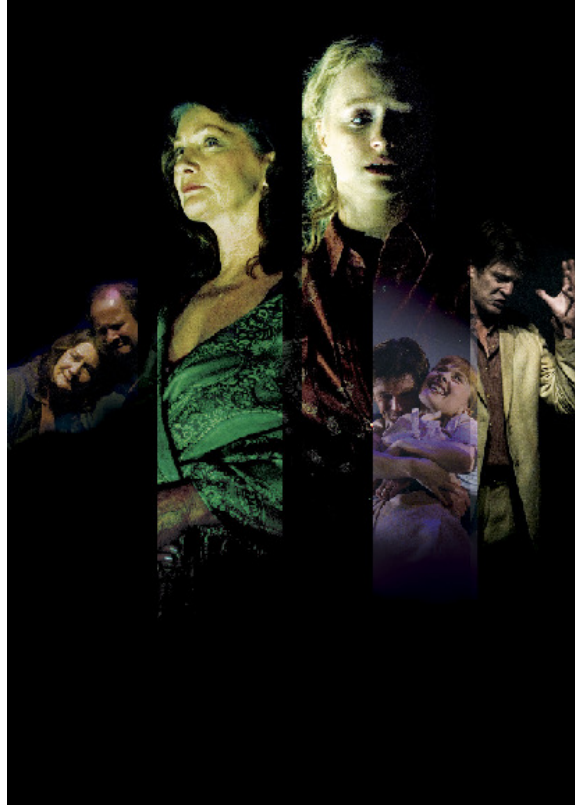




Sydney Theatre Company and Medina Apartment Hotels present Brink Productions'



When The Rain Stops Falling

by Andrew Bovell
a collaboration with Hossein Valamanesh
and Brink Productions

Directed by Chris Drummond

Teacher's Resource Kit

Written and compiled by Robyn Edwards and Samantha Kosky

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Synopsis

Alice Springs in the year 2039. A fish falls from the sky and lands at the feet of Gabriel York. It still smells of the sea. It's been raining for days and Gabriel knows something is wrong.

Eighty years earlier, his grandfather, Henry Law predicted that, in 2039, fish would fall from the sky heralding a great flood that would overcome the human race.

When The Rain Stops Falling takes place between the worlds of these two men – between a prediction in 1959 and its outcome eighty years later. Through four generations of interconnected stories, from the claustrophobia of a small 1950s London flat to the windswept coast of South Australia and into the heart of the Australian desert, *When The Rain Stops Falling* follows the central journey of Gabriel Law as he retraces his father Henry's footsteps in an attempt to solve the mystery of his disappearance.

At a roadhouse in the Coorong he meets a young woman named Gabrielle. Two wounded souls in a wild landscape, their connection is instant and powerful. As the young lovers' story unfolds amidst the interweaving narratives of their ancestors and descendants we are led back to 2039... to Gabriel York as he arrives home with the fish to await the arrival of his own estranged son. A son he knows will come seeking answers. A son he knows will want to understand the past. But for Gabriel York the past is as mysterious as the fish.

http://www.brinkproductions.com/xinha/plugins/ExtendedFileManager/demo_images/FINAL_teacher_notes3.pdf

Notes from Pre-Production Briefing at STC, Tues 5 May 2009

Chris Drummond, Director: on collaboration and the “Extinction project”

Post-September 11, in 2004, Drummond was experiencing a “bleak, bereft period” and was keenly aware of “helplessness” as a “shared feeling. He wanted deep collaboration and “direct engagement with all the artists before the writing process” which led to the idea that his “project was a way to relate to the planet, the world and one another.” Quing, the composer, completed Drummond’s “core” of designers and their time working together led to an “enormous conversation [which grew to be] called the “extinction project”.

Drummond reflected that the process was like “... moving towards oblivion, or empty stage, waiting for a moment of epiphany, confronting the void ...” He comments that the collaboration “made it harder” [because their] ambitions were high.” Drummond valued the “dramaturgical conversations ... the circle of communication [brought a] clarity of vision to the project that was “simultaneous”.

