



# Performing Lines

*Producing new and transformative Australian performance*



## ***Hello Goodbye & Happy Birthday***

**By Roslyn Oades & Collaborators**

***“Common humanity brings with it hilarity and heartbreak.”***

Rebecca Harkins-Cross, *The Age*

**EDUCATION PACK**

WRITTEN AND COMPILED BY LIBBY KLYSZ

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## Note from the Education Pack writer:

This pack looks at two kinds of Verbatim Theatre: more traditional verbatim theatre, where true words are edited into text and performed by actors who memorise the lines, and Headphone Verbatim, which is the style of *Hello Goodbye & Happy Birthday*. Although both forms use true conversations at their centre, the way they are each presented is quite different. Activities for both are represented here for your consideration, exploration and to link to your own curricula. Look for the icons (left) to guide you through. Enjoy!

A Performing Lines tour for Road Work. This tour was supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and the Victorian Government through Creative Victoria. Originally produced by Malthouse Theatre & Melbourne Festival.



ROAD WORK



## CURRICULUM LINKS

The following activities align with the Australian Curriculum content descriptors for Years 9-10

### DRAMA

- Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama
- Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles
- Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists
- Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements
- Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience
- Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect
- Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts



### MEDIA

- Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text
- Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style
- Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes

The activities also align closely with Senior School curricula in each state, in particular around the areas of Presentational/ non-realist forms, manipulating technologies, and contemporary and devised drama.

## BACKGROUND INFO

### ABOUT THE SHOW

*Hello, Goodbye & Happy Birthday* is a verbatim audio-scripted performance by Roslyn Oades and Collaborators. The idea for the show came to Roslyn when she attended an 80<sup>th</sup> birthday followed by an 18<sup>th</sup> birthday; both were significant milestones full of emotional importance, memories, hopes and fears.

The source material for this project is the result of an extensive interview process with community members aged 80 and over, followed by a similar process with participants aged 18 years. Both groups are immersed in the institutional environments of nursing homes and high schools – this project explores two very different bookends to adult life – the threshold from child into adulthood; and from self-sufficient adult into aged care dependency.

Both sets of age groups were asked to respond to a parallel series of questions, drawing direct links between their experiences. How does it feel to be at the very start or the very end of life’s journey? What unique insights can we gain from these differing perspectives? Audiences are offered a rare opportunity to eavesdrop on the conversations of those grappling with how to say goodbye; and those struggling to work out where to begin.

### ABOUT THE FORM

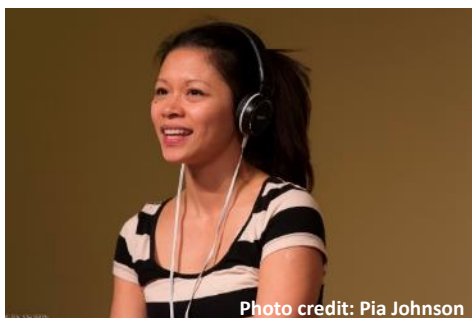
Roslyn conducts extensive interviews with diverse participants to capture their real-life responses, which then get edited into an audio script. The performers wear headphones on stage and are fed Roslyn’s edited interviews, which they then perform to the audience.

What you get is a snapshot of real life – all the coughs, stutters, laughs, pauses and turns of phrase that make real people so interesting. The performers – half from an older generation, half younger – perform the audio as they hear it. The show is equal parts hilarious, heart-breaking, and deeply, deeply human.

*“Australia is experiencing a boom in documentary and verbatim theatre. From plays about forgotten Australians to docudramas dealing with political scandals and crimes, a bracingly factual scene is reinforcing the stage’s role as an eagle-eyed witness to our times.”*

THE WEEKEND AUSTRALIAN NEWSPAPER (9-10 JAN, 2010)

### THE PERFORMANCE TECHNIQUE: HEADPHONE VERBATIM



Rather than reciting memorised lines the actors wear headphones and speak aloud a sequence of carefully edited audio interviews word-for-word as they are played to them. By confining the actors to the discipline of accompanying a recording with absolute precision (including every inflection, cough, stumble, breath and overlap), a curious, hyper-real performance style is established. While the actors often adopt characters with an accent/background/age/gender obviously not their own, the

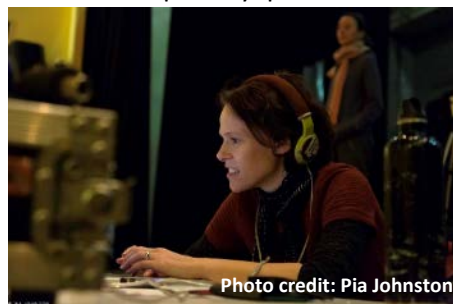
discipline of this technique prevents parody. It also allows the many quirks and imperfections of human speech to be acknowledged with integrity. As a theatre-maker, Roslyn operates from the principle that there is as much information embedded in the way someone speaks as what they are saying. By meticulously preserving the vocal print of real-life interviews in performance, the cast set out to mine the rich nuances of conversational speech like musicians following a score.

## DIRECTOR'S NOTE

*Several years ago I attended an 80th birthday party, followed shortly after by an 18th. It occurred to me during the birthday speeches that the former felt eerily like a farewell party and the latter a 'hello-world-here-I-come' type event. The juxtaposition of these two celebrations started me thinking about entrances and exits into adulthood and I guess into life itself – or at least the part you have control over (in theory). Concepts of the familiar and the unknown; experience and innocence; an opportunity to explore the bookends of a life fully lived.*

The source material for *Hello, Goodbye & Happy Birthday* is the result of an extensive period of engagement with local community members aged over the age of 80, followed by a similar process with groups of 18 year olds. Immersed in the communal environments of aged- care facilities and high schools – I set out to explore the thresholds of teen into adulthood, as well as independent adult into aged-care dependency. I also crashed as many 18th, 80th, 90th and 100th birthday parties as possible.

The realisation of *Hello, Goodbye & Happy Birthday* depended heavily upon the openness and trust of my real-life interviewees – to whom we are extremely grateful. Sadly, many of the elderly voices included in the show have since passed away, making their contribution especially precious in hindsight. Between 2012-2014 eighty people participated in long-form interviews for this project. Only a small portion of these recordings feature in the finished audio-script but they all contributed to our research, providing invaluable insights and a rich catalogue of experiences to draw from. Lastly, I would like to acknowledge the invaluable contribution of my collaborating artists, who helped me shape an immense, unwieldy collection of audio recordings into this show.



