



STATE EDUCATE 2022

CATHEDRAL STUDY GUIDE



STATE THEATRE
COMPANY SOUTH AUSTRALIA



COUNTRY
ARTS
SA

State Theatre Company South Australia and Country Arts SA
in Association with Flinders University present

CATHEDRAL

By Caleb Lewis

SYNOPSIS

The play is set at the bottom of the Piccaninnie ponds in Mount Gambier as the main character, Clay, takes a final questioning dive back in his home town. It is whilst he is on this dive, going deeper and deeper, that we travel back in time to significant moments throughout his life. We revisit the moments where his dad left, where he goes nightswimming with his first girlfriend, where his mum disappeared, where his Pop helps save him and finally where he meets Angie, his future partner. These memories guide and help Clay address his loss and decide whether he wants to stay.

We begin in Mt Gambier and travel through Thailand, the North Sea, Northern England and back to Mount Gambier to the Cathedral in the Piccaninnie Ponds. The diving experiences help frame the emotional journey we go on with Clay, as he delves deeper into his memories, each one building on the last.

Inspired by the Limestone Coast and his own experiences, Caleb Lewis' beautiful journey follows Clay as he dives through his life trying to find connections to those he loves and those he has lost.

SPACE THEATRE, ADELAIDE FESTIVAL CENTRE / 6 MAY — 21 MAY 2022
TOURING OUTER METROPOLITAN AND REGIONAL AREAS / MAY & JUNE 2021

RUNNING TIME

Approximately 85 minutes (no interval).

SHOW WARNINGS

Contains strobe effects, smoke machine effects, coarse language and adult themes.

Resource created by State Educate. Support for State Educate comes from the State Theatre Company South Australia Education Giving Circle.

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CREATIVE TEAM & CAST



Playwright
Caleb Lewis



Director
Shannon Rush



Set & Costume Designer
Kathryn Sproul



Lighting Designer
Mark Oakley



Composer & Sound Designer
Andrew Howard



Assistant Director
Zola Allen



Clay
Nathan O'Keefe



Stage Manager
Bridget Samuel

Costumes made by State Theatre Company South Australia Wardrobe.
Set made by State Theatre Company South Australia Workshop.



PHOTO: RICHARD HARRIS.

WRITER'S NOTE

FROM CALEB LEWIS

When I was ten, on a family road trip from Melbourne to Adelaide, I first encountered the underworld. I remember the reeds and the low hanging sky, and dad pulling on his wetsuit in the carpark as he told us about all the people who'd died here. Piccaninnie Ponds is a system of sinkholes on SA's limestone coast, just south of Mt Gambier. The "pics" are a mecca for divers the world over, drawn by tales of crystal-clear water; yawning chasms; and a vast underwater cathedral flooded with godlight. Dad was a dive instructor, not a licensed cave diver, but he was here, he figured, and the chance might never come again. We trailed up the wooden walkway behind him and waited as he slipped on his dive mask and flippers. Then he called us close and kissed us on the forehead – won't be long he said – then he slipped beneath the surface. And I wondered what happens if he never comes back?

Cathedral is a play about a diver still haunted by loss, still lost in the deep and the dark. It asks why do some of us sink when others swim? What draws us down into the dark and what calls us back into the light?

In 2020, like so many others, I fell down a pretty dark hole. On top of the uncertainty of Covid and the seeming death of democracy, we lost my Uncle Jeff, then Uncle Julian, and then, impossibly, Logan, just a boy of fourteen. I liken depression to a well, and much of my life has been spent clinging to the stones, halfway down, just holding on. Sometimes it's easier to let go, hit rock-bottom and catch my breath before the slow climb back to the surface. But this year was harder, the bottom felt colder, darker, and the sky so far away.

It's where I wrote this play. It is a thing steeped in grief, yet ultimately about finding our way back into the light. And if you are down there right now, know that night is only fleeting, that you are not alone, and when you are ready, the world is waiting and alive with light.

For Lucas, Heath, and Logan.

Thank you to all at STCSA and CASA for commissioning this new work, Mitchell Butel for championing it; Shannon Rush for so ably shepherding it; and Nathan O'Keefe for so richly bringing its world to life. Thanks also to Andrew Howard for his powerful soundscape; Kathryn Sproul and Mark Oakley for their exquisite design. Huge thanks are also due to divers, Dr. Richard Harris; Josh Richards; Darren Mitchell; and Ian Lewis (Louie) and Peter Horne (Puddles) for sharing their knowledge and experience of a hidden world beneath our own. Thank you also to Suzie Miller, Aunty Michelle; District Ranger Ross Anderson; Graham Kilsby, Sarah Brokensha; and lastly to Tim O'Brien, whose brilliant 'The Things they Carried' inspired the play's ending.



THE CATHEDRAL. PHOTO: .SHANNON RUSH

AN INTERVIEW WITH CALEB LEWIS



What inspired you to write *Cathedral*?

Cathedral is directly inspired by the unique geography of South Australia's Limestone coast and the vast system of underwater caves that extends like a latticework beneath the region. The play is also inspired by the many divers who have explored this hidden world, many whom never returned. My dad is an ex dive instructor and I still remember visiting the ponds - where the play is set - as a kid, and waiting on the jetty with my sister, both of us not knowing if Dad would ever come back.

What does the “cathedral” itself refer to in this work?

The cathedral is a giant underwater cavern existing underneath the ponds. The space is called this because of its vast limestone walls, and the sense of awe it inspires.