Drummond says he chose Hossien Valamanesh as his designer because he is an installation maker and Drummond liked his use of lots of natural elements to create works that are “like theatrical spaces.” The key to an idea was that “Andrew [Bovell, playwright] would be as lost as he could be ...”

“Valamanesh created a visual place to work; [the actors] were open to move away from a narrative basis ... the images he brought in contextualised how Andrew dealt with the narrative base. Like chess pieces, we put the actors in space.”

Drummond says of his actors that “they brought something to inspire the writer as much as the other way round.”

In reflection on the rehearsal/workshop process, Drummond says he saw the conclusion of the first stage of collaboration, shaped by “abstract improvisations, images and stories”.

Notes from the director | Chris Drummond

When the Rain Stops Falling would not exist without their talent and enthusiastic response to the collaborative spirit of the project. Now, three years later, nearing the end of the road, the roles of writer, designer, composer, director are easily delineated, and yet in every element of the production are the traces of so many shared discoveries that have inspired and led each of us into unexpected places.

http://www.brinkproductions.com/xinha/plugins/ExtendedFileManager/demo_images/FINAL_teacher_notes3.pdf

PAGE TO STAGE | WORKSHOP ACTIVITY:

Create a flow chart of the process of developing a performance – page to stage. Read the notes from the director, writer, designer and composer. What have you learnt about the added dynamics of creating a performance piece through collaboration with writer, designer, composer, director and actors?

Notes from the writer | Andrew Bovell

“But only on the stage can the past, the present and the future be revealed in the same moment. It is a wonderful medium in which to play with time and to shed a little light on the human condition.”

DESIGN WORKSHOP | Past, Present and Future

The production makes use of placards in the form of projected dates to communicate the past, present and future. If you were the designer for a production of this play, would you choose to use them?

Write a brief to your designer explaining your decision to use the placards and why they are necessary for the audience. In the brief explain: how you would like them to appear on the set eg. multi-media, actors declaring them, signs, voice over, actors writing it in chalk; where in the set you would like them placed and what font style would you choose.

How would you justify their ability to assist the audience in understanding their simultaneous existence later in the play?

Notes from the designer | Hossein Valamanesh

The initial desire of Andrew to express a number of parallel narratives triggered images of layering and repetition. As the text developed and through further conversations I was able to develop a visual vocabulary to complement the narrative. The complexity of the writing and its ever-changing settings required a space that could be flexible: from the intimacy of a domestic room to the grandeur of a vast natural environment.

REHEARSAL WORKSHOP | “Fish Soup”

In pairs, devise three dinner time rituals, where “fish soup” is served using only a table and two chairs. For each ritual, the table and chairs must be used differently to evoke parallel narratives of different characters in different time periods, 1960’s, 1988 and 2013.

Discussion:

1. How effectively were you able to use movement to communicate a change in setting, character and time within fixed space and set design?
2. As an audience member, did you become aware of a “visual vocabulary” that developed relationships between the characters and time periods, and the layering of meaning? Give specific examples to support your answer.

WORKSHOP EXTENSION:

Using 6 actors, perform the 3 rituals simultaneously. Make adjustments to the movement to enable the character pairs to weave in and out of each other without touching or acknowledging each other.

Notes from the composer | Quentin Grant

“You’ll hear an electronic piece, live sounds from my bowed instrument (a clothes rack with guitar and cotton strings), the piano (at times accompanied by a pre-recorded quartet of violin, viola, cello and double bass), plus numerous pre-recorded natural sounds.”

WORKSHOP EXPERIENCE | a piece of music can speak a thousand words ...

Select a piece of music to ‘score’ the fish soup ritual suggested above. In making your selection, aim to achieve a clear sense of mood and a non-specific time (timelessness).

Discussion:

What impact does music have on an audience’s experience and understanding of moments or images in the theatre?

