



# Education Resources Pre-Production

STC Ed presents Urban Theatre Projects'

## STORIES OF LOVE AND HATE

By Roslyn Oades



### PRE-PRODUCTION RESOURCES

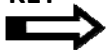
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### PRE-PRODUCTION EXERCISES

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Education Resource written by Kerreen Ely-Harper and compiled by Education Coordinator Toni Murphy

#### KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

### STORIES OF LOVE AND HATE

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### ABOUT SYDNEY THEATRE COMPANY

[www.sydneytheatre.com.au/about](http://www.sydneytheatre.com.au/about)

### ABOUT STCED

[www.sydneytheatre.com.au/stced/about](http://www.sydneytheatre.com.au/stced/about)

### CREATIVE TEAM

**Director** – Roslyn Oades

**Sound Artist** – Bob Scott

**Designer** – Clare Britton

### CAST

Mohammed Ahmad

Roderic Byrnes

Janie Gibson

Katia Molino



### THEMES

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Love

Identity & Place

Racism

Australian Culture

Verbatim Theatre

## LIST OF CHARACTERS

*INTERVIEWER* Voice only

*CAR BOYS* (Lebanese Australian)

OUSAMA, young man of Middle Eastern appearance

FRED, young man of Middle Eastern appearance

MOHAMMED A, young man of Middle Eastern appearance

*COP & WIFE* (Anglo Australian)

COP, large gentle giant type in his late 40s

COP'S WIFE, mid 40s

*AUBURN GIRLS* (Lebanese Australian)

FUNDA, year 12 student

NADA, year 12 student in hijab

NADIA, year 12 student in hijab

*CAROL & MAX* (Anglo Australian)

CAROL, mid 30s, mother of two young children, from Shire

MAX, husband to CAROL, early 40s

*SURFERS* (Anglo Australian)

ALEX, mid 20s

DANE, late 20s, oldest surfer

KIRK, 20, youngest surfer

TODD, mid 20s

LUKE, late 20s

*SWIM LADIES* (Anglo Australian)

NOELENE, late 60s, swims 6am daily at an ocean pool in Cronulla

JILL, 79, swims 6am daily at an ocean pool in Cronulla

*TOMMY & MOH D* (Lebanese Australian)

TOMMY, young man of Middle Eastern appearance

MOH D, young man of Middle Eastern appearance

*SHIRE KIDS* (Anglo Australian)

EMILY, 16, blonde, fitted clothes

TINI, 15, male, EMILY'S best friend

SAM, 19 female

COURTNEY, 17, friend of SAM

MORRIS, late 40s, father of TOMMY, distinct Lebanese Australian accent

PHOTOGRAPHER, Walkely award winning photographer

LOVE GOD, radio announcer, based on Sydney personality Richard Mercer

CALLER 1, MONIQUE, female, 20s

CALLER 2, MARK, male, late teens

CALLER 3, HOUDA, female, 20s

## STORIES OF LOVE AND HATE

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*Stories of Love and Hate* is structured around a series of vignettes based on interviews with people who experienced the Cronulla Riots that took place in Sydney's Western beaches, December 2005.

We begin with the stories of love – love of surfing, girlfriends, boyfriends, cars, swimming, love of place, friendships, and tattoos of the Southern Cross. But underneath these stories of love emerge stories of hurt and injury – a broken ankle, scars, movies interrupted by loud youths. Hurt builds pride and the claim to defend, bringing anger and hostility – boys versus girls, outsiders versus insiders. Beach territory wars lead to the exposing of a racial divide between Lebanese and non-Lebanese. Violence takes over a rally and turns it into a riot. Who is to blame? The media is to blame say many of the storytellers who are teenagers, lovers, friends, parents, a police officer, and a Walkely award-winning photographer. They give witness to an event the majority of Australians saw only through the frame of their television sets.

The storytellers take us back to 2005 in their own words and give us varied points of view of what happened, how it happened and some even reflect on why it happened. But they give us more than just an account of the event of the riots. They tell us who they are, what they care about and how they see themselves as members of their communities.

*Stories of Love and Hate* challenges us to re-consider perceived stereotyping of the people who were involved that day as either instigators or law abiding citizens who got caught up in the event. We are given some answers, left with unanswered questions but most of all we experience what it might have been like to be there that day on Cronulla Beach.

## Consider

Telling stories is a way of bringing people together.

Stories can change us, listener and teller alike.

People are more likely to listen to us if we also listen to them.

The stories people choose not to tell can be as important as the ones they do.

Performing our histories allows us to imagine who we are, who we might be, could be, should be.

References: *Oral History: Remembering & Performance* Della Pollock 2005

*Why Don't People Listen?* Hugh Mackay 1994

## HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

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*Stories of Love and Hate* is constructed from interviews with residents from the Sydney suburbs of Bankstown and the Sutherland shire who were directly involved in, or affected by, the 2005 Cronulla riots.

The project was a collaboration between Urban Theatre Projects (UTP) and the Bankstown Youth Development Service (BYDS). Over a two year period, director Roslyn Oades interviewed 65 residents, aged 14 to 79 on the 'love of their life'. Sound files were created from the recorded interviews and these were then edited into an audio script. During the performance the actors wear headphones and copy exactly what they hear in the interview, including pauses, overlaps and repetitions.

