2025 VCE Drama and VCE Theatre Studies Playlist



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We acknowledge Aboriginal and Torres Strait Islander people as Australia’s first peoples and as the Traditional Owners and custodians of the lands and waters on which we rely. We pay respect to Elders past and present of the lands where we conduct our work and recognise their ongoing contributions as the first educators on the land now known as Victoria.

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# Introduction

These plays have been selected for study in 2025. The Playlist should be used in conjunction with the requirements in the VCE Drama Study Design 2025–2029 and VCE Theatre Studies Study Design 2025–2029. In this document, there is one list for VCE Drama and one list for VCE Theatre Studies.

For VCE Drama, students attend a play for Unit 3, Outcome 3. Performances relating to this unit will be available throughout Semester 1, and teachers will have the flexibility to undertake the School-assessed Coursework relating to this outcome at a later time, with the due date for all graded assessment scores for VCE Drama to be entered into VASS (Victorian Assessment Software System) by the Unit 4 submission due date in 2025.

For VCE Theatre Studies, students attend two plays to satisfy requirements of Unit 3, Outcome 3 and Unit 4, Outcome 3. In 2025, the plays on the VCE Theatre Studies list will take place between Term 1 and Term 3. Students are required to study two separate plays from that list –one to address Unit 3, Outcome 3 and one to address Unit 4, Outcome 3. School-assessed Coursework for these outcomes can take place at a time that is convenient for the school, with the due date for all graded assessment scores for VCE Theatre Studies to be entered into VASS by the Unit 4 submission due date in 2025.

The Playlist advisory panel has considered the requirement for texts to be appropriate for study by students in senior secondary schooling and made recommendations in line with the *Guidelines for Text Selection*. See ‘Selecting plays for study’ for further information.

For VCE Drama Unit 3 and VCE Theatre Studies Unit 4, students are not required to study the script of selected performances. However, the script can be a valuable learning resource in these units. Theatre companies are not obliged to provide copies of these scripts and if a script is available, this is mentioned in the information about the play.

For VCE Theatre Studies Unit 3, students must study the script for the play they attend. The version of the script that students are required to study for VCE Theatre Studies Unit 3 is the one used as the basis for the performance students will attend. In some cases, this script will be a 'working' or 'rehearsal' script; in other cases, it may be a newly published or previously published script.

All financial arrangements regarding attendance at Playlist performances are a matter for schools and the theatre company, venue or producer responsible for the production.

Information in this document is correct at time of publication. Season dates, performance times and locations may change. Please contact relevant producers and theatre companies directly.

## Selecting plays for study

Across the two lists, some works present challenging themes, issues and/or language. The Playlist allows for a diverse selection of plays, allowing teachers and school leaders to select plays that reflect their school’s context. When selecting plays to study, teachers and school leaders should consider the information provided in the *Safety and Wellbeing* sections of the study designs. The Playlist provides advice from the theatre companies about the plays. Teachers and school leaders are encouraged to consider this information and contact the relevant theatre company for additional or updated information as required.

The entry for each play includes information supplied to the VCAA by the presenting company:

* information about the play and the season, including, as appropriate, the play title, the playwright(s), details of works the play is adapted from, the production company, season details (dates, venues, performance times, booking details and script availability)
* annotations (background information about the play, a description of the work's dramatic merit and features of the production that are relevant for study)
* advice to schools (identifies any aspects of the play/production that teachers and others should be aware of when reviewing the play/production before selection), which includes contact details for further information or discussion

The following strategies are suggested to assist teachers and school leaders with selecting a play (or plays) from the Playlist:

* Take note of the advice provided about specific plays.
* Consult the school calendar and the teaching and learning plan for the relevant unit and ensure sufficient planning time will be available before attending specific plays.
* Familiarise yourself with the play's themes, context and world, paying particular attention to matters identified in the advice.
* Read the script and, if available, information such as the director's vision or creative concept for the production.
* Research the script, the playwright's work, the director and/or the company.
* Discuss issues of concern with the theatre company.
* Discuss with colleagues at your school aspects of the script or performance that may be challenging for your students, including issues regarding student health and wellbeing.
* If possible, attend a preview performance.
* Identify issues requiring additional resources, such as information about differing perspectives on historical, social, cultural or political themes in particular plays.
* Make your selection(s) in consultation with school leaders, including health and wellbeing staff.
* Refer to additional information provided in the *Safety and Wellbeing* section of each study design.

### VCE Drama Unit 3

The following plays have been selected for study in 2025. This list should be considered in conjunction with the requirements of Unit 3, Outcome 3 in the *VCE Drama Study Design 2025–2029* and the advice provided at the beginning of this document. Students will undertake an assessment task for Unit 3, Outcome 3 based on the performance of a play on this Playlist. In the end-of-year VCE Drama written examination, one or more questions will be set on the performances of these plays.

Information in this document is correct at time of publication. Season dates, performance times and locations may change. Teachers are advised to regularly check theatre company websites or contact the companies directly for any updated information.

Detailed information pertaining to each play is provided in this document. This information has been provided to the VCAA from the producing companies.

The full list of plays for VCE Drama is as follows (in chronological order of season start date):

* **37**
* **The Robot Dog**
* **The Beep Test**
* **NIUSIA**
* **Beetlejuice The Musical**
* **Soldier Boy**

Full details follow.

##### **37**

**By** Nathan Maynard

**Theatre company:** Melbourne Theatre Company and Queensland Theatre

**Season:** 24 January–22 February

**Venue and performance times:**

Southbank Theatre, The Sumner (140 Southbank Blvd, Southbank VIC 3006)

Monday–Tuesday, 6.30pm; Wednesday–Saturday, 7.30pm; Wednesday and Saturday, 2.00pm

Education performance with post-show Q&A Wednesday 19 February, 2.00pm

**Ticket prices:**

IGNITE (schools with ICSEA <1000): $5 per student

$31 per student (one complimentary teacher ticket per 15 students)

$55 additional teacher

**Bookings:** [Online](http://www.mtc.com.au/education) or email

**Description:**

Lace up your boots whether you’re a footy fanatic or not, the Cutting Cove boys are back! The runaway hit of Melbourne Theatre Company’s Season 2024 returns after winning the hearts of critics and audiences alike.