Setting

“*When The Rain Stops Falling* takes place between the worlds of these two men – between a prediction in 1959 and its outcome eighty years later. Through four generations of interconnected stories, from the claustrophobia of a small 1950s London flat to the windswept coast of South Australia and into the heart of the Australian desert ...”

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The play takes place over the course of eighty years from 1959 – 2039:

- In a room in Alice Springs in the year 2039
- In a room in London during the 1960’s
- In the same room in London in 1988
- In the Coorong in 1988
- At Uluru in 1988
- In a room and a park in Adelaide in 2013

Characters

- Henry Law Forties 1960's
- Elizabeth Law Thirties 1960's
- Elizabeth Law Fifties 1988
- Gabriel Law Twenty-eight 1988
- Gabrielle York Twenty-four 1988
- Gabrielle York Fifties 2013
- Joe Ryan Fifties 2013
- Gabriel York Fifty 2039
- Andrew Price Twenty-eight 2039

REHEARSAL WORKSHOP | paths of the characters

The play has 9 characters and was written for an ensemble of seven actors. In dealing with the multiple casting (the male actors play more than one role) and generational shifts, divide the class into groups to brainstorm and suggest 2 or 3 of the following:

- a) directorial
- b) design and/or
- c) acting choices that could be made to assist the audience in following the path of each of the 9 characters.

Discussion:

1. Who is the play's central character? Perhaps there isn't one. Why?
2. Students list the different relationships in the play. Discuss what is positive/destructive about these relationships. What legacy has been handed down? Do you think that Andrew Price will continue this legacy?

POST-PRODUCTION DISCUSSION | The Family Tree

The play explores the concept of tracing the history of a family and following family links to know more about oneself drives the dramatic action. This human concern is often pursued through the tracing of one's family tree.

Research and trace your own family tree from yourself back 3 generations. Use images within the 'tree' to express your feelings about these links visually.

The designer employs an upturned collection of dried out branches hanging above the table to evoke ideas of a family tree. What does this choice suggest about the links and connections within the characters?

Chris McQuaid during Pre-Production Briefing:

“Four women play two roles, a younger and older version, across time frames. There are multiple roles in the play with the same name ... journey through England with male Gabriel, ... reading one story line ... ”

The play is a “whole sequence of duets, like *Lantana*” which in 2 hours with no interval, “cross over, revolve, turn over into one, join ...”

In rehearsal, McQuide said they asked the question of the younger and older versions, “how similar do we make these characters? For example, in their physical traits, hands, movements? ... Between the younger and older versions, an enormous event [takes place which means the younger and older are quite different].

POST-PRODUCTION DISCUSSION | Multiple roles, one story line

What are your thoughts on the choice to not have the actors develop the same way of walking, moving, talking, dressing and gesturing? Consider the fact that they are the same person at a very different stage in their life, often pre and post a life changing, traumatic experience.

Actor-Audience Relationship

Upon opening and at various other times during the play character break the imaginary 4th wall between the actor and audience. They speak directly to us about the past. Thus direct address becomes a theatrical convention for the action.

Paul Blackwell, actor, during briefing said “it’s a pleasure for audience to be putting the pieces together” while McQuid likens the plot to a “psychological string”.

POST-PRODUCTION ACTIVITY | Direct address

Describe the relationship created between an actor and audience when a character speaks directly to us.

Suggest why a playwright might give characters licence to speak directly to audience, in various monologues throughout the play.

Which characters spoke directly to the audience? Were your perceptions or knowledge of these characters affected as a result of these monologues? In what ways?

Describe the effect the monologues to the audience had on the pace and mood of the play. What was your reaction to the monologues? Did they engage you further into the story or break you from it?

Rhythm, Mood and Atmosphere | By any other name ...

When asked during STC Pre-Production briefing about the title of the play and the redundancy of the word “falling”, Drummond commented that the title is “rhythmic.” Rhythm is an important part of the play, aesthetically and dramatically.

