

## EXPRESSIONS OF INTEREST

### 2024 LAUNCHPAD EMERGING ENSEMBLE

### 3-DAY AUDITION WORKSHOP

#### ABOUT THE PROGRAM

HotHouse Theatre's LaunchPad Program is a term-based, by-audition drama program focused on the skills development of emerging performers, immersed within a professional rehearsal room context.

Prioritising curiosity, connection and play, young artists will begin the process of discovering their craft through exploration of rehearsal room process, performance, theatre-making techniques and introduction to text. *Aspiring artists from Year 7 to Year 11 are eligible. Previous LaunchPad participants can audition.*

In 2024, LaunchPad artists will be working toward a new production of an Australian play for public performance in early October.

#### HOW TO AUDITION

Young people who are interested in joining the LaunchPad Ensemble will need to audition. Auditions are a fact of life for performers, but they don't need to be scary or intimidating – they can actually be fun! We want everyone to feel comfortable and to be given every opportunity to show what they can do and how they work together with others.

HotHouse is offering a 3-day Audition Workshop in January School Holidays | 17–19 January @ 10am–4pm. **There is no charge to audition but participants must be available to attend for the full 3 days.** From there artists will be invited to join the ensemble.

**Scan here to book in for the  
January Audition Workshop:**



#### WHAT TO PREPARE

Once you have registered, you will receive a confirmation of your place with all the details for the workshop in January.

To prepare for the Audition Workshop, you will need to learn a 2 minute monologue and be ready to share your performance with the group as part of the workshop on Day 1.

**Please select a monologue from the list provided.** All the monologues provided come from contemporary plays written by Australian playwrights for actors aged between 11-18.

## WHAT HAPPENS IF I AM INVITED TO JOIN THE ENSEMBLE?

The LaunchPad Ensemble will be a combination of intensive 5-day rehearsal periods in each school holidays (April, July, September) and a regular weekly rehearsal on Wednesday afternoons in terms 2 & 3. The production text will be confirmed with artists at the January School Holiday Audition workshop.

If invited to the ensemble, artists will be informed of the play and their role in January. You will be provided a script and rehearsal schedule for the year. All young artists and their parents will sign an agreement committing to full attendance at all scheduled rehearsals through the year. If you are unable to attend the rehearsals listed below, you will not be able to proceed. Theatre is a team sport and requires everyone to attend in order to make the show happen. If you can't commit this year, there is always next year!

## REQUIRED DATES (Must be able to commit to ALL dates):

### ***Holiday Intensives***

17, 18, 19 January	3-Day Audition Workshop   Jan School Holidays	10am – 4pm daily
15, 16, 17, 18, 19 April	5-Day Intensive Rehearsal   April School Holidays	10am – 4pm daily
8, 9, 10, 11, 12 July	5-Day Intensive Rehearsal   July School Holidays	10am – 4pm daily
28, 30 September	Production Week – all day	10am – 4pm daily
1, 2, 3, 4, 5 October	Production Week – all day	10am – 4pm daily

### ***Term 2 & 3 - Wednesdays***

1, 8, 15, 22, 29 May	Wednesday rehearsals after school	4pm – 6pm
5, 12, 19, 26 June	Wednesday rehearsals after school	4pm – 6pm
24, 31 July	Wednesday rehearsals after school	4pm – 6pm
7, 14, 21, 28 August	Wednesday rehearsals after school	4pm – 6pm
4, 11, 18, 25 September	Wednesday rehearsals after school	4pm – 6pm

## HAVE FURTHER QUESTIONS?

If you have any other questions, give us a call on 02 6021 7433. The office is open Monday to Friday from 10am – 3pm daily.

## **WORKSHOP INFORMATION**

Workshop:	LaunchPad Emerging Ensemble Auditions – 3-day workshop
Dates:	17 – 19 January (all 3 days)
Times:	10am – 4pm daily
Venue:	Butter Factory Theatre – Studio
Ages:	Year 7 to Year 11



**Scan QR code to book in for LaunchPad Audition Workshop.**

## LAUNCHPAD AUDITION WORKSHOP: MONOLOGUE SELECTION

To prepare for the audition, you will need to have learnt and prepared a monologue from the following list ready to perform to the group on the first day of the workshop.

Please select a monologue from the list provided. All the monologues provided come from contemporary plays written by Australian playwrights for actors aged between 11-18 yrs.

The monologues have an indication of gender as outlined by the playwright. Some may be very specific; some may be interchangeable. You are not limited by the suggested gender – you are welcome to choose for yourself, just be clear on *why* you are choosing it.