## AWARDS

- 2014** WINNER | GREEN ROOM AWARD: Outstanding Writing/Adaptation for the Australian Stage
- 2014** NOMINEE | GREEN ROOM AWARD: Outstanding Production
- 2014** NOMINEE | GREEN ROOM AWARD: Outstanding Direction
- 2014** NOMINEE | GREEN ROOM AWARD: Outstanding Ensemble Performance
- 2015** SHORTLISTED | Australian Writers Guild Award
- 2016** SHORTLISTED | NSW Premier's Award (Nick Enright Playwrights Award)

## PERFORMANCE HISTORY

- 2014** Melbourne Malthouse Theatre/Melbourne Festival

## 2017 NATIONAL TOUR DATES

Theatre Royal	Hobart	TAS	6 – 8 July
Geelong Performing Arts Centre	Geelong	VIC	12 – 15 July
Capital Theatres	Bendigo	VIC	18 July
Civic Theatre	Wagga Wagga	NSW	20 July
Bathurst Memorial Entertainment Centre	Bathurst	NSW	22 – 24 July
Casula Powerhouse Arts Centre	Casula	NSW	26 July
Riverside Theatres	Parramatta	NSW	27 – 29 July
The Events Centre	Caloundra	QLD	1 Aug
The Arts Centre Gold Coast	Gold Coast	QLD	4 & 5 Aug
Darwin Festival	Darwin	NT	10 – 12 Aug
Portland Performing Arts Centre	Portland	VIC	17 Aug
Sir Robert Helpmann Theatre	Mt Gambier	SA	18 & 19 Aug
Chaffey Theatre	Renmark	SA	22 & 23 Aug
Mandurah Performing Arts Centre	Mandurah	WA	25 & 26 Aug
Illawarra Performing Arts Centre	Wollongong	NSW	30 Aug – 2 Sept

## ABOUT THE CREATORS

**Roslyn Oades** is a Melbourne-based theatre maker known for her innovative work in the field of headphone verbatim and audio cued performance. She was the 2013 Female Director-in-residence at Malthouse Theatre where she created [Hello, Goodbye & Happy Birthday](#) for the 2014 Melbourne Festival. Her other signature works include: [I'm Your Man](#) (Belvoir/Sydney Festival/Mobile states national tour), [Stories of Love & Hate](#) (Urban Theatre Projects/STC) and [Fast Cars & Tractor Engines](#) (UTP/BYDS). Roslyn's work is predominantly audio-focused and she collaborates closely with sound artist extraordinaire [Bob Scott](#).

*Hello, Goodbye & Happy Birthday* received a Green Room award for outstanding writing/adaptation for the Australian Stage and was shortlisted for an AWGIE Award and the 2016 NSW Premier's Literary Award. *I'm Your Man* was nominated for 2 Sydney Theatre Awards (Best direction & Best new Australian work) and has been adapted by SBS TV into an online interactive documentary. A trilogy of her plays, [Acts of Courage](#), was recently published by Currency Press and she is a contributing author on *VERBATIM Staging Memory & Community* edited by Paul Brown (Currency Press, 2010).

In 2012 Roslyn created *Cutaway: A Portrait* for Vitalstatistix (Adelaide) and in 2016 was commissioned to script *At the Hip* for the HotHouse Theatre Ensemble (Albury-Wodonga). For Western Sydney's [Sweatshop collective](#) she has directed two performing writing events: *#Three Jerks* (Sydney Writers Festival/Emerging Writers Festival, 2014) and *Alleyway Honour* (Sydney Writers Festival, 2009). At the invitation of British producer Simon Bedford, she was writer/director of *In A Deep, Dark Forest*, an immersive theatrical game experience for children, which premiered at the Arts Centre Melbourne in 2017.

Outside of theatre, Roslyn works as a voice artist, performer and puppeteer in film, TV and radio. She particularly enjoys voicing cartoon characters and can be heard on many well-loved TV animations, such as: *Bananas in Pyjamas*, *Tracey McBean*, *Dogstar*, *Zigby*, *Sea Princesses*, *ZuZu & the SuperNuffs*, *Bambaloo* and lead villain in the upcoming international co-production *Sherazade: The Untold Stories*. Roslyn Oades & Collaborators is an inaugural recipient of the Sidney Myer Fund, Arts & Humanity Capacity Building Stream (VIC/TAS Round: 2015-16) [www.roslynoades.com](http://www.roslynoades.com)

## CREATIVE TEAM

Cast: Matthew Connell, Jim Daly, Aileen Huynh, Evelyn Krape, Roger Oakley & Izabella Yena

Direction/Audio-script: Roslyn Oades

Movement Director: Nat Cursio

Sound Design: Bob Scott & Russell Goldsmith

Lighting Design: Stephen Hawker, based on original design by Paul Jackson

Set/Costume Design: Matilda Woodroffe, based on Original Design by Christina Hayes

Audio-script editing: Roslyn Oades & Bob Scott

Script Dramaturge: Raimondo Cortese

Additional dramaturgy: Bob Scott, Nat Cursio, Paul Jackson & Yana Taylor

Community consultants: Paul Brophy at Sambell Lodge, Kirsty Baird at City of Yarra & Piper Huynh



Photo credit: Pia Johnson

## BIOGRAPHIES

### Roslyn Oades - Direction, Audio-Script, Interviews

Roslyn is theatre maker/director known for her pioneering work in the field of headphone-verbatim performance. She was the 2013 Director-in-residence at Malthouse Theatre where she created *Hello, Goodbye & Happy Birthday* for the 2014 Melbourne Festival. Her previous works include: *I'm Your Man* (Belvoir/2012 Sydney Festival/2013 Australian tour), *Cutaway—A Portrait* (Vitalstatistix, 2012), *Stories of Love & Hate* (Urban Theatre Projects 2008/Sydney Theatre Company, 2011) and *Fast Cars & Tractor Engines* (UTP/BYDS, 2005). Most recently she was writer/director on *In A Deep Dark Forest* an immersive storytelling game for children (Arts Centre Melbourne, 2017) and writer on *At the Hip*, a commission for HotHouse Theatre's Studio Ensemble (2016). *Hello, Goodbye & Happy Birthday* received the 2014 Green Room Award for outstanding writing/adaptation for the Australian Stage and will tour Australia in 2017 with Performing Lines. *I'm Your Man* is currently being adapted by SBS TV into an online interactive documentary. A trilogy of Roslyn's plays, titled *Acts of Courage*, is available through Currency Press. When not creating theatre Roslyn works as a voice over artist and performer. [www.roslynoades.com](http://www.roslynoades.com)