POST-PRODUCTION DISCUSSION | The Rhythm of Rain

As a class, create the sound of rain using the following rhythm:

Person 1 starts clicking and does not stop. Person 2 joins in and does not stop, Person 3 joins in and does not stop. Person 4 and so on.....The rhythm is constant while the sound gains volume.

When the whole circle is clicking, Person 1 starts to clap and does not stop. Person 2 starts to clap and does not stop and so on until everyone is clapping. Again, the rhythm is constant while the sound gains volume

When the whole circle is clapping, Person 1 starts hitting the ground and does not stop and so on until everyone is hitting the ground.

The action of the group the reverses. Person 1 stops hitting the ground and starts clapping until everyone is clapping. Person starts clicking until everyone is clicking. Person 1 stops and so on.

Discussion:

What mood is created in the space? Describe the atmosphere when the sound stops.

What is the rhythm of continuous rain? What mood is created when rain does not stop falling for days on end?
What is the effect on people during a monotonous rhythm of rain?

Themes and Ideas

- Regret
- Grief
- Betrayal
- Abandonment
- Deception
- Fate vs Free Will
- Coincidences
- Surprise/ the unexpected
- Melancholy
- Hope
- Redemption
- Legacy
- Nature vs Nurture
- Memory

DISCUSSION:

Nature vs Nurture. The play invites consideration of this theme. Consider the idea that we cannot begin to understand the future unless we understand the past. Discuss, debate.

PRE-PRODUCTION WORKSHOP | A Visual Collage

Create a visual collage expressing your thoughts and understanding of the environment as it was in 1960, 1988, and as you imagine it to be in 2013 and 2039.

Performance Style and Dramatic Form

As way of introduction to the STC Briefing for *When the Rain Stops on May 5*, Rob Brookman, STC General Manager explained that the production shows how the actors were asked to ...

“...grapple with big ideas ... through the form of theatre.” The audience will notice “criss-crossing” in the narrative and experience various “ah ha! moments [as they are] following the narrative threads.] He spoke of the “extended gestation time.”

Drummond says the answer to the question, “ ‘What type of theatre we were aiming for?’ was made before rehearsal.”

PRE-PRODUCTION WORKSHOP | Brechtian Techniques

Identify these techniques and conventions in the play. The play has been described as an epic piece of storytelling. What makes it epic? Identify how metaphor – both theatrical and literal have been used in the performance. Are there connections with Brecht? Research Brecht and the conventions and techniques characteristic of ‘Epic Theatre’.

The play makes use of actors’ bodies in space to create images, mood and atmosphere. The opening dramatic moment requires the ensemble to create the image of people walking “bent against the relentless weather and their relentless lives. Back and forth. Back and forth. Until in unison they stop.”

PRE-PRODUCTION WORKSHOP | Rain drops keep falling on my head ...

Working as a chorus/ensemble of 5 actors, students are to develop a movement sequence to create the sense of bodies in the rain on a street. Build the action to climax in three different dramatic moods: comedy, horror and grief. Props such as umbrellas may be used to assist. Students should investigate the impact of the use of music, soundscape and/or live percussion to underscore or contradict the action and the mood.

Discussion:

How was dramatic meaning communicated in the performances? In what ways did each group manipulate elements of drama to achieve mood and to affect the audience?

WORKSHOP EXPERIENCE | MONOLOGUE

Ask someone in your family to recall for you a significant experience from their past such as, meeting someone with whom they had an immediate connection, hearing news about a loved one, loss, drought or being in a significant place.

Write part of their recollection into a 2-3 minute monologue. Direct another student to read your work as a monologue performance with the intention of delivering lines and creating action to imagine visually and relive character's experience.

WORKSHOP EXPERIENCE | RECURRING VISUAL IMAGES

A character standing at the window looking out is a repeated image in the play.

What ideas are developed as a result of this image being repeated throughout the performance by different characters? Where on stage is the most practical and visually effect place to position the window?