Consider the information provided about the play. If you can read the whole thing – great! If you can't find the full play, this information is enough to set the context and get you going.

### PLAYS & MONOLOGUES

<i>Where in the World is Frank Sparrow?</i> by Angela Betzien	p. 4
- Kira: Female, aged 14.	p. 5
- Chorus: Any gender, teen	p: 6 - 7
<i>The Chapel, The Fire and the Dead Cat</i> by Madeleine Nunn	p. 8
- Lulu: Female, age 16	p: 9 - 10
<i>Compass</i> by Jessica Bellamy	p. 11
- Dane: Male, age 13	p: 12 - 13
- Audrey: Female, age 13	p: 14
<i>The Last Boy On Earth</i> by Brendan Hogan	p. 15
- Sprout: Male, age 12	p: 16 - 17
<i>My Robot</i> by Finegan Kruckemeyer	p. 18
- Ophelia: Female aged 12.	p: 19 – 20
<i>The Snow</i> by Finegan Kruckemeyer	p: 21
- Theodore: Male aged 12-13	p. 22
<i>The Pineapple War</i> by Lachlan Philpott	p. 23
- Dallas: Male 16	p. 24
- JO: Female, aged 17	p. 25 - 26

## **Before you begin...**

Read the FAQs below to help you feel prepared and ready for a fun experience at the workshop!

### ***How do I choose which monologue to perform?***

There are two important factors when choosing a character to perform; how closely you might identify with their personality/situation and how closely you are in status and appearance to them.

Age, race & hair colour are examples of appearance/status; where attitude, energy and obstacle are examples of personality/ situation.

Read through all the monologues and take some time to get to know the characters and what they want. Decide which characters you can relate to- have you ever been in a similar position or wanted something in the way that character has before? Choose the character that you feel is the most interesting, fun to perform and speaks to you. Consider if you could be friends with this character or are like this character yourself or they remind you of someone you know.

### ***What will help me prepare for my audition?***

We highly encourage you to research the play from which your monologue comes from and the world in which the play is written. At the top of each monologue in our list, we will include a story synopsis, character description and the link to where you can find a copy of the script if you wish to purchase it (Also check out your local library to see if you can borrow the play.)

We understand getting access to the play can sometimes be tricky, so we also encourage you to research the world of the play; these includes things like history, era, genre, geography, institutions, social groups etc. We have made recommendations for things you can research at the top of each monologue.

We also encourage you to google the playwright of each play- see what their career history is, what stories they like to tell and what companies they have made work for in the past.

### ***How do I decide how to portray my character?***

This requires a bit of detective work- from the script!

Punctuation is your friend! It will give clues to as how things are said, the speed and rhythm and sometimes give glimpses as to what the character is thinking. Also look for beats (both written and assumed) and determine what is happening during those beats for the character.

Also look at any stage directions- the character might be saying one thing, but what are they *doing*. This can give you clues to things such as, if the character has a secret, fears something or is lying.

The most important thing is to figure out what the character wants and how they are trying to get it, this is called the **character objective** or **scene objective**.

- Questions to answer for yourself when thinking about your character-....
  - What do they want in the scene?
  - How are they trying to get it?
  - Where are they- time/place?
  - What has just happened to them?
  - What will happen to them next?

### ***How do I perform an outstanding monologue?***

When an actor comes an audition, a director is looking to see who they are as an artist and as a person. We are interested in you performing as natural or as close to who you are as possible. Your job as an actor is to make choices about how your character will behave, move and sound based on the text.

The things we are looking for in your performance are how you understand and interpret the text (that is, what your character is doing and why,) and how you interpret the action of the story with your body. Think about what the character is *doing* in the monologue; *where* they are when speaking, *what* they are saying, *who* they are saying it to and *why*. Does what they are saying contract with what they are doing or behaving? Or does it align with their surroundings?

We want to see your creative input as well! Make choices around what the character is physically doing. There may be a stage direction which gives you a clue, but also consider what other things might be happening. If your character is *digging* for example, understand *why* they are digging first. Then consider factors such as when and how they pick up the shovel, how easy/difficult it is for them to dig, when they might take breaks and when they stop/give up. What happens to the shovel at the end of the monologue, and do they complete the task they were trying to do? If they stop digging at any point, what do they then go on to do.

#### *Please note:*

Some monologues provided will include *grey text*. This text is included to give you an idea of what is happening/being said before and after the monologue and *is not to be performed as part of the monologue*.

