

Cloudstreet Chronicle

A BLACK SWAN STATE THEATRE COMPANY OF WA AND MALTHOUSE THEATRE CO-PRODUCTION PRESENTED AS PART OF PERTH FESTIVAL

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A note from Tim Winton:



I don't pretend to understand the phenomenon at all, but *Cloudstreet* seems to have a life of its own, and since it was published in 1991 I've mostly been reduced to

the role of quizzical onlooker. Note to self: shrug and smile awkwardly.

Initially, I was a bit sceptical about the original Black Swan State Theatre Company/Belvoir St Theatre adaptation in 1998. I just couldn't see how it could be done. But when I finally saw the play I was shaken by its emotional power and I came to realise that something special was happening up on stage that I couldn't account for, but just had to dumbly acknowledge.

A lot of people seemed to feel the same way. *Cloudstreet* is a big, baggy story and finding ways to bring it to life on stage was no simple business 20 years ago, and it can't have gotten any easier since, so I appreciate this team taking up the challenge with such brio. Mad buggers. Making theatre isn't for the faint-hearted. It takes a lot of art-workers to lift something like this into view and bear it aloft over the journey. Brave souls, all. I salute them.

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BROOKFIELD PLACE

CLOUDSTREET

ADAPTED BY NICK ENRIGHT AND JUSTIN MONJO

FROM THE NOVEL BY TIM WINTON

DIRECTED BY MATTHEW LUTTON

★★★★★
STAGE NOISE

HIS MAJESTY'S THEATRE
FEB 21-MAR 15

PERTH
FESTIVAL
MALTHOUSE
THEATRE



BLACK SWAN
STATE THEATRE
COMPANY OF WA

CLOUDSTREET WAS FIRST COMMISSIONED BY
BLACK SWAN STATE THEATRE COMPANY AND
COMPANY BELVOIR IN 1998,
WINNING TWO HELPMANN AWARDS.

THE RIVER THAT DIVIDES OUR CITY, UNITES US ALL.

Set in Perth, Australia between 1943 and 1963, *Cloudstreet* follows the Pickles and the Lambs - two families who initially find themselves sharing the same house, but who over time end up sharing so much more.

The epic story begins when the Lambs rent half of their *Cloudstreet* home from Sam Pickle. They work hard, setting up a small grocery business that does very well. But in the aftermath of a tragic accident that left their son with an intellectual disability, there are unresolved griefs and tensions that the Lambs must overcome each and every day.

Woven into the story is the very house both families share; a former mission for First Nations girls that

has its own history of secrets, misery and despair.

Over the course of the narrative, *Cloudstreet's* characters experience every possible emotion including loss, guilt, hardship, love and joy. This extraordinary play represents a true microcosm of Australian society in the mid-1900s.

BOOKINGS
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THE CLOUDSTREET EXPERIENCE:

Part 1	80 mins
Meal Interval	80 mins
Part 2	90 mins
Interval	20 mins
Part 3	55 mins
Total	5hr 25 mins

Warning: Contains some adult material, coarse language, herbal cigarettes, gunshots and dynamic sound. Further content warnings can be found via our website. Recommended 12+



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#CLOUDSTREET

NYOONGAR LANGUAGE IN CLOUDSTREET - GLOSSARY

PHRASES

- Kalyakoorl.**
Forever/Everything/Everywhere/Infinity
- Kaya.**
Hello
- Ngarla koort mirliny Ngarla boodjar.**
Our heart wants our country/We want to go home
- Nguny koort waaliny Nguny boodjar.**
My heart is crying for my country/I want to going home
- Ngung koort waaling gnung moort.**
My hearts crying for my family/I want my family
- Nien/Niyan noormuck?**
Who are you?
- Noonook dwonkiny.**
You Listen.
- Noonook dwonkiny ngalaka.**
You listen to us.
- Yirra baalap moorn woort boola birlawiny djinda.**
Above them the black sky looks crisp with stars
- Noonook djinanginy nyoongar boodjar.**
You are looking at Nyoongar country

