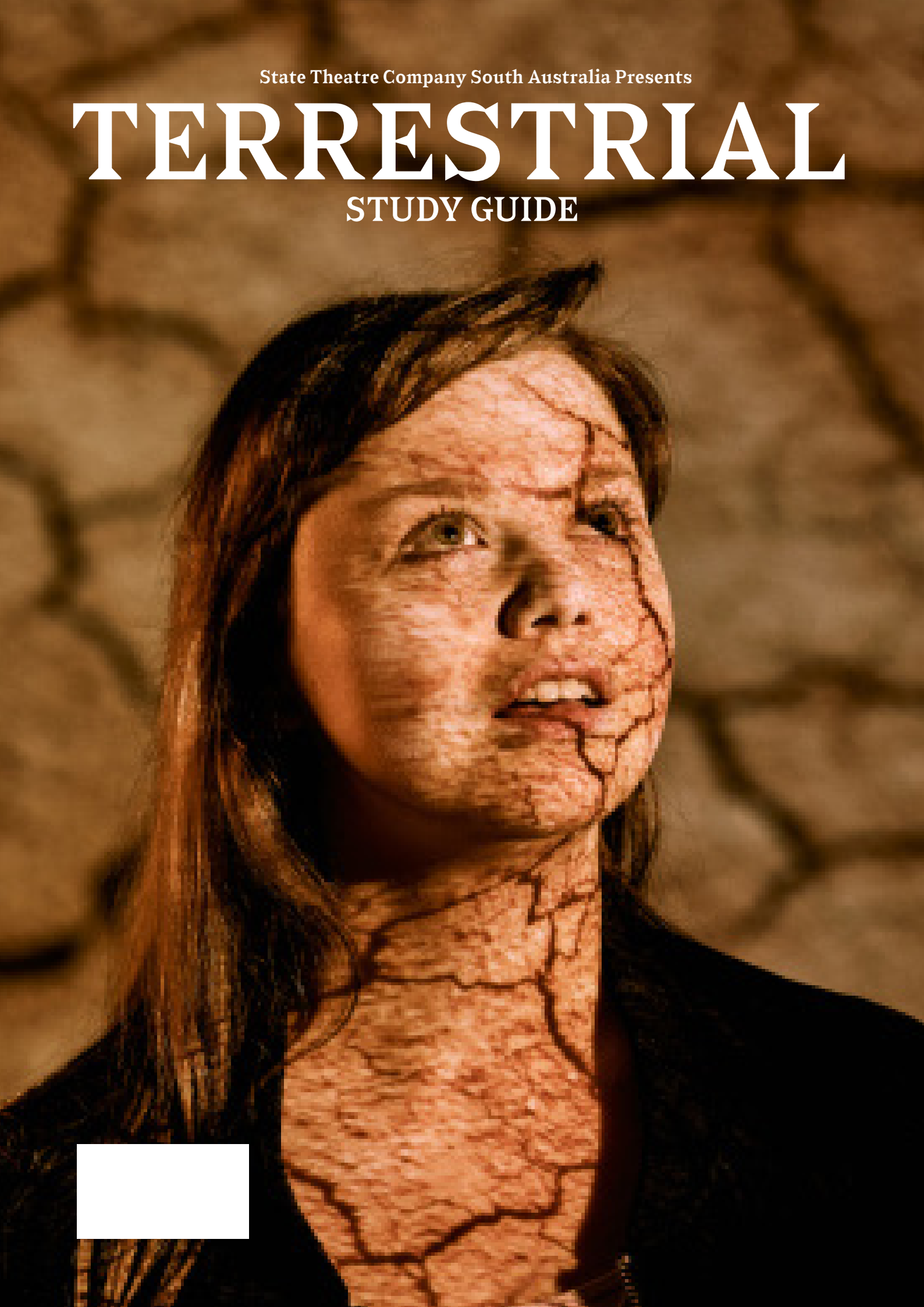
State Theatre Company South Australia Presents

TERRESTRIAL

STUDY GUIDE



BADAR

You think they'll come for you
Fly across galaxies
Through showers of
I dunno
Meteors and asteroids
Swoop down here
Snatch you up
And show you the view…

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SYNOPSIS

Liddy and her mum arrive in a country town just as the mine - the town's only reason for existing - is shutting down. They are escaping Liddy's father. The latest in a long series of moves to try and get away from him.

Liddy is terrible at friendship, having never stayed in one place long enough to have close relationships, but Badar, the only other teenager in town, is persistent and an uncomfortable bond forms between them. Liddy is obsessed with aliens, which Badar tolerates (just) and Liddy doesn't quite understand Badar's worry for his community.

The friendship plays out in memories. Because Badar is missing. Liddy, in a local police station, relates their story to a cop who must try to piece together what happened the day the mine closed.

The friends spend time at the reservoir where Badar gives Liddy a gun. Liddy's anxiety about her mum calling her father again prompts Badar to encourage Liddy to fire the gun, to feel a sense of power over her father. Liddy uses this gun shot to try and summon the aliens one last time. Reality becomes blurred when Liddy feels the aliens coming for her as the gun is discharged.

RUNNING TIME 60 Minutes, No Interval plus 20 minutes Q and A session for school shows

SUITABLE FOR YEARS 9-12

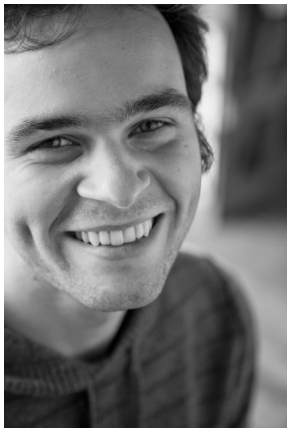
Please note: this production contains coarse language, gun violence references and adult themes.