Text that is ***bold and italic*** are stage directions and ***are intended to be performed, not spoken***.

### ***What if I wish to perform a monologue not on this list?***

In your research you may come across a monologue not included in this list, that speaks to you, and you wish to perform. If it is from an Australian, contemporary play and the character is similar age to you (+ or - 2 years) we are happy for you to present this, but please let us know via email what you have chosen and where to find it, so we can prepare.

If you have any further questions, please call the HotHouse Theatre office on 02 6021 7433.

We look forward to working with you in January 2024!

**Clancy Hauser**  
**Lead Artist – LaunchPad Ensemble**

# WHERE IN THE WORLD IS FRANK SPARROW?

by Angela Betzien

## **PLAY SYNOPSIS:**

FRANK SPARROW is found as a baby in an abandoned lot in Stab city and adopted. As he grows up it is discovered that Frank has lung problems/asthma, and health problems suggesting his life may be limited. This spurs Frank to a life of wandering and petty crime as his soul yearns for freedom. After receiving a formal warning from a judge to commit no more crimes- after freeing birds from a pet store and causing the owner to have a heart attack- Frank meets KIRA and falls head over heels for her, deciding to break his curfew to see her at nights as their friendship blossoms. As FRANK wanders the city, he meets a series of mysterious and supernatural beings who both wish to befriend and harm him, but all share with him riddles and secrets regarding his future and heritage.

When provoked by a gangster that tries to attach he and KIRA, FRANK discovers he can shape shift and transforms into a wolf, killing the gangster and forcing FRANK on the run. As the police, FRANK's social worker and the supernatural beings of the night close in on FRANK, he learns that KIRA has taken responsibility for the death and is currently in goal. FRANK is then forced out of hiding to save KIRA and right the wrongs of their grim situation.

## **SETTING OF PLAY:**

A grungy, gothic urban city. Contemporary times (post 9/11).

## **THEMES & THINGS**

### **TO RESEARCH:**

Irish mythology, graphic novels/comics, Romeo & Juliet, Orpheus, Greek chorus, teenage gangs, the Hero's journey and superhero/villain tales.

**CHARACTER SYNOPSIS: KIRA | Where in the World is Frank Sparrow?**

Name: KIRA  
Age: 14  
Gender: Female  
Original Script Page: P. 41  
Description: Kira is feisty and street smart, empathetic and has a strong sense of justice.  
What is happening: KIRA is the daughter of a gangster and part of the Kelly family. Her mother died when she was young and she still grieves her. KIRA is speaking with FRANK who cautions her about travelling to a dangerous part of town.

**KIRA MONOLOGUE:**

KIRA: Nobody tells me where I can and can't go.  
FRANK: It's not safe here Kira, you're a Kelly ya know.  
KIRA: What  
I totally forgot  
*Pause*  
You know how they say what's in a name  
Only centuries of shame  
Lives lost in vain  
See look this is where my mum got killed in that hit and run  
And there was where the mob shot a jogger with a dog  
A drive by near the five ways  
A stabbing by the Bay  
A bomb in a cafe  
Happens every day  
Here and there and everywhere and nobody seems to care  
I really miss her Frank  
It's why I hang out in the drains in the dank  
I wanna know.  
Where do they all go?  
FRANK: I dunno.  
*Dawn approaches.*  
KIRA: Meet me here tomorrow night.  
Right?

## CHARACTER SYNOPSIS: CHORUS | Where in the World is Frank Sparrow?

Name:	CHORUS
Age:	Late Teen
Gender:	Not specified
Original Script Page:	P. 34-35
Description:	<p>The CHORUS is an all-knowing being(s) who narrates the story of Frank Sparrow to the audience.</p> <p>The CHORUS may be played by multiple performers or one depending on how the play is cast. This monologue gives you creative licence to play around with narration and delivery.</p>
What is happening:	This text is taken from the start of a new scene in which FRANK goes looking for KIRA who he has met the previous night.

### CHORUS MONOLOGUE:

CHORUS: A note perhaps you need  
a seed or two  
in respect to Kira Kelly  
who at fourteen  
has entered the scene  
via the city's underbelly.  
She who has caused Frank's heart to  
stop  
and  
start  
And beat dangerously fast  
to tempt our Sparrow  
in the light hour of the curfew  
when the churchyard sighs  
and spirits rise  
to break his curfew  
curious mother died when she was nine  
when a sleazy slob from the South's mob  
deliberately ran a red light one night.  
Kira six older brothers  
could not replace the love of her last mother



and her father  
head of the mafia  
rather  
then see his daughter  
would spend his afternoons  
with his goons  
counting his fortunes.  
So Kira sort at other  
ways to fill her time.  
You see Kira was born with a morbid mind.  
She wanted to understand the mystery of death  
why every living creature took its last breath  
and where in the world did they go after that?  
What was fiction and what was fact?  
So Kira Kelly was making a map.  
A stab city guide for all those who died.