*Stories of Love and Hate* uses verbatim headphone techniques to retain the integrity of the interview participants personal stories and memories of the Cronulla riots. Director Roslyn Oades has a background as a voice artist and actor and is particularly interested in the voice as a narrative device. Roslyn worked with the now disbanded London based Non-Fiction Theatre Company (2000-2002) who had began experimenting with the headphone technique in live performance. Roslyn has continued to develop her own process and application of the technique to tell uniquely Australian stories of cultural difference and identity - *Fast Cars and Tractor Engines*, and *I'm Your Man* (currently in development).

Verbatim Theatre is a form of theatrical production and performance belonging to the documentary theatre genre. Verbatim Theatre has its origins in the 'Living Newspaper' projects of Russia and the United States in the 1930's. In America as part of the 'Federal Theatre Project' during the depression out of work performers were engaged to present information on current events, health education and government policy for political purposes. Bertolt Brecht was an early exponent of verbatim theatre basing his politically motivated works on real life observations. In Great Britain Joan Littlewood and Ewan McColl's Theatre Union (later known as Theatre Workshop) in the 1950's and 1960's developed an improvisation based theatre around working class stories and experiences. Peter Cheeseman director of the Victoria Theatre in England in the 1970's and 1980's developed the first theatre in-the-round documentary works.

### STORIES OF LOVE AND HATE

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Verbatim is drama created from the words spoken by people giving witness accounts, evidence based memory stories. There is no dramatic fiction writing with minimal editing to the original recordings. Similar to Brechtian theatre it is a "way, of actually revealing to the audience the way in which you got the material" where the source material "becomes the *true* protagonist in the drama". The spoken text rather than the characters or actors who speak it becomes the principal focus in performance.

References:

Rony Robinson, cited in Derek Paget, 1987, "'Verbatim Theatre': Oral History and Documentary Theatre Techniques", *New Theatre Quarterly* 3 (12),

'Verbatim Theatre Speaks for Itself Loud and Clear' David Porter 2011

<http://www.suite101.com/content/verbatim-theatre-speaks-for-itself-loud-and-clear-a329626#ixzz1Aolhk7tA>

## Additional Resources



### Urban Theatre Projects

<http://www.urbantheatre.com.au/>

Essay by writer & director Rosyln Oades on her approach to devising and directing *Stories of Love and Hate*

Bankstown Youth Development Service (BYDS)

<http://www.byds.org.au/>

ABC Radio 'Artworks' Podcast: Interviews with director Rosyln Oades, actors, interview participants, expert on verbatim theatre, and audience's responses.

<http://www.abc.net.au/rn/artworks/stories/2009/2517400.htm>

### Films

*The Combination* directed by David Field in 2009 draws inspiration from the racial tensions in western Sydney.

'The Combination pulled as audience starts fight' Caroline Overington

*The Australian* March 02, 2009

<http://www.theaustralian.com.au/news/film-pulled-as-audience-starts-fight/story-e6frg6o6-1111119003483>

'Row after Lebanese film *The Combination* axed by cinema' Lisa Davies

*The Daily Telegraph* March 02, 2009

<http://www.dailytelegraph.com.au/news/nsw-act/row-after-lebanese-film-the-combination-axed-by-cinemas/story-e6freuzi-1111119002298>



Media Coverage & Editorial Comment

UNSW wikispace on Alan Jones and Cronulla Riots

<http://hums3001.unsw.wikispaces.net/Alan+Jones+and+the+Cronulla+Riots>

ABC Mediawatch analysis of Allan Jones reportage

<http://www.abc.net.au/mediawatch/transcripts/s1574155.htm>

The Australian Way

<http://www.griffithreview.com/edition13/89-reportage/207.html>

Sixty Minutes

<http://sixtyminutes.ninemsn.com.au/stories/raymartin/259363/after-the-cronulla-riots>

Verbatim Theatre & Roslyn Oades

Review of Rosalyn Oades' *Fast Cars and Tractor Engines* by David Williamson 'All in the re-telling' Real Time <http://www.realttimearts.net/article/70/7994>

'Audio Scripting' article on Roslyn Oades influences and development of headphone technique

<http://www.roslynoades.com/Technique.html>



**AIM:** To introduce and examine the themes of love, place and identity within the social and historical context represented in the play.

‘Do you have a favourite love song and why is it your favourite?’

Interviewer, *Scene 35*



### Love Song Dedication

**What** is your favourite love song? Why?

**Dedicate** a song to some-one special on the radio.

**What** would you like to say to that person? Why?

*Odit et amo*  
I love and I hate

Catullus 84BC-54BC

“

**MAX**

I just thought she was the most beautiful ... thing I'd ever seen (*Laughs*)

Scene 4 Bottom of The Barrel  
*Stories Of Love And Hate*

”



### Wall of Love

**Create** a communal/class ‘Wall of Love Dedication’

**Write** down on a postal notes the ‘love of your life’ and why.

**Consider** people, places, activities and events in your local community.

**Stick** the notes on a large wall.

**View & Discuss** the responses – look for common elements and differences.



### Wall of Hate

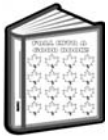
**Repeat** with a focus on the things you hate.

