

state ed

Neighbourhood Watch

by lally katz



**STATE SA
THEATRE
COMPANY**

*2 - 24 May 2014
Dunstan Playhouse*

*duration approx: Approx 2 hours & 20 mins (including interval)
suitable for Years 10 - 12
DWS performance followed by a 20 - 30 min Q&A session*

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CAST & CREATIVE TEAM

CREW

Writer	Lally Katz
Director	Julian Meyrick
Designer	Louise McCarthy
Lighting Designer	Geoff Cobham
Sound Designer	Quentin Grant
Accent coach	Simon Stollery
Assistant Director Secondment (Flinders)	Sarah Dunn

CAST

Ana	Miriam Margolyes
Catherine	Eleanor Stankiewicz
Ken	James Smith
Martin	Nic English
Christian	Carmel Johnson
Milova	Eugenia Fragos
Super	Ben Roberts

PLAYWRIGHT

Lally Katz

Lally Katz has an original voice and writes for theatre, film and television. In 2013 Lally's one-woman show, *Stories I Want To Tell You In Person*, played to packed audiences at Belvoir and Malthouse Theatres. Lally's work for television includes adult one-hour dramas *Wonderland*, *Wentworth* and *Spirited* and children's series *The Elephant Princess*.



Starchaser, a wonderful new play for children, was produced by Arena Theatre in 2012. In 2011 Lally had three world premiere plays programmed in Australia; *A Golem Story* at Malthouse Theatre, *Neighbourhood Watch* at Belvoir and *Return To Earth* at Melbourne Theatre Company.

Neighbourhood Watch was nominated for four Sydney Theatre Awards, including Best New Australian Work, Best Mainstage Production, Best Actress in a Leading Role in a Mainstage Production (Robyn Nevin) and Best Actress in a Supporting Role in a Mainstage Production (Kris McQuade). The play was also nominated for an AWGIE, a Helpmann Award and a NSW Premier's Literary Award. *A Golem Story* won the Victorian Premier's Literary Award and *Return To Earth* was recently nominated for a NSW Premier's Award.

Goodbye New York, Goodbye Heart opened in New York in late 2010. *The Apocalypse Bear Trilogy* played at the Melbourne Theatre Company as part of the Melbourne International Arts Festival in 2009. Lally adapted stories from the bible for *The Mysteries: Genesis* at Sydney Theatre Company in 2008. *When The Hunter Returns* was commissioned and produced by The Gaiety School of Acting in Ireland and had a return season at the Dublin Theatre Festival. Her play *Goodbye Vaudeville Charlie Mudd* premiered at Malthouse Theatre (co-produced by Arena Theatre) and won the Victorian Premier's Literary Award for drama in 2009.

Lally's adaptation of *Frankenstein* was directed by Ralph Myers at Sydney Theatre Company in 2008 and nominated for a Queensland Premier's Award for Best Drama Script. In 2007 Lally co-wrote *Criminology* with Tom Wright, which was produced by Malthouse Theatre and Arena Theatre, and two short plays *Waikiki Palace* and *Hip Hip Hooray* formed a double bill premiering at Sydney Theatre Company that same year.

Stuck Pigs Squealing Theatre has produced a series of Lally's plays: *The Black Swan Of Trespass* which played at Malthouse, Belvoir and the New York International Fringe Festival where it won the Producer's Choice Award after winning several Green Room Awards in Melbourne; *The Eisteddfod* premiered in Melbourne at the Storeroom Theatre and transferred to Malthouse, Belvoir and PS 122 and Richard Foreman's Ontological Hysteric Theatre in New York City, this production won the 2004 Best Independent Production Green Room Award.

Lally participated in the attachment programme at the Studio of the National Theatre in London in 2009 and won a British Council 'Realise Your Dreams' grant for 2010. Lally was a Churchill fellow in 2010 and was appointed a Writer In Residence at Melbourne University in 2011. In 2012 Lally won InStyle Magazine's Women Of Style Award in the arts category and in 2013 she was the inaugural recipient of an Australian Writers' Foundation Playwriting Grant.

Lally is currently adapting her play *Neighbourhood Watch* for the screen with Gillian Armstrong attached to direct and Marian Macgowan producing. Lally is also working on new plays for Belvoir and MTC and developing an original television series.

INTERVIEW WITH LALLY KATZ

(Taken from 'The Age' - Cynthia Troup's (June 2006))

"Can you describe how you write your scripts?"

Firstly, pretty much just panic. By the time I begin a new script or a rewrite, I have to write all night; I have maybe forty-eight hours, or three days, because I've left it so late. Every time I've reached a state of panic, I lose the part of me that wants to say, "I'll show them I'm clever." It's then that I hear my characters, instead of my own head, and can feel the writing. Writing's also about exorcising my demons – or a way of imagining and recording my life.

Mostly I write in my bedroom. Beforehand I need to clean and sort everything: bank checks, do the dishes, swim some laps in the pool, and wax my legs, put oil in my hair. As if I'm getting ready to hibernate.

Right now, my room is like an old woman's nest, filled with old newspapers. I tidy it every four nights, but I know it's a seething mass that's going to overflow again.

I always have a notepad on me, and sometimes I don't write in it for works, sometimes I'll jot down ideas in it every day. I'm a fast typist. I'm lucky because I can type as fast as I can think. Writing on a computer gives me space to see things.

Read more: www.theage.com.au/victoria/curious-katz-20111105-1n13s.html#ixzz2gQi73HwG



Watch Interview with Lally Katz on playwriting: www.freshlink.com.au/lally-katz

DIRECTOR

Julian Meyrick

Julian Meyrick is Professor of Creative Arts at Flinders University.

His many professional affiliations include; Artistic Counsel State Theatre Company South Australia. Honorary Associate, La Trobe University. Honorary Fellow, Deakin University. Associate Director and Literary Advisor at Melbourne Theatre Company 2002-07. kickhouse theatre artistic director 1989-98. Founder member and Deputy Chair of PlayWriting Australia 2004-09. Member of the federal government's Creative Australia Advisory Group 2008-10.