# **THE CHAPEL, THE FIRE & THE DEAD CAT**

**By Madelaine Nunn**

**PLAY SYNOPSIS:**

Several groups of teenagers come to the CHAPEL late at night for refuge, excitement and secrets in a series of interlacing stories. The *B-Boys* are filming the latest episode of their failing YouTube series; LULA, RASHIDA & PIM have come to test out magic spells, SAM & RILEY are attempting to hide the neighbour's cat they accidentally ran over (and has now gone subsequently missing) and WOMBAT witnesses SARAH & KYLE breaking up as he hides from his bully brother in the bushes.

By the conclusion of the night, the CHAPEL will burn to the ground. As the characters are interrogated by authorities, their stories unfold.

**SETTING OF PLAY:**

Nighttime. Between a Chapel, graveyard, courtyard and bushland. The set has a maze-like quality to the design. Contemporary times.

**THEMES & THINGS  
TO RESEARCH:**

Mystery, Comedy, Teenage Wicca, You tube Stars,

## CHARACTER SYNOPSIS: LULU | The Chapel, The Fire & The Dead Cat

Name:	LULU
Age:	14-16
Gender:	Female
Original Script Page:	P. 98-99
Description:	LULU is a lover of the supernatural, witches, magic and Harry Potter. She is knowledgeable, direct and a leader- who is also harbouring an unspoken grief.
What is happening:	LULU and her friends have come to the chapel late at night, to perform a magic ritual they hope will allow them to communicate with the dead. LULU's friends PIM and RASHIDA have spoken out to Joan of Arc and RASHIDA'S grandmother, it is now LULU's turn to speak to someone close to her.

### LULU MONOLOGUE:

RASHIDA: Hi Gran, just checking in on you.

I hope that wherever you are, you're sitting on a picnic table in the sun with a cup of Earl grey Anna Dr biscuit. You'll be happy to know i finally finished knitting our scarf full. it's very soft. Anyway. Love you and miss you.

*She steps away.*

***Lulu takes a breath in***

LULU: Cassie.

If you can hear this, I want you to know I'm still angry at you. I wish I could say that I've forgiven you but I haven't. Everything is hard now. Now, I have no one to share the chores with. No one to annoy dad with. No one to help me cheat on my homework. I know dying wasn't exactly your fault but why were you driving so fast, why were you out so late? It's not fair that I don't know how to wake up and not remember you. I don't know how to laugh and not think of you. I don't know how to cry and not see you. Why won't you leave me alone!?

Are you stuck?

Are you holding on?

I don't know how to help you.

I'll forgive you if you let me go.

Please just make a sign and let me go.

***LULU closes her eyes and fists. She whispers.***

*It's OK.*

*I'll be OK.*

You can go.

**The sound of the wind picks up, it whistles through the air and one of the candles goes out, they gasped softly. The smoke lingers in the air.**

**LULU looks towards PIM and RASHIDA and nods. They go to her. They group hug. It's a tender moment.**

Thank you. I love you guys.

**They smile at each other. Just as they pull away from each other, a big gust of wind rattles through the Chapel and the lamps stops flickering zapping on and off. They all look up and around like something doesn't feel right. In fact, it feels spooky.**

**Blackout.**

# COMPASS

by Jessica Bellamy

## **PLAY SYNOPSIS:**

A Year 7 class abandons their teacher chaperone in the bush during a school camp and quickly realise they must fend for themselves until the teachers return. As they settle in for their first night they share ghost stories about the mysterious experiences of their predecessors on the same camp. As time passes, the group begin to feel as they are being watched- until finally they spot a stranger in the dark, a young boy who doesn't speak- and are unsure if he is friend or foe.

When JOE and DANE capture the STRANGER and keep him captive and tensions simmer between the classmates, each character is forced to reflect on their own ethics and what they think is right.

## **SETTING OF PLAY:**

A school camp in the Australian bush/rainforest. It has recently rained and there is squelchy mud across the space. There are five camping tents surrounding the campground. Contemporary times.