**Discuss** beforehand what strategies you will employ to ensure people do not offend others.

**Decide** what things would be likely to offend and make a rule they are not to be included on the wall.

Discussing what is appropriate and what is not is an opportunity for you to raise potentially challenging issues with your peers. Deciding on strategies in how to manage these issues will assist you in understanding how the failure to listen and respect others was a contributing

factor to the Cronulla Riots. And how discussion and problem solving became an important part of the conciliation process between the feuding groups after the initial incident.



### Cronulla Riot Dedication

**Research** the Cronulla Riots

**Collect** newspaper articles, images

**View** youtube clips

**Share & Discuss** your findings

**DEBATE** the causes & effects

**Write/Record** a song or a poem on the Cronulla Riots.

### **Consider**

How is the event relevant to Australian society today?

Whose point of view will you be representing?

What do the Cronulla riots symbolise for you personally?

Who is your audience – young people, the media, people of Sydney, parents etc?

Choice of writing/music style to best get your interpretation of the event across to your target audience.

### **When viewing the STC presentation of *Stories of Love and Hate***

What is the significance of the Love God DJ?

Why are songs important to people?

What can songs do that people can't always say in words?

Note all the things the characters say they love.

Why do some of these loves become the basis for conflict?



**AIM: To examine and compose alternative texts that explore Australian icons and myths of cultural significance.**

### Icons

An ICON is a symbol of culture

A couple of the characters in the play have a body tattoo of the Southern Cross.

What does the image of the Southern Cross represent?

What cultural and historical myths are imbued in the Southern Cross emblem?



**Make** a body sculpture that represents what the Southern Cross says about Australian culture.

**Brainstorm** other Australian cultural icons.

**Make** a body sculpture based on these icons and what they represent about Australian beliefs, values and influences.

OR



**Collect** images of popular Australian icons & make a collage

**Write** a short commentary or title caption to accompany your collage.

### Monument Design Competition

Monuments are built to acknowledge stories long after they have happened. In Shakespeare's *Romeo and Juliet* the grieving parents agree to erect a golden statue so that the story of their children will not be forgotten.



**Collect** images of monuments - in your local community, in Australia, around the world.

**Design** a monument to acknowledge the Cronulla Riots.

**Consider**

What will the monument represent?

Where should it be placed?

What should it look like?

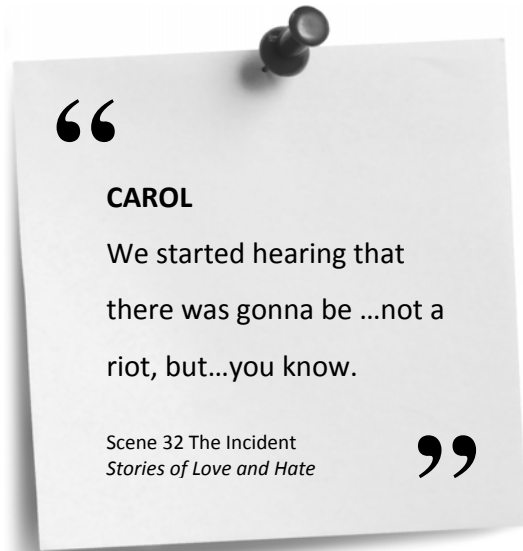
What will the commemoration plaque say?



**Extension-**

**Decide** what the assessment criteria should be for the winning entry.

**Ask** some one (outside the school such as a local council member) to judge the best design.





**AIM: To understand, develop and apply skills in verbatim theatre techniques .**



### Leading & Following

A is the leader. A starts to speak, very slowly.

B is the follower. B speaks at the same time as A

A must ensure they are speaking slow and clear enough to make following possible.

Swap roles

Begin with a sentence. Then move to telling stories (include themes relevant to *Stories of Love and Hate* ).



### Back to Back Storytelling

A&B sit back to back (back to back assists you in focusing on the task of listening)

A tells B a story 'My most frightening moment'

B listens. When A has finished speaking, B asks A three questions about the story.

Swap roles

A writes down B's story from memory. And visa versa.

### My Story, Your Story

Re-group as a class

A tells/reads B's story in the first person 'I' and visa versa ( your original story is now spoken by the other person as you)

### **Reflection**

What was it like to hear your story spoken by someone else?

What was it like having to speak somebody else's words as your own?

What were the gaps in the stories from the original version to the presented version?



**Extension –**

**Record** the story telling exercise onto an audio recording device.

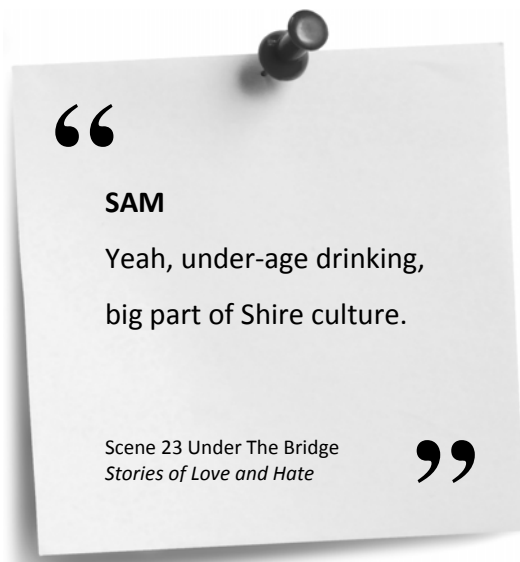
**Listen** to the recording through a set of headphones.