### Nat Cursio - Movement Director & Additional Dramaturgy

Nat creates choreographies, curated programs and developmental platforms under the umbrella Nat Cursio Co. Her work has been presented in Taipei, Seoul, Busan, Tokyo, Hong Kong, Singapore and around Australia. Recent projects include : *At Least For A While Anyway*, a large-scale video portrait of dance veteran Don Asker created in collaboration with Daniel Crooks, commissioned by and premiering at Carriageworks, 24 Frames Per Second, recently screened at Light Moves, Ireland and soon to be screened at ACMI Melbourne; *Recovery* with Shannon Bott and UK-based Simon Ellis, a candid duet about grief (The Substation, choreographer-in-residence); *Blizzard*, a poetic, uncompromising response to the climate crisis using dance and acoustic sound as integrated modes (The Substation, choreographer-in-residence); *Private Dances*, a program of intimate mini dances presented in tents, remounted 2013 with Darebin Arts (after award-winning original, 2010 Next Wave Festival) and followed by a Hong Kong Edition at Freespace Fest 2014; *The Middle Room*, a ceremonial one-on-one playdate in Nat's home, commissioned by Theatre Works for the Inaugural Festival of Live Art, since re-framed in contexts including conferences, workshops and a mini-

residency at Raygun Lab, QLD. Nat is currently collaborating with Nicola Gunn on *Playing Shop*, a new live art work for children aged 6-10. Other recent collaborations include: movement direction and additional dramaturgy for *Hello, Goodbye & Happy Birthday* (Ros Oades/Malthouse Theatre); co-devisor and performer for *Green Screen* (Nicola Gunn/Sans Hotel/MTC); and performer for *A String Section* (Belgian/UK company Reckless Sleepers). [www.natcursio.com](http://www.natcursio.com)

### **Bob Scott - Sound Design, Audio-Script, Additional Dramaturgy**

Bob is a sound designer and music producer in contemporary music, theatre, opera, film and television. He has been sound designer on two of Roslyn Oades' previous works – *Stories of Love and Hate* and *I'm Your Man*. Recent projects include sound design for *Timeline* with the Australian Chamber Orchestra and The Presets; and music producer and engineer for the recording of Nigel Westlake and Lior's *Compassion* with Sydney Symphony Orchestra. He was sound designer for the Australian Ballet's 50th birthday series; *Bliss* (Opera Australia); and *Am I* (Shaun Parker & Company/Sydney Festival). He recently completed the audio mix for *Scattered Rhymes* (Sydney Dance Company). Bob is currently working on another verbatim theatre show, *Quiet Faith* (Vitalstatistix); *The Planets* (Sydney Symphony Orchestra); and is completing post-production work on surround recordings for Synergy Percussion's *Xenakis vs Pateris* concerts. He is a recipient of an Australian Screen Sound Guild Award for his work on the film *Mrs Carey's Concert*. He is also the audio director for Anzac Day events and broadcasts from Gallipoli for the ABC.

[www.bobscott.com.au](http://www.bobscott.com.au)

### **Russell Goldsmith - Sound Design**

Russell Goldsmith is a multiple award winning Melbourne based Sound Designer, Composer, Audio Producer and Audio System Designer. He has a diverse body of work in Theatre, Film, Television, Commercial and Radio Production, Live Music and Installation Art. His recent theatrical credits include; *Lungs* (Melbourne Theatre Company), *Endgame* (MTC), *What Rhymes with Cars and Girls* (MTC), *I'll Eat You Last* (MTC), *The Speechmaker* (MTC), *Ghosts* (MTC), *The Other Place, His Girl Friday* (MTC), *The Golden Dragon* (MTC), *Don Parties On* (MTC), *The Swimming Club* (MTC) and *Ruby Moon* (MTC); *Hello, Goodbye & Happy Birthday* (Malthouse/Melbourne International Arts Festival), *Hate* (Malthouse), *Blood Wedding* (Malthouse), *Elizabeth – Almost By Chance a Woman* (Malthouse), *Happy Days* (Malthouse/Belvoir), *It Just Stopped* (Malthouse/Belvoir), *Dangerous Liaisons* (Little Ones Theatre/NEON), *Summertime in the Garden of Eden* (Sisters Grimm), *Persona* (Malthouse/Belvoir/Fraught Outfit), *Optimism* (Malthouse/Edinburgh Festival/Sydney Festival), and the original 2007 Melbourne and Sydney seasons of *Exit The King* (Malthouse/Belvoir). His work on *Exit the King*, with Geoffrey Rush in the lead, won the Sydney Theatre Award for Best Sound Design and Composition. In 2009 *Exit the King* opened on Broadway and was nominated for a Tony Award for Sound. Russell has been involved in a number of cross-platform performance and audio installation projects, including works for White Night Melbourne 2014, The 2016 Festival Of Live Art, The City of Melbourne Laneway Projects, Next Wave Festival, and BBC London. He also has a strong interest in creating new works for radio, where his projects have been recognised internationally. His sound design and composition for ABC Radio National's adaptation of *A Woman in Berlin* was shortlisted for the 2012 Prix Italia, and won a bronze medal at the 2012 New York Festivals Radio Awards. [www.russellgoldsmith.com.au](http://www.russellgoldsmith.com.au)

### **Paul Jackson - Lighting Design, Additional Dramaturgy**

Paul has designed lighting for The Australian Ballet, Royal New Zealand Ballet, West Australian Ballet, Victorian Opera, West Australian Opera, Sydney Theatre Company, Melbourne Theatre Company, Bell Shakespeare, Playbox, Malthouse, Belvoir, Ballet Lab, Lucy Guerin, World of Wearable Art New