The local footy team of this small coastal town has spent too long at the bottom of the ladder. But then a new hope arrives: the Marngrook cousins. Named after the Aboriginal game that inspired AFL, they’re match-fit to bring home the team’s first flag in forever. *37* juxtaposes choreographed sequences of Marngrook and the modern game with the hilarity and at-times questionable banter found within sporting clubs around Australia.

Set within the era of Adam Goodes’s war cry – and named for the number he immortalised – *37* asks ten actors to throw themselves into this world of blood and grit to get at the values that drive a national obsession. Community, identity, the price of winning and the meaning of a goal: they’re all up for grabs.

Penned by Nathan Maynard – twice named Tasmanian Aboriginal Artist of the Year – and directed by Isaac Drandic (*The Birthday Party*, ABC’s ‘Cleverman’), *37* is a reminder that honest conversations are more than a ball toss. It matters where you stand.

**Script:**

The script is available to [purchase](https://www.mtc.com.au/plays-and-tickets/mtc-publications/scripts/37-script/). Schools can purchase multiple copies through invoice by email

**Advice for schools:**

Contains frequent course language (c\*ck, c\*m, p\*ick, a\*se, c\*nt, p\*ss, s\*it, t\*t, d\*\*\*head, f\*ck, w\*nker), racially sensitive commentary, mature themes, references to misogyny and homophobia, loud noises and the use of smoke, haze and organic dust effects. There is a brief depiction of marijuana use. Recommended for ages 15+. [Detailed](https://www.mtc.com.au/plays-and-tickets/ticket-information/production-content-guide/season-2024/) content information is available [here](https://www.mtc.com.au/plays-and-tickets/ticket-information/production-content-guide/season-2025/). Schools can contact MTC education for further information.

##### **The Robot Dog**

**By** Roshelle Yee Pui Fong and Matthew Ngamurarri Heffernan

**Theatre company:** Melbourne Theatre Company, presented in association with Asia TOPA

**Season:** 1 March – 4 April

**Venues, dates, ticket prices, bookings and performance times:**

Venue: Southbank Theatre, The Lawler (140 Southbank Blvd, Southbank VIC 3006)

Performance dates: 1 March–19 March

Performance times:

Monday–Saturday, 7.00pm

6, 12, 13, 18 and 19 March, 1.30pm

7 March, 10.00am and 1.30pm

Pricing:

IGNITE (schools with ICSEA <1000) students: $5

Metropolitan students: $31

Teachers: One complimentary ticket per 15 students. Additional tickets $55

Bookings: [Online](https://www.mtc.com.au/education) or email

Venue: Bunjil Place Narre Warren (2 Patrick NE Dr, Narre Warren, VIC 3805)

Performance date: Exacts to be confirmed by MTC

Pricing and bookings: Contact venue

Venue: Mildura Arts Centre (199 Cureton Ave, Mildura VIC 3500)

Performance date: 1 April, 11.00am

Pricing and bookings: Contact venue

Venue: Gippsland Performing Arts Centre (32 Kay St, Traralgon VIC 3844)

Performance date: Exacts to be confirmed by MTC

Pricing and bookings: Contact venue

**Description:**

It’s 2042 and Australia is more automated than ever before. Janelle, a woman of Cantonese heritage, and her partner Harry, a First Nations man, move back into Janelle’s family home after the death of her mother. As they attempt to navigate their work, relationship and job-seeking requirements, they find themselves assisted by the quirky AI controlling their home and a robotic therapy dog. Janelle and Harry are quickly swept into a world of augmentations, restrictions and chaos.

Characters (played by three performers):

* Janelle Chan Yi Ling 陳依齡, Cantonese multidisciplinary human, 27 years old
* Harry (Tjapaltjarri) Burnett, Indigenous Software Developer, 25 years old
* Dog, Domestic O-series Guidebot created by Willow Bark Robotics (voice performed live)
* Hus, Smart house interface created in Sweden (pre-recorded voice)
* Melanie Chan Wing Lam 陳詠琳, Janelle’s Mum, virtual ghost, 54 years old when she died (played by the performer who voices Dog).

In a not-too-distant future where culture and language is mostly performed and accessed via technology, will we feel connected to our ancestors and descendants in a meaningful way? This question is at the heart of the playwrights' intentions. At the core of the work is the intercultural relationship between Janelle, a woman of Cantonese heritage and identity, and Harry, a First Nations man.

Janelle and Harry have grown up with a complex relationship to culture and family. For Janelle, it is Asian diasporic culture and language, embodied by her recently deceased mother. For Harry, it is First Nations language and culture, appropriated by government for feel-good acknowledgements and employment initiatives.

The play dramatises the interplay of government-corporate technology (Hus, Dog and language augments) and cultural practice (Janelle and Harry). Language augments appear to help sustain cultural knowledge and practice. Hus and Dog appear to be conscious and sensitive to the impact of culture on Janelle and Harry’s employment and wellbeing.

Does the technology help or hinder meaningful engagement with culture? This story is told with humanity and humour.

**Script:**

Melbourne Theatre Company will publish the script with Currency Press on 28 February 2025 and it will then be available for purchase or by email

**Advice for schools:**

Recommended for ages 14+ years. Coarse language, mature themes including grief, racism and depression. Detailed [content information](https://www.mtc.com.au/plays-and-tickets/ticket-information/production-content-guide/) is available. Schools can email for further information.

##### **The Beep Test**

**By** Conor Neylon and Jackson Peele

**Theatre company:** Neylon & Peele with Theatre Works

**Season:** 30 April–10 May

**Venue and performance times:**

Theatre Works (14 Acland St, St Kilda, VIC 3182)

Wednesday, Thursday, Friday, 11.30am and 7.30pm; Tuesday, Saturday, 7.30pm

**Ticket prices:**

Regional and low-ICSEA students: $20

Metropolitaln students:$30

Teachers: One complimentary teacher per 10 students. Additional teacher ticket(s) $40

**Bookings:** Email or [online](http://www.theatreworks.org.au/education)

**Description:**

*The Beep Test* is a comedic, fast-paced, over-the-top new Australian musical that dives into the drama and chaos that was school Beep Tests! The musical follows four determined students and one far too enthusiastic PE Teacher of Class 7C as they compete for the number one place, whatever the cost! This dynamic comedy from Australian musical theatre writers Neylon and Peele has been the recipient of numerous awards across the country, including the Green Room Award for ‘Best New Australian Musical’.