**Playback** the recording and speak the exact words of the storyteller – including pauses, mumblings, coughs etc.



**When viewing the STC presentation of *Stories of Love and Hate***

What skills are being demonstrated by the actors in performing the headphone technique?





**AIM:** To explore, analyse and articulate oral history as performance.



Cronulla Riot Tableau

**Collect** images of the Cronulla Riots

**Study** the images closely – what do you see?

**Make** a body sculpture replicating the image as close to the original as possible.

**Pay** attention to detail

**Consider**

Body Position/s – relationship between the foreground and background

Architecture

Environment & Geography

Light

Colour

Emotion

Facial Expression- direction of the eye gaze

Gesture

Movement

Clothes & Objects



“

**LOVE GOD**

Mix 106.5, it's a beautiful night in Sydney, the moon is out and I mean it's out.

Scene 7 The Moon is Out  
*Stories of Love and Hate*

”



Cronulla Riot Snapshots

**Present** Cronulla Tableau (#1 snapshot)

**Devise** Snapshots: 1 hours before the photo was taken;  
1 hour after;  
1 week before;  
1 week later;  
Present day (6 years after the event)

**Present** your 6 snapshots in succession from 1 hour before to present day.

**Ask** the audience to close and open their eyes on an audio signal (such as a hand clap) between each snapshot.





### Extensions –

**Include** dialogue – one word/phrase/sound per person

**Photograph/Film & Edit** into a visual sequence

**Draw** the images to create a storyboard

### Reflection

**Discuss** different interpretations of the initial photograph.

**How** did the event develop as a narrative drama from Snapshot #1 through to #6?



Photo: Craig Greenhill, The Daily Telegraph, 2006

2006 News Awards photograph of the year

2006 Walkley Award – News photography



**AIM:** To examine how the theme of belonging or not belonging is represented in 'Stories of Love and Hate'.

### Exclusion & Inclusion

#### **Group Hugs**



**Walk** freely around the space – without bumping into each other!

**Leader** calls 'Stop' (or music/sound cue) & calls out a number – 4, 7, 3, 11 etc.

**Quickly** form hug groups of the called number

**Return** to walking freely

**Repeat**, calling out different group number formations

NB: If you have a class of 26, call 26, then 25.

Who is left out?

How does the group respond to this situation?



#### **Reflection**

What did it feel like to be excluded from the group hug?

What did it feel like to be included?

When have you felt you didn't belong somewhere?

When have you been excluded from an event, a place or a situation – at school, in the classroom, at home, a public place or social event?



**Describe/Write** about your experience of exclusion.

What happened?

How old were you?

When and where did the incident occur?

Why were you being excluded?

How did you respond to being excluded? Did you challenge the situation or accept it?

Discuss and explain your decision-making process at the time.

When have you excluded someone else from an activity, event or place?

What were your reasons for excluding the person?

When is exclusion a justified action?

#### **Consider**

Threat of Violence

Age

Illegal Behaviour

Gender & Sexuality

Illness

Cultural Values & Beliefs

#### **STORIES OF LOVE AND HATE**

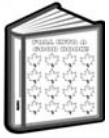
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**Discuss** with reference to recent examples of exclusion, such as:

- RSL's decision to ban World War 1 veterans from marching in the Anzac Parade;
- Fukushima residents not being given accommodation because of radiation contamination fears from the nuclear reactor meltdown after the tsunami in Japan;
- denial of same-sex marriage to gay couples;
- axing of the ABC Chasers television coverage of Prince William's wedding.

**Name** other examples of exclusion you agree and or disagree with.



**Debate** for and against 'Exclusion is not acceptable under any circumstances'.



*Living Tableau - 'Belonging & Not'*

A 'living' tableau refers to an image that re-imagines lived experiences – a physical embodiment that aims to represent and in-corporate the lived experience and collective knowledge of the participants.

**Make** an image tableau of 'belonging and not' in pairs. For example one person is confident, while the other person perceives themselves to be inferior and unconfident, an outsider

**Discuss** as a group the image/s created. Who could the people in the tableau be?

**Add** more people to the picture – bystanders, passerby's, friends, or family

**Leader** taps each person on the shoulder and asks them to speak their inner thoughts

**Decide** on a location

**Give** each person a name, age, occupation/role

**Discuss & Decide** the background circumstances that may have led up to this encounter

**Divide** into groups. Each group creates a tableau, in order, leading up to the final 'belonging and not' tableau.

**Present** the tableaux in order

**Leader** taps each person on the shoulder and asks them to speak their inner thoughts.

**Discuss & Explore** possible resolutions to the situation. Will the interaction between people lead to conflict or not?

**Allow** for lots of discussion & debate

**Allow** students to swap roles & explore other personas & alternative behaviours.

**Allow** the group to decide the outcome

Reference: Augusto Boal's Forum Theatre principles



### Cronulla Beach, 2005

**Apply** your knowledge of ‘Stories Of Love and Hate’ and background research on the Cronulla Riots

**Create** a series of living tableau’s depicting ‘Cronulla Beach, 2005’

### **Consider**

Characters who consider themselves to be insiders, or outsiders

Given circumstances that led up to the riots

Factors that contributed to the escalation of racial violence

Points of view of people missing from the play – media personalities, local residents, politicians, psychologist, community leaders etc.