## **THEMES & THINGS**

### **TO RESEARCH:**

Mystery, Comedy, Teenage Wicca, You tube Stars, Halloween, Camping

## CHARACTER SYNOPSIS: DANE | Compass

Name:	DANE
Age:	13
Gender:	Male
Original Script Page:	P. 46
Description:	DANE is the self-appointed second in command at the camp. He is protective, quick to anger and jealous of AUDREY's relationship with JASON.
What is happening:	A STRANGER has entered the campsite to steal food and ran away when caught by JASON. This has spooked the group. Sometime later, DANE ventures out solo to use the bathroom.

### DANE MONOLOGUE:

*A few hours later, early afternoon. It has stopped raining.*

***DANE squelches into a clearing with Doug and begins to dig a hole. He talks to the audience.***

DANE: Squelch, squelch, squelch.

The rains over but the ground still wet.

He's gone now but we can't stop talking about him.

You've got to look at it like facts.

We didn't know him.

He came out of nowhere.

He didn't try to speak to us.

He just ran through the food.

That was our food.

We don't have enough of it.

If he had a reason to be there, he should have said it.

Told us his name, asked us to help him.

But staying silent? Pushing in like that?

No way. Not on my watch.

He won't come back.

He wouldn't dare.

We don't we don't know him.

We don't owe him anything.

***He squelches in to one big puddle.***

## CHARACTER SYNOPSIS: AUDREY | Compass

Name: AUDREY  
Age: 13  
Gender: Male  
Original Script Page: P. 46  
Description: AUDREY is the cool girl at school but has a secret soft side.  
What is happening: AUDREY goes to the bathroom, reeling after JOEL threatens to harm the STRANGER they have caught and tied up at the camp. The threat of violence has unnerved her.

### AUDREY MONOLOGUE:

*Evening. Audrey enters the clearing with Doug. (a shovel)*  
*She doesn't know what to say. She looks at the audience and tries to start speaking. She can't speak. She tries again.*

AUDREY: It's easier to stay quiet.  
Do whatever the loudest person says.  
  
When you're at school, it's OK.  
You can go home and relax and work out.  
Untangle it.  
You can fall asleep knowing you did the right thing.  
Or if you did the wrong thing, you'll fix it, tomorrow.  
  
It's not the same here.  
It's very different.  
*She pulls her compass out of her pocket.*  
  
I tried to use this again.  
The needle just keeps spinning.  
Like the second hand on a clock.  
Round and round and round.  
It spins and won't stop.

*She puts the compass away and tries to calm himself.*  
*She starts digging.*



# **THE LAST BOY ON EARTH**

**by Brendan Hogan**

## **PLAY SYNOPSIS:**

SPROUT lives alone after the death of his father DEAR LEADER. As he begins to navigate his life alone in the junkyard world he lives in, he discovers a mobile phone and app which allows him to befriend the AI avatar within the technology- an avatar that very much enjoyed living in the 21<sup>st</sup> century and tries to support SPROUT in this new reality it finds itself in.

When activating the mobile phone, SPROUT signals to the people of the Googlemoon- the Googlebots his location, where they travel to collect him and return him to Googlemoon with them.

With the clash of cultures; of beliefs around sustainability versus consumption and consumerism, SPROUT is positioned to make a choice; bow to the will of the Googlebots or stay true to his beliefs- ...but as friendship blooms, it may be the Googlebots whose minds are being changed.

## **SETTING OF PLAY:**

A makeshift home built from discarded furniture & rubbish in a enormous rubbish dump. Set in a future world overcome by consumption. This play is set in a fictional future.

## **THEMES & THINGS**

### **TO RESEARCH:**

Environment & sustainability, pop culture, science fiction, comedy, consumerism. Wall-E, The Lorax,

## CHARACTER SYNOPSIS: SPROUT | THE LAST BOY ON EARTH

Name:	SPROUT
Age:	11
Gender:	Male
Description:	SPROUT is smart, earnest and dogmatic and dedicated to sustainability. SPROUT lives alone in his makeshift home after the death of his father, with only the company of an old volley ball named SPALDING. SPROUT lives in a world altered by consumption and global warming called the wrecking. SPROUT's understanding of the world comes from his father's colourful and slightly inaccurate teachings of pop culture and old Women's Day magazines.
What is happening:	This monologue occurs at the beginning of the play when we have just met SPROUT. He is hungry and in need of food and makes the decision to venture outside to find food.