CAST & CREATIVES

FLEUR KILPATRICK
WRITER

NESCHA JELK
DIRECTOR

MEG WILSON
DESIGNER

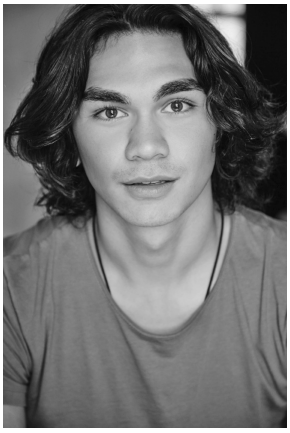


CHRIS PETRIDIS
LIGHTING

ANDREW HOWARD
SOUND

ALEX HALEY
STAGE MANAGER

ANNABEL MATHESON
LIDDY



PATRICK JHANUR
BADAR

PATRICK FROST
HIM

Q&A

Fleur Kilpatrick – Playwright

When did you discover that you had an affinity with writing? Especially in regard to writing plays?

I am dyslexic so it took a while. Primary school was very hard and I remember getting kicked out of the library for just looking at the pictures and not trying to read the words. But I could always tell stories. My family used to write them down for me. I think that might be why plays felt so natural to me: they are the spoken voice. Also English class was always about spelling, which I was bad at, and drama teachers didn't care as much.

If you could give advice to anyone wanting to become a playwright, what would it be?

Quantity over quality. You could spend months just trying to craft the perfect opening sentence or you could just write your way through the crap until you get to the good stuff.

What processes did you go through to bring Terrestrial to life on the page?

The characters of this play came really easily. They just started talking to each other and I let them lead for a while. It was when I came to understand the place - this town, them as the last two teenagers - that I understood why they were on my page.

What lead you to write this script?

I found the characters first. These two voices bounced off each other in such a satisfying way. I realised pretty quickly that they were incredibly isolated and this led me to memories of a mining town I once visited as a teenage: the emptiness of the place, the enthusiasm of the other teenagers upon meeting new people, the slowness of the mine's closure and the drawn out dwindling of the population. I loved the idea of a town with only two teenagers and it felt like a beautiful opportunity to talk about two things that felt very important:

1. Our energy industry is changing - that is happening and is necessary - but it has a massive impact on the communities that depend on it. What does that change look like from the inside?
2. How can I talk about the impact of domestic violence on women and children without showing violence? I don't want to give men like that space on a stage but I want to show how hard it is to leave them.

What do you hope the audience experiences whilst watching this show?

I hope they have a good time. Above all, I really enjoy being in the presence of these characters and I hope that other people do to.

What challenges did you face writing this show?

Being a long way from the people I was writing for. It was a bit of a lonely weird process.

Do you believe in Aliens?

I think there is probably life out there. But it probably isn't very interested in us. It is probably busy slopping about in a primordial ooze.

Fleur won the Jill Blewett Playwright Award and State Theatre Company's Artistic Director Geordie Brookman asked her to write a play for the State Ed program. Part of the brief consisted of an opening monologue with a girl speaking to aliens.

Q&A

Nescha Jelk – Director

In bringing Terrestrial, to the stage, what were your main intentions?
For me I really want the audience to experience the story through Liddy's eyes and to live the experience along with her. This play is an extreme example of how we all have different perceptions of the world around us – how we construct our own reality. It explores how human beings choose to believe some things and don't choose to believe others. The gun accident is something that Liddy's brain can't contend with. Her brain has a different answer to what happened. We all experience things in different ways.

When communicating to the design team, what were some of your key directives?
To create a psychological space. The police interview is the present. I wanted to have a psychological space where the audience feels the policeman's voice coming in at her… To see a close up of her face. The aim is for the audience to get inside Liddy's head rather than just sitting back. We never see the policeman – we do see Badar.

This show is all about Liddy. Her experience. Time is disjointed – she herself is disjointed. The stars take on more and more power. They are to become stronger for Liddy. The lighting is to have a function during the alien monologues. The police station space is somewhat abstract and less real – unfurling the walls of the interrogation.

Do you connect, in particular, with any occurrences or characters in the show?
For some reason I really connect with the concept of Liddy having a fish, Elvis the Pelvis. It is sad that her pet died. I had cats and dogs when I was a child, and had to bury them. Liddy's constantly moving from home to home, but the aliens are her roots. The one constant. The "stars in the sky are" her constant.

I also relate to Badar. He is an open, honest and beautiful character. Badar is super likeable. I like their relationship and banter, how they call each other out on things.

Looking into the coping mechanisms of human beings is fascinating.

If there are messages in this show, what would they be?
Everyone has their own truth and perceptions. When we are aware of this, hopefully we can become more empathetic towards others when they do things that we may not agree with.

DON'T PLAY WITH GUNS!

Do you believe in aliens?
I would like to believe that there is something else out there. I really enjoyed listening to a podcast titled; The anxiety of aliens existing vs potential anxiety – that we are the only ones at all. Human beings have put themselves on a high horse.

Q&A

Annabel Matheson – Liddy

Liddy certainly is a complex character. How would you describe her?
At first I thought she was somewhat of a wallflower with lots of secrets to keep - maybe a bit of a loner. I knew from the very beginning that she had a spark and a strength that only someone who has gone through the things that she has could possess. We've been describing Liddy as a "wall-thorn", as opposed to a wallflower. She is intensely independent, but also very wounded. Liddy is desperate for connection but does not trust anyone and is very resistant to vulnerability, both her own and others. She is, like all people, a wonderful mixture of contradictions - she's her own worst enemy. Liddy is ferocious and fiercely loyal.