Incorporating tight choreography, a witty script and impressive vocal performances, this contemporary musical captures the essence of school life and competitive spirit, resonating with audiences who were fortunate or unfortunate enough to be subjected to this Australian tradition. The work blends contemporary musical theatre styles, incorporating elements of physical comedy, character-driven story-telling, and energetic ensemble numbers. Stylistically, aspects of Frantic Assembly style physical work, tight musical choreography, Brechtian direct address and contemporary drama practice are imbued in the inventive staging, performed by the talented cast of six.

This exciting new Australian musical provides students with an opportunity to explore relevant themes of competition, personal growth and resilience within a relatable school setting, making it both an educational and entertaining experience.

**Script:** Available for purchase prior to commencement of the 2025 school year. Please email

**Advice for schools:** Infrequent coarse language, references to mental health, bullying and misogyny. For further information or to discuss concerns, please email

##### **NIUSIA**

**By** Beth Paterson

**Theatre company:** a ry presentation

**Season:** 2–17 May

**Venues, performance times, bookings and ticket prices:**

Venue: The Round Theatre (379–399 Whitehorse Rd, Nunawading VIC 3131)

Performance dates: 2–3 May

Performance times: 2 May, 1.30pm and 8.00pm; 3 May, 2.00pm

Pricing: $20 per student (one complimentary teacher ticket per 10 students)

Bookings: [Online](https://www.theround.com.au/)

Venue: The Potato Shed (29/41 Peninsula Dr, Drysdale VIC 3222)

Performance date: 4 May

Performance time: 4.00pm

Pricing: $25 per student (one complimentary teacher ticket per 10 students)

Bookings: [Online](https://www.geelongaustralia.com.au/potatoshed)

Venue: East Gippsland locations (various)

Bruthen Memorial Hall – 7 May, 2.30pm

Buchan Mechanics Hall – 8 May, 2.30pm

Forge Theatre & Arts Hub, Bairnsdale – 10 May, 7.30pm

Pricing: East Gippsland Shire have emergency recovery funding to deliver arts events in their communities free of charge.

Bookings: [Online](http://www.eastgippsland.vic.gov.au)

Venue: Gippsland Performing Arts Centre (32 Kay St. Traralgon VIC 3844)

Performance date: 13 May

Performance time: 10:30am

Pricing: VCE Drama students and teachers are complimentary

Bookings: [Online](https://www.latrobe.vic.gov.au/gpac/home)

Venue: Kingston Arts Centre (979 Nepean Hwy, Moorabbin VIC 3189

Performance dates: 16–17 May

Performance times: Please enquire with venue or theatre company

Pricing: $17 per student (one complimentary teacher ticket per 10 students)

Bookings: [Online](https://www.kingstonarts.com.au/home)

Venue: Benalla CWA Hall (117 Bridge St E, Benalla VIC 3672)

Performance date and times: 24 May, 2.00pm and 7.30pm

*This season will be confirmed in January, 2025*

For further details, please email

**Description:**

Niusia was a Holocaust survivor. Her granddaughter, Beth, only remembers an angry, dying woman. She’s ready to learn her stories, but what she discovers is all the questions she didn’t know existed, and wasn’t allowed to ask.

Through NIUSIA, Beth weaves memories, handed-down stories and interviews in an attempt to reconcile her own mixed cultural inheritance and comprehend her grandmother’s complex legacy. It examines the precarity of identity, and the haphazard cultural legacy that second, third and fourth generation immigrants are handed.

By applying the same intrinsic instinct as her Jewish ancestors, Beth looks back at her family's history to begin to understand her role in its future. Her forebears fled war and devastation to seek belonging and safety, and NIUSIA interrogates what happens when aspiration becomes assimilation and asks what are our roles in keeping these stories alive.

Throughout the work, Beth asks: *What does remembrance look like when all I remember is the space where questions should go?*

**Script:** Script will be made available from the commencement of Term 1, 2025. Please email

**Advice for schools:**

References to violence, war, antisemitism, concentration camps, war crimes and genocide; depiction of a PTSD flashback, descriptions of concentration camp experiences; reference to and depiction of a hate symbol. Most sessions will conclude with a Q&A where the audience will be invited to debrief with the artist and director of the work. For further information or to discuss concerns, please email

##### **Beetlejuice The Musical**

**By** Scott Brown and Anthony King (Book) and Eddie Perfect (Music and Lyrics)

**Theatre company:** Michael Cassel Group and Warner Bros. Theatre Ventures

**Season:** 7 May– 29 June

**Venue and performance times:**

Regent Theatre (191 Collins St, Melbourne, VIC 3000)

Various performance dates and times

Specific school matinee performance and post-show Q&A on Wednesday 21 May, 1.00pm and Wednesday 11 June, 1.00pm

**Ticket prices:**

Wednesday 1.00pm, Tuesday/Wednesday 7.00pm, Sunday 6.30pm

$57 per student (one complimentary teacher ticket per 10 students)

**Bookings:**Email

**Description:**

Following success on Broadway and in the current US tour, the eight-time Tony Award®-nominated hit *Beetlejuice The Musical* will play exclusively in Melbourne at the Regent Theatre from May 2025. With an original score and starring Australia's very own Eddie Perfect, get ready for ‘screamingly good fun’ (Variety). *Beetlejuice The Musical* is funnier, more irreverent, more reckless and, frankly, more repellent than ever in this original musical based on Tim Burton's dearly beloved film.

*Beetlejuice The Musical* tells the story of Lydia Deetz, a strange and unusual teenager obsessed with the whole ‘being dead thing’. Lucky for Lydia, her new house is haunted by a recently deceased couple and a degenerate demon with a thing for stripes. When Lydia calls on this ghost-with-the-most to scare away her insufferable parents, Beetlejuice comes up with the perfect plan, which involves exorcism, an adorable girl scout who gets scared out of her wits and a whole (nether)world of pandemonium.

The contemporary performance style involves transformation of time and place, with strong elements of magic realism including fantastical elements such as non-human characters, alternate realities, characters with supernatural powers, eerie atmospheres, inexplicable phenomena, incorporation of myths and legends, realisation of the unreal, and existential and spiritual motifs. Further, the production elements of set design, costume, lighting, sound and props visually play out the ghoulishly gothic landscape on stage. Additional conventions include exaggerated movement, song, heightened use of language, satire/comedy.