### SPROUT MONOLOGUE:

***SPROUT'S back is to the audience but they can see yellow liquid going into a jar, like he is urinating. He turns and the audience sees that it was just a small watering can. He adds the jar to some others and taps them, playing the theme from 'Home and Away'. He waters the seedling.***

SPROUT. Dear Leader always said that one who plants a garden, plants happiness.

He stares at it, willing it to grow.

Grow. Grow. Please grow.

***He gives up.***

Nothing grows here anymore, not since the Wreckoning, but Dear Leader said that one day the Sun will come again, and shower the Earth with its golden glow like it did in the ancient times.

Maybe not today, maybe not tomorrow, but if you have faith, Brother Spalding, it will return and we will be ready! Then food. Glorious food. Foods you've never ever heard of.

Apple.

Potato.

Banananana.

And there'll be none of those wasteful foods they had in the Bad Book.

Quinoa. Activated almonds.

And sugar, or as Dear Leader liked to call it, the Devil's drug.

But for now, we have lots and lots of delicious Spam.

***He moves the hand on the clock.***

Time for dinner, Brother Spalding.

***SPROUT reaches for a can but the shelf is bare. He anxiously looks around for others, beginning to panic.***

No, no, no, no, no. No, no, no, no, no.

***He looks at the cupboards labelled 'Do not open'.***

No, I must not open them. Dear Leader says these cupboards hold all the wickedness of the universe and anyone who opens them will unleash greed and wastefulness back into the world.

No, there is only one thing for it, Brother Spalding. I will head out into the Wastelands, a place of selfishness and waste, and hunt for more Spam. You can do this, Sprout.

***(To SPALDING:)*** No, I'm not afraid. As the Bad Book says on page nine, there are only three things to be afraid of in this world: cellulite, wrinkles, and Don Burke's backyard.

***SPROUT takes the colander and puts it on his head.***

Fear not, Brother Spalding, I will return with a bounty and will not be tempted along the way. I will not be tempted.

I will not be tempted.

I will not be tempted.

# MY ROBOT

by Finegan Kruckemeyer

## **PLAY SYNOPSIS:**

OPHELIA is struggling with her move away from the mountain home she loves, to her new home by the sea with her parents. They move to an apartment above the mysterious junk shop run by MRS. OGILVIE.

One night, the dumbwaiter connected to OPHELIA'S bedroom rattles her awake. Opening it, OPHELIA'S discovers seemingly useless pieces of junk from MRS. OGILVIE'S store inside. OPHELIA uses these parts and part of hr alarm clock to construct a robot figure from the pieces. Magically, the robot is activated, and OLIVETTI quickly becomes OPHELIA'S new best friend in her strange new circumstances.

When MRS. OGILVIE learns that OPHELIA has constructed OLIVETTI from junk from her store, she takes the robot back and as OPHELIA'S new friend OTIS & his mother find themselves in dire straits, OPHELIA must work with MRS. OGILVIE to help rescue them and get OLIVETTI back.

## **SETTING OF PLAY:**

OPHELIA's new home and the memories of her new one. Her new home includes boxes, the junkyard, the ocean and rockpools.

## **THEMES & THINGS**

### **TO RESEARCH:**

Loneliness & friendship, technology & robotics, anime, magic realism, puppetry.

## CHARACTER SYNOPSIS: OPHELIA | MY ROBOT

Name:	OPHELIA
Age :	12
Gender:	Female
Original Script Page:	P. 22
Description:	OPHELIA is quick witted and a deeper thinker and feeler. She has an excellent imagination and is talented at inventions and tinkering.
What is happening:	This monologue is the opening scene of the play, setting up the story. OPHELIA and her family have just moved across the country from the mountains to the seaside. OPEHLIA is sharing her thoughts on this change.

### OPHELIA MONOLOGUE:

***OPHELIA sits inside a cardboard packing box. She addresses the audience.***

OPHELIA: We're all just made from pieces.

There are the obvious ones, like... ***[Considering and pointing]*** like arms and hands, and nose, and toes-and ear, and rear, and here, and here.

But there are other pieces too- ones you can't see pieces. Like the ones that fill a head. Or fill a heart. Or fill a cardboard box that you pack when your parents they decide, to go live by the seaside. A box full of memories that weighs nothing- but that's nearly too heavy to lift.

And those pieces, they can be all kinds of shapes.

***What is described is also depicted.***

They might be the shape of a girl, say. Who you used to walk to school with, say, and who was the exact right size for a best friend to be.

Or the shape of a small red house with a chimney, and a thick lovely carpet that used to be perfect for disappearing your toes in.

