown: The Traditional Owner of Death

Written by / Nakkiish Lui
Direction / Declan Greene

A Malthouse Theatre and Sydney Theatre Company production.
The creative team enlisted their mums to help knit the ‘bollard warmers’ used in the show.