**Script:** Available through Michael Cassel Group. Please email

**Advice for schools:**

For school groups, the age recommendation is ages 14+ / Year 9+. The production contains course language, mature themes, sexual references, exploration of death (including the death of a parent), references to suicide and drug use. For further information or to discuss concerns, please email

##### **Soldier Boy**

**By** Anthony Hill

**Theatre company:** Theatre Works

**Season:** 20 June–5 July

**Venue and performance times:**

Theatre Works (14 Acland St, St Kilda VIC 3182)

Wednesday, Thursday, Friday, 11.30am and 7.30pm

Tuesday, Saturday, 7.30pm

**Ticket prices:**

Regional and low-ICSEA students: $20

Metropolitan students: $30

Teachers: One complimentary ticket per 10 students. Additional tickets $40

**Bookings:**Email or [online](http://www.theatreworks.org.au/education)

**Description:**

*Soldier Boy*, dramatised by Anthony Hill from his book of the same name, tells the poignant story of Private James Martin, a 14-year-old boy who enlisted in the Australian Army during World War I. Set between June 1914 and October 1915, the play follows Jim’s journey from Melbourne to the battlefields of Gallipoli.

As the youngest-known ANZAC soldier, Jim lies on a hospital ship, suffering from typhoid fever, recalling his decision to enlist, the challenges of war, and his relationships with family and friends. His brief time at the front is woven into memories of home, revealing the pressures of duty, patriotism and sacrifice that led him to the trenches. The play delves into the emotional toll of war, especially on the young, and highlights the bravery and naivety of a boy who wanted to serve his country, despite the costs.

**Script:** Please email

**Advice for schools:**

War and violence, grief and loss, child soldiers. For further information or to discuss any concerns, please email

### VCE Theatre Studies

The following plays have been selected for study in 2025. This list should be considered in conjunction with the requirements set out in Unit 3, Outcome 3 and Unit 4, Outcome 3 in the VCE Theatre Studies Study Design 2025–2029 and the advice provided at the beginning of this document.

Students will undertake an assessment task for Unit 3, Outcome 3, and for Unit 4, Outcome 3, based on the performance of plays on this Playlist. The play used for Unit 3 **must** differ from the one used for Unit 4. One or more questions in the end-of-year VCE Theatre Studies written examination will also be set on the performances of these plays. For Unit 3, students **must** study the script identified for their selected play and the interpretation of that script in performance to an audience.

Information in this document is correct at time of publication. Season dates, performance times and locations may change. Teachers are advised to regularly check theatre company websites or contact the companies directly for any updated information.

Detailed information pertaining to each play is provided in this document. This information has been provided to the VCAA from the producing companies.

The full list of plays for VCE Theatre Studies is as follows (in chronological order of season start date).

* **Three Sisters**
* **Jekyll and Hyde**
* **Henry V**
* **The Birds**
* **STELLA: The Miles Franklin Story**
* **Love and Information**
* **SUPER**
* **1984 by George Orwell**
* **Kimberly Akimbo**
* **Pride and Prejudice**
* **Yong**

Full details follow.

##### **Three Sisters**

**By** Anton Chekhov

**Theatre company:** Theatre Works

**Season:** 7–22 March

**Venue and performance times:**

Theatre Works (14 Acland St, St Kilda VIC 3182)

Wednesday, Thursday, Friday, 11.30am and 7.30pm

Tuesday, Saturday, 7.30pm

**Ticket prices:**

Regional and low-ICSEA students: $20

Metropolitan students: $30

Teachers: One complimentary ticket per 10 students. Additonal tickets $40

**Bookings:** Email or [online](http://www.theatreworks.org.au/education)

**Description:***Three Sisters* is one of Anton Chekhov’s most celebrated plays, first performed in 1901. The story takes place over three and a half years in a family home and follows the lives of four siblings after the death of their father, a Colonel. The youngest sister, Irina, is hopeful and idealistic, while Masha, the middle sister, struggles in an unhappy marriage. Olga, the eldest, has accepted a life of responsibility and duty, and their brother Andrei’s poor choices lead to financial ruin for the family.

At its heart, the play explores the siblings’ longing to escape their stifling small-town existence and return to the vibrant city they left years earlier. Packed with emotional intensity and dramatic events, including love affairs, a devastating fire, and a fatal duel, *Three Sisters* remains a profound exploration of family, unfulfilled dreams, and the passage of time. Its impact on modern theatre and enduring relevance make it one of the most significant works in theatrical history.

**Script:** Available from Theatre Works or [Origin Theatrical](https://origintheatrical.com.au/work/12239) (the ISBN for the performed version is 9781854592217)

**Advice for schools:**

Depictions of grief, financial hardship, mental health, sexism and on-stage smoking. For further information or to discuss, please email

##### **Jekyll and Hyde**

**By** A Slightly Isolated Dog

**Theatre company:** A Slightly Isolated Dog with Nicholas Clark Management

**Season:** 24 March–21 June

**Venues, performance times, bookings and ticket prices:**

Venue: Chapel off Chapel (12 Little Chapel St, Prahran VIC 3181)

Performance dates: 24 March–4 April

Performance times: Wednesday–Saturday, various performance times

Pricing: $30 per student, one complimentary teacher per 10 students

Bookings: Email or phone (03) 8290 4081

Venue: Shirley Burke Theatre (64 Parkers Rd, Parkdale VIC 3195)

Performance date: 12 April, 12.00pm and 7.30pm

Pricing: Please contact venue directly

Bookings: [Online](https://www.kingstonarts.com.au/Whats-On) or phone (03) 9556 4440

Venue: HotHouse Theatre (Lincoln Causeway, Wodonga VIC 3690)

Performance dates: 16–21 June

Performance times: Wednesday–Saturday, various performance times

A student Q&A will be held after the 11.00am performance on 19 June

Pricing: $19 per student, one complimentary ticket per 10 students

Bookings: Email or phone (02) 6021 7433

**Description:**

A Slightly Isolated Dog presents *Jekyll and Hyde*, based on the classic Robert Louis Stevenson story. The show takes the thrill and horror in our everyday lives and blows it up into epic proportions, blending contemporary experiences with a distinctly Victorian morality tale. Stevenson’s classic tale is retold in a contemporary, absurd and irreverent way. *Jekyll and Hyde* is designed to celebrate the audience, to make everyone feel beautiful, bold and successful. The performers create an easy and fun environment where audiences can play without judgment.

Using a cabaret structure we tell a story: short acts follow each other at an infectious pace. Audience members are enlisted to participate in numerous, easy and delightful ways. With coaching, they play different characters in the show, help to imaginatively create the locations (the ocean, a forest, etc.) and constantly discuss/feed-in ideas. Even the most reticent audience members are warmed up to the game. This finely crafted performance creates the joyous feeling of chaos.