Or the shape of... of a tall pointy mountain covered with snow. And on that memory- mountain lay the memory-footprints of memory-bushwalks you used to take with Mum and Dad, back when that mountain lived right behind your house, and not three hours flying in aeroplane away.

All those 'used tos' -because they're not here anymore. But also all those 'used tos'. Because I was so used to them.

***Pause***

We're all just made from pieces. And I know lots of them (like best friends and red houses and snowy mountains) aren't gone. I know really they're right where I left them.

But that's not the point...

I left them. And so I feel a piece less.

***Beat***

I feel less peace.

# THE SNOW

By Finegan Kruckemeyer

## PLAY SYNOPSIS:

When a mysterious and imperious snowfall imprisons the inhabitants of Kishka within their village, unable to escape; clever THEORDORE volunteers to escape and seeks help for the other villagers, hoping to break the curse or at least bring resources back for the starving, freezing people.

Set off on a journey, THEORDORE heads across the unknown, through forests and across rivers, headed to the neighbouring village of *Gretaville*, the Kishka's sworn enemies. Where he discovers that they too are suffering.

THEORDORE then meets the mysterious MARGARETA a lonely, old woman who lives alone in a cottage in the forest. MARGARETA it seems holds the key to the mysterious snow. THEODORE realises that the spell can only be broken by reuniting MARGARETA, the KISHKA's and the GRETAVILLEANS together once again.

## SETTING OF PLAY:

In the fantastical and imaginary world of *Kishka* and *Gretaville*. A place inspired by German forests and fairytales.

## THEMES & THINGS TO RESEARCH:

Fantasy, How To Train Your Dragon, The Hobbit, Russian folktales, German fairytales, Viking mythology.

## CHARACTER SYNOPSIS: THEODORE | THE SNOW

Name:	THEODORE
Age:	12-14
Gender:	Male
Original Script Page:	P. 127-128
Description:	THEODORE is adventurous, caring and earnest. He is a good leader, quick thinker and always concocting a new plan or trying to solve a problem. THEODORE is often described as small and tiny.
What is happening:	THEODORE and his troop launched themselves in a giant catapult to travel across the forest quicker and save time. Unfortunately, he miscalculated- resulting in the launch being too fast and the fall too great, and the accidental death of his warriors.

### THEODORE MONOLOGUE:

***THEODORE goes and inspects the scene in shock.***

THEODORE: Thank you, Rajev the Grey Beard, and Roll-Ark Son of Simon, and Margot the Assassin, and the Ravenheart Sisters ... and even Connor the Calm, who I didn't t much like alive and upright, but who I'm truly sorry for dead and flat.

I'm sorry for all of your flatness. So it looks like it' s just m —

***A rustling is heard and THEODORE assumes a very unimpressive combat pose.***

Stay away, fiend — I know ... karate! ... ish. I know some karate-ish moves. Which I saw in a book. So I've never actually ... moved them. More read them. But I will ... read some pretty full-on karate moves at you if you d — /

***OLIVER rises hurtlingly also, then staggers towards THEODORE reaching for him as THEODORE cowers. OLIVER hands him a note, which is read. 'The bags I carried, ended up carrying me. I landed on them, and survived.'***

Well, that' s wonderful, Oliver! That means there' s ... two of us ... to, to save the day. A whole ... two people. Which I guess is twice as many as a second ago!

***OLIVER writes. 'But only a quarter as many as a minute before that', mmm. So, judging from velocity of catapult swing, and arc of ascension, and speed of fall, and depth of squished people, we must be ... fifty-eight miles from Kishka, yes?***

***Beat. OLIVER nods.***

If only we could see it. He is lifted. Hey, what are yo —? Oh.

***OLIVER places him on his shoulders and the pair ascend a tree.***



# The PINEAPPLE WAR

by Lachlan Philpott

## **PLAY SYNOPSIS:**

In the world of the play, Australia is no more and instead is Nation One, led by a Conservative government. The only state to remain 'free' is Queensland- which is now governed by the Chinese government.

The students of the play are about to attend their graduation and formal dance- their final night of freedom before their aptitude test results conscript them to allocated roles in society.

As people go missing and borders and laws change at a rapid pace; the students decide to rebel against the rules by harbouring ex-student Tom within the dance. Tom has escaped from *The Village* a segregated part of town for residents who have been accused of dissidence - to attend the graduation and to seek out his former love.

## **SETTING OF PLAY:**

A high school dance in the not-too-distant future. Australia as we know it is no more and instead is a totalitarian society.

