

HUNGRY GHOSTS

BY JEAN TONG



MELBOURNE THEATRE COMPANY
— EDUCATION PACK PART A —

3—19 MAY

SOUTHBANK THEATRE, THE LAWLER

22 MAY—7 JUNE

REGIONAL TOUR

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— WELCOME —



Welcome to *Hungry Ghosts*, an unconventional take on the complexities of contemporary life from exciting new playwright Jean Tong. This work cleverly weaves together three stories based on sometimes-unbelievable real-world events with a hypnotically clever combination of humour, vivid imagery and rebellious energy. As Melbourne's primary home of live storytelling, we are proud to present the world premiere of this bold new work. *Hungry Ghosts* was developed last year as part of MTC's CYBEC ELECTRIC play reading series, generously supported by The Cybec Foundation. It is now our 2018 Education Production, embodying MTC's commitment to programming theatre that speaks directly to today's young audiences. For many students, the style of this work will be an exciting departure from theatre they have seen before, and will broaden their concept of what theatre can be.

MTC Education helps you to get the most out of your visit to the theatre and to make meaningful connections between the work we do at MTC and your studies. This thrilling new production will put contemporary social issues at centre stage, and we look forward to continuing the conversation with you throughout the year.

A handwritten signature in black ink that reads "Brett".

Brett Sheehy AO
Artistic Director

— MTC EDUCATION 2018 —

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Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which Southbank Theatre and MTC HQ stand, and we pay our respects to Melbourne's First Peoples, to their ancestors past and present, and to our shared future.

— PREPARING TO SEE — HUNGRY GHOSTS —

Part A of the *Hungry Ghosts* Education Pack is designed to help you prepare to see the MTC production as part of your drama studies. This is a pre-show pack with information about context, setting, characters and the playwright. This resource will help you to get the most out of your visit to the theatre, priming you to see beyond the performance and consider the connections to your drama curriculum. Once you've seen the production, download Part B of the Education Pack for further insights to the stagecraft elements, dramatic elements, performance styles, non-naturalistic conventions and production photography to help you unpack the show.

SYNOPSIS

When you're a young queer Chinese-Malaysian Australian, how do you work out where you belong in the world? Criss-crossing between our unnamed protagonist, the disappearance of flight MH370 and Malaysia's billion-dollar 1MDB scandal, *Hungry Ghosts* offers an unconventional take on the complexities and mystery of contemporary life from exciting new playwright Jean Tong.



Video trailer

Watch the video trailer for *Hungry Ghosts* at [youtube.com/melbtheatreco](https://www.youtube.com/melbtheatreco). Make predictions about what you will see on stage. What symbols can you identify in the video? What settings, characters, mood, time?

— CAST AND CREATIVES —



Emina Ashman
Cast



Jing-Xuan Chan
Cast



Bernard Sam
Cast



Petra Kalive
Director



Eugyeene Teh
Set Designer



Sophie Woodward
Costume Designer



Emma Valente
Lighting Designer



Darius Kedros
Composer /
Sound Designer

— CHARACTERS —

1, 2 AND 3

Unusually, *Hungry Ghosts* has no ‘characters’ per se. Throughout the script, dialogue is assigned to 1, 2 or 3. At times, the three actors perform as three versions of one character, or of a group of people. At other times, they represent perspectives or ideas. Consider the playwright’s introduction to the play:

Hungry Ghosts can be performed by a minimum of 3 performers. Casting must be diverse. Line allocations have been indicated in this script, but where necessary or appropriate, these can be changed at the discretion of each performance. All lines can be assigned to more than one performer, unless otherwise indicated at the beginning of each scene.

You might consider the ‘protagonist’ to be the unnamed young woman who immigrates from Malaysia to Australia.

— SETTING —

As a post-dramatic text, *Hungry Ghosts* takes place in many different settings, however none is specified in the script. Various locations can be inferred from the dialogue, such as a family dinner table, an Australian naval submarine conducting a search for Flight MH370, and the arrivals hall at Kuala Lumpur airport. These settings and locations may be evoked through the performance.