How would you describe her relationships with Badar, her mother and herself?
Badar is such an open, warm human who helps defrost Liddy's cold-hearted exterior to allow her tap into her real emotions. From the clues within the script, it's pretty clear that Liddy and her mother have a particular relationship - they've been together through such intense moments, they have a symbiosis which blurs the lines of who is looking after who. Liddy is both at war with and discovering herself at the same time. I think there are things that she knows about herself that she hasn't yet been able to come to terms with, and throughout the play we see her begin to wrestle with this.

What processes have you gone through to bring her to life?
When playing a new character, I always pay close attention to the design (I also ask questions about it if I have to). Costume is always a great place to start thinking about how to approach your character's physical language. The first thing I think about is what shoes I'll be wearing and I always wear them while I'm rehearsing. Vocally, I think about where the character comes from, where they are living, their age, and their socio-economic background. Every character is an amalgamation of your choices, the director and the playwright's visions, and yourself as a person. I think about what elements of my own vocal, physical, and personal qualities will help me portray the character authentically, and what new elements I will need to invent. Having the playwright in the rehearsal room helps a lot too - her vision is imperative to my creation of Liddy.

What are Liddy's objectives in life?
It's hard to say - she's in a time in her life where the most important thing for her is to think about what's directly in front of her. She's constantly looking for an escape from her life, one that is on her terms. I think she feels so out of control that what she needs most is to feel ownership of and closeness to something - this is where her love for aliens comes from.

What are some of the challenges you have faced?
It is challenging to play someone who is ten years younger than you are! I love working with teenagers - I have for many years - so my most important goal with this character is to create a Liddy that reflects her age and that is believable for teenage audiences. I'm going to play the truth of her life circumstances and her personality and cross my fingers. Touring a show can be tough as well - being away from home, not staying in one theatre for more than a day, driving long distances - so the consistency of the show will definitely be a challenge for us. We will need to keep the story fresh after telling it so many times. There are also some pretty heavy themes in the show and I have to remind myself to take care at times when the content becomes too intense.

Q&A

Annabel Matheson – Liddy

What are some of your favourite "Liddy lines" from the show?

Liddy had so many great one liners and comebacks - she can be really deadpan and also super mean and cutting, which makes it hard for me not to corpse because its so funny. I love her alien encounter stories and her black swan monologue.

"21st Century babe and don't call your mother a wang" is pretty excellent - says a lot about her relationship with her mum.

"They wouldn't travel the universe for some dude's butt" is also one where I have to concentrate on not laughing.

The heartbreaking stuff is fantastic too - when she describes what it was like to look at the sign on the way into town, she says "That's as beautiful as it gets", that always makes me want to cry.

When she tells Badar she wants to be his friend "for like… a long time", it's the first time we really hear her say something from her heart in a kind and gentle way. Liddy is so complex and it's an absolute joy to be using Fleur's words to bring her to life.

Do you believe in aliens?

In the words of Fox Mulder - THE TRUTH IS OUT THERE.

I've been watching a lot of X Files and I have a total crush on Scully.

Q&A

Patrick Jhanur – Badar

When you first read the script. what were your first impressions of Badar?
I was completely consumed with fascination for Badar and his life in remote South Australia. I felt he was written with a particular kind of rawness, charm and sensitivity which was immensely intriguing within the context of his upbringing and exposure to the world as a teenager.

What do you like about Badar?
He's got a heart of gold and infectious charm. He's unafraid to share his vulnerabilities with others and operates at a level of compassion, honesty and empathy which is incredibly refreshing. I love that he is a positive representation of tender masculinity for all men, young and old.

How would you describe his relationships with his parents?
Although Badar's relationship with his parents is not something we see on stage, I think it's instrumental in understanding where his good nature and kind heart come from. We have placed Badar in a positive home environment with caring and supportive migrant parents who endeavour to provide Badar with a safe and secure life. This also creates an important contrast with other parental dynamics in the play. As the play unfolds, Badar comes to criticise his parents for their passiveness as his major conflict in the mine closure develops.

How would you describe his relationships with Liddy?
Being the first new kid in town for years, Badar is completely infatuated with Liddy, he is immensely caring and interested in her and her life story. He wants their friendship to remain a close, honest and trustworthy bond he can depend on for the rest of his time in the town. At times, he can be critical of Liddy but only through his immense care for her and a mature understanding of the importance of friendship and what it means to be a good person.

What processes have you gone through to bring him to life?
I've taken a lot of inspiration from my own experiences as a child through time spent in outback Queensland; observing outback Australian physicality, vocal qualities and a learned ideology of masculinity has been hugely beneficial. We also felt, being one of a few dozen teenage boys in the town comes with a harmless sense of entitlement and comfortability with the land, the town and around other people.

What are Badar's objectives in life?
Being only 15, I think Badar is yet to seriously consider his life beyond the town. My instincts are that Badar is a storyteller from his level of empathy, awareness and the way he understands the world is an incredibly complex and vivid perspective. These are qualities I think he has attained through a life filled with imagination, wonder and the time and space to reflect on himself, others and the world. In the play, Badar's objective is to develop his friendship with Liddy and teach her that life in this town - with it's sparseness and individuality can be beautiful if you are good to people.

What are some of the challenges you have faced?
My biggest challenge has been finding a way to embody the physicality of a 15 year old.

What is your favourite "Badar line" from the show?
"Be kind" This line comes towards the end of the play. It's a gentle, simple and beautiful show of his character and fundamentally is his message to Liddy and the audience throughout the play - be good to others and they will be good to you.