The company uses many theatre traditions of clowning, physical comedy, cabaret and street theatre to devise the shows. These older traditions are the basis to push and develop a completely contemporary and immediate relationship with today’s audiences.

The sophisticated sound design used in *Jekyll and Hyde* works like another performer, sometimes driving the action as well as supporting the structure, comedy, clowning and improvisation. The team use microphones throughout the performance to heighten the scale of the performance but also add nuanced sound effects and live musical numbers.

**Script:** Available via email

**Advice for schools:**

Stylistic violence, sexual references, and references to mental health and suicide. For futher information or to discuss any concerns, please contact Artistic Director, Leo Gene Peters

##### **Henry V**

**By** William Shakespeare

**Theatre company:** Bell Shakespeare

**Season:** 11–25 May

**Venue and performance times:**

Arts Centre Melbourne, Fairfax Studio (100 St Kilda Rd, Southbank VIC 3004)

Please note: *Due to ongoing renovations at Arts Centre Melbourne, there are no school matinee performances. There will be an allocation of tickets for schools in all listed performances.*

11 May, 6.30pm; 13, 15–17, 20–24 May, 7.30pm; 17, 21, 24 May, 2.00pm; 18, 25 May, 4.00pm

**Ticket prices:** $30 per student, one complimentary teacher ticket per 20 students

**Bookings:** [Online](http://www.bellshakespeare.com.au) or phone 1300 305 730

**Description:**

*Once more unto the breach, dear friends, once more.* (*Henry V*, Act 3 Scene 1)

Bell Shakespeare presents a riveting, contemporary new production of *Henry V*, arguably Shakespeare’s most renowned war play. In the play we see the young prince Hal transform into the celebrated King Henry V, and lead England to defeat the French at the Battle of Agincourt. In addition to the historical action of the play, Shakespeare showcases his skill with language and rhetoric in *Henry V*. From stirring speeches and war cries (‘We happy few…’, ‘Once more unto the breach, dear friends…’), to evocations of the nature of theatre-making (‘O, for a muse of fire…’) we see Shakespeare cramming within ‘this wooden O’ a historical retelling with thrilling theatricality.

Young Prince Hal has left his wayward adolescence behind and assumed the mantle of kingship. Following a humiliating insult by the French prince, King Henry launches England into a war with France to claim the throne he believes is rightfully his. Against all odds, he leads his troops from despair to climactic victory at the Battle of Agincourt. He is hailed a warrior and a hero. But at what cost? The production is directed by Marion Potts (*Othello, Hamlet*), who returns to Bell Shakespeare after 15 years, and stars dynamic newcomer JK Kazzi.

The production design and setting will be contemporary, present-day. Technology exists in this world, communication is mediated, and the world is in constant simultaneous translation. In this production, exploring a battle between England and France, France is a metaphor for any other foreign power. There will be surtitles and bilingualism to capture otherness and difference. While this conflict is between two specific countries, they are part of a bigger world order and eyes are on Henry’s leadership at all times.

The production will be heavily ensemble-based, with gender-blind cast members playing multiple roles, except for the titular lead. The focus in casting has been on young actors, so that audiences invest in these young men, still boys, ‘too young’ to be killed. They are smart, physical, at home in their bodies. The ensemble will look like the ‘band of brothers’ that Shakespeare describes. Costumes will have a contemporary base, inspired by real-life figures.

**Script:** Any published script of *Henry V* in original language by William Shakespeare

**Advice for schools:**

References to and depictions of war, physical violence and death. In this production, it is intended that battles and violence will not be staged literally, rather with theatrical devices, through the use of metaphor and imagery. Please contact to discuss further.

##### **The Birds**

**By** Daphne du Maurier, adapted by Louise Fox

**Theatre company:** Malthouse Theatre

**Season:** 16May–17 June

**Venues, performance times, bookings and ticket prices:**

Venue: Malthouse Theatre (113 Sturt St, Southbank VIC 3006)

Performance dates and times: 23 May,1.00pm; 27, 29 May and 3, 5 June, 11.00am

Pricing:

Regional and low-ICSEA students: $35

Metropolitan students: $45

Teachers: Maximum two complimentary tickets per school booking. Additional tickets $55

Bookings: [Online](http://www.malthousetheatre.com.au/education)

Venue: Geelong Arts Centre (50 Little Malop St, Geelong VIC 3220)

Performance date and time: 12 June, 1.00pm

Pricing: $25 per student, one complimentary teacher ticket per 10 students

Bookings: [Online](https://geelongartscentre.org.au/whats-on/creative-learning/the-birds/)

**Description:**

*The Birds* is an exhilarating submersive horror story, utilising innovative binaural sound design and theatre technologies, and featuring a powerhouse solo performance. It is a brand new stage adaptation of the 1952 Daphne du Maurier short story (the inspiration for the famous 1963 Hitchcock film), speaking to a frightening and inescapable present.

It is a work that ultimately explores human solastalgia: the emotional, existential distress caused by environmental change. It is about denial, adaptability and survival; the danger of human arrogance and complacency; the illusion of power and authority; and the folly of war.

Working in a liminal stage space brought to life by light and shadow, dynamo actor Paula Arundell will weave the story together playing both the central narrator and all the other characters, while J. David Franzke’s vivid and detailed binaural sound design will be delivered through headphones for each audience member.

Language and composition will be key in painting brilliant and terrifying pictures for the audience, with the joy of this work unashamedly being the adrenaline it creates – while leaving plenty of space for students to pull the story’s dramaturgical threads, and a rich source for their analysis and evaluation of a professional theatre production.

**Script:** Teachers will receive a complimentary digital copy of the playtext, with licence to distribute to their students, upon purchase of tickets.

**Advice for schools:**

Headphones will be supplied and will need to be worn by audience members throughout the performance.This production contains horror themes, descriptions of violence and harm, infrequent coarse language, loud noises, flashing lights and smoke effects. Schools can contact for further information.