## **THEMES & THINGS TO RESEARCH:**

Dystopian stories, Australian politics, identity, coming-of-age stories, queer stories, war, conscription, status & social hierarchy, freedom of choice, Brexit, US 2016 election, international relations.

## CHARACTER SYNOPSIS: DALLAS | THE PINEAPPLE WAR

Name:	DALLAS
Age:	16
Gender:	Male
Where to find:	P. 72
Description:	DALLAS works at the local Woolworths and is quite proud of his job. A pimply teenager, he is girl obsessed and eager to fit in with his peers.
What is happening:	DALLAS has attracted the attention of TINA at work and has struck up a conversation with her regarding the upcoming formal for graduating students.

### DALLAS MONOLOGUE:

DALLAS: Nothing else to do. Do you like flowers? Maybe I'll nick one from the garden for your hair.

*Tina laughs.*

Did I just say that? God what an embarrassing thing to say. Go and get changed.

*She goes. Dallas shakes his head and laughs.*

Woolworths hey. Guys are always saying it's a chick mart. Who would have thought they were right. I just got to lookout for different \*\*\*\*. Ignore the tension between the cash and coupon shoppers and you know, look for other stuff.

Better tell Tina come in Saturday morning. Afternoons they've got me taking spoiled stock up to the village. I get an extra buck an hour for that. I went for the first-time last month. I didn't know what to expect but when we got through security it was dead calm, no trouble at all. It was busier last week security stricter and someone said they're moving all the fences out to make more room which is great for me. More stuff to deliver and I'll get overtime. They're expecting us when we arrived now. When we get there these kids run up to the van and ask if we have anything spare. Should see their faces when we give them food. I'm keeping a bag of apples for this Saturday. Feed them like we used to feed the horses.

*Dallas remembers.*

The garden! For Tina.

*He goes.*

## CHARACTER SYNOPSIS: JO | THE PINEAPPLE WAR

Name:	JO
Age:	17
Gender:	Female
Where to find:	P. 68
Description:	JO is part of the graduating class at school, about to discover her ranking and future in the new Australia. JO spends her time with the popular girls AMBER and GEMMA whose families are rich and have higher status than her. JO is struggling to fit in with the others, but at her heart she is a kind and considerate person.
What is happening:	JO has disrupted GEMMA & ADAM (who may or may not be a couple) fighting. Earlier she had been drinking with ADAM who made an attempt to console her nervousness about her ranking. JO then shares with the audience her thoughts on her friends, who together helped organise the formal dance.

### JO MONOLOGUE:

GEMMA: If you weren't such a loser, we could make this work. You'd still get to do service, but I'd be here. We'd be here waiting when you came back.

*JO comes out.*

Adam?

JO: You two okay?

*GEMMA and ADAM go their separate ways.*

JO: I might have looked stupid in the interviews but I'm not. I see what's going on I know how Amber and German manipulate things. They syphoned money from the tickets. And I know that if anyone finds out they've done it they will point the finger at me. That's what they do. I shouldn't have been a part of this in the first place.

Watching them together today at Amber's house made me feel sick.

The way Amber's Mum and Dad treat her- like she's made of something so delicate she might break in a breath of wind.

And at the start of the formal when Amber said she wished it was Groundhog Day it felt like some horrible nightmare that might really happen.

I deserve that, having to spend the rest of my life trapped in this horrible day with them.

And now we have to have the awards.

When we were planning the formal Amber kept bringing them up.  
*We have to have awards that'll be fun!*

When we told Miss Snape she *said you can only have awards if everybody gets one* so we agreed to try- we got a list from her and we went and sat in McDonald's after school and tried to come up with something for every kid in the year- most likely to be rich, most likely to marry rich, brainiest, most likely to be late to their own wedding.

It was fun for a while and then we ran out of ideas so of course it turned mean- most likely to be a traitor to the new regime, most likely to be deported or put in gaol, most likely to be martyred young. I said that, I don't know why I said it but it just came out. And Amber and Gemma laughed so much that the diet coke came out of Gemma's nose and everybody else stopped eating their burgers and turned around and stared at us. I went off awards after that but Amber didn't. She had to prove something to Miss Snape and get her own way, stand in front of everyone in her dress hanging down judgement.

Mom says that when she was at school, they used to tell everyone that they were special, that they could achieve whatever they dreamed, that everyone had the same chances and that's what led to all the trouble.

I've never really thought about what they tell us now instead.

***Jo goes.***