Zealand, Kage, Australian Art Orchestra, La Mama, not yet it's difficult performance group, Chamber Made Opera and many others. He has collaborated with a diverse range of directors and choreographers including Barrie Kosky, Benedict Andrews, Neil Armfield, Michael Kantor, Marion Potts, Peter Evans, Matt Lutton, Andrew Upton, Sam Strong, Adena Jacobs, Kip Williams, Philip Adams, Jorma Uotinen, Renato Cuocolo, Simon Stone, Javier de Frutos, Lucy Guerin, Moira Finucane, Julian Meyrick, David Pledger, Gale Edwards, Tom Wright and Philip Seymour Hoffman. Paul has also designed and/or co-designed sets and performance environments for a number of companies and organizations including Ranters, not yet it's difficult, Belvoir, Malthouse, La Mama, Melbourne Workers' Theatre, Melbourne Museum and Griffin. He has worked as a dramaturg on a range of projects. A key creative on a number of seminal Australian theatre pieces, his work has featured in festivals and programmes in the United States, Asia, Europe and the United Kingdom. Listed in The Bulletin's Smart 100 for 2004, he was the Gilbert Spottiswood Churchill Fellow for 2007 and was an Artistic Associate at Malthouse Theatre from 2007-2013. Paul has received five Green Room Awards, a Sydney Theatre Award and a Helpmann Award. [www.pauljacksondesign.com.au](http://www.pauljacksondesign.com.au)

### **Christina Hayes - Set & Costume Design**

Christina Hayes is a visual artist, designer and one third of the The Sisters Hayes. For Malthouse Theatre The Sisters Hayes designed the set and costume for *Walking into the Bigness* and *Blood Wedding*, and provided the art direction for the 2015 season brochure. As a visual artist Christina has held solo exhibitions with Anna Pappas Gallery, Bus Projects and TCB Art Inc. Her artwork has been exhibited in group and collaborative shows at Arts Project Australia, Melbourne Art Fair, Studio 12 at Gertrude Contemporary, Platform Gallery, C3 Gallery, ACMI and The Substation. Christina has created a number of curatorial projects at Arts Project Australia, including three large group shows and two solo presentation of works by Steven Ajzenberg and Steven Perrette. Currently, Christina is undertaking a Masters of Fine Art at the Victorian College of the Arts, with a Creative Scholarship for Outstanding Graduates, and has work touring regional Victoria as part of The Substation's *Future Now* exhibition.

### **Raimondo Cortese - Script Dramaturg**

Raimondo Cortese graduated from the Victorian College of the Arts' School of Drama in 1993. He was a founding member of Ranters Theatre and served as artistic director from 1994 to 2001. Ranters has been regularly programmed in international performing arts festivals and venues since 1999. For Ranters, he has written over 30 plays and texts that have been performed in over a dozen countries and include *Features of Blown Youth*, *Roulette*, *St Kilda Tales*, *The Wall* and *The Silence*. Other writing work includes *Murder* (Erth/Sydney Festival/Adelaide Festival/Ten Days on the Island); *Buried City* (Urban Theatre Projects/Belvoir/Sydney Festival); *Intimacy* (Malthouse Theatre/Melbourne International Arts Festival); *Holiday* (Arts House), which won a 2007 Green Room Award for Best Australian Writing; and *The Dreamlife of Butterflies* (Melbourne Theatre Company). Raimondo was co-writer of the feature film *The Boy Castaways* and has written for television, radio, and visual and experimental texts. His fiction includes a collection of short stories – *The Indestructible Corpse* (Text Publishing). He teaches scriptwriting master classes locally and internationally and is a lecturer in the Master of Writing for Performance in Theatre course at the Victorian College of the Arts. Raimondo was the recipient of the 2010 Australian Leadership Award and was awarded the inaugural Patrick White Fellowship by Sydney Theatre Company in 2011.

### **Matthew Connell - Performer**

Matthew is an acting graduate of the Victorian College of the Arts. He has had extensive training in film, onstage and in theatre development. His credits include roles on the television series *Neighbours* as well as appearing in Australian feature films *The Boy Castaways* under the direction of Michael Kantor and *Ecco Homo* by acclaimed directors Richard Lowenstein and Lynn-Maree Milburn.

#### **Jim Daly - Performer**

Jim's first professional theatre performance was in 1955 at the age of 10 in *Let's Make an Opera* at Adelaide's Studio Theatre under Dame Joanne Priest – the start of a 60-year stage career. Jim's recent theatre credits include the long-running *Coranderrk* (Ilbjerri & La Mama productions), *His Girl Friday* (Melbourne Theatre Company), the national tour of *Cosi* (Hit Productions), *Henry IV Part I* (Australian Shakespeare Company), and *John Gabriel Borkman* (La Mama). Recent film credits - *The Mule*, *Flame Wars*, *Red Hill* and the recently completed *Earth*. His recent television credits include *Jack Irish*, *The Secret River*, *Winners and Losers*, *Gallipoli*, *Childhood's End*, *Wilfred II*, *Pirate Islands* and *The Lost Treasure of Fiji*. Jim is also a voice-over artist, lecturer at La Trobe University and is currently undertaking a practice-research PhD in performance at Monash University: *The Grotesque and Shock: a Performative Investigation of Perception sited in the Katyn massacre*. Jim won the 1996 Green Room Award for Best Actor in *The 8:16 Vodka Syndrome* and the 2009 Maverick Movie Award for Best Supporting Actor in *Inanimate Objects*, and nominations for Green Room awards: Best Actor in Melbourne Workers Theatre production of *The Procedure*, Best Featured actor in Melbourne Theatre Company's *The Visit*, and *Hello, Goodbye & Happy Birthday* (Ensemble).

#### **Evelyn Krape - Performer**

Evelyn has acted in theatre, film and television for more than 30 years and was a founding member of The Pram Factory. She has performed for the MTC, Malthouse, 11th Hour, Victoria Opera Company & Shakespeare in the Park. She won the Best Actress Award for her role as Nellie Melba in Jack Hibberd's play *A Toast to Melba*. Her one woman show *Female Parts* was a major success & she was awarded the 1993 Green Room Award for Best Actress in Musical theatre for her performance in *Ginger* for Playbox. *More Female Parts*, especially written for Evelyn by Sara Hardy was performed in 2014 and 2015, culminating in a week at the Arts Centre, Melbourne. Her TV & Film appearances include *Australia You're Standing in It*, *Flying Doctors*, *Blue heelers*, *Bastard Boys*, *Greeks on the Roof*, *Dimboola*, *The Sound of One Hand Clapping* and the voice of The Old Ewe in the award winning *Babe 1 & 2*. Evelyn appeared in the award winning Malthouse production, *Hello, Goodbye & Happy Birthday* during the Melbourne International Festival in October 2014. In June 2015, she also toured to New York with her theatre troupe, Zaftik, in EK VELT, for the International Jewish festival, KulturfestNYC.