Director of many award-winning theatre productions, most recently *Angela's Kitchen*, which attracted the 2012 Helpmann for Best Australian Work. Director of the inaugural production of *Who's Afraid of the Working Class?* and winner of the 1998 Green Room Award for Best Director on the Fringe. Productions: for MTC: *Tribes*, *The Birthday Party*, *Thom Pain*, *Enlightenment*, *The Ghost Writer*, *A Single Act*, *Cruel and Tender*, *Dinner*, *The Memory of Water*, *Blue/Orange* and *Frozen*; for STC: *The Vertical Hour*, *Doubt* and *The Snow Queen*; for the Griffin: *Angela's Kitchen* and *October*; for fortyfive Downstairs: *Whiteley's Incredible Blue* and *Do Not Go Gentle...*

Julian is responsible for expanding the Affiliate Writers Scheme at MTC and for initiating the Hard Lines new play development program.

As an academic, he has published histories of the Nimrod Theatre and the MTC, a Currency House Platform Paper, and numerous articles on Australian theatre, cultural policy and contemporary dramaturgy. He is currently a member of a Flinders University research team studying the problem of cultural value.

ACTOR PROFILES

Miriam Margolyes (ANA)

Miriam Margolyes was born in Oxford & read English at Newnham College, Cambridge.

After repertory in Edinburgh & Leicester, she has worked in theatre in London's West End, throughout Australia & played Madame Morrible in *Wicked* on Broadway. In 2010, she won the Theatregoers Choice Best Supporting Actress Award for Nell in *Endgame*.



Her one-woman show, *Dickens' Women* was nominated for an Olivier Award & toured Australia in 2012 as part of a triumphant World Tour for Dickens Bi-Centenary. In 1989 she won Best Supporting Actress at the LA Critics Circle Awards for *Little Dorrit* & in 1993, the BAFTA Best Supporting Actress in Martin Scorsese's *The Age of Innocence*.

She played Professor Sprout in the Harry Potter franchise and Juliet's Nurse in *Baz Luhrmann's Romeo + Juliet*. Other credits include *Magnolia*, *The Life & Death of Peter Sellers* and *Ladies in Lavender*. Miriam was the voice of Fly in *Babe* & has recorded over 40 audio books, winning Best Actress on radio & is Aunt Prudence in *Miss Fishers' Murder Mysteries* on ABC TV.

Appointed an Officer of the Order of the British Empire (OBE) for Services to Drama in 2001, she became an Australian on Australia Day, 2013. This is her first production for State Theatre Company.

Eleanor Stankiewicz (CATHERINE)

Eleanor graduated from NIDA (Acting) in 2013. *Neighbourhood Watch* is her first production for State Theatre Company.

During her time at NIDA Eleanor worked with directors such as Jennifer Hagan, Anthony Skuse and Chris Drummond. She played roles including Desdemona in *Othello*, Varya in *The Cherry Orchard*, Mary in *The Fortunes of Richard Mahoney*, and Perdita in the Brink co-production *The Dissolving Self*.

Eleanor has participated in several Acting and Voice Masterclasses, as well as a development for Gideon Obarzanek's Crowd Project with the Sydney Theatre Company. In 2013 Eleanor was a founder of Painted Tree, and toured their original work *2880 Minutes Late* to festivals around Australia. Her film credits include Lateralate Productions' SASA nominated *Don't Blame Me*.



Since graduating Eleanor has appeared as Voice 2 in *Fewer Emergencies*, and Penguin Plays Rough and Unhappen's *Details Unknown*. She tutors Voice at NIDA and was awarded The Australian Voice Association's *Student Encouragement Award* (2013).

INTERVIEW WITH ELEANOR STANKIEWICZ

1. Is this your first professional role since finishing NIDA?

Yes. Since graduating I have performed in the NIDA graduating director's program as well as an immersive theatre event in cooperation with Sydney Living Museums.

2. You finished NIDA last year. What was this training experience like?

It was hard work. Training at NIDA was something I had been working towards since Year 11 so getting in was an achievement in itself. However, getting in was the easiest part of my degree. NIDA runs their academic load alongside the practical classes. Classes officially ran from 9-6.30pm but often I would be doing 50 plus hours a week. I already miss being able to play around with my craft and spend every available moment thinking about, doing, or reflecting on acting and all that it involves. NIDA is a fantastic opportunity but it involves a lot of personal discipline and rigor to survive. Those who flourish enter with a great sense of self and a need to explore their craft.

3. You're a local girl and have done amateur productions in Adelaide. Would this be something you recommend for young people interested in pursuing an acting career?

Yes, I would absolutely recommend amateur productions. I started amateur theatre because it gave me the opportunity to act as often as I could in as many different venues with people from all walks of life. Not only do you get to meet great people and practice performance skills it is a wonderful platform to play and have fun. In Adelaide, it is also just another way in which you can act.

4. The relationship between your character and Miriam's is crucial to the story of 'Neighbourhood Watch'. How have you found working with Miriam and have you learnt anything from her in the process so far?

Working with Miriam is a dream come true. Working with her in my first professional production was unimaginable. She is not only a generous person but also an extremely caring and generous actor. What I have learnt from Miriam is hard to pin down because everyday involves so many lessons. The things that have struck me the most are firstly her intense level of professionalism. Everyday of rehearsals is about the play and how we can work towards the best possible production given the time and resources. She has also taught me her appreciation of all aspects of acting and what it means to be a performer, as well as how to tell a great anecdote (which is goes hand in hand with her astonishing ability to tell a story, both on and off stage.)

At the start of my career I am very privileged to be working with an actor (and woman) of such a high caliber who has given me a clear understanding and example of what is expected on a world wide scale.

5. The character of Catherine is in a kind of 'holding pattern' on life. How difficult is this to relate to and how does this develop during the play?

Catherine has been a perfect first part. Many aspects of her I can easily relate to, both above and below the surface. I think that we all experience various 'holding patterns' in our lives whether we realise them or not. As a recent graduate I have experienced quite a few of them in quick succession over the last few months. She is a young woman navigating her way through a transition period. The play follows her transition in ways that are humorous as well as heart breaking. The relationship between Ana and Catherine charts this development as the audience sees how they change each other and within themselves. It has been a real joy discovering this journey with Julian and the cast through the rehearsal period.

Jim Smith (Ken)

Jim is an acting graduate of Flinders Drama Centre. *Neighbourhood Watch* is his first production for State Theatre Company and his first professional production. His studies at Flinders Drama Centre have given him a good foundation and the chance to play many challenging and rewarding roles and having worked with respected directors including David Meador, Rosalba Clemete, Tom Healy.

Jim has also had some exposure to film during his time at The Drama Centre, playing a self-devised character 'Victor' in Kath Dooley's *The Sister*. He also appeared in Aaron Nassau's Oz Asia award winning films *Birdbath* and *Pardesi*. In his graduating show at Drama Centre, Jim played the role of William in Simon Stephens' *Punk Rock* directed by Tom Healy.