NYOONGAR	ENGLISH
Baalap	THEM / THEY
Boodjar	LAND / COUNTRY
Boola	PLENTY
Birlawiny	SHINY
Djinanginy	LOOKING
Djinda	STAR
Dwonkiny	LISTEN
Kaya	HELLO or YES
Kalyakoorl	FOREVER/EVERYTHING/ EVERYTHING/INFINITY
Koort	HEART
Ngalaka	US
Nganop	WAIT
Ngarla	OUR
Niyan	WHO
Nyoongar	A GROUP OF PEOPLE FROM SOUTH WESTERN AUSTRALIA
Noormuck/Noonook	YOU
Mirliny	LONGING FOR
Moorn	BLACK LIKE
Moort	FAMILY
Waaliny	CRYING
Woort	SKY
Yirra	UP/ABOVE

A NOTE FROM IAIN GRANDAGE



If you want a quintessential book about a city, our city, it's hard to go past Tim Winton's *Cloudstreet*. It holds a special place in the hearts of many West Australians – mine included. Whilst it is a product of its time, it was part of a wave of consciousness that is now omnipresent – a consciousness about belonging and history and understanding the land beneath our feet, this Nyoongar Boodjar.

My relationship with the work started during the preparations for Neil Armfield's original production, when Tim Winton showed the creative team around a number of locations on the Swan River and its surrounds, sharing his formative ideas for the book. He spoke of family and forgetting, of isolation and erasure of the past, of the impossible lure of the river. That theatrical adaption went on to play

almost 200 times to audiences around the country and the world – from here at the Fremantle Fishing Boat Harbour, with fish and chips shared at the water's edge while the sun set into the ocean, to a wharf shed in Zurich, where Wintonisms like 'We're so poor we don't have a nail to hang our asses on' were somewhat lost in translation to the Swiss.

We played the Kennedy Centre in Washington DC, Dublin Theatre Festival and in London and that touring troupe became a family. A family that took this, our little corner of the world, to the rest of the globe. It is a thrill to welcome it back home in this epic and haunting new production by the wonderful Matthew Lutton.

IAIN GRANDAGE
Perth Festival Artistic Director

ACKNOWLEDGEMENTS

Black Swan State Theatre Company of WA acknowledges the Whadjuk people of the Nyoongar nations who are the traditional owners and custodians of country on which His Majesty's Theatre stands. We pay our respects to all First Peoples, to their ancestors and Elders. It is a privilege to be together on Nyoongar country.

Black Swan would like to thank Brian Heller and the

Arts Angels, Neil Sheriff at Hoodedwept, our Black Swan Student, Metro and Regional Ambassadors. We thank the team at His Majesty's Theatre and Perth Festival for their support and assistance.

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9 – 31 MAY

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29 MAY – 21 JUN

IS THIS A ROOM
: REALITY WINNER VERBATIM TRANSCRIPTION
2 – 19 JUL

DO NOT GO GENTLE...
10 JUL – 2 AUG

THE RETURN
25 AUG – 20 SEP

PRIMA FACIE
16 SEP – 4 OCT

GO TO HELL
9 – 25 OCT

LOADED
30 OCT – 22 NOV



MEET THE LAMBS:

Oriel Lamb (mother), Lester (father), Quick (eldest son), Fish (second son), daughters Elaine, Hattie and Red, and Lon (youngest son).



Alison Whyte - Oriel Lamb

Alison Whyte is one of Australia's most accomplished and celebrated actors, with an outstanding reputation in theatre, film and television. She performed *Rising Water*, written by Tim Winton for Black Swan. Malthouse Theatre credits include *Love and Information*, *The Bloody Chamber*, *Optimism and Tartuffe*. Select theatre credits: *Faith Healer* (Belvoir St/MTC), *The Testament of Mary*, *Travelling North* (STC), *Last Man Standing*, *Clybourne Park*, *All About My Mother*, *Richard III* (MTC), *Hand to God* (Vass Productions), *Australia Day* (MTC/STC), *Summer of the Seventeenth Doll* (MTC/Belvoir), *Hamlet and Macbeth* (ASC). Select film credits:*The Dressmaker*, *Centreplace*, *The Jammed*, *Subterano* and *Saturday Night*. Television credits: *The Kettering Incident*, *Glitch*, *Playing For Keeps*, *The Doctor Blake Mysteries*, *Miss Fisher's Murder Mysteries*, *Tangle*, *Satisfaction*, and *Frontline*. Alison has received multiple industry awards including Green Room, Helpmann and Sydney Theatre Awards for her work on stage, as well as Logie and ASTRA Awards for her work onscreen.