# BEFORE THE SHOW

## THEATRE ETIQUETTE

Please observe the following so that all audience members can enjoy the show.



- Arrive at the venue twenty minutes before the show starts, so that you can all be seated in time for the show to start
- Make sure your mobile phones are switched off/ on silent/ aeroplane mode, and all other beeping devices are switched off
- Eating and drinking in the theatre makes noise and disturbs the performers and other audience members (water for emergencies is OK)
- Talking during the show is disrespectful for everyone in the room, but please feel free to laugh and clap where appropriate
- Save your note taking for after the show
- Make the most of the Q & A session if there is one on offer after your show- it's a great way to get insights into the process or ask for explanations of anything you didn't understand
- The show is under copyright, and hence any recording during the performance (photos, audio or video) is not allowed

## ACTIVITY 1- GREAT EXPECTATIONS

- Look at the promotional images below, and view the trailer by clicking this [link](#).
- Based on the promotional material, what are you expecting from this show? What do you think it will be about? Jot down some brief notes about your ideas.



## ACTIVITY 2- SOCIAL DOCUMENTARIES

A source of inspiration for Roslyn Oades is the work of documentary film maker Frederick Wiseman. She says:

*In Hello, Goodbye & Happy Birthday - I became fascinated with the similarities between Nursing Homes and High schools (in terms of set meal breaks, set seats, timetabled group activities, intercom announcements, people grouped in ages, etc). My artist hero is American documentary filmmaker, Fredrick Wiseman, the godfather of observational film documentaries - who spends up to 8 months editing his documentary film footage - to make a crafted composition from real-life (a bit like a photographic collage artist might).*

One key aspect of Wiseman's style is a lack of explanatory narration, direct interviews to camera with subjects, or revealing to the viewer some part of the filmmaking process. This is similar to the *Hello, Goodbye & Happy Birthday*; the material is presented without extra information to the audience.

View some trailers of Wiseman's films here: <https://tinyurl.com/lmy48vo>

## AFTER THE SHOW

### ACTIVITY 3- STORYTELLING AND OBSERVATION

To be a Verbatim Theatre performer you need to be a keen observer and listener. Complete the following warm ups to learn these skills.

#### OBSERVATION

- Walk around the room at a normal speed. Every ten seconds, change directions so as not to fall into any pattern of walking around the room. Speed up, slow down and walk backwards and sideways, change levels etc.
- Observe another student in the room without letting them know they are being observed. Notice the speed at which they walk, the shape of their body when they walk, if they are holding any tension, etc. Then notice another person without letting the first person out of your peripheral vision, and then add a third and then a fourth. Consider: how much can you observe about other people at one time?
- Choose one person to shadow without being obvious about it. All of your movement should now be determined by the person you are shadowing - their rhythm, posture, foot placement, etc. Follow that person for about thirty seconds: Where are their eyes looking-forward, down, to the side or up? Where is their chest and posture? Where are their arms? Pelvis? Knees? Toes? Consider tempo.
- Follow another student and then another, constantly switching subjects to follow them as they move into your field of vision. Try borrowing movements from two people in the room- e.g. one person's tempo and the way another person moves their arms.

#### COPY CAT MOVEMENTS

Whole class stands in a line. Student at front of line composes short movement "sentence" and shows it to only the student directly behind them. They only show them once. The observing student then needs to re-create the sentence to the student behind them, as best as they are able; and so on and so forth until you reach the end. How close is the final student's sentence to the original?

## STORY CIRCLE

- Half the class forms a circle. The other half stand in the circle, facing the other students so you are matched up in pairs.
- The inside circle partners tell a 30 second story about your favourite meal. The outside circle shifts one or two students to the right. Tell a story about your own favourite meal in the style (attempting to capture the gestures and speech patterns) of your previous partner.
- Now the outside circle should tell a 30 second story about how you got to school this morning, while the inside circle partner observes. The inside circle shifts to the right but tells their story of getting to school but in the style of their partner from the outside circle.
- Discuss: name physical and vocal qualities you observed (i.e. pauses in speech, the words *Um* and *like* or the way a person ends a question in a sentence). Were some of these qualities harder to replicate than others? How come?

## PAIRS- STORYTELLING



Photo credit: Jeff Busby

- In pairs, tell each other an autobiographical story that centres on a pivotal moment of your lives. The story should be one you feel comfortable with and is appropriate for sharing with the class. Some suggestions include:
  - o The happiest day of my life
  - o The Christmas I will never forget
  - o A story about my older brother
  - o A sporting achievement
- As you tell your partner their story, your partner is to pay close attention to the content and language used, as well as how they spoke.
- Share your partner's story in role as your partner, attempting to recreate the essence and truth of the story whilst making it your own.
- Stories are to last for no more than one-two minutes. Practise retelling each other's stories for five minutes before presenting to the class.
- Reflect:
  - o How did it feel to watch your story being told by your partner? Did it feel respectful? Why or why not?
  - o Did the stories feel like they belonged to the teller even though they were from someone else's life? What was lost or gained in the actor's interpretation?
  - o What is your responsibility when telling someone else's story?

## ACTIVITY 4- WORKING WITH ISSUES AND THEMES IN VERBATIM THEATRE

Traditional verbatim theatre is often considered part of a form called Documentary Drama. You can use it to explore specific issues and themes, and delve into opposing viewpoints.

To further explore Documentary Drama and its history, look at the work of Erwin Piscator, Bertolt Brecht, and Augusto Boal.

## DRAMATURGY: IMAGINING THE WORLD OF THE PLAY

A dramaturge assists directors, actors, scenographers and designers through contextual research and textual analysis in the process of 'making meaning' in a show.

- As a class, once you have chosen a theme or issue, collate a series of photos and images that represent the world you are exploring. For example, if you were looking at working rights of women during World War One, you might find photos of factory workers, women with their families, service men and women, life in the trenches and POW camps, etc.
- Examine the photos and images carefully. What information can you gather from looking at them?
  - o Look at the people- what are they wearing? What hairstyles do they have? What do their facial expressions tell you? Difference between men and women?
  - o Look at the surroundings- dark or light? What is on the ground? What was the weather like? Dirty or clean spaces? What else is with them- vehicles, machinery, furniture, belongings...?
  - o Look at the actions- what are people doing? Are they happy about it? Does everyone have the same response?
  - o Who was the intended audience for these images? What message is the image trying to tell you? What is missing from the images?

