



THE CAMEL

By Dylan Van Den Berg



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She wants to be seen, he wants to be heard, and the camel... well... we're not quite sure. This raucous comedy marries the absurd with the painfully familiar as two siblings have to face the grim truth of their artistic talents while an unknown beast cries out for their attention. This tightly woven comedy from Palawa playwright Dylan Van Den Berg is an absurd and darkly comic meditation on failure, siblinghood, and trying to succeed as an artist when there's a camel in your ceiling.

ACKNOWLEDGEMENT

As we debut a season of *The Camel*, we would like to take stock of place.

We pay our respect to the elders that have cared for land, water, air and community to this point and the elders who continue this work today. We recognise the rich history of story telling that exists across these lands, of which we are incredibly grateful to work, live, love, and create on.

We stand in solidarity with the unfinished struggle for First Nations justice throughout the imposed state of Australia.

PAY THE RENT.

DIRECTOR'S NOTE

Making art is hard. It is also exhilarating and vulnerable and lonely and important and glorious and exciting and tricky and fun and exquisitely painful. This play is about all of that. And also the camel in the roof.

When we first began working to bring it to the stage in Naarm, we could not have known just how close to home its content would become. Having originally been scheduled to open at Melbourne Fringe in October 2021, this show (like so many others) was postponed numerous times due to the complications of the COVID19 pandemic. Dylan's gorgeous work speaks to the essential anxiety of making art in an increasingly disconnected world, and does so with both a sharp wit and a playful tenderness that feel necessary in the world right now. We hope you will find the joy, painful familiarity, and catharsis that we found while making it.

I am deeply indebted to the wonderful Flick, who has made this project possible through the rollercoaster of rescheduling, with a shoestring budget, and a skeleton production team. I also owe a debt of gratitude to Kirsty Douglas and Chris Mount for their generous financial and emotional support, Darren Thao for his technical support, and Dylan Van Den Berg, for this glorious script and for trusting us to bring it to life. Thanks also to Tansy Gorman, Damon Baudin, James Mount, and Annabel Roden for jumping in to help out throughout the process.

Making art is hard. Trying to make art alone is absurd.

Marni Mount
Director

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CREATIVE TEAM



DYLAN VAN DEN BERG
PLAYWRIGHT | HE/HIM

Dylan Van Den Berg is a Palawa writer from the northeast of Lutrawita/Tasmania. His plays include *Milk* (The Street Theatre, 2021), *Whitefella Yella Tree* (Cybec Electric: Melbourne Theatre Company, 2021), *Way Back When* (Next-in-Line: Darlinghurst Theatre Company, 2020), *The Camel* (Fringe at the Edge, 2020), and *Dig* (Island Magazine, 2020). Dylan is currently in residence as a Studio Artist with Griffin Theatre Company, a participant in ILBIJERRI Theatre Company's BlackWrights program, and a member of Sydney Theatre Company's Emerging Writers Group. He is under commission at the National Theatre of Paramatta and the Belconnen Arts Centre. Awards include the Nick Enright Prize for Playwriting at the NSW Premiers Literary Awards, the Griffin Award for New Australian Writing and the Rodney Seaborn Playwrights Award. Dylan's work has also been shortlisted for the Patrick White Playwrights Award (twice), the Queensland Premiers Drama Award, and was Highly Commended for the Max Afford Award. Dylan studied drama at the ANU and the State University of New York.



MARNI MOUNT
DIRECTOR | SHE/HER

Marni Mount is a director, actor, and dramaturg living and working in Naarm (Melbourne). Focusing on new Australian writing for the stage and screen, she is passionate about work that is formally inventive, visually imaginative, and unafraid to take on big ideas. In 2021, Marni directed the first public reading of Myfanwy Hocking's *How To Be A Person When The World Is Ending*, and assistant directed *The Spook* by Melissa Reeves under Daniela Farinacci. Marni is currently completing her directing masters at the Victorian College of the Arts, and in December 2022, she will direct the world premiere of Emmanuelle Mattana's debut play *The Reasonable Grounds* at La Mama.



FLICK
PRODUCER | THEY/THEM

Flick is a working artist and independent producer in Naarm/Melbourne. Under FlickFlickCity, Flick looks to produce new Australian works that are bold and glittery. Creatively, Flick is primarily working as dramaturg and facilitator interested in the way that the embodiment of sonic dramaturgy can lead to divergent ways of creating performance texts. Flick is also a writer, with their most recent show *SLUTNIK™* debuting during Midsumma 2022. Flick's written repertoire has appeared in theatre festivals in Melbourne, Sydney and Los Angeles, and developed by theatre companies such as ATYP Nightingale Content, & Queerspace Arts. As a queer and disabled artist, they aim to honour their communities through radical accessibility and representative creative teams within the arts. Flick is currently studying a Master of Theatre (Dramaturgy) at the Victorian College of the Arts (University of Melbourne).

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CAST



MYFANWY HOCKING
PERFORMER | SHE/THEY

Myfanwy Hocking is a multidisciplinary artist living and working in Melbourne. As an actor, playwright, poet and theatre maker, she is most interested in queer, feminist works that interrogate shifting societal structures under the confines of Capitalism and patriarchy. In 2021, her show F*CKed, was shown as part of the MPavilion festival. As a performer, she has worked with the Melbourne Theatre Company, Theatre Works, the Butterfly Club, and has been involved with the Fringe and Midsumma circuits. She has also narrated several audiobooks with Bolinda Publishing.

This year, she is bringing her play HOW TO BE A PERSON WHEN THE WORLD IS ENDING to both the Edinburgh Festival and the Melbourne Fringe. She is fascinated by the body in space, challenging the boundaries of traditional Western theatrical constraints by pushing the body to challenging and connected spaces. She enjoys theatre that makes the audience laugh so hard they cry, has messy kissing, and an incredible dance sequence with disco lighting. Her poetry has been published in Caliper Journal, and she is a member of the 2021 company of the She Writes Collective.



HARRY MCGEE
PERFORMER | HE/HIM

Harry McGee (he/him) is an actor and theatre maker living on Wurundjeri land in Melbourne. He is in his final year at the VCA studying acting. His previous stage credits include Tom William Mitchell, Merrigong, Route Dash Niner Part 2, Merrigong, Plastic, Old 505 and Dignity of Risk and The Experts as a part of Shopfront's Harness Ensemble. Harry is silly and nice and has a pet bird called Chris.



THANK YOU

Thank you to all the supporters that have enabled this production to proceed in spite of postponements.

Thank you to our financial supporters; UMSU, Kirsty Douglas, and Chris Mount.

Thank you to our other production supporters; Liv Morison, Darren Thao, Tansy Gorman, Damon Baudin, James Mount and Annabel Roden.

Finally, thank you to Motley Bauhaus for housing this Victorian premiere, and our audience for coming along for the ride.

We hope you enjoy!