Emina Ashman, Jing-Xuan Chan and Bernard Sam in rehearsal

— CONTEXTUAL INFORMATION —

MALAYSIAN AIRLINES FLIGHT MH370

On 8 March 2014, the Boeing 777-200ER aircraft registered as Malaysia Airlines 9M-MRO and operating as flight MH370 (MH370) disappeared from air traffic control radar after taking off from Kuala Lumpur, Malaysia on a scheduled passenger service to Beijing, China with 227 passengers and 12 crew on board.

After analysis of satellite data, it was discovered that MH370 continued to fly for over six hours after contact was lost. All the available data indicates the aircraft entered the sea close to a long but narrow arc of the southern Indian Ocean.

On 31 March 2014, following an extensive sea and air search, the Malaysian Government accepted the Australian Government's offer to take the lead in the search and recovery operation in the southern Indian Ocean in support of the Malaysian accident investigation. The Australian Transport Safety Bureau coordinated and led the search operations in the southern Indian Ocean, but suspended operations after three years on 17 January 2017.

The renewed search for MH370 began in January 2018 after the US-based company Ocean Infinity was hired by the Malaysian government, but had not yet found anything in March 2018.



Malaysia Airlines Boeing 777-200/ER departing Zurich airport in 2007. On 8 March 2014, this aircraft crashed as flight MH370 from Kuala Lumpur to Beijing.

Sources: Australian Transport Safety Bureau, *Malaysian Airlines Flight MH370* on atsb.gov.au; Naaman Zhou (2018) *Crew searching for MH370 'optimistic' of finding missing plane* on theguardian.com.

THE 1MDB SCANDAL

1Malaysia Development Berhad is Malaysia's state-owned investment fund that took shape in 2009 under Prime Minister Najib Razak, who went on to lead its advisory board. The fund was intended to attract foreign investment, and its early initiatives included buying privately owned power plants and planning a new financial district in Kuala Lumpur. The fund proved better at borrowing (it accumulated \$12 billion in debt) than luring large-scale investment.

It is alleged that fund associates stole approximately US\$4.5 billion from the fund, which is now being investigated for money laundering in six countries. The United States accused Malaysian financier Jho Low of trying to launder around \$400 million of that in the US. Some of that money was allegedly used to finance *The Wolf of Wall Street*. Low also reportedly used the money to buy gifts for the film's star, Leonardo DiCaprio, including a Picasso painting. According to US prosecutors, approximately US\$700 million landed in Prime Minister Najib Razak's personal bank account.

Sources: Shamim Adam & Laurence Arnold (2018), *A Guide to the Worldwide Probes of Malaysia's 1MDB Fund* on Bloomberg.com; Tom Wright & Simon Clark (2015), *Investigators Believe Money Flowed to Malaysian Leader Najib's Accounts Amid 1MDB Probe* on wsj.com.



Headlines

Research the 1MDB scandal and make a list of headlines from newspaper articles. Use these as titles for tableaux in small groups. You can activate the tableaux with quotes from each article.



Jean Tong (Playwright)

‘Fingers crossed that in the aftermath of 1MDB and the US Department of Justice’s ongoing investigations, people feel less politically indifferent because it seems like even our most well-protected politicians might actually be held accountable for their corrupt and criminal behaviour on a global scale. More negatively, it may also have really doubled down on eroding the public’s trust in government, and in the power of leadership in changing things for the better.’



Trusting the government

Discuss Jean’s comments above. What impact do you think scandals like this have on public opinions of politics? Can you think of similar scandals in Australia?

IMMIGRATION TO AUSTRALIA FROM MALAYSIA

Immigration from what is today known as Malaysia first began during the mid-19th century, with many finding work in the pearling industry. Others worked in South Australian mines, agriculture and in the cane fields of Queensland. Despite the high demand for Malay workers in Australia, the introduction of the Immigration Restriction Act in 1901 severely curtailed the growth of this community.

Following World War II, Malaysian students were given temporary residency under the Colombo Plan. By 1966, 2,434 Victorians were of Malaysian birth.