## TABLEAUX

Tableaux are live frozen images that represent a situation. They are often symbolic and can show an audience a lot of information about the Elements of Drama- especially characters, relationships and situations.

- Expand your research to include other forms of media: audio recordings, news articles, film footage, magazine features...
- Working in small groups, create four to five tableaux that represent and reflect your research. Don't forget to use your space (levels and proximity) and physical acting choices (facial expressions, gesture, posture, balance). Do all performers have to play a human? Experiment with representing objects, ideas and feelings.
- Show your work to the class. What information can you gather from each other's tableaux? What comments are being made, and what conclusions can you make?



## VERBATIM THEATRE AND NEWS ARTICLES

When working with traditional verbatim theatre, sometimes dialogue can come from written quotes as well as from your own face to face interviews. This can be a good way of accessing perspectives from other times and places that you do not have access to.

*"We live in a time where stories surround us. Multiple stories. Constantly. Fragmented by television, radio, print, the internet, calling us from every hoarding and passing us by on every street corner. We no longer live in a world of a single tale."*

SIMON MCBURNEY, ARTISTIC DIRECTOR OF THEATRE DE COMPLICITE, PROGRAMME NOTES TO THEIR SHOW MNEMONIC, 1999

- Choose three newspaper articles about your chosen topic/ theme that feature DIRECT quotes from people, i.e. anything contained in "quotation marks". It can be good to use articles from different news sources to ensure a range of perspectives.
- Divide the class into three groups. Assign each group a different newspaper article about the theme.
- Each group devises a short performance piece (no more than two minutes) using ONLY direct human quotes from the allotted article. The dialogue used in the performance must be attributable to someone from the article. No new dialogue can be added. Repetition is fine.
- Think carefully about the structure of your piece:
  - o What should be included?
  - o What is not needed for your piece?
  - o Whose story are you telling?
  - o How do you link together and transition between scenes?
  - o Are there conventions of Epic theatre and/or Docudrama you can employ to assist your interpretations (for example, use of symbol, song, ritual movement, addressing the audience)?
- Include the following:
  - o an opening and closing tableau;
  - o choral speaking (min 20 seconds)
  - o unison group movement (min 20 seconds)
- Groups perform their pieces to each other. What differing points of view are shown?
- All three groups then merge to create one big performance using elements of all three original pieces, and the final piece is performed.



Photo credit: Jeff Busby

## ACTIVITY 5: REVIEWING THE SHOW

Use the following framework to assist in writing your review. Write your ideas in note form. Remember, the more specific details and examples you give, the better!

- Following this framework, write your notes into full sentences, to create your review. Make sure that you start a new paragraph for each section.

State the name of the play, playwright, theatre group, venue, date, director. Briefly give the background of any relevant person and lead actor/s.

Succinct outline of the dramatic action in enough detail for the reader to understand the story, but brief enough to avoid rambling. Briefly explain the initial reaction and impact upon the audience and/or reviewer.

State the performers' names and the characters they played. Review the quality of each artist's performance. Is this possible in ensemble work?

Explain the use of stage design or scenography throughout the performance. Did the play include any set design and/or props? Was the stage space good or bad for the performers?

Did the play use any lighting, sound/music, costume design or any other technical aspects which were worthy of mention?

Dramatic Structure – did it follow a linear narrative? Were some acts/scenes more interesting than others?

Were there any messages, morals or themes presented to the audience?

What is your personal opinion about the play? Do you recommend people to see the play? Do you have any further comments to add to your review?

**Here are some excerpts from previous reviews of the play. Click on the links to see the full reviews.**

*"one of the most charming shows of the year. Hello, Goodbye, Happy Birthday is a truly celebratory glimpse of the vitality and resistance of two groups of people often marginalised or portrayed in ageist stereotypes."* [ABC Arts](#)

*"Oades' deftly executed approach circumvents the risk of racial parody inherent in cross-cultural material, aided by faultless performances."* [The Age](#)

*"What we hear and see is a collision of realities, a juxtaposition of the 18 year-olds' ebullient, puppy-like youthfulness against the 80 year-olds' lack of energy and more sedentary, introspective lives."* [Herald Sun](#)

*"Hello, Goodbye & Happy Birthday is an extraordinarily powerful piece of theatre, both playful and sad; it vividly captures the peaks and troughs of life from many facets of society, the young, the older and the many immigrants that we share our lives with. In the end, as diverse as we all are, the similarities are evident in the way we lead our lives in the pursuit of happiness and love."(5 stars)* [Melbourne. Arts. Fashion.](#)

*"Hello, Goodbye and Happy Birthday reflects back upon the audience a kaleidoscopic set of attitudes to age; to confound, amuse and delight."* [Arts Hub](#)

*"audio documentary rendered as magnificent verbatim theatre...infused with a terrific sense of life rarely felt in a theatre."* [RealTime Arts Magazine](#)

*"The work is utterly heart-warming, and often hilarious, and in its depiction of a man whose wife has slid into dementia — captured with exceptional sensitivity and skill by Matthew Connell — it harbours the kind of heart-rending depth that's hard to find on any Melbourne mainstage."* [Concrete Playground](#)

*"They're voices from all over the globe, between the ages of 16 and 95. They do it brilliantly. Delightfully. Perhaps none better than Jim Daly, who snaps from 18-year-old birthday girl, standing on a chair giving a schmaltzy speech, to wheelchair bound 80-year-old depressing the hell out of his party guests. There's a wonderful twinkle in his eye in these scenes."*  
[The Australian](#)



## ACTIVITY 6: HEADPHONE VERBATIM

- Read the following article (pp19-21) about using headphone verbatim theatre. How do you think the advancement of technology has influenced the development of the form? Will it continue to change with technology?



Photo credit: Jeff Busby

-View the following clips and websites to further examine headphone verbatim theatre. What similarities and differences do you observe? What is interesting to you about this form?