Key Dramatic Moments

POST-PRODUCTION DISCUSSION:

The first moments of a performance capture an audience and clinch the dynamic interaction between actor and audience. How did you respond to the opening scene and the narration at the beginning? What did you find engaging – the movement, the sound, the direct address, the surprise in the absurd moment of the fish falling from the sky?

The structure of the play is non linear. Clues are presented and connections revealed as the play unfolds. This is a highly engaging choice as the audience is required to do some 'detective' work. In groups, identify the moments when questions were answered, revelations were made, motivations /reasons for actions and behaviours were understood etc.

WORKSHOP EXPERIENCE | SYMBOLIC OBJECTS

The final scene of the play, Alice Springs 2039 between Gabriel and his son Andrew, brings all the generations of the family together at the same table. Through the use of symbolic objects taken from a stored suitcase, Gabriel traces the family history for his son. Some objects develop greater significance, others change in their significance but they are all symbols of family and play a role in tying everyone together.

Each student brings an object to class and tells a real or imagined story about its history. The object is then passed on to another student who retells the story of the object as if they are the younger generation of the original owner – some parts of the story stay the same, some change, others become more significant.

What is the significance of the last scene – the passing of objects: the stamp album, a piece of driftwood, a boy's shoe, an urn, a copy of Diderot's Encyclopaedia, Joe Ryan's hat and Gabriel Law's notebook?

Key Dramatic Images

During Pre-Production Briefing [STC Tues 5 May, 2009], actor Paul Blackwell revealed a non-verbal workshop exercise from the writing/devising/collaboration process in which the actors enacted the scenario of the drought being broken “when sea levels rise one metre world wide ... physical theatre.”

Drummond comments that rehearsals were “infused with theatrical ambition, the possibility of it being image driven.”

While these improvised physical images do not appear on stage, they can often be heard in are present in the playwright’s language.

WORKSHOP EXPERIENCE:

In groups, 3 actors give physical expression to one of the ideas present in the play such as: tracing history, belonging, drought, grief etc. One group member watches the actors and uses the poses, movement, sounds and/or shapes observed as the stimulus for a short piece of writing.

Staging and design:

At pre-production briefing Drummond commented that in the play, the characters “constantly cross the space and co-habit in different worlds are ghosts for each other. There are many rooms, it becomes the same rooms at different times ... get the sense of layers and repetition. [It is a] timeless design which helped the transitions. The audience is watching the actor move through “proposed” space, not designed space.”

The production is “poetic in a visual sense, integrated ... complexity of the narrative.”

Drummond says it is very “prismatic work” because the collaborative rehearsal process meant that writing in stage directions was not necessary, when the actors are involved.” The design was to “assist in images; [to] turn up ghosts in other people’s rooms and lighting added another dimension.”

The reality of the set design is that “things have to change, move, be fluid, they need to be able to be changed easily.” The “mechanics” had to be “so basic” and were the “key to the design in allowing different times.” The fly-system [of this theatre] was in the discussion before the play was written.” Concerning costume, there is “small attention to period, a somewhat timeless simplicity; paring down to minimal necessities” because the time periods “couldn’t clash.”

Think about the following:

- the dynamics of the first scene (scream) & role of the first narrative. How does it work on stage? How does it set the momentum of the play?
- what made the multiple ROOMS scene work?
- how does the theatrical use of the other narratives work in the play?

Dramatic Structure

Epic structure spanning a long period of time; non-linear, moving forwards and backwards; the scenes could stand alone (episodic) however, layers of meaning are revealed when we look at scenes in context of whole play.

Why is this structure appropriate to playwright's ideas on global warming, family and the way we inhabit the earth?

Examine the structure of the play:

- How does it move from one time frame to another?
- What is the linking device used between time frames?
- How does the production support this?
- Are the different time frames clear?
- What are the structural patterns in the play... when is the pattern broken and why?
- What are the differences between a single narrative story and a multi narrative story?

PRE-PRODUCTION WEB-BASED ACTIVITIES:

Go to the Sydney Theatre Company web site and view the video clip of the opening moments of the play. This clip provides a strong sense of the productions – describe the set; sound; music; what mood is established, used to begin the play?