##### **STELLA: The Miles Franklin Story**

**By** Monique diMattina

**Theatre company:** VG3 Media

**Season:** 16–19May and 16–30 August

**Venues, performance times, bookings and ticket prices:**

Venue: Alexander Theatre (Monash University Clayton Campus, 48 Exhibition Walk, Clayton VIC 3168)

Performance dates and times: 16, 17 May, 7.30pm; 19 May, 11.30am

Pricing:

Regional and low-ICSEA students: $35

Metropolitan students: $49

Teachers: two complimentary tickets per school booking,. Additional teacher tickets $59

Bookings: Online

Venue: The Athenaeum Theatre (188 Collins St, Melbourne VIC 3000)

Performance dates and times:

19, 21, 22, 26, 28, 29 August, 12.00pm

23, 30 August, 2.00pm

20, 21, 27, 28 August, 7.00pm

16, 22, 23, 29, 30 August, 7.30pm

Pricing:

Regional and low-ICSEA students: $35

Metropolitan students: $49

Teachers: two complimentary tickets per school booking,. Additional teacher tickets $59

Bookings: Online

**Description:**

Directed by Petra Kalive with musical direction by Xani Kolac, lighting by Lisa Mibus, sound design by David Letch and dramaturgy by Emily Goddard, *STELLA* brings together an all-star cast, including the acclaimed Nadine Garner as Henry Handel Richardson.

A new Australian musical, *STELLA* celebrates the uplifting power of creativity, friendship, and connection with nature, through the life story of literary icon, Miles Franklin.

Moving between past and present, we follow Stella Miles Franklin as she shares her stories with friend and protégé Dymphna Cusack.

From her Snowy Mountains childhood in the late 1800s, Stella shoots to fame with the publication of her debut novel *My Brilliant Career*, but subsequent works are rejected for their feminist tone. Stella emigrates to Chicago, becoming a key figure in the suffrage and labour movements. After serving in Serbia during World War I, Stella struggles to survive in London, battling publishing rejections, war trauma and ill health. Obsessively secretive, Stella publishes under a collection of pseudonyms. Returning to Australia in the 1930s, Stella has achieved literary notoriety but is plagued by self-criticism, loneliness and professional jealousies. With the passing of World War II she is alone in the world, devastated by global events and crippled by depression.

Stella and Dymphna are transformed in dramatic ways by the unfolding story, culminating in the discovery of a long lost manuscript – the sequel to *My Brilliant Career* – hidden in an attic since its publishing rejection in 1903. Stella draws inspiration from the words written by her younger self. The book reminds her to draw comfort and inspiration from the majesty of the Australian landscape, inspiring her to write again, re-building connection to herself and others.

An advocate for budding writers and Australian literature, Stella secretly plots her last dramatic move – her lasting legacy – The Miles Franklin Award.

The *STELLA* libretto is a witty, dramatic, fierce and humorous mash up of Stella’s verbatim words, dramatised scenes from her novels and imagined scenes of her own life and the extraordinary historic events she bore witness to. Musically, *STELLA* spans neo-classical, Irish-colonial folk, punk rock, latin, rap, rock and various jazz and balladic styles. The musical diversity speaks to the changing times over Franklin’s seventy years, and the contemporary relevance of the show’s themes.

Set and costume designer Dann Barber creates a world that floats between memory and reality, with *STELLA* stepping from an attic-like space – symbolic of her mind – into far-reaching locations like the Snowy Mountains, Chicago, London and Serbia. This imaginative design bridges the gaps between past and present, fiction and history, much like Franklin herself.

*STELLA* is the first musical to celebrate Australia’s rich literary heritage not only via Stella but also referencing cultural icons such as Banjo Patterson, Vida Goldstein, Rose Scott, Henry Lawson, Henry Handel Richardson (aka Ethel Richardson) Dame Mary Gilmore and Dymphna Cusack.

**Script:** Script available for purchase [online](http://www.stellathemusical.com/) from 30 January. Complimentary education materials also available [online](http://www.stellathemusical.com/) as downloadable PDFs.

**Advice for schools:**

References to sensitive topics, including adoption, sexual assault, historical mistreatment of First Nations people, and the effects of war trauma, including the loss of a character’s brother to suicide during wartime. For more information or to discuss, please contact

##### **Love and Information**

**By** Caryl Churchill

**Theatre company:** Theatre Works

**Season:** 29 May–14 June

**Venue and performance times:**

Theatre Works (14 Acland St, St Kilda VIC 3182)

Wednesday, Thursday, Friday, 11.30am and 7.30pm

Tuesday, Saturday, 7.30pm

**Ticket prices:**

Regional and low-ICSEA students: $20

Metropolitan students: $30 per student

One complimentary teacher per 10 students. Additional teacher ticket(s) $40

**Bookings:** Email or [online](http://www.theatreworks.org.au/education)

**Description:**

Someone sneezes. Someone can’t get a signal. Someone shares a secret. Someone won’t answer the door. Someone put an elephant on the stairs. Someone’s not ready to talk. Someone is her brother’s mother. Someone hates irrational numbers. Someone told the police. Someone got a message from the traffic light. Someone’s never felt like this before.

In this fast-moving kaleidoscope, more than a hundred characters try to make sense of what they know. It was first performed at the Royal Court Jerwood Theatre Downstairs, London, on 6 September 2012.

The play is in seven sections, numbered 1 to 7, each comprising a number of short scenes. In the published script, the scenes are each given a title (e.g. ‘Secret’, ‘Affair’, ‘Fate’, ‘Chinese Poetry’). A ‘Note on the Text’ specifies that ‘The sections should be played in the order given but the scenes can be played in any order within each section’. There are also a number of ‘random’ scenes, printed at the end of the published text, that can be performed at any stage of the play. Lines are unattributed to characters, and the characters ‘are different in every scene’ (with the possible exception of some of the random scenes), so there are potentially over a hundred characters in the play. The script rarely gives any context for the scenes, although sometimes a stage direction clarifies the action (e.g. ‘One person tells a story to another’).

**Script:** Available from Theatre Works or [Currency Press](http://www.currency.com.au/books/drama/love-and-information/)

**Advice for schools:**

Adult themes, mental health, coarse language, sexual references, haze effects and loud noises. For further information or to discuss, please email.