[I'm Your Man TRAILER](#)  
[Fast Cars and Tractor Engines TRAILER](#)  
[Roslyn Oades Recorded Delivery](#)

- Interview someone outside of your class about a topic or issue you want to create a short piece about. It could be about something that has happened in the past, or opinions on a current event or issue, e.g. global warming, marriage equality, their proudest moment, hopes for the future...
- Record the interview on your phone or other recording device- just the audio. It is ESSENTIAL that you inform your subject that you are recording the interview.
- Review your audio recording and give to another student to listen to and perform (headphones in) without rehearsing it.
- Edit the recording to a 60 second track. Rehearse and perform (with headphones in).
- Get feedback from the class. Which performance was more effective- the spontaneous unrehearsed one or the edited and rehearsed one? How come?
- Discuss: Was it easy or difficult to present the information whilst listening to it on headphones? What could you do to make it easier?

### EXTENSION: FORMS AND STYLES

- Transcribe the edited audio to a written script, and have another student perform it. What differences do you observe from the headphone verbatim performance compared to this one? What changed in terms of meaning and how you felt as an audience?
- In which other forms can this source material be presented? Consider ensemble physical theatre, a series of tableaux, or a newspaper article.  
In all cases, reflect on the effect the style of messaging has on the way you receive the information.

## EXTENSION: MISMATCHING CHARACTERS

In *Hello Goodbye & Happy Birthday*, the actors play a range of ages and genders, including some that are quite different to their own. In this way, the actors become vessels for the characters' stories; they aren't trying to create them as in Theatre of Realism.

- Discuss how it felt to hear the stories of an 18 year old being told by an actor in their 70s, and vice versa. How did it change the way we listen to them?
- Aardman have a series of short claymation films in their Creature Comforts series. You can view them here: <https://www.youtube.com/user/creaturecomforts>
- These short films are a kind of example of mismatched characters- human voices to the animals.
- Record interviews with a range of people that are not in your personal demographic. Consider grandparents, much younger siblings, your school principal... You may wish to have a theme or line of questioning you ask them all. Suggestions include
  - o Where do you see yourself in five years' time?
  - o What was the best thing to happen to you this week?
  - o What tips do you have for teenagers finishing school?
- Listen to the audio you have gathered. Edit it so you have one track of about two minutes. Be selective in the parts you choose to keep. Ensure there are a range of voices heard. This is called making an audio script for Headphone Verbatim theatre.
- Give a pair of students in your class the edited audio to listen to on headphones. Help them identify the different voices they hear, and feel free to give them a description of who they are (e.g. a five year old girl, a retired man in his 60s, etc).
- Ask the students to repeat the audio as they hear it on the headphones. Think back to the observation techniques from earlier activities- practise the breath, pace, pitch, pause and tone of the recorded interviews.
- After some rehearsal (include movement that you feel is appropriate), present your work to the class.
- Are there things you can observe as a class about how groups of people talk? Make a list of commonalities between demographics.



## Headphone Verbatim Theatre

Extract Article by Caroline Wake (November 2013)

Cambridge University Press

<http://journals.cambridge.org>



Mohammed Ahmad and Katia Molino in *Stories of Love and Hate*. Photo: Heidrun Löhner.

### Definitions

Like verbatim theatre, headphone verbatim is 'a form of theatre firmly predicated upon the taping and subsequent transcription of interviews done with "ordinary" people, done in the context of research into a particular region, subject area, issue, event, or combination of these things'.<sup>4</sup> Unlike verbatim theatre in its original form, however, these interviews are typically conducted by a single playwright rather than by several actors who later appear in the performance. Furthermore, these playwrights are increasingly moving away from recording formal interviews towards recording informal interactions, sometimes without being physically present. For example, in the case of Blythe's *The Girlfriend Experience* (2008), which is set in the living room of a brothel, 'the girls . . . agreed to record themselves' in her absence. 'This is the ultimate way of creating a non-pressurised, non-interview environment.'<sup>5</sup>

Like verbatim playwrights, headphone verbatim playwrights have to organize these recordings into the shape of a play. Unlike verbatim playwrights, however, this shaping does not begin with transcription; indeed, headphone verbatim playwrights often avoid transcription if possible. Instead, they edit the sound files with software such as Pro

Tools, meaning that they do not always 'transform' the interviews 'into a text', or at least not in the narrow sense of the word.<sup>6</sup> Rather, they produce what Oades calls an 'audio script', which the actors do not see in print and do not attempt to learn, though they inevitably become very familiar with it.

Like verbatim plays, headphone verbatim plays are often 'fed back into the communities (which have, in a real sense, created them), via performance in those communities'.<sup>7</sup> Unlike verbatim, however, headphone verbatim plays are more likely to leave their communities of origin and be performed in mainstream settings, and they are more likely to be published. Furthermore, whereas in verbatim theatre 'the firmest of commitments is . . . made by the company to the use of vernacular speech', in headphone verbatim this commitment is extended beyond replicating argot, to include replicating coughs, pauses, hesitations, and repetitions.<sup>8</sup> In the words of Susannah Clapp, headphone verbatim includes 'sounds that you never normally hear onstage: the barrage of gulps, chewings, sniffs, half-words, and abandoned phrases with which people punctuate their sentences'.<sup>9</sup>

In summary, 'heritage' verbatim typically involves several collaborators taping interviews with subjects. These author-actors then transcribe, transform, and eventually perform these words to an audience of interviewees and their associates. In contrast, headphone verbatim typically involves a single author digitally recording interviews or interactions with subjects. He or she does not necessarily transcribe these words, but rather edits the recordings digitally, and then casts actors to perform both speech and non-speech to an audience of interviewees, associates, and others.

Yet perhaps the greatest difference between heritage verbatim and headphone verbatim is in the mode of performance. In verbatim theatre, as Paget notes, the performance is characterized by 'the systematic display . . . of the source material (which becomes the *true* protagonist in the drama)'.<sup>10</sup> In headphone verbatim, the performance displays not only its source material but also the mechanical device needed to record and

repeat that material. In both rehearsal and performance, the actors wear headphones, through which they hear the audio script. They then repeat that script as immediately and exactly as possible, including – as noted above – every stammer, pause, and repetition. The effect, according to audience members, ‘is somewhere between acting, “being”, and possession’.<sup>11</sup>

### Technologies

Of course, the precise nature of this ‘systematic display’ has changed as the technology has developed. In early workshop experiments (2001–2), each actor had a minidisc player-recorder in hand. When a scene included more than one character (a relatively rare occurrence at that time) ‘a headphone splitter was . . . inserted into the headphone jack to allow a second actor to plug into the same minidisc playback source. So the performances were essentially performed scene by scene with actors pressing **PLAY** and **STOP** on their personal units at the head and tail of each scene – rather than as one long synchronized audio track’.<sup>12</sup>

This is basically how Blythe’s first play, *Come Out Eli*, was performed in 2003, though she states that the actors pressed **PLAY** at the top of the show rather than at the top of each scene, suggesting that she was working with one long track by this point.<sup>13</sup> Regardless of when they pressed **PLAY**, the actors still needed to plug into the same machine for duologues, meaning that there were ‘long extension cables sprawled across the stage’.<sup>14</sup> In contrast, the headphones themselves were relatively small, black ‘earbuds’, such as the ones used by most iPod listeners (though these are usually white).