Do you believe in aliens?
Aren't we all aliens...?

PRODUCTION DETAILS

Theatrical Style – Post Dramatic, Psychological Realism

Post Dramatic Theatre:
Covers a wide range of contemporary theatrical forms, including devised work and live art. When considered in terms of plays, post-dramatic theatre more specifically registers a dissatisfaction with drama's two fundamental processes: the representation of the external world and the structuring of time. To take each in turn: representation is, by definition, selective and subjective… Post-dramatic plays differentiate themselves from representational theatre by offering actors and audiences theatrical experiences that are not tied to the vicissitudes of either character or plot but seek to investigate broader issues, free of drama's limitations.

http://www.dramaonlinelibrary.com/genres/post-dramatic-theatre-iid-2516

Psychological Realism:

When writers want to get the inside scoop on characters' internal lives, they resort to psychological realism, which is the faithful and consistent depiction in literature of inward human thoughts, feelings, and personality traits.
- Joshua Wimmer

Watch video introducing this style: https://study.com/academy/lesson/psychological-realism-in-literature-definition-lesson-quiz.html

Setting:
A rural mining town in Australia. Interrogation Room, Liddy's Mind

THEMES

Perception vs Reality:
Liddy believes that Aliens took her friend Badar. In reality she accidentally took his life whilst playing with a gun.

Friendship:
Liddy hasn't had any close friendships in the past. Badar is her first true friend. Liddy believes that the aliens are her friends but that is all in her head.

Truth:
The voice/policeman is interviewing Liddy in the hope of finding out the truth about what happened to Badar. Badar does not believe in aliens.

Extra Terrestrial Life:
Did aliens really take Badar? Can Liddy really communicate with aliens? Liddy believes that aliens will one day take her away.

Isolation:
The town in which the characters live is isolated and visually likened to the ground on Mars. Liddy has been isolated for most of her life because of her father and the need to flee from him.

Escapism:
Liddy escapes from harsh realities by disassociating herself and uses her mind and imagination to cope.

Small Towns:
Liddy finds herself in a small, remote country community where nothing exciting really happens. Badar shows Liddy the ropes and how to deal with living in this place.

Family:
Badar has loving and hard working parents. Liddy lives with her mother and has a dysfunctional relationship with her father.

Gun Accidents:
Badar gives Liddy a gun. As she plays with it, it goes off and her friend's life is taken.

Domestic Stalking:
Liddy and her mother are on the run from her father. We don't find out too much about the details of why, but suspect abuse and violence. For some reason Liddy's mum always ends up contacting him and disclosing their whereabouts.

Industry:
The town and its people are wholly reliant on the mine for income and livelihood. Take this away and people become lost and disheartened. Without industry, can this town still exist?

Memory:
Liddy's memory of the traumatic events that occurred in her life are distorted. She was there with Badar but can her recollections be trusted? Badar and Liddy share memories from their past.

KEY CHARACTERS

Liddy:
A teenager who has had to travel from many different towns because her father was abusive in some manner. She has no close friends. Only had her mum. Liddy is super independent.

Badar:
A regular friendly kid who is excited that there is a new person in town. He has an Arabic name that means full moon. He is a Muslim but "not a good one". Makes his own fun. Cares about Liddy. His dad works in the mine and has high expectations of him.

Other characters mentioned – Badar's parents, the policeman, Liddy's mother and father, kids in the town, other townspeople.

DESIGN ELEMENTS

Terrestrial pinterest mood board:
https://www.pinterest.com.au/oommeg/terrestrial/

Key Visuals in Terrestrial:
Two way mirror, projection surface, LED star lighting, two coloured wall – sense of horizon – wide space, sense of distance vs interrogation scene, simple furniture, street wear, fluorescent light.

Q&A

Meg Wilson – Designer

What are the main concepts behind your set design for Terrestrial?
The set aims to reflect the vast, open, hot and dusty landscape of a remote mining town as well as the wide, open skies at night. Within the same set we hope to contrast this with the oppressive, cold, stark and sterile box-like environment of an interrogation room. The interrogation room has been unfolded and stretched in order to mimic the vast outdoors.

What is the purpose of the set?
The set aims to act as up to four settings or locations at different stages, and at some points these settings will blur and mesh into one another. We have tried to achieve these shifting landscapes without moving walls or pieces of the set. Rather, this will largely be achieved via shifts in lighting and sound and blurring of scenes with the actors.

What are some of the materials used in the construction of the set?
One of the main materials is a wallpaper that looks like conventional concrete besser blocks which have been painted to reflect both an interrogation room setting and the dry landscape. The floor is made of vinyl tiles that look like concrete and sometimes a bit like a bitumen road. We also have a two-way mirror.

Please describe the costumes?
The costumes are quite simple. Rather than having them specifically made we decided to take the cast shopping. They could be described as streetwear/ daywear that is typical for teens at around the age of 15 in the current Summer. Think cut-off denim, t-shirts and shorts.

What are some of the props you had to source or create for this show? Why did you source or create them as you did?
There aren't many props for this particular production. Really there are just a couple of cans and bottles and bits of paper which are very easy for us to source. The most difficult prop is a gun. Due to gun laws in Australia, we are not able to use a gun that is too realistic as it needs to tour between several locations and it may be mistaken for a real one during transit. Our workshop has to create a prop gun that is made entirely from timber and painted to look convincing on stage…but not too convincing!

What were your inspirations behind your designs?
I have a collection of images of the Outback, interrogation rooms and starry skies, which I have tried to bring together as one in this design. I also grew up on a farm in the Murray Mallee region of South Australia, so for this work, I drew heavily on my memories and experiences from the town and land that I grew up with.