After the Immigration Restriction Act had officially ended in 1973, Australia became a more favourable destination for Malaysian immigrants, largely ethnic Chinese. The number of students continued to increase, and some chose to stay in Australia after completing their studies.

The largest number of Malaysia-born immigrants arrived in Australia after 1981, under the Family Reunion Program or as skilled or business migrants. In 2011, there were 39,778 immigrants from Malaysia in Victoria, the majority of whom lived around Glen Waverley, Balwyn and Doncaster and inner Melbourne. Cantonese (26%) and English (29%) are the two most common languages spoken at home followed by Mandarin (25%).

Source: Museum Victoria Australia, *History of immigration from Malaysia* on immigration.museum.vic.gov.au



Coming to Australia

Research the Colombo Plan, the Immigration Restriction Act, and the Family Reunion Program in Australia and discuss how these programs have shaped Australia’s population.



Jean Tong (Playwright)

‘I’d been interested in 1MDB and MH370 for a while, but couldn’t quite pinpoint what it was about those events that interested me. Then in early 2016 I came across a conspiracy theory about how some individuals involved in 1MDB might have instigated the disappearance of MH370 due to certain passengers’ knowledge about the financial scandal. Something clicked then – the nature of grasping at straws during a tragedy, the scale of the financial operations and volume of assets, my physical distance from home and inability to fully contribute to the discussions that were unfolding about the country’s socio-politics – it fell into place so suddenly.’



Research and mind map

As a class, research each of the three threads above and make a collaborative mind map on the whiteboard identifying all the links – factual, possible, thematic, and symbolic – that might connect them.

— A BRIEF HISTORY OF MALAYSIA —

EARLY INFLUENCES

The earliest evidence of human life in the region is a 40,000-year-old skull found in the Niah Caves, however it was only around 10,000 years ago that the aboriginal Malays (Orang Asli) began moving down the peninsula, most likely from southwestern China. Chinese admiral Cheng Ho arrived in Melaka in 1405, promising protection to the locals from the Siamese. With Chinese support, the power of Melaka extended to include most of the Malay Peninsula. Islam arrived in Melaka around this time and soon spread through Malaya.

EUROPEAN INFLUENCE

Melaka's wealth and prosperity attracted European interest and it was taken over by the Portuguese in 1511, followed by the Dutch in the next century, and then the British in the late 18th century. In the early 20th century the British brought in Chinese and Indians, which radically changed the country's racial make-up.

INDEPENDENCE TO 2015

Malaya achieved *merdeka* (independence) in 1957, but it was followed by a period of instability due to an internal Communist uprising and an external confrontation with neighbouring Indonesia. In 1963 the north Borneo states of Sabah and Sarawak, along with Singapore, joined Malaya to create Malaysia. The 1969 election was followed by violent interracial riots across the country, and hundreds of people were killed in Kuala Lumpur. In the aftermath the government moved to dissipate the tensions, which existed mainly between the Malays and the Chinese, by introducing the New Economic Policy (NEP). This plan, which was partially successful, aimed to place 30% of Malaysia's corporate wealth in the hands of indigenous Malays and Orang Asli within 20 years.

In 1973, a coalition of right-wing and centre parties was formed called the Barisan Nasional (BN; National Front), and has ruled Malaysia ever since. Under Prime Minister Dr Mahathir Mohamad, Malaysia's economy grew rapidly until 1997, when a currency crisis in neighbouring Thailand plunged the whole of Southeast Asia into recession. Dr Mahathir Mohamad retired, handing power to Abdullah Badawi, who later resigned in favour of Najib Razak. Mr Najib set up the 1Malaysia Development Berhad (1MDB) in 2009 in order to turn Kuala Lumpur into a financial hub and boost the economy through strategic investments, but denied all wrongdoing after reports that almost \$700m were transferred into his personal account. As of March 2018, he remains the Prime Minister of Malaysia.