Greg Stone - Lester Lamb

Greg Stone was born and bred in Perth. He is well known to theatre audiences around Australia and has performed in over 80 productions with major theatre companies since graduating from NIDA. Theatre credits include: *Who's Afraid of Virginia Wolf*, *Life x 3* (Black Swan); *Australian Realness*, *Pompeii LA*, *Eldorado* (Malthouse); *A Doll's House Part 2*, *The Weir*, *Glenangary Glen Ross*, *Clybourne Park*, *Poor Boy*, *Blackbird*, *A Little Night Music*, *Angels In America* (MTC); *Oklahoma!*, *Funny Girl* (The Production Company); *Hir*, *Hamlet*, *Babyteeth*, *Stuff Happens* (Belvoir); *Ladies in Black* (Queensland Theatre/MTC); and *Once* (GFO Attractions). Television credits: *Miss Fisher's Modern Murder Mysteries*, *Glitch*, *The Doctor Blake Mysteries*, *Underbelly*, *Winners and Losers*, *Neighbours*, *Secret City*, *The Ex-PM and Offspring*. Select film credits: *Disclosure*, *The Sunset Six*, *Is This The Real World*, *Swerve*, *Oranges and Sunshine*, *Van Diemen's Land* and *The Bank*. Greg has been nominated for several Sydney Theatre, Helpmann and Green Room Awards. He was awarded a Helpmann and Green Room Award for 'Best Male Actor' in *Stuff Happens*.



Keegan Joyce - Quick Lamb

Keegan is best known for his breakout roles in two critically acclaimed TV series, the role of Arnold in the AACTA and Logie Award-winning comedy series *Please Like Me* (ABC, Pivot TV USA, Hulu) and the role of Fuzz in five seasons of the comedy/drama *Rake* (ABC), which earned him two Equity Ensemble Awards. Other screen appearances: *Rescue Special Ops* (Southern Star Group); *K9* (Network 10, Disney XD); and US feature *Superman Returns*. Keegan's stage career began with the title role in Cameron Mackintosh's Australasian tour of the musical *Oliver!* He has since performed in *Titanic: A New Musical*; *Edges: A Song Cycle*; *Once*; *Evie May: A Tivoli Story* and *Vivid White* for MTC. In 2019 Keegan starred in the Malthouse Theatre and The Royal Lyceum Theatre Edinburgh's world-premiere production of *Solaris*, including seasons in Melbourne and touring Edinburgh and London. In 2014, Keegan completed a degree in Musicology at the Sydney Conservatorium of Music and released his debut album *Snow on Higher Ground* in 2016.



Benjamin Oakes - Fish Lamb

Benjamin is a Geelong based actor and sound artist. He is a member of Back to Back Theatre's Theatre of Speed and was a founding member of sound art group Noise Scavengers. He recently appeared in Matchbox Pictures' and Back to Back Theatre's co-production, *Oddlands*. Ben featured in the recent short film *Friend for Life* and several training videos for the NDS. He has performed in many Theatre of Speed live productions since 2015. Ben has performed with artists The Amplified Elephants, Adam Simmons, Belinda Woods, James Hullick and Dave Brown. Ben was diagnosed with autism at the age of four.



Arielle Gray - Elaine Lamb & the Ensemble

Arielle is a performer, theatre-maker, puppeteer, voice-over artist & improviser. She's a founding member of The Last Great Hunt and loves creating and performing in inventive, original and engaging theatre. Black Swan/Malthouse Theatre credits includes: *Picnic at Hanging Rock*. Credits for *The Last Great Hunt*, co-created and performed in *Lé Nôr* (The Rain) (Perth Festival), co-created and directed *Stay With Us*, co-created, performed and tours in Helpmann nominated *New Owner*, co-wrote and performed in *The Advisors*, co-created and performed in *Falling Through Clouds* (Sydney Festival) and co-created and performed in Helpmann nominated *It's Dark Outside* (ArtsHub critics choice 'innovation' award), which continues to tour around the world. Arielle performed in *Monroe & Associates* (Sydney Festival) and *Minnie and Mona Play Dead* (FRINGE WORLD Martin Sims Best New WA Work). Other recent credits include performing *My Robot* (Barking Gecko Theatre Co.) and *Laika: A staged Radio Play* (Second Chance Theatre - Blue Room Theatre Award Winner).