What processes did you go through to bring the set and costumes to the stage?
I have worked really closely with the Director, Lighting Designer and Writer in bringing this set design to fruition. After reading the initial script and talking with the team, I went away and collected many images on a Pinterest page. After several more meetings and discussions about ideas with the creative team I started sketching some initial drawings, which turned into drawings on the computer which could be quickly rendered and altered as changes occurred.

Q&A

Meg Wilson – Designer

Once the initial structure and dimensions were determined, I took a lot of time, care and effort to select the colour scheme and final materials and finishes. This included a lot of visits to hardware and flooring stores. Once all of this was decided, I presented sets of working drawings and material specifications to the workshop crew who build and finish the design, bringing it to life.

What challenges did you face and how did you overcome them?
The biggest challenge was to design a set that could be simple enough to fit in the back of a truck in order to tour to many locations and be easy for a small crew to put together, but that could also look impressive and imposing. The hardest part of this is that the set was also required to be different sizes at different venues. The solution was to create a long wall made of many pieces, which could be used as one very long wall, or if it needed to be smaller, we could not use one or two of the wall segments. The more detailed and impressive parts of the set will be used at every venue, even if the overall size has to be a bit shorter

Do you believe in aliens?
I believe in some form of life outside of Earth…I'm not sure in what form though...

Q&A

Chris Petridis – Lighting Designer

What are the main concepts behind your lighting designs for Terrestrial?
The main brief was to ensure the show's tour-ability. Then to create two separate worlds. There are two lighting states. Front lighting for domestic/every day scenes and side lighting for the night time/elevated scenes. To represent the outdoors/ stars and space, the set has a lot of tiny holes drilled into it – emulating a star field.

What is the purpose of theatre lighting?
To illuminate the stage, to guide the audience's focus to a particular point and to give them a view port into the characters and their world. It assists in the storytelling and decisions about what angle is being used, the colour, how bright the lights are – all help implicitly or explicitly to add to that meaning or detail.

What are some of the lighting effects or types of lights you will use?
LEDs in drilled holes - side profiles – overhead LED lights – a fluorescent light - LED foot lights.

*The lighting, in a way – provides a window into Liddy's brain. The fluorescent light is like a portal between her and the aliens. It responds to her voice.

Please summarise the process you go through to bring a lighting design to the stage?
It's a collaborative process. After reading and marking the script, I meet with the director and design team to establish why we are telling story. The set design comes first. I find images to inspire the lighting design and then use CAD – Vecta Works – industry standard to create my designs… I create the venue plans in scale then drop the sets in. Once the design has been established I present it to the company on a "White Card Set"… which is a model of the set which has been painted white. It shows everything. Shapes of the lighting etc. Then I "make the show".

What advice would you give anyone wanting to become a lighting designer?
DO IT!
Be passionate, thorough, respect the time of others, find a balance between being risky vs well rounded.

And more importantly… Do you believe in Aliens…?
Hmmmm. I don't know. I guess so. There's got to be something else out there!

Q&A

Andrew Howard – Sound Design

How would you describe your sound design/composition?
I always try my best to keep the entire design of a show tonally consistent.

What processes do you go through to create your music?
When I'm at home I'm pretty much always walking around my house with a guitar or ukulele and singing made up songs to my son and I write down any chord progressions that I think could be used for something. That is my main process for writing. Designing I have a set of standards that I replicate and augment for every show.

What challenges did you face?
Composing and designing a piece that is doing a whole lot of regional touring is actually a challenge of scale. Making the design sound rich and full for only a tiny PA is much harder than designing for big proarch theatres that have plenty of speaker stock. The little tricks you use to shift focus and draw attention need to be done with equalisation and delay rather than location. It becomes something like the difference between an old mono Beatles record and a full powerful stereo recording by a band like Tool. You have to shift thought and be creative in different ways.

What do you hope the audience experiences whilst listening to your sound design?
In an ideal world the audience will not notice the design until after the show when they begin to process it in their minds. My main hope for young audiences is that they get to experience something they want to continue to experience for a life time. Experiencing a live story in front of you with a group of people is a fun and exciting thing.

Did you take inspiration for your sound design from elsewhere?
The inspiration always comes from the script in the first instance and then from meetings with the director to establish what sort of vibe they want to go with musically. On Terrestrial, Nescha was interested in the sounds of Boards of Canada so I have composed the music with their music in my mind. Listen to Boards of Canada - https://bleep.com/artist/78-boards-of-canada

What are some of the sounds you are using in your design?
At this stage the music contains lots of synths, drum loops, bass and tenor ukulele. There will be a few fun sound effects but I don't want to give too much away.

If someone wanted to become a sound designer, what advice would you give them?
Learn how PAs work and what can be achieved with particular speaker boxes and consoles. There are many parts of sound design in theatre that people are not aware of. Being a sound designer isn't just about creating sounds to go with a show. The bulk of the work is in pre-production which includes drawing block schematics for how the pa system will all plug together. Booking recording studios for any recordings that need to happen. Deciding what kind of speakers to use for specific uses and where they should be placed. Sourcing all of the needed sound effects and creating sound effects and atmospheres as well as pads and drones. Extracting any keys from music you are using so and pads and drones you create will be in the same key and will work seamlessly with the music. Look into schools like AC Arts, SAE, WAAPA and NIDA. Watch lots of movies at the cinema or at home if you have a decent surround system. Also do lots of reading and learning about software like QLab (the main show control for audio world wide), Ableton Live, Reason, Protools and Digital Performer.