Sources: *Malaysia: History* on lonelyplanet.com; *1MDB: The case that has riveted Malaysia* on bbc.com



Kuala Lumpur, Malaysia

— DIRECTION —

PETRA KALIVE (DIRECTOR)

Petra has extensive experience as a director and dramaturg of new works for the stage. Mostly recently for MTC, Petra directed *Melbourne Talam*, for which she received a 2018 Green Room Awards nomination for best direction. Her acclaimed adaptation of Peter Goldsworthy’s novel *Three Dog Night* toured nationally in 2009. She was Dramaturg at Red Stitch from 2009–2012, Assistant Dramaturg at The Malthouse in 2010. At Melbourne Theatre Company she directed *Beached* (winner of the 2010 Patrick White Award), *In the Kingdom of Cha* (Cybec Electric), and was Assistant Director on *Constellations* and on STC’s *Macbeth*. Petra has directed for Arena Theatre Company, Complete Works Theatre Company, St Martins Youth Arts Centre, La Trobe and Monash University performing arts programs. She is currently Artistic Director of Union House Theatre at Melbourne University. Her most recent work as a director includes *Redemption* by Anthony Crowley at La Mama, *Macbeth* and *Macdeath: a Coda* for Union House Theatre and the much-acclaimed *Taxithi* which played two sell-out seasons at fortyfivedownstairs.



Petra Kalive in rehearsal



Petra Kalive (Director)

‘*Hungry Ghosts* is a play about identity. Jean Tong’s play has three central threads: the fate of Malaysian Airlines MH370, corruption and the 1MDB scandal in Malaysia, and the exploration of identity after migrating from Malaysia to Australia. The three threads all speak to loss. Feeling lost, and asking who we are. The play asks: how do you define identity?’

From March 5–9, the cast and creative team visited MTC HQ for a creative development of the play. ‘We unpacked the play and found lots of repetition, words and ideas, that I wanted to pick up on.’ By this time, Eugyeene Teh’s set had been manufactured by the Workshop team, so Petra was able to play with it during the development. ‘It was fantastic to have the design team present for the development, because the lighting, costume, set and sound design are integral to the dramaturgy of this work.’ Petra and the team made discoveries, such as the rumbling sound the set pieces made when the cast rolled them around the stage, and discussed potentially embedding lights in the set pieces to create an architectural horizon line. ‘The set evokes the idea of a plane, but also of a prawn – referencing the pistol shrimp that’s mentioned in the text – and also of a coffin. With the embedded lighting, we can play with the idea of what is above and below the surface.’



Discuss the set

Based on Petra’s comments, what do you think the set might look like?

‘I always use text as a baseline,’ says Petra, ‘then I find ways to physicalise through image-making.’ One technique Petra uses was inspired by New York-based ensemble company Witness Relocation. Led by director/choreographer Dan Safer, Witness Relocation produces script-based plays, but also original devised dance/theatre pieces. ‘I participated in a workshop with Witness Relocation in Brisbane, and discovered a movement tool that I loved. We used it in *Melbourne Talam* last year.’ The

movement tool Petra describes involves cast members choosing words from the script that resonate with them, and assigning an action to each word. These actions are then part of a movement repertoire that could be used non-naturalistically throughout the work, e.g. a movement sequence (for those who saw *Melbourne Talam*, this movement sequence became a Bollywood-esque dance at the top of the show). Petra used the tool during the development week for *Hungry Ghosts*, and the cast chose words including 'family', 'corruption', 'identity', and 'lost'.



Gestures

Create a physical gesture to symbolise each of the above words that the cast chose from the *Hungry Ghosts* script. Discuss your choices with your classmates, and how gesture communicates meaning. Use these gestures to create a movement sequence.

Petra identifies the biggest challenge of the creative development process to be the density of the script. 'Its complexity is at once exciting and terrifying,' says Petra, but playwright Jean Tong has confidence in Petra's skill. 'She'll be able to hone some of my more conceptual ideas down to something that's integrated with the physicality of the actors onstage,' says Jean. 'I'm excited to see how she'll make sense of the whole play on the floor. The questions she'll ask during developments and rehearsals will tell me a lot about the play, and the answers she'll bring to some of those questions will be more interesting than anything I could come up with.'