Ebony McGuire - Hattie Lamb & the Ensemble

Ebony is an actor, writer and facilitator. She is a Nyoongar woman from Western Australia. She graduated from WAAPA with a Certificate IV in Aboriginal Theatre in 2013. While at WAAPA Ebony performed in *Casting Doubts*. Other credits include: *What Do They Call Me?* (The Blue Room, 2014), *Kept Kaatjin*, *The Fever and The Fret* (Yirra Yaakin Theatre Company 2015), National Playwriting Festival (2018), *Coranderrk* (Ilbijerri Theatre Company 2017), *A Scandal in Weimar and Outside In* (wit incorporated 2017), *Caliban* (Western Edge Youth Arts 2018), *From Darkness* (La Boite Theatre Company 2019). Ebony was a facilitator in Culture 2.0 | Respecting Yourself | Respect Your Culture workshop (Yirra Yaakin, 2014) and was part of the company's development of the *Shakespeare Sonnets in Nyoongar* (2015). Ebony has participated in creative developments for MTC, Black Hole Theatre Company, Lab Kelpie and Yirra Yaakin with Bell Shakespeare.



Mikayla Merks - Red Lamb & the Ensemble

Mikayla is a WAAPA acting graduate (2018). *Cloudstreet* is her first mainstage production. Her theatre credits include Mary Warren in *The Crucible* (WAAPA), *a Dream Play*, *Midsummer Nights Dream*, FRONT (FRINGE WORLD Festival), *On the Face of Things* and *A Dreaming Hill* (WAYTCO). Mikayla has also been a part of numerous short films in which she has been the recipient of several awards. Mikayla is a co-founding member of the Perth Actors Ensemble.

MEET THE PICKLES:

Dolly (mother), Sam (father) and children Rose, Ted and Chub.



Natasha Herbert - Dolly Pickles

Natasha was last seen in Perth in Matthew Lutton's production of *On The Misconception of Oedipus* and has fond memories of performing in *A Midsummers Night Dream* & *Taming of The Shrew* in King's Park. Her theatre credits include: *Away* (Malthouse/STC), *Happiness*, *Kitten*, *Speaking in Tongues*, *Rapture*, *Still Angela*, *Black Sequin Dress*, *Honour*, *Love Child*, and *Wolf*. Natasha has appeared in *The Father*, *Neighbourhood Watch*, *The Dreamlife of Butterflies*, *God of Carnage*, *Pillowman*, *The Balcony*, *The Three Sisters*, *Hysteria*, *I'm Not Rappaport* and *I Hate Hamlet* (MTC), *War Horse* (Global Creatures), *The Unspoken Word* is *Joe*, *The Large Breast or the Upside-down Bell*, *Inconsolable* (Griffin), *The Country* (Belvoir), *Black Sequin Dress* (Adelaide Festival) *The Wall* (Ranters Theatre), *Small Metal Objects* (Back to Back Theatre) and many more. Film credits include: *The Menkoff Method*, *X*, *Lake Mungo*, *Corroboree* and *Boytown*. TV credits: *Neighbours*, *The Time of Our Lives*, *Doctor Blake Mysteries*, *City Homicide*, *MDA and Stingers*. Natasha was awarded the 2001 Green Room Award for Best Fringe Actress (*Portrait of Dora*) and 2015 and 2013 Green Room Awards for Best Ensemble (*I Heart John McEnroe*; *On the Misconception of Oedipus*).



Bert LaBonté - Sam Pickles

Bert is one of Australia's leading actors. MTC credits include: *Kiss of the Spider Woman*, *Lungs*, *Rupert*, *Birdland*, *The Mountaintop*, *Elling*, *A Behanding in Spokane*, *Clybourne Park*, *Richard III* and others. For STC: *All My Sons*, *The Grenade* and *Spelling Bee*, and for Malthouse Theatre: *I am a Miracle*, *Time Share* and *The Good Person of Szechwan*. Musical theatre include: *The Book of Mormon* (Watchtower Productions), Helpmann Award Winner *An Officer and a Gentleman* (Gordon Frost Organisation), *Chess* (The Production Company), *Grev Gardens* (The Production Company), *Pippin* (Kookaburra Theatre), *Full Monty* (IMG / David Atkins), *Jesus Christ Superstar* (Really Useful Group), *Showboat* (Livent/Mariner Productions), *Gypsy* and *Dolls* (Ambassador Group). Screen credits include *Wentworth* (Foxtel), *Upper Middle Bogan* (ABC), *Tomorrow When The War Began* (ABC), *Lowdown* (ABC), *Wilfred* (ABC), *The Let Down* (ABC/Netflix), *Squinters* (SBS). Film credits: *Animal Kingdom* (Porchlight Films), *The Very Excellent Mr. Dundee* (Kathy Morgan International).