INTERVIEW WITH JIM SMITH

1. Is this your first professional role since finishing Flinders university?

This is my first major professional role out of Drama Centre, yes. I have worked a little with some more grassroots theatre but, *Neighbourhood Watch* is my first role with a company and production of this scale.

2. What was the training experience at Flinders Drama Centre like?

My experience at Flinders Drama Centre was a difficult but good one. I definitely felt challenged every day, which is a good thing for a young actor, I think. To be supported but also to be tested and pushed consistently, helped me hone my craft and aided me in finding a process that works for me. The range of classes, directors and teachers I got to work with at Drama Centre has already proved invaluable too. Of course going to drama school isn't easy, wherever you go, and the fourth year at Flinders was a testing one, but in the end, Drama Centre (of wherever it is you study) can only do so much, drama school is the perfect example of 'you get out what you put in'.

3. How have you found working with Miriam and have you learnt anything from her in the process so far?

It is impossible to be around Miriam without learning anything. Whether it's from her consistent correcting of grammar and pronunciation (all done in good humour) or the way she commands a space and uses each and every one of her lines to obtain her objectives, she is a wealth of knowledge to be around. Miriam is a rare example of someone who has had a reasonably traditional and disciplined training mixed with sheer unbridled talent; the result is compelling to say the least. She also has crazy stories, well worth listening to. I've loved working with her.

4. Your character is in a kind of 'holding pattern' on life. How difficult is this to relate to and how does this develop during the play?

I think Ken is definitely in a 'holding pattern' of sorts. But I don't think this is difficult to relate to at all, for me or for audiences. I think being in 'holding patterns' is what people do, for chunks of their life. When people, particularly young people, find themselves in situations where it's kind of scary to move on, to take the next step in your life, that's when holding patterns form. We desperately cling to the familiar to hold onto some sort of comfort, but, and this is true for Ken (and Catherine too really) when those patterns are tested or indeed like in *Neighbourhood Watch* threatened completely, then they can begin to unravel, something which is totally scary but eventually, totally necessary. *Neighbourhood Watch* depicts many patterns being broken for different characters, lives shifting into the next gear, the shift can be clunky but everything runs a little smoother once you get there.

Ben Roberts (Supernumerary)

Ben is an acting graduate from the Adelaide College of the Arts. *Neighbourhood Watch* is his first production for State Theatre Company.

During his study Ben played roles including Gregers Werle in Ibsen's *The Wild Duck*, Cléante in Netta Yaschin's re-imagined Molière classic *The Miser*, and assorted characters in Thornton Wilder's *Our Town*.

Since graduating Ben has helped produce five.point.one's award winning Fringe show *Notoriously Yours* by Van Badham worked on RAA's/MAC's Street Smart 2014 campaign, undertaken The Mill's dance residency program for Alicia Min Harvie in conjunction with Force Majeure's Kate Champion, and performed in a short film titled *The Golden Mask* directed by Gilbert Kemp-Attrill.



Later in 2014 Ben will be producing and co-directing Emily Steel's play *Man in a Bag* at the Holden Street Theatres, as well as assistant directing State Theatre Company's Umbrella production *Between Two Waves* under the direction of Corey McMahon.

Ben Roberts plays a Supernumerary in the production of *Neighbourhood Watch*. Below Ben has written about this role within the play.

A Supernumerary is an actor appearing on stage but not speaking. This term is seldom used in contemporary theatre as most companies produce plays with fewer characters and just the right amount of actors to cover the roles. Opera still employs 'supers' to fulfill background action and set changes, but this is integral to the scenic nature of operatic stories. *Neighbourhood Watch* though, is a strangely beautiful play with small ephemeral characters walking into and out of focus to serve the main plot points or execute an important memory detail.

When I was approached by State Theatre Company and offered the role of Supernumerary in *Neighbourhood Watch* my immediate thought was "Yes!" followed quickly by "What will I be doing?" It wasn't until speaking with director Julian Meyrick that I began to understand how I could serve this play beyond being a 'warm prop' or glorified set changer.

The set design by Louisa is an intricate and complicated beast, and definitely needed an extra set of hands to move it in a fluid manner, however beyond this functional role I was also given some small non-speaking cameo's to take the pressure of fellow cast members. The difference between my bag of small characters and some of the small characters that the other actors play is that my roles are all non-speaking and are never the center of focus. This doesn't mean for an instant though that they are superfluous however, as the director said, "It became apparent to me that for the 'choreography' of this play to flow we needed another performer to add their all of their skills and talents to the mix for the overall dance of the production to stay true to style."

Sometimes the hardest thing to know as an actor is when to claim the moment and when to sacrifice the spot light to better serve the play (which is paramount). This production has (amongst many other things) taught me this skill of how to support, and the vital attention that must be played to the mechanics of a production for it to run smoothly.

SYNOPSIS

A delightful odd-couple tale, *Neighbourhood Watch* tells the story of a young woman, Catherine, and her surprising friendship with her neighbour Ana, an 80 year old Hungarian-Australian widow. Ana is an irritable force of nature, bent but not broken by the harsh cards life has dealt her. Catherine is a young, scatter-brained aspiring actress. Around them swirls the mess of contemporary life, absent boyfriends, annoying housemates and acquaintances that just won't take a hint. As their relationship develops and deepens, they gain a new understanding from each other of how they might relate to the world and its pesky inhabitants.



PLOT

ACT ONE

It is dawn, Sunday 25 November 2007; the day after Labor won the 2007 Australian Federal Election. Catherine is sitting outside her house. Her housemate, Ken comes outside and they talk briefly about Labor winning the election.

Their neighbours Ana and Christina appear. Ana gives Christina a bag of leaves which have fallen into her yard. She then asks if Christina can pick her up from a specialist appointment, but Christine says she's too busy. An elderly Serbian woman, Milova arrives to visit Ana, but Ana says she is too busy. The next day, Ana tells Christina that she's home from her doctor's appointment, but Christina quickly makes an excuse and goes inside. Milova comes to visit Ana again, who brushes her off as the chemist arrives with a delivery for her.

The next week. Catherine is rehearsing for an audition when Nancy knocks on the door. She is organising the Neighbourhood Watch meeting. Ken tells her they're not interested and Nancy continues on her way. She bumps into Ana who tells her about some of the neighbours on the street. Nancy hastily retreats. The Woolworths delivery man arrives for Ana and is frightened by her dog, Bella.