Discuss play-making techniques

How might Petra and the *Hungry Ghosts* team use play-making techniques to tackle this challenge?



Emina Ashman, Jing-Xuan Chan and Bernard Sam in rehearsal

— PERFORMANCE STYLES —

Petra describes the style of her direction for *Hungry Ghosts* as post-dramatic. 'I'm drawing on other post-dramatic productions I've seen,' says Petra. 'Work by artists like Bryony Kimmings, Complicité, The Rabble, Gob Squad, and Post.'



Research post-dramatic theatre

Research the companies Petra describes to see what kind of theatre they produce.

Post-dramatic theatre, a term credited to Hans-Thies Lehmann, describes theatre that moves beyond traditional drama in a literary sense (i.e. doesn't necessarily have a unified narrative with a beginning, middle and end), and/or performance sense. There are many conventions that post-dramatic theatre might include: disjointed time; fragmented speech; actors as gestic sculptures or 'dancers'; musicalisation and sound as a language; an overlap between theatre and performance art. Post-dramatic theatre is in many ways the inverse of Stanislavki's realism.



Bernard Sam, Jing-Xuan Chan and Emina Ashman in rehearsal

'I'm interested in using a directing style that incorporates direct address, and scenes that abut each other but don't necessarily follow on.' There are thematic links across the play that make the disjointed scenes cohesive. 'I want audiences to enter the world of the play, immerse themselves in a cacophony of words and ideas, and leave changed.' In a way, Petra likens the work to an immersive art installation, with actors injecting pathos into the space, and theatrical stagecraft elevating and enhancing the story.



Discuss theatrical conventions

What are some theatrical conventions you might expect to see in a post-dramatic performance style?

Petra has previously directed similarly post-dramatic work, however these have usually been devised by an ensemble. Examples include *Echo* (Union House Theatre), *Hearing the Voices of Parents* (consultation with parents and researchers from Melbourne University), and a variety of work with Melbourne Playback Theatre Company.

Sources: Carlson, M. (2015) *Postdramatic Theatre and Postdramatic Performance* on scielo.br/php; Westerling, K. (2015) *Summary of Postdramatic Theatre* on westerling.nu.

— WRITING THE PLAY —

JEAN TONG



Jean Tong is a Melbourne-based writer and director creating politically irreverent works about the untidiness of cultural identification, structural inequality, and Otherness. Her work – tonally best described as ‘wry outrage’ – makes explosive statements using dark humour and vivid imagery that tends to burrow under the skins of audiences long after they leave the theatre. Her other work includes *macdeath: a coda*, *TERRORISM*, and *Romeo is Not the Only Fruit*. She has presented at the Emerging Writers' Festival and published in *Peril Magazine*. She is currently completing a Master in Writing for Performance at the VCA.



Jean Tong (Playwright)

‘*Hungry Ghosts* is about belonging and non-belonging, the terse relationship between desire (wanting something) and greed (wanting everything), collective group identity (family and nationhood).’

Hungry Ghosts has three strands: the disappearance of MH370, the 1MDB scandal, and the experience of moving to another country. ‘I noticed that the common thread seemed to be a sense of loss, or an inability to speak due to either the suppression or lack of knowledge, or the wistful melancholy for something missing,’ says Jean. ‘The writing unfolded from there: the beginning of the process was just me making lists about how these three things were like each other, whether in terms of abstract concepts like loss and distance, or more tangible things like coinciding dates and personal experiences of flying with Malaysia Airlines.’



Play-making techniques

Discuss the scripting process Jean describes above. What kind of lists might these have been?
How could you use a similar process in your own writing?