### **Reflection**

**Discuss** how people’s behaviours are shaped by a sense of belonging.

### Belonging & Relationships

When can belonging be a problem?



**Discuss** this question in reference to the characters in *Stories Of Love and Hate* who believe they belong to the Cronulla beach community and their attitude to those who they consider do *not* belong.

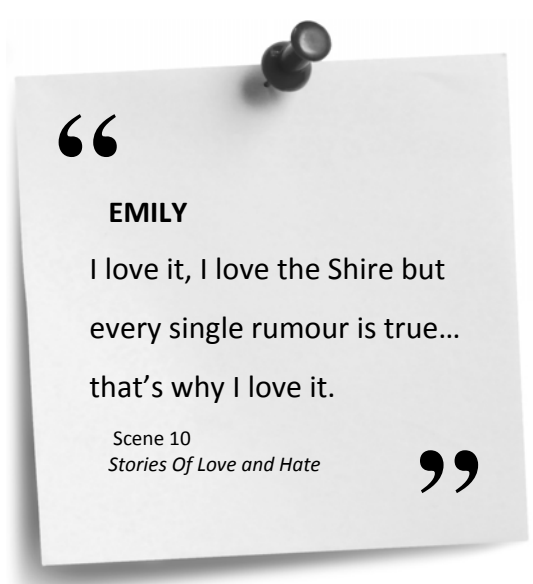
**List** all the different kinds of relationships represented in *Stories of Love and Hate*.

What are the advantages for those in groups?

How and why are some of these groups intimidating?

How do individual characters identify themselves as belonging to a specific group through their appearance, use of language, cultural background, social and sporting rituals?

Why do some of the groups exclude others?



“

**EMILY**

I love it, I love the Shire but every single rumour is true...

that’s why I love it.

Scene 10  
*Stories Of Love and Hate*

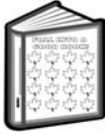
”



## Extension

Why does group behaviour often lead to collective ‘mob behaviour’, as in the case of the Cronulla riots?

Mob behaviour is sometimes also referred to as ‘crowd’, ‘herd’ or ‘collective’ behaviour.



**List** 5 examples of mob behaviour you have witnessed or participated in.

**Describe** how your behaviour changes when you are part of a large group.

**Discuss** the possible effects of large groups of people coming together as a form of social action.

**Refer** to Nadia, Funda and Nada’s discussion on the pros and cons of ‘family support’

### Scene 33 – Protective Parents

*A school in Bankstown (2): NADIA, FUNDA and NADA in the school yard.*

NADA: My fam- my mum was like,

“Where are you going?”, “What are you doing?” Um, you know, if we did go out - ... Every five minutes, “Has anything happened?”

FUNDA: “Don’t go here, don’t go there.”

Um, “Has anyone come up to you and hurt you in, in any way? “And

NADIA: Yeah

when my, my brothers would go out Mum was like, “Oh my God, oh my God, oh my God, oh my God”...

NADIA: They’re going to cause trouble.

And we were like, “Mum, just calm down.” She’s like, “No, oh my God, oh my God. Oh my God. Something’s happening!”

NADIA: So that summer, we weren’t allowed to go to the beach.

NADA: *(amused)* No. No beaches.

NADIA: Pools only. My dad’d be like – I think if he saw like a speck of sand in my clothing, “Why did you go down to the beach?” and this, this and that, an-. They were just really, really scared.

FUNDA: I don't think girls make the trouble, it's much – it's guys.

NADA: the guys.

*NADIA laughs.*

NADA: The big-headed ones.

FUNDA: 'Cuz if you hit one Lebo-

/- the whole.

All of their cousins will come,  
and their cousins will call their  
cousins-

NADIA: Oh mate, you done a  
mistake.

NADA: Yeah, even if they don't know  
you, they're gonna come to  
support you-

NADIA: - you made a mistake  
/- Or like,  
you touch someone's  
sister, oh mate, you've  
made the biggest mistake  
ever. They will just come,  
and *(laughing)* attack you  
and they will never leave  
you alone.

FUNDA: You have a fight with one, a  
dozen comes.

NADIA: *(laughing)* More than a  
dozen, like a thousand come  
after you.

*NADA laughs*

NADA: Even though they don't know you.  
But they're here to support you.

FUNDA: That's the good thing about Lebo's,  
at least they support each other.

NADIA: That's what family's for.

NADA: It's like, you've got the support but  
sometimes the support is too much.

NADIA: Yeah.



### Recipe for Belonging

**List** all the things that give you a sense of belonging in your own life.

**Interview** 3 people of contrasting ages and cultural backgrounds – family member, friend, neighbour, a person who lives in your local community, and or a person who doesn't live in your local area.

**Find** out what gives your interview participants a sense of belonging in their lives.

How do they achieve and maintain a feeling of connectedness within themselves and to their communities?

**Drawing** upon your personal list and interview texts write a 'Recipe for Belonging'.

In the narrative voice of a Master Chef your recipe should include:

- Ingredients required and quantities
- List of Instructions
- Equipment and environment needed to achieve a sense of belonging.



### **Extension**

**Write** a recipe (poem, song or spoken word text) in the voice of a specific character from the play.

For example, what would the Love God's message be to his listeners about love, relationships and belonging?