Another day. Catherine sits outside and tells Ken that her audition was cancelled. Ana calls Catherine over and starts talking to her, telling her that she came to live here after her husband died from cancer. She shows Catherine pictures of herself as a beautiful young woman.

Later. Catherine is ironing when Ken tells her that he set her up for an interview for a waitressing job. Catherine goes outside as her phone rings. There she finds a woman holding a small dog yelling at Ana. Catherine helps the agitated Ana inside, just as Milova comes down the street.

Inside Ana's home. Ana is worried about her dog and tells Catherine that Milova spies on her. Ana convinces Catherine to stay for coffee and discovers that Catherine is in love with a man called Martin, who is not around. She tells her, *"You waiting for him. Like idiot!"* Then she asks what job Catherine does, before saying, *"I hire you, You is my assistant."*

The day of her job interview Catherine winds up helping Ana and forgets about the interview. Ken is angry and upset with Catherine. Catherine finally answers her phone. As she does Martin appears and she asks why he's been calling her and that she's angry at him.

Later Catherine accompanies Ana to the Neighbourhood Watch meeting and they chat to their neighbour Christina, who tells them that she's getting chemo.

ACT TWO

Hungary, towards the end of the War. Young Ana is working in the infirmary tending to the injured soldiers. Ana talks to a young soldier who has lost his legs. He asks her to tell his family that he has died. After a time, she goes to his family to tell them the news, but he comes in to sit down to dinner. She tells him that she has fallen in love with him and asks him to come and visit her, but when he does he is too ashamed to speak and walks away.

Back at Ana's house Ken arrives to tell Catherine that he's not well and that he's moving back home so that his mother can look after him. Ana asks Catherine to go to the doctors with her, but Catherine sees Martin again and forgets about Ana's appointment. Seeing Ana waiting for Catherine, Ken tells her that Martin was Catherine's boyfriend, but he committed suicide. Ana is angry with Catherine for forgetting her and for waiting for a dead boy to call.

Ana visits the doctor and finds out that the cancer has spread into her stomach, liver and lungs. When the doctor suggests a hospice Ana says, *"All her life Ana been the prisoner, and now should to be the prisoner even in her death? No. Not Ana."*

A while later. Ana's illness has made her very feeble. At home alone she finds Christina at her door with blood dripping down her face, she's had a tumour removed, but has become forgetful and confused. Catherine has been home with her parents getting better but finds out that Ana hasn't been well.

Fast forward to Catherine, Ana and Milova waiting to see *"Mamma Mia"*. Catherine tries to get Ana to be friends with Milova and Ana finally says yes to coffee with her.

Some time later. Ken has come back to live with Catherine. He is better and his film has been picked up for production. We are left with a flicker of hope that Catherine will be fine.

CHARACTERS

Ana

An eighty year old Hungarian woman and Catherine's neighbour. We first meet her when she complains that Christina's tree drops its leaves into her yard. Ana is a strong, determined, courageous and hard-working woman. She has had a hard life, losing her father, losing a husband and a baby and being imprisoned in Yugoslavia, Italy, France and then coming to Australia as a refugee.

Ana is still caught up in the war believing people are wasps and spies trying to attack her. Traumatized by her experiences in prisoner of war camps, Ana is desperate to remain fiercely independent, as illustrated when Dr Williams suggests she move into a hospice. Ana responds that she will never be a prisoner again. Catherine says to her, *"You're still at war. In your mind, you're still at war"*.

She is a nosy neighbour, very cranky and doesn't have any family or friends. She was married twice, but her first husband cheated on her and her second husband died of cancer. She is curious about her neighbour Catherine and through her storytelling she manages to coax Catherine out of her shell. She pushes people away, especially Milova who is desperate to be her friend, thinking she is better alone *"Solo Una Ana"*. In the end she learns to let people in and we see this in the final few scenes when she willingly goes to the cinema with Milova and Catherine.

Catherine

A woman in her late twenties. Catherine is very fragile, as she is still grieving her ex-boyfriend Martin. She is very disconnected with the world, which may explain her unemployed status, her lack of auditioning or going to the job interview. It's like she's in a 'holding pattern' in her life, perhaps fearful of failure. She also has obsessive compulsive issues around ironing and controlling her eating.

Catherine finds Ana an unlikely companion, but she finds herself engrossed by Ana's stories of Hungary and ends up helping Ana with her chores.

It is obvious that Ken longs for Catherine though she is caught up on Martin. This is resolved at the end when Catherine finally agrees to watch the West Wing with him and the audience feels hopeful for each character and their blossoming relationship.

Ken

Catherine's housemate. He is in his early thirties. He is a writer, supposedly working on a film, but he spends the majority of his time playing computer games, becoming addicted to *World of Warcraft*. He is a diabetic who ends up quite sick and goes home to his parents to help sort his life out.

Ken is attracted to Catherine and truly cares for her wellbeing trying to help her find a job and observing her eat habits. Whilst this starts out fairly casual in the beginning he becomes more concerned throughout the play and is alarmed to find that she's been staying at Ana's place.

He almost gives up on Catherine, but returns towards the end of the play and we feel hope that their relationship blooms.

Christina

Catherine and Ana's neighbour. She is in her fifties, very attractive and well groomed, always keeping up appearances. She has a son and daughter and grandchildren, who she occasionally looks after. Living by herself, she is paranoid about security and has cameras set up around her house to keep her safe. She makes knitted dolls for charity, but tells Ana and Catherine that she is tired now that she's having

chemotherapy. She has a brain tumour and has it cut out. She turns up at Ana's house dazed and confused one night, relying on a neighbour she'd never had much time for.

Milova

An elderly Serbian woman who comes to visit Ana. She lived on Creswick St with Ana before Ana moved. She is a very insistent, determined woman, continually trying to be friends with Ana, even though she is always turned away. Perhaps she's had a difficult life too, or was once friends with Ana, it is never made clear.

Ana doesn't like Milova, telling Catherine: *"She spying to laugh on me. She try to make she is the big nurse, helping Ana. Calling all the time to hear some bad news. Always standing over the bed of my dying husband. You do not know the Serbian. And you do know know the Milova. She acting very nicely, 'Hallo Ana. Hallo Ana'. But she is the snake. I have known many Miolva."*

Chemist

A local chemist, he makes deliveries to Ana. He observes Catherine on the street and shows an interest in her when he meets her at the chemist.