Emina Ashman (obscured), Bernard Sam and Jing-Xuan Chan in rehearsal

Identity is also a key theme of *Hungry Ghosts*. ‘I enjoy when identity fluctuates,’ say Jean. ‘I think people are increasingly discovering highly specific ways of identifying themselves and figuring out how to talk about the way they experience the world. However, I’m really interested in the outliers of these categories – when and why do these labels fail, and what other expectations come with those new identities or categories?’ In the script for *Hungry Ghosts*, there are sections of dialogue where the end of a sentence is repeated with various alternative adjectives, often describing identity. For example: *My parents don’t really like people coming over/people who spit/people who have tattoos.*



Jean Tong (Playwright)

‘Language is intoxicatingly powerful, but incredibly slippery: who are we with it, and who are we without it? I hope that my writing opens up some spaces on all of those levels – finding the words to say who we are, but also realising that those words may not (and should not) always be able to dictate who we are.’



Identity words

Make a list of words you use to describe yourself. Next, choose a prominent political figure and find ten different adjectives that have been used to describe them in the media. Discuss how accurate you think the words are, and what you’re basing your assumptions on.



‘I think crises are a great indicator for who people are and what they value,’ says Jean. ‘Debord talks about the ‘Society of the Spectacle’ and I find that very compelling – we’re increasingly able to watch major events unfold live, often from a great distance where we can only offer limited assistance, if any.’ Jean identifies a major rift in the amount of knowledge we have about disasters, and our capacity to intervene. ‘This feels particularly acute when those disasters involve people or places we’re close to emotionally, but are incredibly distant from physically.’



Jean Tong (Playwright)

‘I was really drawn to the conversations around MH370 as a major aviation disaster, but the lack of knowledge around the situation meant there wasn’t any ‘right’ way to talk about it. This friction, this unnameable sort of helpless horror feels like something that’s only becoming more and more relevant, and I wanted to pick at that ugly but understandable voyeurism and make that helpless grasping at answers that don’t exist more apparent.’



Discuss catastrophes

Discuss how catastrophes like MH370 are discussed in the media, and how people talk about disasters like this with their friends, family, colleagues, or strangers. How might these responses vary among the population?

‘Working in other languages simultaneously and trying to find the right words when not everyone in the room is multilingual has been chaotic and rewarding,’ says Jean. ‘There’s something about being able to find the limits of what each language can best encapsulate, and then make the leap into another language and keep going, that feels really hopeful in terms of being able to language a variety of experiences.’



MTC Talks Podcast

Listen to playwright Jean Tong discuss the inspirations behind *Hungry Ghosts* at mtc.com.au/MTCTalks. Ask students to jot down key points that they find interesting, and consider what questions they would ask the playwright in an interview.

— SCRIPT EXCERPTS —

The following excerpts from Jean Tong’s script offer you ways to interact with the text before seeing the production. The excerpts are accompanied by activities and prompt questions, which will assist you to better understand these moments in the play.

2: *The pistol shrimp is a species of snapping shrimp that only grows to about 3 to 5 cm long, but competes with animals the size of sperm whales for noisiest animal in the ocean. Colonies of pistol shrimp can generate so much background noise that military and scientific sonar used to detect underwater objects are misdirected.*



Pistol shrimp

Research the pistol shrimp, what it looks like, the sounds they make, where they live. How would you stage the excerpt above? Consider conventions like direct address. What other post-dramatic/non-naturalistic conventions could you use?

1: *Would you rather have been born into any other life?*

3: *Would you rather be monolingual?*

1: *Would you rather be a citizen of a place that’s only ever seen peace and diplomatic relations with neighbouring countries?*



Would you rather

Consider your responses to the questions posed in the excerpt above. What is the dramatic effect of having rapid-fire questions such as this? How would the scene be different with answers between these lines?

1: *How do you think they seat themselves around the table now?*

3: *One chair even emptier than usual, not a temporary absence but a permanent one.*

1: *One chair less at the table, just remove the evidence.*



Playwriting

Write several more lines in answer to the question at the start of this excerpt, which considers how people continue with rituals like eating dinner together after someone is gone. Try staging this excerpt, with your additions, in performance.

2: *It was Thursday the day I left the country. ... I was filled with so much hope I thought I might burst out laughing so hard that I would faint so I learnt to stamp down the hope and keep it quiet and then never stopped.*



Discuss

Discuss the kind of character that would deliver the line above. Which country do you think this person is travelling from and to? What is their relationship like with their family?