### **Performance Reflection**

Who does *Stories of Love and Hate* speak for?

To whom is the play speaking?

What are three important messages you've taken away from the performance?



**AIM: To introduce and explore Roslyn Oades' headphone verbatim (or audio scripting) technique.**

*The starting point for every verbatim play is the human voice.*

Director, Roslyn Oades, utilises an innovative verbatim technique she refers to as headphone verbatim or audio-scripting. Headphone verbatim is a paperless form of theatre that features the faithful reproduction of speech patterns. In performance her actors wear headphones via which they are fed a carefully edited audio-script constructed entirely from documentary interview recordings.

Headphone-verbatim offers performers a fascinating opportunity to explore characters outside of their experience. Actors literally adopt the actual words, breaths and speech mannerism of another human being with the aim of preserving the vocal print of a recorded interview. It is also an opportunity for theatre makers to explore a paperless form of writing, working creatively with MP3 players and sound editing instead.

*Free the body, free the voice!*



### **Roslyn Oades' PHYSICAL & VOCAL WARM UP**

Preparation suggestions for verbatim performance:

- **Release** tension in your body and face – so you don't restrict the voice.
- **Relax** your breathing – so you don't run out of breath.
- **Exercise** your speech muscles – so you will be as articulate as possible.
- **Focus** your energy on the size of the room – so you will be heard / felt.
- **Take** a moment to stand as yourself.

#### **STORIES OF LOVE AND HATE**

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## Physical Release

**Release the body** – shake out any tension and stretch.

**Release neck** – with jaw loose & open, gently drop head side, front, side, back  
(move from neck not head).

- Rpt neck roll while massaging ( with both hands) out muscles in your neck shoulders and throat.

**Massage** face, head, jaw and nasal passages.

**Release mouth** – open wide and squeeze small using sounds

“AHHHHHH”

“Oooooooooo”

- use fingers to stretch open maximum space in mouth

**Release lips** – shake out loose lips (like a horse)

- blow raspberries up and down scale

**Release tongue** – trill tongue up and down scale

- stretch tongue in circle to nose, ear, chin, etc
- tongue bullets and inner-mouth circuits
- tongue bends (plant tip of tongue behind lower teeth and bend back of tongue out and in)

**Release upper palate** – yawns / yawn on “H” words (eg hope, happy)

- big sighs



## Articulation

Consonant work (P, T & K unvoiced)

PPPP    PPPP    PPPP    PPPP    P P P (repeat x 3)

BBBB    BBBB    BBBB    BBBB    B B B (repeat x 3)

TTTT    TTTT    TTTT    TTTT    T T T (repeat x 3)

DDDD    DDDD    DDDD    DDDD    D D D (repeat x 3)

KKKK    KKKK    KKKK    KKKK    K K K (repeat x 3)

GGGG    GGGG    GGGG    GGGG    G G G (repeat x 3)



### Tongue Twisters

I want a proper cup of coffee in a proper copper coffee cup.

I know you need unique New York, but does unique New York need you?

The big black bug bled black blood

Three free throws.

Which wristwatches are Swiss wristwatches?

\*Also try tongue twisters while restricting the tongue



### Breathing

1. Expand lungs – natural breathing: push out air and let lungs fill of own accord (repeat x 10)

2. Controlled breath – Swing arms in air on in breath and breath out smoothly on a count of ten (repeat x 3)



### Preparing to Listen

**Collect/Record** 5 audio samples of ‘real-life people’ from a talk back radio segment and or song dedications program.

**Listen** to the recordings.

**What** information about the speaker/s can you derive from these voices?

### **Consider**

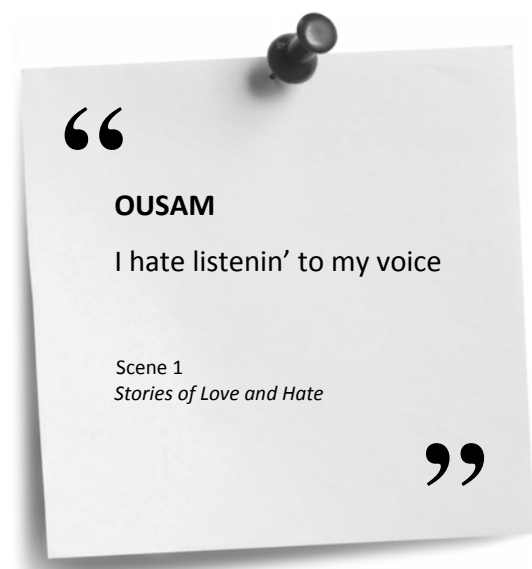
Age

Gender

Education

Cultural background

Emotional state



## Performing Headphone Verbatim

### **Equipment List**

- headphones for each performer
- headphone-splitters (splitters are the equivalent of a power-board for headphones allowing several headphone sets to be plugged into the same playback source).
  - \* Splitters are inexpensive and can be picked up at most audio shops
- I-pods / CD players pre-loaded with audioscripts
- Speaker for playback to group.