Nancy

A middle-aged woman who organises Neighbourhood Watch in the street.

Martin

Is Catherine's ex-boyfriend. We discover that two years earlier he committed suicide, leaving Catherine devastated and disconnected with the world. He appears in scenes without it being revealed that he's dead, but the memory of him is haunting Catherine.

Doctor Williams

Is Ana's doctor. She is divorced with three children. Dr Williams previously looked after Vladir, Ana's husband, for fifteen years before becoming Ana's doctor. She is a strong woman deflecting Ana's animosity. She delivers the news that Ana's cancer has spread.

Other Characters

There is an array of other small characters, that come and go throughout the play, as well as several characters in the re-enactment of Ana's Hungarian life.

THEMES

ISOLATION

All of the characters are isolated and lonely in some way. Catherine by the memory of her ex-boyfriend; Ken by becoming addicted to *World of Warcraft*; Ana is angry and hostile to others and has no family or friends; Christina doesn't see her family very often and lives on her own; and even Milova who has a husband, but is still wanting friendship with Ana.

None of them seem able to reach out and get help on their own, but as the relationship between Catherine and Ana grows, the characters seem to come out of their isolation.

Part of this isolation is a reflection on society today. *"We are leading more crowded lives, but slowly losing our sense of connection with each other, in a society 'with less connection, more alienation, and more loneliness"* – Tanner (2003)

Neighbourhoods don't have the community spirit that was very much a part of the Australian landscape. People's lives seem to be consumed with work, achieving success and therefore they have less time to connect in their community. This creates an isolated and lonely society.

WAR (AND THE AFTERMATH...)

Ana is haunted by the war and particularly her life after the war. She was a young girl when her father was killed by a bomb whilst at work. She also tells the story of working as a nurse and meeting a soldier who lost his legs in the war. Ana showed courage going to his family after the war had ended to let them know he had died, but found that he was alive. But this relationship wasn't to be, as he was ashamed of his misfortune and couldn't believe a girl would love a man with no legs.

Ana's experiences in the war have deeply imprinted on her personality and the way she behaves and interacts with others throughout the play. Finally, Catherine tells Ana this as she states, *"You're still at war. In your mind, you're still at war."*

FRIENDSHIP

The play is ultimately about friendship, and the unlikely friendship that we find in others. Catherine and Ken are housemates, who are friends, but it isn't a deep connection as Catherine is fairly aloof. Ken tries to help Catherine by getting her a job interview and asking about her eating, even trying to make sandwiches for her, but she resists his help.

When Ana strikes up a conversation with Catherine she begins to draw her in with her stories. Ana makes Catherine confront her naivety, find her intuition and not be so trusting of everyone. Inadvertently she also helps Catherine overcome her fixation on her ex-boyfriend, *"Stupid Kitty waiting like crazy person for the ghost to call. This boy will never calling. He is dead."*

Unfortunately this comes after Catherine has let Ana down and Ana once again feels that she is on her own. *"Ana is all the time Ana. Solo una Ana! Solo una Ana!"*

The play ends with Catherine telling Ana that she needs more friends, she needs to give people, even Milova a chance to be friends. Ken returns to the house with Catherine and they fall back into a familiar pattern with their friendship, only this time Catherine is more open.

LOVE

Ana's biggest love was her second husband, Vladir. She met him forty eight years ago and he called her Parishka. When he was dying of cancer she leaned in and he said, *"You are my sweet Parishka,"* before he died. Ana looked after Vladir when he got sick, *"When you is dying and I is bathing your overhead, kissing your hands, carrying you on my shoulder, vashing your kaka, drying your peepee, you is very grateful."*

Catherine's love for Martin consumes her and haunts her now that he is dead. She blames herself for his suicide and can't work out what she did wrong. She even mentions that she'd go with him this time. Overcoming her love for Martin is the biggest character development for Catherine and moving on from this also allows her to 'move on' with life.

SEEKING REFUGE / IMPRISONMENT

Ana married a man when she was very young whom she hardly knew. Sensing that something was wrong a pregnant Ana walks to the next town to discover her husband has a girlfriend. Her mother arranges for termination of the baby and tells Ana to leave Hungary. Ana is caught in Yugoslavia and put in a prisoner camp for five years, before she escapes only to be caught and put in a prisoner camp for six years in Italy, then escapes for France before being sent to Australia where she was in a camp again. Ana says, *"I have many sad story. Von time three men do the pee pee on my legs....Because I am the refugee with infection – only vay!"*

As a result Ana is very wary of people and doesn't want to feel imprisoned again, telling the doctor that she isn't going into a hospice, *"All her life Ana been the prisoner, and now should to be the prisoner even in her death? No. Not Ana."*

GRIEF

Ana tells Catherine that a gypsy came to sing beneath their family window. Usually they sing love songs to the girl he loves, but on this occasion she feels the gypsy is singing for her dad.

GYPSY *Never anymore vill the start to shining in the sky about this roof
All the vindows on the street are open,
But von vich is close,
Never to open
Never anymore vill the flowers grow beneath this vindow
Von person I love from this house has gone
Never to come
Never, never anymore*

The very next day her father wants to stay home from work, but her mother tells him he is lazy. That night they get a knock at the door saying that her Dad was killed in a bomb. Ana, her sisters and brother don't tell their mother for a whole day. Ana goes with her brother to 'pick up the pieces' of their dad. Then they tell their mother.

Her mother helps Ana when she finds out that her husband has cheated. She arranges an abortion and then gets her out of the country. This sense of being strong for your family and togetherness is lacking in Ana's life now as she doesn't have any family in Australia. All she had was her second husband Vladir, who died of cancer a few years earlier.

Catherine's grief has made her detach from the world, unable to work and she has developed obsessive compulsive behaviours, including ironing and not eating. Catherine's eating disorder is mentioned by other character, particularly as she doesn't seem to want to eat.

KEN: "I'm making sandwiches, you want one?"

CATHERIN: "No. I've eaten already."

KEN: "What did you eat?"

Catherine thinks for a moment before answering, it's obvious she's lying.

CATHERINE: A sandwich

KEN: That's such a pathetic lie. I'm making you a sandwich.

Catherine's mother sends her a toaster, then a low GI cookbook as a message to eat properly.

Part of her friendship with Ana involves Ana encouraging her to start to eat again. She is concerned about her weight and it is often remarked on that she is skinny. Before Ana knows Catherine she tells Nancy, *"That girl is too skinny."* She also weighs Catherine and tells her she should be fatter. Ana manages to get Catherine to eat more and she eventually realises that she needs to get better going home to stay with her parents.