##### **SUPER**

**By** Emilie Collyer

**Theatre company:** Red Stitch Actors’ Theatre

**Season:** 10 June–6 July

**Venue and performance times:**

Red Stitch Actors’ Theatre (Rear 2 Chapel St, St Kilda VIC 3183)

**Ticket prices:** $25 per student (one complimentary teacher ticket per 10 students)

**Bookings:** [Online](http://www.redstitch.net/schools) or email

**Description:**

*SUPER* is a new Australian play by celebrated Melbourne playwright, essayist and poet Emilie Collyer, directed by multi award-winning theatre-maker, Emma Valente. Featuring Laila Thaker alongside Red Stitch Ensemble member Caroline Lee, *SUPER* is a 70-minute play for three performers.Phoenix and Nel have ‘quiet’ superpowers: administration and diffusing anger. They have a weekly support meeting where they hope to meet others like them. When celebrity chef Rae turns up with her superpower of crying, she turns their world upside down. They go from stealth crusaders to global superstars. As their fame grows, their powers increase and start to have devastating impact on their bodies. Phoenix grows unstoppable tumours. Nel morphs into a machine and Rae cannot stop leaking. When a crisis explodes they must decide if they can ethically continue their super work or if they must give it up. Hilarious, poignant and strange, *SUPER* examines our urge to do good and what happens when this effort comes up against the relentless force of capitalism. If we are super, what is the cost?

*Super* interrogates the notion of ‘superpower’ through a feminist lens. It draws from genres including superhero narratives, speculative fiction, surrealism and body horror, to examine the pressures of late capitalism on individuals, particularly feminised bodies, and how this impacts a sense of agency, connection and survival.

The play takes the very positive human impetus of wanting to care for others and make the world a better place, and examines what happens to that urge – and to the human body – as capitalism and an endless hunger for growth literally eat the women alive.

*SUPER* uses the structure of superhero narratives to put aspects of contemporary ‘female-ness’ under the microscope. The Marvel Cinematic Universe is a juggernaut, one that most of us have a love-hate relationship with. The allure of childhood fantasy and the joy of big budget cinema clashing with a sense of absolute cynicism and fatigue at the relentless franchise machine. *SUPER* intervenes in this relationship in a delightful and subversive way.

The work begins in a snappy, highly comedic mode, drawing the audience into and offering an accessible world with which they can easily connect. It then gradually morphs through heightened absurdism and surrealism to end in a tragicomic note that leaves the audience in a state that combines laughter, discomfort and poignancy. The play has a circular shape. It starts and ends in a humble support group setting, with a frenzy of work, celebrity and corporate activity propelling the characters and the plot.

**Script:** Available in 2025 through Currency Press and directly from the theatre

**Advice for schools:** Infrequent and mild corse language. For further information or to discuss, please contact

##### **1984 by George Orwell**

**Adapted by** Shake & Stir Theatre Co. (Nelle Lee and Nick Skubij)

**Theatre company:** Shake & Stir Theatre Co.

**Season:** 21 June–3 September

**Venues, dates and performance times:**

*Tickets to this play were not on sale at time of publication. To register your interest in attending this play, please contact Shake & Stir Theatre Co. directly via* *email* *to be informed when tickets are on sale. Once tickets are on sale, this entry will be updated.*This play will be performed in the following locations across the season:

* Shepparton
* Mebourne CBD
* Mildura
* Warrnambool
* Ballarat
* Narre Warren
* Sale
* Bendigo
* Nunawading
* Frankston

 **Ticket prices:**

Varies by venue. Please contact Shake & Stir Theatre Co. directly.

One complimentary teacher per 10 students

**Bookings:** Currently taking EOI via email

**Description**:

From the team that brought you *Frankenstein, Jane Eyre* and *Animal Farm,* this new stage adaptation brings George Orwell’s final novel screaming into the present.

Oceania: a Nation perpetually at war, where cameras watch every move and Thought Police roam the streets. A place Winston Smith calls home. By day, Winston is an editor at the Ministry of Truth, rewriting history to align the past with the current political agenda of the ruling party and its illusive leader, Big Brother. By night, Winston pursues a forbidden love affair with a mysterious woman in an attempt to rebel against Big Brother’s oppressive regime and maintain some control over his otherwise totally controlled life. When Winston and his love are discovered, they are violently separated, detained and prepared for reintegration back into society. But can human nature truly be changed?

**Script:** Available by email

**Advice for schools:**

Strobing lights, loud music/SFX, infrequent coarse language, simulated violence, references to and images of war, sexual references and adult themes. For further information, please email

##### **Kimberly Akimbo**

**By** David Lindsay-Abaire (Book and Lyrics), Jeanine Tesori (Music), based on the play by David Lindsay-Abaire

**Theatre company:** Melbourne Theatre Company and State Theatre Company of South Australia

**Season:** 26July–30 August

**Venue and performance times:**

Arts Centre Melbourne, The Playhouse (100 St Kilda Rd, Southbank VIC 3004)

Monday, Tuesday, 6.30pm; Wednesday–Saturday, 7.30pm; Wednesday, Saturday, 2.00pm

Education performance with post-show Q&A: Wednesday 20 August, 2.00pm

Relaxed performance: Saturday 30 August, 2.00pm

**Ticket prices:**

IGNITE (schools with ICSEA <1000) students: $5.00

Metropolitan students: $31 (one complimentary teacher ticket per 15 students)

Additional teacher: $55

**Bookings:** [Online](http://www.mtc.com.au/education) or email

**Description:** The new girl in town is making heads spin. You’ve got to move fast when you’re 16 going on 70.

*Kimberly Akimbo* is the musical that took Broadway by storm. It won countless hearts and raked in five Tony awards including Best Musical with music by Jeanine Tesori, the brilliant mind behind the critically acclaimed *Fun Home*. This Australian premiere directed by four-time Helpmann Award-winner Mitchell Butel and starring Marina Prior, Casey Donovan and Christie Whelan Browne, brims with infectious energy and tunes that soar.

New Jersey, 1999: from a sea of teen angst, unrequited crushes and popularity contests bursts Kimberly, a musical heroine like no other. Equal parts teen comedy, heist caper and unlikely love story, her rollercoaster journey shows that the tempo of your own song is yours to set. Born with a genetic rarity that means she ages at four times the rate of everyone else, Kimberly is a teen in mid-life form and living on borrowed time. She can cope with her dropkick dad and narcissistic mum – can’t spell ‘dysfunction’ without ‘fun’, right? But when her criminal aunt Debra shows up with a get-rich-quick scheme too good to be legal, Kimberly decides you’re only young once.

**Script:** The ISBN for the musical playscript is 9781636701783 and can be purchased via various retailers, both as a physical copy text and e-book version.