Evaluate the effectiveness of this web clip in making you want to see the show. In your evaluation refer to; what it might be about, how clearly it communicates ideas of production and persuades you to purchase a ticket.

Imagine you are now inspired to purchase tickets over the internet. Describe your path of interaction with the STC website in order to purchase tickets.

Imagine you have seen production and you want to communicate with STC about your experience. How would you communicate with STC through the website? Compose and send the response.

Theatrical Techniques: Music

The music is described as a “soup, worked together in rehearsal ... to illustrate different places in time.” Three recorders, strings, piano, coathangers, glasses, wine and bow

McQuaid says “The score is live, “like a film score, [moving] with speaking. Music is an extra character in the play.”

PRE-PRODUCTION WORKSHOP | Garage Band

In groups, students collect an array of objects and must use all the objects presented to create 3 sounds for 3 different locations and/or time periods.

Useful Links

The following links are suggested by the Teacher's Notes researched and compiled by Michele Chigwidden, February 2008 for Brink Productions

Tim Flannery, in his introduction to ***The Future Eaters***, states; "I have learned how important histories are to people, including myself. They define our place in the world and validate our claims to inheritance, both individual and national". Talk about what this means. Explore the idea of how we increasingly want to ensure a better physical environment for future generations and compare this to how we can ensure a better emotional environment for future generations.

View a video/DVD of **Lantana** (2001). Andrew Bovell wrote the screenplay based on his play ***Speaking in Tongues***. Discuss the multi-layered narratives as the film moves between the adult lives that are in crisis. The Australian Centre for the Moving Image produces study guides and Gary Simmons' ***Lantana: A Rippling Good Yarn*** (2005) is recommended, especially for senior English.

- Would be most suitable for study of a film text, text response or oral presentation. The film is on the List of Prescribed Texts for 2008 (Stage 2 English Studies).
- Drama students may wish to explore the transition from play to film. The introduction to Currency Press publications of *Speaking in Tongues* and *Lantana* would be helpful when considering the movement of play to film.
- Read article at <http://www.playbill.com/features/article/66672.html> (attached)

View a video/DVD of **The Butterfly Effect** (2004) – discuss chaos theory. The Butterfly Effect is described by Ian Stewart in *Does God Play Dice – The Mathematics of Chaos*:

"How differently events can unfold by changing only relatively small things. The flapping of a butterfly's wings today produces a tiny change in the state of the atmosphere. Over a period of time, what it would have done. So, in a month's time, a tornado that would have devastated the Indonesian coast doesn't happen. Or maybe one that wasn't going to happen does."

- Draw comparisons between this quote and the film.
- Devise a story involving the same characters in the same situation with three different outcomes. Write about it or enact it.
- Read the play *Life x 3* by Yasmina Reza, translated by Christopher Hampton.
- In the film, ***The Butterfly Effect***, (2004) Tommy states; "true happiness can only be achieved through sacrifice, like the sacrifices our parents have made for us to be here today". Discuss this quote in relation to discussion about "the legacy we leave our children".

FALLING SLOWLY

Andrew Bovell's first new play in five years, *When The Rain Stops Falling* caused a sensation when it premiered at the 2008 Adelaide Festival. Crossing decades, continents and complex family relationships this bewitching story comes to Sydney as part of the STC Main Stage Season in May. From his home in Adelaide, Andrew Bovell reveals the process behind creating *When The Rain Stops Falling*.

This is your first work for the theatre in a while. Why did you decide to return to playwriting?

I never really decided to leave it but once *Lantana* was released a number of film writing opportunities arose. It was like a number of doors opened at once and I stepped through them all. Some led to dead ends but others took me down interesting paths. They also took me far from home and so Brink's invitation to collaborate on a work in Adelaide was a way of re-directing my focus back to the place where I lived.