By taking this step towards getting better and the confrontation with Ana over Martin begins to help Catherine overcome her grief and be *'in the life.'*



PERFORMANCE STYLES

The re-enactments of Ana's stories are performed in a less naturalistic style than the main story. The scenes involving Catherine's ex-boyfriend, Martin, are also staged in a somewhat surreal style.

MEMORY

As the plot progresses, the actor playing Catherine increasingly enacts the stories that Ana tells about her past in Hungary. In these stories Catherine begins to take on the role of Ana as a young girl and woman. Ana is sometimes present, commentating and coaching Catherine from the sidelines.

In one story Ana encourages Catherine to trust no-one, but Catherine is too easily led and finds out that she trusted a serial killer. This story links to Ana's past, but also to the present moment as Catherine feels trapped in the memory, unable to break free.

HUNGARIAN LANGUAGE

Szervus – Hello

Parishka – the Hungarian name of 'Little Red Riding Hood'

SYMBOLISM

There are reoccurring references to different animals, which are symbolic of the central characters throughout the play.

Ana's house is decorated with artworks of frogs and she talks about the 'frog'. There is also the silver butterfly in Hungary, the reoccurring reference to Catherine acting like a 'baby horse' running in front of its mother and Ana's feisty and beloved dog Bella.

- The frog: When Ana meets Artur, a serial killer, he says, *"You always playing with the froggy. You always catch and your mummy scream on you."* Ana loves the frogs, but Artur says, *"The frogs eat all the butterfly. Frog ate the butterfly material."* Ana loved frogs as a child, maybe providing a sense of freedom, but in this scene the frog is strong, eats the butterfly and gets away. Ana too manages to escape – perhaps why they've remained a symbol of her strength and intuition and why she keeps them represented in her house.
- The snake: Ana calls Milova a snake. *"She is acting nicely, but she is the snake."* Ana thinks that Milova is a spy and is always around trying to hear bad news and gossip. Milova sneaks around, follows Ana and is always ready to pounce and attack.
- The silver butterfly: The silver butterfly is the pattern on the material that Ana's mother sends her to buy. It represents young Ana in Hungary where she used her 'sixth sense' to evade a threatening serial killer. Being entwined in Ana's story, Catherine is naïve and follows the man while Ana uses her sense to run free. The silver butterfly in this scene is symbolic of the freedom Ana's quick thinking and sense has offered and still the child-like innocence of Catherine to follow the man.
- The baby horse: the continual reference to Catherine being the baby horse is symbolic of Catherine's relationship with Ana. They form a strong, almost maternal connection which sees Catherine moving ahead of herself at times. Catherine is hasty and offers to bake Hungarian doughnuts for the next Neighbourhood Watch meeting. Ana tells *"Don't be the baby horse – all the time try to run in front of the mummy horse."* The use of the term baby horse invokes images of an unsteady, shaky and immature creature longing to find its feet in the world. Much like the

character of Catherine. This reference reoccurs throughout the entire play, symbolising Catherine's fragility, naivety and childlike nature.

- **Bella:** Ana's beloved dog, Bella is symbolic of Ana's longing for a child, or someone to care for. Moreover, Bella's ferocious nature and constant barking is indicative of Ana's feisty personality, cut-throat frankness and bitterly truthful demeanour. At the close of the play the audience notice Bella is living with Catherine, symbolic of Catherine's 'coming of age' in what Ana has taught her- 'don't be the baby horse'. We now hope that the soft Catherine can become more like the Bella, feisty and tough though still open to tenderness and relationships.
- **A wasp:** Ana calls Doctor Williams, "*the wasp who looks like Sarah Palin*". A wasp can be described as a person who is snappish or petulant. Perhaps Ana's definition is that the doctor has a sting to her demeanour, because she delivers the bad news about Ana's husband being sick and then about Ana's cancer.



DESIGNER

Louise McCarthy

Louise McCarthy has designed for theatre, dance, film and TV since graduating from NIDA in 1987.

Her set and costume credits include Meryl Tankard's VX18504, Anthill Theatre's *The Chairs* and Melbourne Theatre Company's *Birthrights Blue Orange* and *A Single Act*. For The Melbourne Worker's Theatre *Fever* and *Angela's Kitchen* for The Griffin Theatre Company.

Costume credits include The Black Arm Band's *Nganggwurra Heart Ilbijerri* Theatre Company's *Glorious Bastards*, DV8 Physical Theatre's *Can We Afford This?* ChamberMade Opera's *The Two Executioners* Melbourne Theatre Company's *A Birthday Party* and *Cruel and Tender*, Strange Fruit's *Absolute Pearl* and *A Disagreeable Object* for choreographer Michelle Heaven and Chunky Move.

Costume credits for Feature Films include *Road to Nhill*, *Serenades*, *The Forrest*, *The Last Dance* and Ana Kokinos' *Blessed*. Short films include Aden Young's *The Order* and Richard Frankland's *Harry's War*.

Costume Design for Television Series includes Network 10's *Offspring* (Season One) *Dead Gorgeous* for Burberry Productions and Coolabi *BBC, Kick* for SBS Independent, *Australia On Trial* and *The Mysteries of Doctor Blake* (Seasons One and Two) for December Films and ABC TV and *The Nowhere Boys* for Matchbox Films.

Neighbourhood Watch is Louise's first show with the South Australian Theatre Company.



SET & COSTUME DESIGN

SETTING

The play is set mainly on Mary Street in a normal suburb of Australia, and occasionally in Budapest and other Eastern European locations where Ana's stories take place.

The play has multiple locations, including the outside street, Ana's house, Catherine and Ken's house, the doctor's surgery, the chemist, the cinema and Hungary during World War Two.

The action occurs between Sunday 25 November 2007 (the day after Labor won the Australian Federal Election) & Wed 4 November 2008 (when Barack Obama became President of the United States.)

SET DESIGN

There are many changes in time and location throughout the play which need to transform effortlessly. Designing Mary Street meant creating buildings that could shift into 27 variations. These neutral three-dimensional geometric planes are used to suggest the multiple locations within the text by changing shape and form.

All of the houses are built with timber and canvas. Simple props can turn Catherine and Ken's house into the exterior with a letterbox, and interior with an ironing board. The house then revolves to become the chemist and the doctor's surgery, with minimal props added.