BACKGROUND INFORMATION

Perception

From the Latin perceptio - the organization, identification, and interpretation of sensory information in order to represent and understand the presented information, or the environment. All perception involves signals that go through the nervous system, which in turn result from physical or chemical stimulation of the sensory system. For example, vision involves light striking the retina of the eye, smell is mediated by odor molecules, and hearing involves pressure waves. Perception is not only the passive receipt of these signals, but it's also shaped by the recipient's learning, memory, expectation, and attention.

https://en.wikipedia.org/wiki/Perception

Watch - https://ed.ted.com/on/AsddeXsA - video lesson on Perception vs Reality

Truth

Truth is most often used to mean being in accord with fact or reality, or fidelity to an original or standard. Truth may also often be used in modern contexts to refer to an idea of "truth to self," or authenticity. Truth is usually held to be opposite to falsehood, which, correspondingly, can also take on a logical, factual, or ethical meaning. The concept of truth is discussed and debated in several contexts, including philosophy, art, and religion. Many human activities depend upon the concept, where its nature as a concept is assumed rather than being a subject of discussion; these include most of the sciences, law, journalism, and everyday life. Some philosophers view the concept of truth as basic, and unable to be explained in any terms that are more easily understood than the concept of truth itself. Commonly, truth is viewed as the correspondence of language or thought to an independent reality, in what is sometimes called the correspondence theory of truth.

https://en.wikipedia.org/wiki/Truth

Article - What is truth? http://www.philosophynews.com/post/2015/01/29/What-is-Truth.aspx

Extra Terrestrial Life

Also called alien life (or, if it is a sentient or relatively complex individual, an "extraterrestrial" or "alien"), is life that occurs outside of Earth and that probably did not originate from Earth. These hypothetical life forms may range from simple prokaryotes to beings with civilizations far more advanced than humanity. The Drake equation speculates about the existence of intelligent life elsewhere in the universe. The science of extraterrestrial life in all its forms is known as exobiology. Since the mid-20th century, there has been an ongoing search for signs of extraterrestrial life. This encompasses a search for current and historic extraterrestrial life, and a narrower search for extraterrestrial intelligent life. Depending on the category of search, methods range from the analysis of telescope and specimen data[to radios used to detect and send communication signals.https://en.wikipedia.org/wiki/Extraterrestrial_life

For more information - http://www.bbc.co.uk/science/space/universe/questions_and_ideas/extraterrestrial_life/

Mining Towns in Australia

Mining in Australia is a significant primary industry and contributor to the Australian economy. Historically, mining booms have also encouraged immigration to Australia. Many different ores and minerals are mined throughout the country. Australia has mining activity in all of its states and territories. The Minerals Council of Australia estimates that 0.02% of Australia's land surface is directly impacted by mining. Particularly significant areas today include the Goldfields, Peel and Pilbara regions of Western Australia, the Hunter Region in New South Wales, the Bowen Basin in Queensland and Latrobe Valley in Victoria and various parts of the outback. Places such as Kalgoorlie, Mount Isa, Mount Morgan, Broken Hill and Coober Pedy are known as mining towns.

https://en.wikipedia.org/wiki/Mining_in_Australia

Article on Mining Town Closure - http://www.news.com.au/finance/business/mining/fears-for-australias-mining-towns-as-residents-flee-after-the-boom/news-story/16bd7b2034125a7c2fde482ea5b63501

Isolation

The experience of being separated from others—may result from being physically removed from others, as when a person lives in a remote area, or it can result from the perception of being removed from a community, such as when a person feels socially or emotionally isolated from others. Social isolation is distinct from the experience of solitude, which is simply the state of being alone, usually by choice. Taking time to be alone can be a healthy, rejuvenating experience that allows us to reconnect with our own needs, goals, beliefs, values, and feelings. But when a person experiences too much solitude or feels socially isolated from others, he or she may develop feelings of loneliness, social anxiety, helplessness, or depression, among others.

https://www.goodtherapy.org/learn-about-therapy/issues/isolation

What to do if you feel lonely or isolated: https://ie.reachout.com/getting-help-2/minding-your-mental-health/loneliness-and-isolation/

Dissociation

Dissociation is a mental process where a person disconnects from their thoughts, feelings, memories or sense of identity. Dissociative disorders include dissociative amnesia, dissociative fugue, depersonalisation disorder and dissociative identity disorder. People who experience a traumatic event will often have some degree of dissociation during the event itself or in the following hours, days or weeks. For example, the event seems ‘unreal’ or the person feels detached from what’s going on around them as if watching the events on television. In most cases, the dissociation resolves without the need for treatment.
https://www.betterhealth.vic.gov.au/health/conditionsandtreatments/dissociation-and-dissociative-disorders.

Information on trauma and advice on how to cope:
https://www.helpguide.org/articles/ptsd-trauma/coping-with-emotional-and-psychological-trauma.htm
Need help? – Call Lifeline (free 24hours) 13 11 14

Rural Town Living

What country life looks like depends greatly on where you live because living in a rural environment can mean a lot of things including living in a small village, a market town or an isolated place with the first neighbour living 200 kilometres away. The latter option sounds very tempting because it gives you all the privacy and peace in the world you could possibly ask for. However, living far from "civilisation" also means living far from the shops, schools, pharmacies and other things city dwellers take for granted. In addition, living far away from people may eventually make you feel isolated.

Recently, due to the rise of technology, people living in these environments are more connected to the rest of the world than ever before. Many people to choose to live in the country as living in urban environments brings other pressures and negative situations.