THE SCRIPT FOR *HUNGRY GHOSTS* WILL BE AVAILABLE FROM 3 MAY

Studying the script will help your students go deeper in their analysis of the play, and sustain their memory of special moments in the production.

To order your copy of this new Australian play published by Currency Press, email schools@mtc.com.au

COST
\$20 each (including GST)

POSTAGE
1-2 copies \$3 3-5 copies \$6 6+ copies \$15

SET & COSTUME DESIGN SNEAK PEEK

The design team for *Hungry Ghosts* includes creatives working in the domains of set, costume, lighting, and sound design. Detailed information about their work will be available in Part B of this Education Pack. Here, we give you a sneak peek of the set and costume designs.



Eugyeene Teh (Set Designer) and Sophie Woodward (Costume Designer) in rehearsal

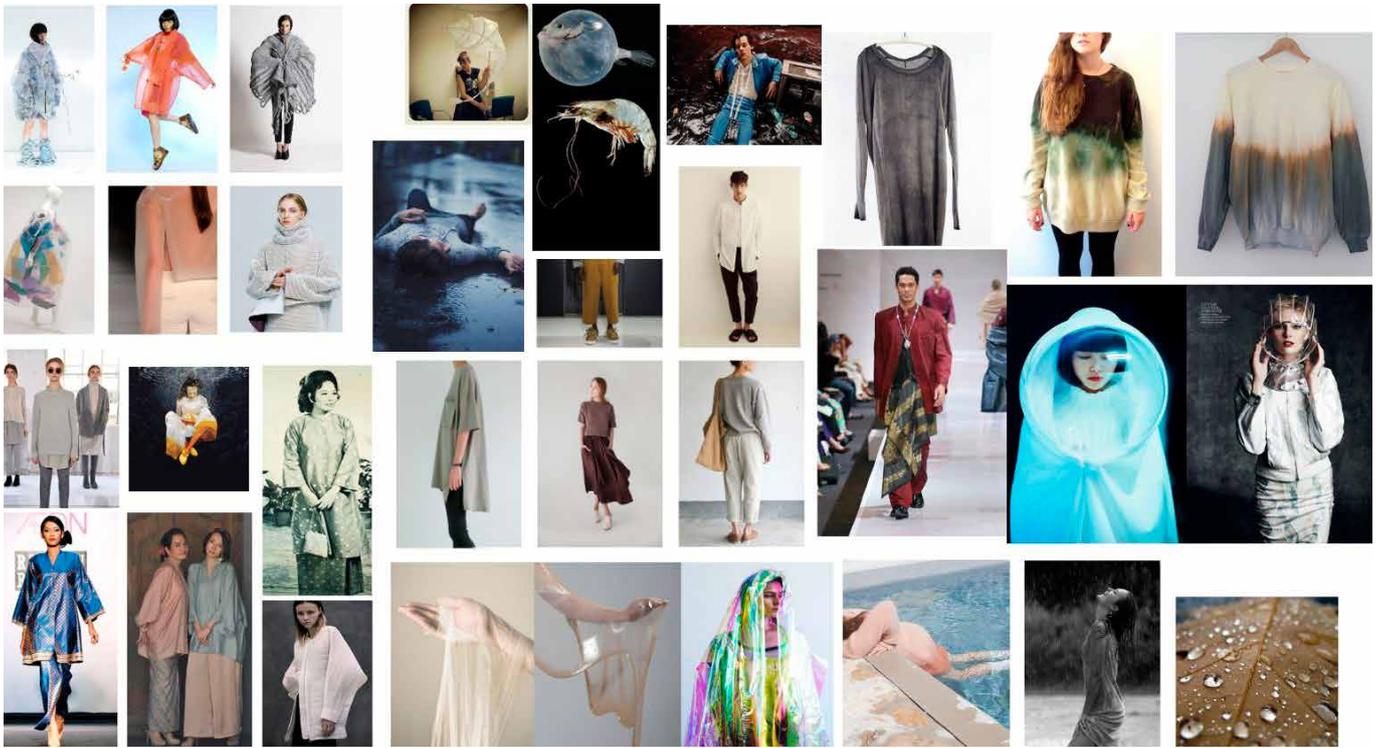
COSTUME DESIGN

In preparing to design the costumes for *Hungry Ghosts*, Sophie Woodward researched traditional Malay garments, as well as contemporary fashion. Her design concept for this production consists of four layers that the performers conceal and reveal throughout the performance. This allows the design to suggest that the audience is casually sitting on a plane with the performers in one scene, then leap to more conceptual images that reference underwater creatures and personified 'hungry ghosts'. Sophie will use layers to transform the performers' silhouettes, using a variety of fabrics. She is also experimenting with gloss art finishing, which gives the impression of water.



Discuss the design concept

Discuss Sophie's concept for the costume designs. You might like to sketch some ideas of your own based on Sophie's 'layers' concept.



Detail of Sophie Woodward’s costume design mood board

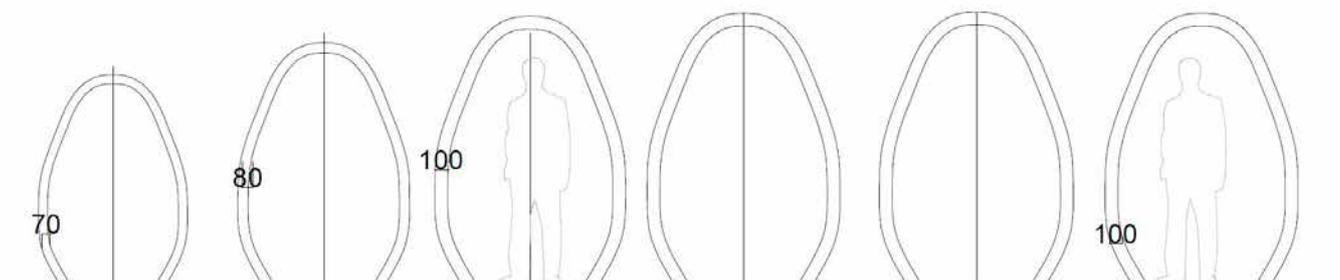
The design process, like most of theatre, is highly collaborative. Sophie created a Pinterest board with reference material to show other members of the creative team what direction she envisioned the costume design heading.