The use of lighting is also crucial to help represent time, exterior and interior settings. By using a palette of neutral subtle tones, the set design reflects and enhances the lighting design. To show the beauty of the inside of Ana's house, a flocked wallpaper effect and lighting will create a warm and beautiful effect with a tone of blue.

Key transitions will be the changes from Mary St to Hungary. Lighting will transform these canvas houses into light boxes, to help create the feeling of Hungary. The challenge for Hungary is creating the lounge room, with costumes becoming the reference for time and space.

The houses along the back also create the screen for the projected images when Milova, Ana and Catherine go to the movies.

COSTUMES

Costumes are designed using contemporary clothing with the women in print and floral attire and some geometric shapes depending on the age of the character. To represent Hungary, shawls and scarves are added to the women and the men are in neutral tones.

INTERESTING READING

NEIGHBOURHOOD WATCH

At the neighbourhood watch meeting a police officer talks to the neighbours, "A close community is the best way to make sure that individuals stay safe. If we know our neighbours, we can look after our neighbours."

Neighbourhood Watch Australasia is the largest Australasian community based crime prevention program of its kind. In SA, Neighbourhood Watch is administered by the South Australia Police in partnership with Neighbourhood Watch Association (SA) Inc.

The organisation is intent on reducing crime and building safe, secure and confident communities across Australasia. Their aims are to;

- minimise the incidence of preventable crime
- increase the incidence of reporting crime to the Police
- improve the level of personal and household security
- encourage individuals to mark their property for ease of identification if stolen
- improve relationship between local Police and the community
- encourages neighbourliness and closer communities.

HUNGARY – WORLD WAR II

Hungary was part of the Axis powers during World War II. This included Germany, Japan and Italy who fought against the Allies. The war ended in 1945 with the defeat of the Axis powers and the dissolution of their alliance.

Although initially hoping to avoid direct involvement in the war, Hungary soon participated in the 1941 invasion of Yugoslavia and the invasion of the Soviet Union. However, they secretly engaged in peace negotiations with the United States and the United Kingdom. When Hitler discovered this betrayal he sent German forces to occupy Hungary. In 1945 the Hungarian and German forces were defeated by invading Soviet and Romanian armies.



From the German occupation in 1944 many Hungarian Jews and Romani were deported to the Auschwitz concentration camp. By the end of the war, the death toll was between 450,000 and 606,000 Hungarian Jews and an estimated 28,000 Hungarian Romani.

EUROPEAN REFUGEES

After the war European states were suffering with their own citizens and with the tasks of reconstruction. The international response to the refugee crisis took both legal and organisational form, guaranteeing a 'right to seek and to enjoy in other countries asylum from persecution'.

The United Nations Relief and Rehabilitation Administration (UNRRA) was created in 1943. They transported millions of former concentration-camp dwellers, forced Labourers and other victims of the Nazis to countries such as France, Belgium, and Greece. Many citizens of east European states that were taken over by Communists sought refuge in western Europe, the United States, Canada, or Australia. Cold War considerations, combined with calculation of Labour requirements in industries such as mining, led Britain, Australia and other countries to grant permanent settlement. By 1959 some 461,000 had been accepted by the USA and a further 523,000 by other countries.

Hungarians in Australia

Most Hungarian immigrants came to Australia after World War II and after the Hungarian Revolution of 1956. Before the outbreak of World War II, Australia took 6,475 settlers from central Europe, consisting mainly of Jews fleeing Nazi Germany's discrimination and threats.

Hungary Vs Serbia

Ana really dislikes her ex-neighbour Milova, a Serbian woman. Part of this may be the history between Hungary and Serbia which lead to war between the two countries.

On July 28, 1914 Austria-Hungary declared war on Serbia, effectively beginning the First World War. This was in response to the assassination of Archduke Franz Ferdinand of Austria and his wife by a Serbian nationalist.

CANCER

Christina: "They left a hole the size of a golf ball in my head. And now sometimes I drop things and sometimes I forget people's names. Because of the cancer. It was in my brain."

Christina tells us that she has cancer and receiving chemotherapy. One night she comes to Ana's dazed and confused. Ana also finds out that her cancer has spread to her stomach, liver and lungs and doesn't have long to live.

Cancer is a class of diseases characterised by out-of-control cell growth. There are over 100 different types of cancer, and each is classified by the type of cell that is initially affected.

Cancer harms the body when damaged cells divide uncontrollably to form lumps or masses of tissue called tumours (except in the case of leukaemia). Tumours can grow and interfere with the digestive, nervous, and circulatory systems and they can release hormones that alter body function.

When a tumour spreads to other parts of the body and grows, invading and destroying other healthy tissues, it is said to have metastasized and is a serious condition that is very difficult to treat. The most common symptoms of brain tumours include headaches; numbness or tingling in the arms or legs; seizures, memory problems; mood and personality changes; balance and walking problems; nausea and vomiting; changes in speech, vision, or hearing.

SUICIDE AND MENTAL ILLNESS

We discover that Catherine's ex-boyfriend, Martin, committed suicide when Ken tells Ana, *"He's dead. He killed himself. Two years ago."*

Around 2,000 Australians die from suicide each year and there is no doubt that depression is a major cause. Of those who have committed suicide, many have experienced depression or bipolar disorder. For every person who dies from suicide, at least another 30 people attempt suicide.

With medical intervention, counselling, social support and time, however, many of those who have attempted suicide, or who have seriously thought about taking their own lives, will go on to live full, productive lives.

Risk factors for suicide

Contributing factors to suicide may include:

- Depression – many people who suicide have experienced depression
- Psychosis – some people suicide because they are confused as a result of their hallucinations or because they want to get away from the symptoms.
- Drugs and alcohol – misuse of marijuana, heroin, amphetamines and alcohol is closely related to suicidal behaviour.

If you think a friend or relative is at risk, discuss your concerns with them openly and non-judgementally. Also discuss your concerns with relevant professionals – for example, their doctor or a school counsellor.

Where to get help

SANE Australia Ph: 1800 18 SANE (7263)

Lifeline Ph: 13 11 14

Kids Helpline (under 18) Ph: 1800 55 1800

Your doctor, for information and referral www.betterhealth.vic.gov.au

DIABETES

"My diabetes has gotten a bit bad. I've been having some really full on hypos."

Catherine's housemate, Ken, has diabetes and needs insulin, at one point almost passing out in his car from a 'hypo'.

Diabetes is a chronic condition in which the body does not produce, or does not produce sufficient amounts of Insulin. Insulin is a hormone which converts glucose into energy in the blood.