In Oades’s first production, *Fast Cars and Tractor Engines* (2005), all three actors were plugged into a single DVD player. Since the setting was a lounge room, the DVD player sat comfortably within the world of the show, but it did limit the actors’ ability to move, despite their long extension cords. To the audience, the blocking looked relatively simple, consisting mainly of sitting. This recalls David Edgar’s remark that contemporary documentary theatre is sometimes less about politics and more about aesthetics, specifically about whether to use stools,



Justin Rosniak, John Shrimpton, Mohammed Ahmad, Billy MacPherson, and Katia Molino in *I'm Your Man*.  
Photo: Heidrun Löhner.

chairs, or sofas.<sup>15</sup> To the actors, however, there was an 'entire cord choreography' involved in the handling of small props and swapping seats.<sup>16</sup> This was made all the more difficult by the fact that they were wearing large, full-size, or 'circum-aural' headphones, which completely surround the ear and block any external noise, meaning that while the actors could hear the audio script, they could not really hear each other. In 2008, both Blythe and Oades moved to an



in-ear monitor system. In Blythe's *The Girlfriend Experience*, the actors

used in-ear monitors that were linked to the sound desk via a radio signal, so no wires or plugging in and out of machines was necessary. This makes for a much slicker performance, and gives the actors more freedom to move around without having to 'plug into' the person they are having a conversation with.<sup>17</sup>

But even as the cords vanished, the headphones enlarged, meaning that as one means of production disappeared, another loomed into view. Similarly, in Oades's *Stories of Love and Hate*, the audio script was 'narrowcast' from her laptop via radio signal to the actors, who wore receiver packs attached to their belts. It was also during this production that Oades and her regular collaborators, actors Mohammed Ahmad and Katia Molino, discovered 'supra-aural' headphones, which are full-size but sit on the ear rather than around it. This means that the actors can hear each other as well as the recording, which is particularly important when performing scenes involving up to four people talking at a time.<sup>18</sup>



## ACTIVITY 7: EDITING AND TRADITIONAL VERBATIM THEATRE

### PART ONE- OVERHEARD CONVERSATIONS

For this activity, you are going to eavesdrop on any conversation between two or more people and record it verbatim. The people can be friends, family or strangers in a public setting. Don't forget, if you are going to 'listen in' on conversations between people, you MUST inform them that you will be recording them.

- Follow the following guidelines when you create your script
  - o Your script should be limited to a 2-3 minute conversation
  - o Limit the conversation to two voices
  - o Use a recording device, and make detailed notes about stage directions (e.g. setting) and movements, gestures and facial expressions
  - o Type your script, and use punctuation to indicate speech patterns:

Elipses (...)	pauses
Dash (--)	breaks in mid-sentence
Slashes (/)	Overlapping conversations
Commas (,)	Short breath
Semi-colon (;) or full stop (.)	Long breath

- Form groups of 2-3 students. Read through each other's scripts and choose one to work with.
- Edit the script down to twelve lines. You may make minor changes such as adding or deleting words so that the script makes sense in its edited form.

Verbatim Theatre, although aiming for 'word for word' authenticity, is often edited or mediated to enhance or create new meaning, whilst still honouring the original intention of the text.

- Swap both the original and edited versions of the script with another group. Rehearse the two versions you have now. Remember to follow the stage directions of the original one, and think about how you could use movement for the edited one.

- Present each version to the class. Discuss:
  - o Which version was more engaging--the original or the edited version?
  - o Did the edits maintain the essence of the verbatim script or change it radically?
  - o How did the new setting impact the script?
  - o Ask the original writers to comment on what it was like to watch actors interpret the voices in the script. What new interpretations did the actors bring to the script? What did they miss in their interpretation?

*"In verbatim theatre the audience assumes an active rather than a passive role...[the character] talks to the audience on a purely personal and confidential level....Transferring a deeply personal conversation onto the stage in this way confers a responsibility on the audience – a responsibility which I think they enjoy – and this partially accounts for the increased intensity of their listening."*

ROBIN SOANS, 2008

## PART TWO- COMPOSITE CHARACTERS

Verbatim Theatre artists sometimes create composite character creations in which several different interview subjects are collapsed into a single voice.

- Collate four to five questions that you will ask your classmates. It may be on a particular topic or theme, or about school, thoughts about the future...
- Walk around the room and ask your classmates the questions while taking notes. Record everything the interviewees say, including "umms" and pauses, etc.
- After about twenty minutes or talking and recording, find a spot on your own to write.
- Write a monologue for one character based on the notes generated from their various interviews. Use the following hints as guidelines:
  - o Take 20-30 minutes to write the monologue
  - o You must have more than one voice (interview) in your monologue
  - o You do not have to use all of the answers but do not add any words that weren't said (you can add a few connecting words- like, and, or but- for coherence but that is all
  - o You can borrow words from one interview to insert into another; e.g. you can borrow the way one person speaks (says *like* a lot) and insert it into another interview to make it sound like one voice.
  - o You can add stage directions but they must come from something you observed in the interviews.
  - o The monologue should be at least one page
- Share the monologues in class. Does the monologue sound like one character? Are there any suggestions as to make it sound more like one voice- what feels or sounds out of place?
- Discuss: what was it like to hear your own answer used in a monologue? What was difficult about this process? What do you wish you had asked in the initial interview?
- EXTENSION. Continue working with your monologue to refine the script and performance. Look at using the techniques of Stanislavski to create a realistic character (consider given circumstances, circles of attention, actions and through lines). Is there music and set that would enhance your performance? How else can you manipulate mood, atmosphere and meaning?



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