Brenna Harding - Rose Pickles

Brenna's career spans across over 10 years of theatre, film and television. Theatre credits include: *The Wolves* (Belvoir), *The Almighty Sometimes*, *The Bleeding Tree* (Griffin Theatre Company), *The Gulf* (Lume Productions) and *Jumpy* (MTC/STC). Television credits include: *Black Mirror*, *Puberty Blues*, *Secret City*, *The Code*, *My Place*, *Packed to the Rafters*, *A Place to Call Home* and *Glitch*. Film credits: *The Turning*, which premiered at the 2012 Melbourne International Film Festival. Brenna is on the board of anti-homophobia organisation Wear it Purple and founder of the Sydney-based feminist group Moonlight Feminists. Brenna was the recipient of the 2014 Marie Bashir Peace Prize and a 2012 Logie Award for Most Popular New Female Talent. She was nominated for a Graham Kennedy Award for Most Outstanding New Talent and an AACTA Award for Best Young Actor. Brenna was a 2018 finalist for the Heath Ledger Scholarship. She is currently completing a Bachelor of Communications and Creative Intelligence and Innovation at UTS.



Scott Sheridan - Ted Pickles & the Ensemble

Scott is a WAAPA graduate and has studied at The Second City and iO Theatre Chicago. Theatre credits: *The Importance of Being Earnest*, *Arcadia*, *When the Rain Stops Falling*, *A Midsummer Night's Dream* (Black Swan). Recent credits include: *Luna Gale* (Ensemble Theatre), *In a Dark Dark Wood* (Barking Gecko Theatre Co.). Other credits: *The Witches* (Griffin), *Rupert* (MTC), *Hamlet* (Bell Shakespeare), *Cyrano de Bergerac*, *Romeo and Juliet*, *Macbeth*, *Much Ado About Nothing*, *Othello*, *Love's Labour's Lost*, *The Comedy of Errors*, *Twelfth Night*, *The Tempest* (Support for Jove), *Drake the Amazing* (Darlinghurst Theatre) and *Stones in His Pockets* (Critical Stages). Film credits:

Peter Allen: *Not the Boy Next Door*, *Careless Love* and *Marley Someone*. Scott is a creative with General Legends and has written and featured in the short films *Undedicated* (Austin Film Festival) and *Unwanted Friend* (Tropfest).



Ian Michael - Chub Pickle, Lon Lamb, & the Ensemble

Ian is a proud Nyoongar man and WAAPA theatre graduate.Theatre credits: Our Town, Let the Right One In (Black Swan); Malthouse Theatre: Blak Cabaret. HART, *She Said Theatre*; *The Kid*, (MTC); *Flashblaks*, *Northwest of Nowhere* (Ilbijerri Theatre Company); Yellamundie First People's Playwriting Festival, Sydney Festival. Film Credits: *Where are the Warriors*, *Needle*, *Offspring*. Assistant Director: *The Picture of Dorian Gray* (STC); *The Cherry Orchard* (Black Swan); *Skylab* (Black Swan/Yirra Yaakin). In 2019, Ian was awarded the CHASS Australia Prize for a Future Leader and was a finalist for Western Australian of the Year (Youth Award). Ian was also awarded Melbourne Fringe Festival's Most Outstanding Indigenous Actor in 2013 and 2015. He received the Best Emerging Artist at Adelaide Fringe and HART was nominated for Best Production (Independent) for the Green Room Awards in 2016. Ian is a Resident Artist at Black Swan (2018-2020) and is curating the *Maali Festival* and co-writing the world premiere of *York* for Black Swan in 2020.

CREATIVES



Matthew Lutton - Director

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



Zoë Atkinson - Set & Costume Design

Zoë studied Design at the Prague Academy of the Performing Arts, The (Czech) International Institute of Figurative Theatre and the Institute de la Marionette (France). Black Swan credits include *Xenides*, *Picnic at Hanging Rock* (with Malthouse), *Signs of Life*, *Jandamarra*, *The Carnivores*, *Uncle Vanya*, *Copenhagen*, *The Unexpected Man*, *Away*, *Plainsong*. Malthouse Theatre credits: *The Odyssey*, *On the Misconception of Oedipus*, *Black Rider: The Casting of the Magic Bullets* (with Victorian Opera). Other works with Matthew Lutton include *Elektra* (WA Opera) and *The Flying Dutchman* (New Zealand Opera). Zoe was the Artistic Associate and Designer for Perth Festival's opening events *HOME* in 2016, *Boorna Waanginy* in 2017 and 2019 and *The Museum of Water* in 2018. Her most recent and current work includes *Life of Galileo* - Belvoir, *Hecate* - Yirra Yaakin, *The Cherry Orchard* - Black Swan and *The Return* - Malthouse. She has received a Helpmann Award for Best Costume Design for *The Odyssey* and a nomination for *Black Rider: The Casting of the Magic Bullets*.