**Put** on your headphones

**Listen** to one of the collected audio recordings

**Perform** the audio recording

**Play-back** the original

**Discuss** the performance technique



### Extension

**Break** into groups and rehearse selected audio scenes from 'Stories of Love and Hate'.



You'll find some excerpts of the original interviews that make up the audio script on the STC Ed website: [www.sydneytheatre.com.au/storiesofloveandhate](http://www.sydneytheatre.com.au/storiesofloveandhate)

The transcripts are below for your reference. But remember, for Headphone Verbatim you use the audio as the only script –the transcript is just to help you figure out the different characters on your first listen.

### **Consider**

The dynamics of a group of friends in conversation.

**Perform** the rehearsed pieces

**Explore** different performance styles and directorial possibilities.

### **Consider**

Endowing the audience – as a friend, enemy, stranger, journalist, family member

Direct address - who are you talking to?

Focus and precision – ears & body.

### **STORIES OF LOVE AND HATE**

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[www.sydneytheatre.com.au/stced](http://www.sydneytheatre.com.au/stced)

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## SCENE 17 - Dream-car, Dream-girl

*Car Boys (2): OUSAMA, MOH and FRED sitting in OUSAMA 's car.*

OUSAM: But wait, wait, wait, wait, how 'bout  
if it's like for a long time, long time  
relationship or just a one night stand?

OUSAM: In what way?

MOH: Alright, eh... Either you get like a cuppla weeks  
with Jessica Alba ...

FRED: Mm.

MOH: Or - what's your dream car?

FRED: My dream car, or ... I'm, I've got a  
lotta dream cars, not only one.

OUSAM: *(Laughing)* Get a Hummer cuz, get  
a Hummer; the new ones.

FRED: I got a lotta dream cars, not only  
one, you know what I mean?  
I got my-

OUSAM: You know what, if I had to choose  
my dream girl, to stay with forever,  
or my car, my futur- my car to stay  
with me forever, I'll choose the car.  
You know why? 'Cause my dream  
car is a McLaren F1. It's the fastest  
car on the road, the loudest, like the  
quickest. The engine, ah the engine  
bay, is made out of twenty-four  
carat gold.

*FRED whistles, clearly impressed.*

MOH: But why do you want those things?

OUSAM: You know why? Because if you're  
cruising around Bankstown, alright,  
in one of those, you know how much  
girls will jump on ya?

MOH: *(Quiet)* Yeah.

OUSAM: You know why? 'Cause then they'll  
think, 'Oh, this guy's a millionaire.'

MOH: So the car's going to get you  
the girls.

OUSAM: But you know what? Yeah! So that  
means you'll have ten times more  
girls-

MOH: -But imagine how many girls would  
want ya, if you had Jessica Alba?  
They'll think, 'Offft this guy is Jessica  
Alba material.'

OUSAM: Yeah but still like, the car man, the  
car makes the guy sometimes ... But  
anyways, *(mouth smack)* I'm not  
picky man, my car makes me man.  
Yeah I picked up a lot of girls in this  
car. I just don't call 'em.

## STORIES OF LOVE AND HATE

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**SCENE 5 - Is it Better than Sex?**  
*Singers (1): ALEX, KIRK, DANE, LUKE and TODD.*

ALEX: Is it better than sex? Are we, are we getting' off out there? ...

... you know ... No seriously, that's what I feel sometimes.

I go, you know, It's like- Yeah it's not far off it.

If you get a barrel, if you, if we go out to one of the reefs out here, and you get one of the-screamers of the day when it's perfect conditions and everything

You'll never forget that wave...

ALEX: -It's like being in the fallopian tube again I reckon. 'Cuz when ya, when ya ... It's, it's so surreal and it's, it's ya-you're enscorced in nature, y'know, and this wall of water kind of has you in its grasp and it does what it wants with you ... But your working with it ...

KIRK: Oh it's like-  
 KIRK: Yeah like...

... Pure bliss it's just... You feel like you're levitating, your whole body is just, it's better than laughing, it's, I don't know, it's like .. a whole body...

KIRK: -Pure bliss,  
 Pure bliss it's just... You feel like you're levitating, your whole body is just, it's better than laughing, it's, I don't know, it's like .. a whole body...

LUKE: Out of body experience...

AL/KIRK: Out of body experience...

LUKE: How they talk, when people die, as they leave their body - you go to the light...

DANE: It's like, it's like-  
 ALEX: Yeah.

LUKE: ... You're sort of in that in between. You don't know. On really big ones too, you're in between, you don't know if you're coming out or you're just dead or you just don't know and you're just - you, you, you, you - I don't know it's too weird.

You're not even happy. You know what I mean? You're just concentrating. Just going, "Oh my god, what's happening?"

Yes, you, when you're in there it's like a time capsule, everything stops . . . . . You fall, you can't describe it.

KIRK: Yeah.  
 (Using an American accent) "Just get out there, just get out there, you know? Yeah?"

DANE: -Well, I heard it like, described as, like, when like, you're living' for the moment. The exact moment. The exact moment of - that wave's travelled 2000 km to get to where you are, right? It's formed by a swell like, ages and ages away, an' it's come in, you've had the right tide, you've had the right wind, you know? Everything's going for you, so it's like- it's like, nature's: *(juicy mouth click)*, given you a little gift.

KIRK: And you're spewin' if you don't get one.

KIRK: - It's on every level though, it's sexual, it's physical, it's mental...

KIRK: Nah. . . . . Mmm.

ALEX: It's ... Yeah.

DANE: Yeah.