Mood Board

Create your own mood board with reference images that evoke your own aesthetic for the design of *Hungry Ghosts*. Annotate each image to highlight features that inspire you.

SET DESIGN



Set design concept drawing by Eugyeene Teh.

Set designer Eugyeene Teh notes that fuselage (the main body of an aircraft) is a key design element, and his design will reference this concept in a deconstructed way that also suggests a whale skeleton, with repetitive, curved forms. Although MH370 is a large part of the story, the play also explores other themes and ideas, so this design is deliberately abstract.

Keep in mind that the set design will be dynamic enough to create many different locations, as well as being flexible enough to tour around regional Victoria. More information about the set design, and other stagecraft elements, will be available in Part B of this Education Pack.

— ATTENDANCE INFORMATION —



When you visit Southbank Theatre, share your experience on Twitter and Instagram with the hashtag **#mtcHungryGhosts** and tag **@melbtheatreco**



Like MTC Education on Facebook for behind-the-scenes information about our Education Program and discover ways for you to get involved with MTC. **facebook.com/MTCEdu**

CONTENT

This production contains coarse language, sexual references and mature themes. Recommended for ages 15+.
For detailed information, visit our website at mtc.com.au/production-content-guide

Duration: Approximately 75minutes, no interval.

Part B of this Education Pack will be available once the production opens. To read more about visiting with school groups visit mtc.com.au/education.

BOOKINGS

Melbourne season:

Email schools@mtc.com.au or phone 03 8688 0963.

Regional Tour:

Visit mtc.com.au/education/on-the-road

ENQUIRIES

For general MTC Education enquiries email education@mtc.com.au or contact our Education Coordinator on **03 8688 0974**.