Paul Jackson - Lighting Designer

Paul is a multi-award-winning designer who works across Australia and internationally. Design credits include: *Solaris*, *Cloudstreet*, *Blasted*, *Melancholia*, *Bliss*, *The Testament of Mary*, *The Real and Imagined History of the Elephant Man*, *Black Rider: The Casting of the Magic Bullets*, *Away*, *I Am a Miracle*, *Picnic at Hanging Rock* (Black Swan/Malthouse), *Meow Meow's Little Mermaid* (Malthouse), *Love and Information*, *The Histrionic*, *The Trial* (STC/ Malthouse); *The Beauty Queen of Leenane*, *Mary Stuart*, *True West*, *The Mysteries: Genesis* (STC); *Home*, *I'm Darling*, *Arbus and West*, *Gloria*, *The Children*, *Three Little Words*, *Hay Fever*, *Di and Viv and Rose* (MTC). Paul has received a Helpmann Award, two Sydney Theatre Awards, seven Green Room Awards, three APDG Awards and a further 31 Green Room Award nominations. He is the current recipient of an Australia Council for the Arts Fellowship. Paul is a graduate of the University of Melbourne and RMIT.



J. David Franzke - Sound Design

Black Swan/Malthouse: *Picnic at Hanging Rock*. Malthouse Theatre credits include: *Melancholia*, *Away*, *Night on Bald Mountain*, *Pompeii*, *L.A.*, and *The Odyssey*. Select design credits include: *Australia Day* (STC/MTC), *The Wonderful World of Dissocia*, *Venus & Adonis* (Bell Shakespeare/Malthouse Theatre), *Come Away with Me to the End of the World*, *Song*, *Intimacy*, *Holiday* (Ranters Theatre),*The Architect*, *The Odd Couple*, *The Beast*, *The Joy of Text*, *The Grenade*, *August*: *Osage County*, *Don Juan in Soho*, *Birthrights*, *The Recruit* (MTC) and *Aviary* (Balletlab). Film credits include: *X* and *Acolytes*. David has received Green Room Awards for Composition and Sound Design for *Melancholia*, *Away*, *Picnic at Hanging Rock*, *Pompeii*, *L.A.* and for Outstanding Contribution to Design and Technology for *Skin Flick*.



Elizabeth Drake - Composer

Elizabeth is a pianist and composer. Malthouse Theatre credits include: *Cargo*, *Still Angela*, *Nightfall*, and *Black Sequin Dress* (Adelaide Festival). Other credits: *Top Girls* (MTC) and *Grounded* (Red Stitch). Select film credits include Looking for Grace (Venice Film Festival), Japanese Story (Cannes Film Festival), Road to Nhili, For Love or Money and Black Man's Houses. Pianist credits include Perth International Arts Festival, WOMAdelaide, IWAKI Auditorium ABC Classic FM and Ballroom Flinders Street Station. Elizabeth has been awarded a Green Room Award, an AFI-AACTA Award for Feature Film Original Music, an APRA-AGSC Feature Film Screen Music Award and a Film Critics Circle Award.



Katt Osborne - Associate Director

Katt is a director, producer and theatre-maker. She is currently the Artistic Director of Riptide Youth Performance Company and was a co-founder of The Last Great Hunt and a Resident Artist at Black Swan. In 2020, she will be Artist in Residence at CO3 Dance Company. Directing credits: *The 1s*, *the 0's*, and *Everything in Between* (ATYP/Riptide), *Walk With Me*, *Some Kind of Disaster*, *Queen Leah* (Riptide), *The Crossing*, *Elephants*, *Minnie* and *Mona Play Dead* (The Last Great Hunt) and many other independent theatre productions. Opera directing credits: *Strauss' Ariadne Auf Naxos* and *Menotti's The Old Maid and The Thief* (Operabox). Assistant directing credits: *Our Town*, *Xenides*, *The Lady Aoi* (Black Swan), *Dr Seuss' The Lorax* (The Old Vic), *The Removalists* (Perth Theatre Company) and *Antigone* (Thinlinc). Katt was a recipient of a WA Young Achiever of the Year for Arts, a PAWA Best New Play Award and a 2013 Fringe World Martin Sims Best New WA Work Award.