The opportunity to work with visual artist Hossein Valamanesh was also very attractive. It was an opportunity to open myself up to the way an artist thinks and creates and to let that inform my own work. I had been feeling a little disillusioned by theatre, wondering how to continue to push myself as a writer in that form. I think asking those questions and taking the time away from it meant that I returned to it with a new appetite. Truly, it has been a joy to be there again for all its immediacy and for its love of writing and writers because film does not love us in quite the same way.

What kind of writing work have you been doing in the meantime?

A number of film projects. Perhaps the most interesting has been an adaptation of the 1980's series *Edge*

of Darkness for feature film. This has now been shot and is currently being edited by Martin Campbell, the director. Mel Gibson plays Craven and Ray Winstone plays Darius Jedburgh who are the two iconic characters from the series.

Can you tell us about how *When The Rain Stops Falling* was conceived?

That's such a big question. I think you have to place the piece in a post 9/11 context. There was a shared despair about the world we lived in. We were all asking important questions about humanity. Laid over this sense of despair was a growing awareness about the changing nature of our climate and the possibility that we were living on a planet that one day may not sustain us and that we ourselves were largely responsible for that. This led us to Tim Flannery's work, particularly *The Future Eaters*. I became increasingly interested in the idea that human kind could bring about its own extinction. But Flannery's narrative unfolded over epochs. We had to find the human scale of the work. I was further inspired by an exhibition I saw in Paris called *Melancholy and Madness*. Here I saw Goya's image of *Saturn Devouring His Children*. It seemed to me a powerful metaphor for our relationship to the future, if we accept that the future is embodied by our children. But more importantly I came to understand

that melancholy described not so much a state of sadness but a state of deep reflection from which change could occur. In history melancholia has often preceded change and this gave me a sense of hope in how I viewed the shared sense of despair I referred to earlier.

Perhaps we aren't moving steadily toward extinction but toward a new age of enlightenment in which humanity could redefine itself and make the necessary changes to survive. With all this and much more floating around in our heads we entered into a workshop phase where we began to put some flesh on the bones in terms of story, characters, design and choreography.

What was your inspiration and influences in creating the story and the characters?

Ideas for character emerged through a development workshop. Simple starting points were created. A son visits an estranged father. A son shares a meal of fish soup with his mother. A woman tells her husband that she wants to end her life. A girl and a boy meet. And familial links emerged between these characters across generations. That was the breakthrough, that these seemingly disparate characters were all connected. For all its grand ideas the play is also a family saga told over four generations. A story about fathers and mothers and their children and the damage we can do to one another and our extraordinary resilience to survive this damage and for love to be sustained in spite of it.

This play has drawn comparisons with *Speaking in Tongues* and its adaptation, *Lantana*, in the way the

characters lives are interlinked. What attracts you to working in this theatrical style?

I'm searching for forms that broaden our narrative experience. There has been so much talk about "text and narrative based theatre" being dead, being no longer relevant. I don't believe this but that doesn't mean that this kind of theatre should not continue to evolve and change and try new things. I guess I have a particular interest in unexpected connections. The moments of revelation of how one person may be connected and effect another can be very satisfying in the theatre. And I'm searching for ways to flow between seemingly different narrative strands and then to bring them together as one. And there are two reasons for this search. The first is technical, if you like. A question of craft. To look at how can I manage large amounts of story because I think we have a huge appetite for big stories but we don't often

tell them. The second reason is philosophical... maybe. I believe we exist in relationship to each other not as individuals each caught up in our own narrative but as a part of a great interconnected web of human experience. How can I reveal that in a play?

Do you have plans to write anymore plays in the near future?

Definitely. I hope the gap in between is not as long as the last one. I'll never be so prolific as to write a play every year. I start thinking about something in January and before I know it I'm wrapping Christmas presents in December and very little has been written!

Interview by Laura Scrivano
A longer version of this article can be found at sydneytheatre.com.au

Sydney Theatre Company and Medina Apartment Hotels present *When The Rain Stops Falling* playing from 7 May at the Sydney Opera House Drama Theatre.