Hypoglycemia ('hypo') is when a diabetic's blood sugar levels have dropped dramatically causing them to experience symptoms including headaches, weakness, dizziness, numbness, loss of concentration and irritability. If Hypoglycemia is not treated it can result in loss of co-ordination and speech, unconsciousness and fitting.

POLITICAL REFERENCES

Kevin '07

Ken: *Happy Kevin '07 my friend.*

Catherine: *Happy Kevin '07*

The play begins with Kevin Rudd and Labour winning the 2007 election and finishes with Obama winning in 2008.

The 2007 election was held on 24 November, and was won overwhelmingly by Labour. The result was dubbed a 'Ruddslide' by the media and for Kevin Rudd.

For the first time in a political campaign it relied heavily on social media. The Kevin '07 campaign has been compare to Barack Obama's Presidential campaign. First by generating resources built from contributions and secondly by securing the youth vote. The sales of Kevin '07 t-shirts and associated merchandise were more successful than anyone had planned. The Labor Party maintained a high media profile with major announcements and the use of blogging, MySpace and YouTube, all which contributed to the landslide victory, particularly by attracting younger voters.



Barack Obama Campaign

The 2008 Barack Obama Presidential campaign showed how well social media can be used to engage an audience. His campaign built trust and attracted a younger demographic.

What's the difference between Rudd and Obama? After being elected, Prime Minister Rudd banned his staff from using social media. Obama's team still sends messages to its extensive database built during the campaign. He's continued to use social media to push through agendas, such as; the Health Reform legislation.

Sarah Palin

Sarah Palin is an American politician who was the youngest person and the first woman to be elected Governor of Alaska, from 2006 to 2009. She was also the Republican Party nominee for Vice President in the 2008 presidential election alongside Senator John McCain.

POP CULTURE REFERENCES

The West Wing – Aaron Sorkin

Catherine and her housemate Ken refer to *The West Wing* and are watching the box set of the series together.

The West Wing is an American political drama television series created by Aaron Sorkin. Originally broadcast from 1999 - 2006. The series is set primarily in the West Wing of the White House, where the Oval Office and offices of presidential senior staff are located.



The West Wing won three Golden Globe Awards and 26 Emmy Awards. In 2013 *TV Guide* ranked it #7 in its list of The 60 Greatest Dramas of All Time.

World Of Warcraft

Ken continually plays *World of Warcraft (WoW)*, which is a multiplayer online role-playing computer game with over seven million subscribers. *World of Warcraft* was first announced at the ECTS trade show in 2001 and released in 2004.

MUSIC WITHIN THE SCRIPT

Gypsy Song

Ana tells the story of when she was a young girl and a gypsy came to sing beneath her family's window. *"Everyone knows that when gypsy come to sing, he have been sent by von young man to sing love song to the girl he love. My daddy is angry on me. He Say: Ana, you did not tell me there is a young man who love you. There isn't. Not von daddy. My daddy don't believe me. But I know no young man love me. And I feel it. Strong vith my sixths sense. I feel the gypsy is singing for my daddy. Not me. But for him."*

The song starts in Hungarian and then is sung in English;

*Never anymore vill the star to shining in the sky above this roof
All the windows on this street are open,
But von which is close,
Never to open
Never anymore vill the flowers grow beneath this window
Von person I love from this house has gone
Never to come
Never, never anymore*

Stand By Your Man by Tammy Wynette

The song, *Stand by Your Man* is played by Ana – *"I play to you von song. Is only song I keep in the English. Very good. Very artistical the Vynette."*

Stand By Your Man

*Sometimes it's hard to be a woman
Giving all your love to just one man
You'll have bad times, And he'll have good times
Doin things that you don't understand*

*But if you love him You'll forgive him
Even though he's hard to understand
And if you love him Oh, be proud of him
Cause after all he's just a man*

*Stand by your man
Give him two arms to cling to
And something warm to come to
when nights are cold and lonely*

*Stand by your man
And show the world you love him
Keep giving all the love you can
Stand by your man*

ESSAY QUESTIONS

ENGLISH QUESTIONS

1. Write a back-story for the characters of;
Christina
Milova
2. The relationship between Ana and Catherine is crucial to the story. Discuss the dynamics in the relationship and how it furthers the action of the play.
3. The decline of relationships between neighbours over the last twenty years has meant that we are more isolated with this loss of community. Discuss
4. Why do you think Milova keeps trying to be friends with Ana?
5. Why are relationships central to the development of the story?
6. What is the importance of the characters Christina and Milova?
7. Look at the lyrics of *Stand by Your Man* by Tammy Wynette. What is the meaning behind them and why do you think Ana relates to them?
8. Look at the lyrics of the Gypsy song. What is the meaning behind them and how could you relate them as a love song, but also a sense of loss or foreboding?

DEBATE

Select a topic for a debate from the following questions;

a) Is Lally Katz's play a commentary on Australian life?

b) Has contemporary lifestyle contributed to the decline of community?

DRAMA QUESTIONS

1. Look at the set design and discuss its style.
2. The set design uses elements that turn around for different settings. How does this work in the context of the play?
3. How does the lighting represent space, time and mood throughout the play?
4. Discuss the technique of using the actor playing Catherine to enact Ana's stories. Why do you think this happens and how does it enhance the story?
5. The characters are represented in a realistic way. How does this change when the action shifts to Hungary?
6. What are some of the key moments in the play? Discuss
7. Some of the scenes are played in a somewhat surreal style. Why do you think the director has done this and how does it effect the action?
8. How does the staging/setting/lighting change when Ana recalls her days in Hungary?
9. Identify four moments in the production where stagecraft (set, costume, lighting, sound, props etc) were effectively used.
10. How were the dramatic elements of conflict, mood, pace, space and rhythm manipulated within the performance?

DESIGN

Think about the setting for Neighbourhood Watch and design a set for the play. Think about the indoor and outdoor elements of the play and how they can be represented.

PERFORMANCE

Write a scene between Ana and Milova from when they lived on Creswick St; think about their relationship previously whether it was similar to now, or if they were friends that had a falling out.

IMMEDIATE REACTIONS

	production elements	performance elements
strengths		
impact on audiences		
weaknesses		

DESIGN ROLES

design role	technique	What did this contribute to the performance?
lighting	<i>one</i>	
	<i>two</i>	
	<i>three</i>	
music	<i>one</i>	
	<i>two</i>	
	<i>three</i>	

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