For more information: https://aifs.gov.au/publications/families-regional-rural-and-remote-australia

Why living in the country can make you happier - https://www.domain.com.au/news/why-living-in-the-country-can-make-you-happier-20150728-gim7p3/

Gun Laws in Australia

The sale, possession, and use of firearms are regulated by the Australian states and territories, with cross-border trade matters addressed at the federal level. In 1996, following the Port Arthur massacre, the federal government and the states and territories agreed to a uniform approach to firearms regulation, including a ban on certain semiautomatic and self-loading rifles and shotguns, standard licensing and permit criteria, storage requirements and inspections, and greater restrictions on the sale of firearms and ammunition. Firearms license applicants would be required to take a safety course and show a "genuine reason" for owning a firearm, which could not include self-defense. The reasons for refusing a license would include "reliable evidence of a mental or physical condition which would render the applicant unsuitable for owning, possessing or using a firearm." A waiting period of twenty-eight days would apply to the issuing of both firearms licenses and permits to acquire each weapon. Alongside legislative reforms to implement the National Firearms Agreement, a national buyback program for prohibited weapons took place in 1996-1997 and resulted in more than 700,000 weapons being surrendered. Further reforms were later implemented as a result of agreements made in 2002 on firearms trafficking and handguns, as was a national buyback of newly prohibited handguns and associated parts.

https://www.loc.gov/law/help/firearms-control/australia.php

The effects of Australia's Gun Laws - https://www.sciencenewsforstudents.org/article/strict-gun-laws-ended-mass-shootings-australia

"If you want to end the war then, instead of sending guns, send books. Instead of sending tanks, send pens. Instead of sending soldiers, send teachers." ~ Malala Yousafzai (17 year-old Noble Peace Laureate)

Gun Accidents in Australia

There were 338 hospitalised cases in 2013–14 and 209 deaths in 2012–13 as a result of firearm-related injuries. The age-adjusted rates were 1.5 hospitalised cases per 100,000 population and 0.9 deaths per 100,000 population, respectively. Most people injured by firearms are male—93% of hospitalised cases and 91% of deaths resulting from firearm-related incidents. For hospitalised cases resulting from a firearm injury, 39% (133 cases) were the result of unintentional injury and one-third (33%, or 111 cases) resulted from assault.

In almost one-fifth (19%, or 64 cases) of cases, intent was undetermined.
https://www.aihw.gov.au/getmedia/fd06f3d6-eac7-47d3-a187-4d0e0f188b27/20368-firearm-injuries-deaths.pdf.aspx?inline=true

Stalking

Involves a persistent course of conduct or actions by a person which are intended to maintain contact with or exercise power and control over another person. These actions cause distress, loss of control, fear or harassment to another person and occur more than once. The person being stalked can often develop a sense of loss of control over their lives and can be forced into changing their routine and behaviours. Stalking is a crime.

https://www.police.nsw.gov.au/crime/domestic_and_family_violence/what_is_stalking

Memory

Our ability to encode, store, retain and subsequently recall information and past experiences in the human brain. It can be thought of in general terms as the use of past experience to affect or influence current behaviour. Memory is the sum total of what we remember, and gives us the capability to learn and adapt from previous experiences as well as to build relationships. It is the ability to remember past experiences, and the power or process of recalling to mind previously learned facts, experiences, impressions, skills and habits. It is the store of things learned and retained from our activity or experience, as evidenced by modification of structure or behaviour, or by recall and recognition.

http://www.human-memory.net/intro_what.html

LOOKING AFTER YOURSELF

Go to the link below to find out how you can address the following:

- Coping with a major personal crisis
- What you might be feeling
- Physical Reactions you might have
- Staying Healthy
- Making it easier to cope

https://www.redcross.org.au/getmedia/6ba3063e-426a-44c8-8239-b8179bec9185/coping-with-a-major-personal-crisis-booklet.aspx

If you are experiencing a personal crisis help is available.
No one needs to face their problems alone.
https://www.lifeline.org.au/get-help/get-help-home
13 11 14

"There is a LIGHT in this world. A healing spirit more powerful than any darkness we may encounter. We sometime lose sight of this force when there is suffering, and too much pain. Then suddenly, the spirit will emerge through the lives of ordinary people who hear a call and answer in extraordinary ways."
~ Richard Attenborough

SCRIPT EXCERPTS

BADAR
Welcome to the country
We got skies til forever
And getta load of the stars
Bet you don't see that in the city
Like space acne
I reckon
Like
If that was your face
You'd be chowing down the roaccutane

BADAR
I notice time
In a really big way
Serious
Don't reckon that's normal
'Specially out here
Hours slip into each other
Days identical yeah?
Like someone only wrote twenty-four hours then hit copy paste until eternity
Could sleep for weeks and never know you missed it
But I'd know
Because once a month I look up
Just like tonight
Stop walking and look up
There I am yeah
Up in the sky
Like a big blind eye
Bright as
It's a surprise
Every time
Seeing it there
Knowing one more month's slipped by

LIDDY
We are not alone
I am not alone

LIDDY
You just have to go with it
No use fighting
Let your body relax
Float
And let it sweep you along
Wait for your moment
And when it comes you won't be too exhausted to take it
That's what mum says
He's travelled hundreds of ks for me
Quit jobs
Dumped girlfriends
Traded in cars
Broken leases
Broken windows
Broken jaws
Just for me…
What's ks when you gotta freakin space ship
What's changing addresses when you can navigate space?
What's a U-Turn to you?
Come on

BADAR
I don't want to be alone out here any more than you
But I want a friend
Not like a
'You got no choice so deal with it'
It really sucks to lose a friend
Dunno if you know that
But it does
It would really suck to lose you

SCRIPT EXCERPTS

LIDDY
Yeah I mean apart from my mum
Like
I think about my old school
And my old neighbours
And the little Korean lady who runs the corner shop back in Port Pirie
The teacher in Paradise who was always
'Call me Danny
Mister makes me feel old'
And wore sneakers and sat on the edge of his desk
And the one in Goolwa who said
'You can tell me anything
Anything at all'
When I had nothing to say
For them
It's like I just
Blinked out
I was on Earth
And now I'm not

LIDDY
They beamed him up
Into their ship
They hovered above Earth
Really high
They took him to a window
Told him to look
Got out their note books
They asked him questions
'What do you think?'
'What do you think of humans now you can't even see them?'
'What do you think of your planet now it's just a floating piece of space junk?'