(KIRK laughs)

ALEX: Mmm.

DANE: Yeah.

DANE: You're concentrating.  
 ALEX: Yeah.  
 You just gotta get a barrel.

ALEX: That's it.

ALEX: Mmm ... The exact moment.

ALEX: /Lines up for it, yeah.

ALEX: The gift, yeah.





**AIM:** To explore identity and new/different perspectives on the significance of place.



### Photoshoot – public & private places & spaces

**Take** a series of photographs of public spaces where you go - in your school, local suburb, city/town.

**Take** a series of photographs of public spaces where you don't go

**Compare & Contrast** the photographs

Reflection

**Are** some locations more inclusive than others? Why?

**Describe** the locations that are welcoming and those that are not.

**What** were your own fears about the places that were not welcoming/inclusive?

**How** 'private' are the public places – how are the public spaces set up to serve the interests of the owners and or communities that live/work in these places rather than the general public?

**Discuss** what makes for (or hinders) meaningful interactions between diverse groups of people in public spaces.



**Devise/Present** a scene between 3 characters where one or more is excluded from a public place – a beach, a shopping mall, a train station, a park.

**Consider**

Character Age

Appearance

Gender

Cultural Background

Behaviours

Relationships between characters – friend, enemy, family, stranger

Relationship to the place – insider or an outsider?

### Cronulla Beach – public or private?

**Discuss** the significance of place in 'Stories Of Love and Hate'.

**Why** is the beach important to the characters in establishing a sense of belonging to Australian society?

**How** 'private' was Cronulla beach in 2005?

**Where** are the other places of exclusion in Australian society?

Reference: 'Oldham is for Everybody': Exploring identity and community cohesion through creativity Oldham, Manchester, UK . Case Study PhD research, 2010 - current, Richard Shotton

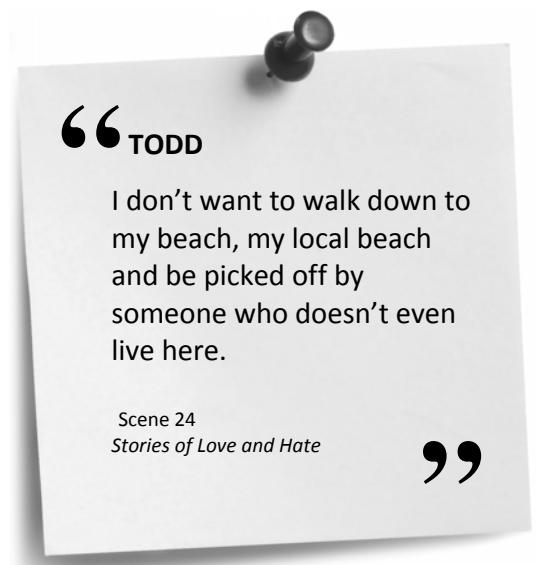


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“TODD

I don't want to walk down to my beach, my local beach and be picked off by someone who doesn't even live here.

Scene 24  
Stories of Love and Hate

”





**AIM: To increase understanding and appreciation of verbatim theatre's dramatization of 'word for word' testimony**

*'Come on down to Cronulla this weekend to take revenge. This Sunday every Aussie in the shire get down to North Cronulla to support the Leb and wog bashing day...'*

SMS circulated before the Cronulla riots  
'Fear of Txt', Hugh Tobin, *Review*, April, 2006



### Chinese Whispers

**Sit** is a circle

**Whisper** a message to the person next to you.

**Pass** the message on

**Continue** around the circle until you return to the first messenger

**Last** person speaks the message aloud

**First** person repeats the original message to the group

**Compare** the two messages

**What** happened? **How & Why** did the messages change?



### Social Networking Wars

**List** all the ways we receive and transmit information

**How** does information change as it travels from one person to another, from one form of media to another?

**How** has social media via SMS, Facebook, Twitter, Youtube impacted on how people transmit, receive and respond to information?

*Racist SMS messages in Cronulla 'numbered 270,000'*

ABC New Online 19/10/2006

**Discuss** this headline with reference to the role and impact of social networking in the Cronulla riots.

**Debate** was SMS to blame for fueling the racial violence?

**Write** an SMS message dialogue between a group of friends that travels outside their inner circle leading to an unexpected outcome.



### STORIES OF LOVE AND HATE

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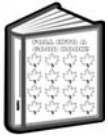
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### Extension

**Research/Discuss** the impact of social media in promoting ‘digital activism’ in the recent political and social upheavals in the Middle East.



### Word for Word

How successful is *Stories Of Love and Hate* in broadening and deepening our understanding of the Cronulla Riots?

**Discuss** this question with reference to the productions’ application of verbatim theatre techniques.

### **Suggested Further Readings on Verbatim theatre**

*VERBATIM: Staging Memory & Community*

(Currency Press, Sydney 2010)

Edited by Paul Brown

*Verbatim, Verbatim: Techniques in*

*Contemporary Documentary Theatre* (Oberon

Books, 2008) Edited by Will Hammond & Dan

Stewart



Oral Historian, Siohban McHugh’s essay on good interview technique, *The Aerobic Art of*

*Interviewing* can be downloaded at <http://ro.uow.edu.au/apme/vol1/iss18/13/>



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[www.roslynoades.com](http://www.roslynoades.com)