Natalie Rowan - Stage Manager

Natalie is an experienced stage manager working in Australia and internationally. Credits include: *The Soweto Gospel Choir*, *Operation Ouch Live* (Andrew Kay and Associates), Emma Matthews:*The Space Between* (Arts Centre Melbourne), *Sleeping Beauty*, *A Knight Avengers Tale* (Bonnie Lythgoe Productions), *Common Ground* (Chunky Move), *Calamity Jane* (One Eyed Man Productions), *The Adventures of Peter Pan and Tinkerbell* (Bonnie Lythgoe Productions), *The Play That Goes Wrong* (Australian Tour Lunchbox Theatrical Productions/Kenny Wax Ltd), *Dick McWhittington* (APA Qdos Entertainment Ltd), *Little Shop of Horrors* (Luckiest Productions/Tinderbox Productions), *Cinderella*, *Aladdin* and *his Wondrous Lamp*, *Snow White Winter Family Musica* (Bonnie Lythgoe Productions), *Santa Claus and The Christmas Adventure* Jamie Wilson Productions.



Danae Crawford - Assistant Stage Manager

Danae has a Bachelor of Performing Arts in Stage Management from WAAPA (2018). She is returning to the *Cloudstreet* team after being the Assistant Stage Manager for the Melbourne season. Other credits include: ASM for *Thoroughly Modern Millie* (The Production Company), Stage Manager for *Northern Lass* (Ballarat Arts Academy) and Stage Management Intern on *Harry Potter and the Cursed Child* (Melbourne). During her time at WAAPA, she managed several Perth FRINGE WORLD Festival shows and Propel Youth Arts' Kickstart festival music stages. Danae was awarded WAAPA's Peter Smith Award for Stage Management.



Katie Moore - Assistant Stage Manager

Katie is a WAAPA graduate (BA Performing Arts). She has previously worked with Black Swan as a Stage Manager and Assistant Stage Manager on *The Torrents*, *Water*, *You Know We Belong Together*, *XENIDES*, *Assassins*, *Skylab* (WA regional tour) and *HIR*. This is her first Malthouse Theatre production. Other recent theatre credits include: *Alice* (In Wonderland) (West Australian Ballet), *Fangirls* (Belvoir Theatre/QT), *precipice* (Rachel Arianne Ogle) and *The Nature of Why* (British Paraorchestra). Katie has worked on various festivals and events including FRINGE WORLD Festival and Sydney Festival.

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MATTHEW LUTTON:

LIVING ON
HAUNTED
LAND

When I first read Tim Winton’s *Cloudstreet* it helped me understand what it meant to be growing up in Perth. It broadened my understanding of living in the world’s most isolated city. The feeling of distance, aloneness, the sense of the supernatural power of the Swan River, and the intensity of the

plains. It affirmed that I was living on haunted land - a land filled with wisdom and scared of its history.

One of the remarkable qualities of *Cloudstreet* is that it means something different to everyone who experiences it. It is the story of two families who are forced together against their will, on land they have no connection to. It is a story about being homeless and making a new home. It is a story about culture, spirituality, and history that has been repressed and denied, demanding to be heard.

This is not the story of Australia. This is the story of two families who spend 20 years coming to understand that there is no ‘us’ and ‘them’, only ‘us’ and ‘us’. That the voices of those who are missing, lost and forgotten in our land, are always living on with us, and that we must think into the future with these lives in our hearts and minds. This theatrical adaptation of Tim Winton’s story offers a very different experience to reading the novel. It offers a community, where an audience has the opportunity to live, for a period of time, with the characters of *Cloudstreet* and the spirits of the house, and to worry for them, want for them, and love with them.

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If you enjoyed spending time with the Pickles of *Cloudstreet*, then we invite you to meet the family of *The Cherry Orchard*. Adapted by Adriane Daff and Katherine Tonkin after Anton Chekhov, this Australian drama is packed full of 80’s nostalgia, humour and family charm.

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