THINK & EXPLORE

- Are we alone in the universe? Find articles to support your answer and discuss.
- Gun violence is due to dangerous people not dangerous guns. Explore arguments for and against this statement.
- In what ways did the design elements of Terrestrial evoke a psychological space?
- How would humanity respond if aliens were proven to exist?
- How would humanity respond if aliens were proven NOT to exist?
- If Liddy accidentally took Badar's life and did not remember doing so, how accountable should she be for his death? What should the consequences be? Discuss.
- Can our memory be trusted? Research and discuss.
- Compare and contrast the difference between perception and truth.
- Research the effects of isolation. Summarise your findings.
- Why do you think Liddy believed in aliens?
- Urban or rural living… Which is better?
- It wasn't until the late 1960s that humans started an organised, systematic hunt for intelligent life… why do you think it wasn't until then that we started to do this? Research and discuss.
- Liddy's father followed her from town to town. Why do you think this was so? Why do you think her mother eventually informed him of their whereabouts?
- What does Liddy mean by this statement..?

"And that sign told me my dad was 615 kilometres away
And I thought 'that might do it'

That's as beautiful as it gets"

- Research the effects of mine closures in rural Australia. What are the negative and positive outcomes of this occurring?
- Liddy clearly leads a hard and depressing life. What are some of the things she could do/actions she could take to find healing?

- The dedication below is on the first page of the script. Deconstruct each stanza and interpret what they mean.

This play is dedicated
To lonely girls
To bored boys
To quiet towns

To riding bikes to pass the time
To making out to pass the time
To walking k after k to pass the time
To smoking whatever you can find to pass the time

And it is dedicated to a landscape that looks like Mars
A landscape we worried at for 161 years to get at the blackness inside

REVIEW PREPARATION

- Summarise Terrestrial using descriptive language.
- What was unique about Terrestrial compared to other shows?
- What was the plot?
- What themes were explored in Terrestrial?
- What were the director's intentions? What evidence could you see in the show that reinforced these?
- Describe the blocking/stage movement.
- What was the playwright's intention?
- What was the historical context and background of Terrestrial?
- Evaluate the cast's performance overall then choose individuals and write about their character portrayals. Describe how they brought their characters to life, their relationships with the audience, energy levels, physical and vocal expression, focus and character interpretation… Did they do all of this successfully?
- List any direct quotes from Terrestrial and who said them?
- Describe and evaluate the sets, lighting, costumes, music and any other technical elements used in Terrestrial.
- What were some key moments in Terrestrial and how did the audience react?
- What was the overall audience reaction to Terrestrial?
- What might have they been thinking about or considering after leaving the theatre?
- Come up with one statement to describe Terrestrial.
- Why/why wasn't this production successful?

Excellent guide on how to review and respond to theatre.
https://www.bbc.com/education/guides/zxs9xnb/revision

DESIGNING YOUR OWN SHOW

- Brainstorm as many adjectives as you can to describe Terrestrial? Research all you can! Make notes.
- What colors come to mind when reflecting on this production?
- Make a list of all the themes and symbolism.
- Who is the audience for this show?
- What will your show make the audience think, feel and see?
- Collect a number of images which incorporate/symbolise all of the above and stick them into a Visual Diary.
- Sketch out or list your ideas.
- Work towards a final product and let all of the above inform your designs. Everything included should be there for a reason.

Publicity
Follow the design process above and create your own Terrestrial poster, billboard program cover or public installation.

Front of House
Following the design process above, can you create your own front of house experience for Terrestrial?

Film
Using the process listed above, design (create a story board) and film a one minute trailer or advertisement for your own production of Terrestrial.

Set and Costumes
Following the process above, design your own set and costumes for Terrestrial.

Writing
Write a 1-2 minute monologue for either Liddy's mother or the policeman. They could reflect on their experiences and voice their thoughts on the events in the story.

OR

Either individually or in pairs, write the next chapter in Liddy's story… What happens Next? It should be approximately one page in length.

USEFUL LINKS

Articles on Extra Terrestrial Life
https://www.bbc.co.uk/search?q=extra+terrestrials&sa_f=search-product&scope=

Transient Mining Towns - Lifestyle
http://www.abc.net.au/news/2017-05-23/wa-mining-town-mums-on-friendship-parenting-and-isolation/8550998

Estimating Socio Economic Impacts of Mine Closure
http://www.csrm.uq.edu.au/docs/SEIA%20for%20Mine%20Closure_Final%20Draft.pdf

Australian Mines Atlas (Maps) - http://www.australianminesatlas.gov.au

All in the Mind – the Brain and Behaviour - http://www.abc.net.au/radionational/programs/allinthemind/

Screen Memory Definition - https://psychcentral.com/encyclopedia/screen-memory/

"Peace does not mean an absence of conflicts; differences will always be there. Peace means solving these differences through peaceful means; through dialogue, education, knowledge; and through humane ways." ~ Dalai Lama XIV

LIDDY:
Come back
We'll make it right

Compiled for State Ed by Hannah McCarthy-Oliver 2018

***Please use these notes in conjunction with the Pre Production Briefing**