**Advice for schools:**

Contains occasional coarse language, sexual references, frequent references to and depictions of medical conditions, including genetic disorders, depictions of family dysfunction and crime. Detailed content information is available [here](https://www.mtc.com.au/plays-and-tickets/ticket-information/production-content-guide/season-2025/). Schools can email for further information.

##### **Pride and Prejudice**

**By** Bloomshed with James Jackson, Elizabeth Brennan, Anna Louey, Syd Brisbane, Lauren Swain, Laura Aldous, Sam Nix, James Malcher, Justin Gardam, John Collopy, and Nathan Burmeister.

**Theatre company:** Bloomshed

**Season:** 30 July–30 August

**Venues, performance times, bookings and ticket prices:**

Venue: Darebin Arts Centre (401 Bell St, Preston VIC 3072)

Performance dates: 30 July–10 August

Performance times:

30–31 July, 1, 2, 6–9 August, 7.30pm

6, 7 August, 11.00am

3, 10 August, 5.00pm

Pricing: $30 per student, one complimentary teacher ticket per 10 students

Bookings: [Online](https://darebin.sales.ticketsearch.com/sales/salesevent/142401) or email

Venue: Geelong Arts Centre (50 Little Malop St, Geelong VIC 3220)

Performance dates and times:14August, 7.30pm; 15 August, 11.00am and 7.30pm; 16 August, 7.30pm

Pricing: $30 per student, one complimentary teacher ticket per 10 students

Bookings: Email, [online](https://geelongartscentre.org.au/whats-on/creative-learning/pride-and-prejudice/) or phone 1300 251 200

Venue: Horsham Town Hall (71 Pynsent St, Horsham VIC 3400)

Performance dates and times: 19 August, 7.30pm; 20 August, 11.00am and 7.30pm

Pricing: $30 per student, one complimentary teacher ticket per 10 students

Bookings: Email or phone (03) 5382 9555

Venue: Bunjil Place (2 Patrick NE Dr, Narre Warren VIC 3805)

Performance dates and times: 22 August, 11.00am and 7.30pm; 23 August, 7.30pm

Pricing: $30 per student, one complimentary teacher ticket per 10 students

Bookings: Email or phone (03) 9709 9700

Venue: The Wedge - Performing Arts Centre (100 Foster St, Sale VIC 3850)

Performance dates and times: 27 August, 7.30pm; 28 August, 11.00am and 7.30pm

Pricing: $30 per student, one complimentary teacher ticket per 10 students

Bookings: Email or phone (03) 5143 3200

**Description:**

*‘What does it matter which one he chooses? We have a horde of them! Any one of them will do!”*

A bold new take on *Pride and Prejudice*, created by the award-winning theatre ensemble Bloomshed. Built from the depths of the housing crisis, this adaptation sees Jane Austen’s classic re-imagined for 2025. It’s fierce. It’s funny. It’s all about fortune.

In the world of *Pride and Prejudice*, a housing shortage has transformed romantic relationships into calculating transactions. Female desire is subordinated to social obligation, as families strive to climb the social ladder. Love is limited to the pursuit of an ‘advantageous marriage’, and everyone is reduced to the value of their assets. *Pride and Prejudice* deals with issues of class, power and oppressive gender roles.

Addressing the concerns of a generation staring down the barrel of intense economic and environmental hardship, *Pride and Prejudice* questions the function of ‘Love’ in the twenty-first century. As the popularity of period drama soars and dreams of homeownership plummet, does love (and marriage) become a means to an end? Or, in a world where individuals are defined by their asset portfolio, is love our collective salvation? A searing satire on polite society, Bloomshed will attempt to deliver the rom com’s most prized outcome: the happy ever after.

**Script:** A script will be available for teachers in March 2025, upon request via email. An updated script (including minor amendments or changes) will be emailed to teachers who have purchased tickets.

**Advice for schools:**

Coarse language, smoke and haze effects, strobe lighting and loud noises. Please contact for any content related queries.

##### **Yong**

**By** Jenevieve Chang

Based on the book *Yong: The Journey of an Unworthy Son* by Janeen Brian, published by Walker Books Australia Pty Ltd and created in collaboration with Her Majesty’s Theatre, Ballarat and Bendigo Venues and Events

**Theatre company:** Arts Centre Melbourne presents a Monkey Baa Theatre Company production

**Season:** 30 July–4 August

Dedicated education performances: 30 July, 2.00pm; 4 August, 10.30am and 1.00pm

*Schools can choose to book general public performances across the season*

**Venue and performance times:**

The Show Room, Arts Centre Melbourne (100 St Kilda Rd, Southbank VIC 3004)

Pricing**:** $32 per student, one free teacher ticket per 10 students, additional teachers $32

**Bookings:** [Online](https://www.artscentremelbourne.com.au/) orphone (03) 9281 8582 or email

**Description:**

Set against the backdrop of the Australian Goldrush of 1857, *Yong* is a new Australian play by Jenevieve Chang. Mixing historical fact and narrative fiction, Yong takes us on a journey across land and sea, from China to the goldfields of Australia. Yong and his father leave their small village and travel across the seas hoping to strike gold and find their fortune in the goldfields of Ballarat. However, despite his family’s desperate need for money, Yong does not want to be on this journey. On the surface, he is an honourable son, but bubbling below is deepening resentment for his father and a longing for home. Faced with momentous change, Yong’s courage and inner strength are tested, and in overcoming difficult challenges, he discovers a resilience in himself that he never knew he had. The creative design of Yong combines traditional Chinese elements of the 1857 Goldrush era, mixing with the colonial Australian environment, with many contrasting textures and meanings. The stage is transformed using abstract lighting, projection and props, employing visual ways to tell the story with just one actor, and encouraging use of audience imagination, manipulating the actor–audience relationship. The actor transforms with facial expressions, voice, and gesture to realise characters. The work explores character motivation, status and traits as Yong overcomes challenges and discovers resilience.

The script, adapted from the novel by Janeen Brian, was written by playwright Jenevieve Chang, and developed with the director, designer, composer and actor in a collaborative creative development process. The team visited Ballarat (where the work is set) to workshop the structure of the play, the dialogue, stage directions and design elements. The creative team played with the production roles in tandem with theatre styles applied to bring a story set in 1850s Australia into the current day and make it relevant to contemporary audiences and be authentic in its portrayal of Chinese culture.

**Script:** Available at the beginning of 2025. Please email

**Advice for schools:**

Please be advised that the production contains themes of parental death, racism, and simulated violence. For further information or to discuss any concerns, please contact Alex