Cathedral spans locations as distinct as the Limestone Coast and Thailand.

What is your connection to these places and why do they feature in this story?

As far as I am aware, the Limestone coast has one other equivalent, in Mexico, where the many sinkholes and cenotes formed the centre of Mayan culture. The Mayans understood these sinkholes as gateways to Xibalba, the Mayan underworld. Once I learned that, it was impossible not to look at the sinkholes back home in a new light. A second pivotal scene in the play is set in Thailand, as a place where divers from around the world congregate. In another life I would have liked to done what Clay does and spend a year or so there teaching diving myself! The play is also set in the world of commercial diving, where I spent a bit



of time years ago, while working in Dubai as a trainer in firefighting and search and rescue onboard oil rigs. I think I'm the only Australian playwright also qualified in underwater helicopter escape!

Where are you based now (and what connection do you have to your natural environment?)

I'm currently based in Queensland, though Adelaide is home. When I'm not writing, there's nothing I like better than going on long distance walks. I have hiked the Black Forest in Germany, where the Brothers Grimm gathered all their folk tales; and the Kumano Kodo which is an ancient pilgrimage route in Japan. Next year I'd like to have a go at South Australia's own Heysen trail.

In each location visited in *Cathedral*, water is the defining element. Tell us about how water connects with main character Clay's emotional landscape.

Life on Earth began in the water, as do all our lives inside the womb. For me the water has always been a place of great peace but also potential danger. It's a realm of uncertainty, where ideas we take for granted become slippery and hard to hold on to. Clay is a man who tends to push past trauma beneath the surface - but it's still there, only hidden, like a dangerous reef.

How will lighting and sound transport audiences to an immersive underwater experience?

Cathedral is above all an act of storytelling. Nathan is an accomplished actor and I'm thrilled to have him. He'll also be assisted by a dynamic lighting and sound design to help slip the audience into the water with him. I think sound in particular

is underexploited in theatre as its such an effective vehicle for conjuring images and worlds that feel exceptionally real.

What is your process for writing a play?

I start every play with an idea: some grit or grain around which the script starts to coalesce. It might be a premise or a question or even an image. Then comes the research which always opens up new avenues to explore. From there it's a process of getting the clay on the wheel and sculpting it into shape, draft by draft.

***Cathedral* is State Theatre Company South Australia's Education show for 2022. How did you approach writing for a young audience, and what themes do you think will resonate with students?**

When writing *Cathedral*, I was interested in our most fundamental relationship, the one with our parents, and how this shapes us, for better or worse, into who we become. Clay is haunted by his mother's disappearance. If he is to ever move on, he is going to have to confront his past and make some sort of peace with it. For Clay this means spending time at the bottom of a very dark hole, which metaphorically, is something I think we can all relate to. The trick is to never forget the light!

Why is it important for young people to experience the theatre?

Unlike a book which can be picked up at any time, or a film which can be paused, or a game which can be saved, theatre only exists in the moment of performance and that's something that can only be accomplished when the actors and audience are in the same space, breathing the same air, sharing this communal act of make-believe. I think there is something magical about that. Theatre is the most fragile of spells. It can take us to other worlds and show us things we've never dreamed of, but only for an hour or two, and then we return to our own world, hopefully a little happier or sadder, or wiser, but always changed.

"And always there's the weight of the water pressing down on it, compacting it, while the tides push and pull at it, wearing it smooth, grinding it down.

Until the earth shifts again in its sleep, lifting the land up out of the deep to dry in the sun under a mantle of bone. That's all limestone is. This whole coast. It's haunted by a billion, billion ghosts. We are all living on bones."

Script Excerpt, *Cathedral* by Caleb Lewis



DIRECTOR'S NOTE FROM SHANNON RUSH

Mount Gambier's unique volcanic region on South Australia's Limestone Coast is exceptional. Littered with a network of subterranean sinkholes and caves, it attracts divers from all over the world. After I read the first draft of *Cathedral* I couldn't wait to pack my bags and road trip to the southeast to explore.

The Piccaninnie Ponds is one of these subterranean caves and it features a large underwater cavern with majestic walls of scalloped limestone known as 'The Cathedral'. Although beautiful, sadly, many years ago, several lives were lost at 'The Pics'. It's here that Caleb Lewis immerses us into a world of mysterious tragedy full of love, loss, hope and despair.

They say time heals all wounds. But what if time folds in on itself and those wounds never really have a chance to seal? How do we grieve for those whose bodies are never recovered?

Caleb Lewis's writing is rich and poetic. *Cathedral* utilises an evocative aural form that calls on its audience to really lean in and listen. I feel privileged to be bringing Caleb's powerful story to life with an extraordinary storyteller, Nathan O'Keefe, and an outstanding cast of voice actors. Thank you to the entire creative team and crew for realising the vision as one. Thanks to State Theatre Company South Australia and Country Arts SA for bringing this story to the stage.



AN INTERVIEW WITH SHANNON RUSH

What do you believe the play *Cathedral* is about?

Cathedral is about Clay's life following the disappearance of his mother during his formative teenage years. The story takes us on a journey from Clay's home in Mount Gambier to Thailand, Aberdeen, the North Sea, Hull and eventually back to South Australia.

It's about Clay's physical and emotional ties to both people and place and the push pull effect that those ties have on his life. The umbilical cord that ties he and his twin to their mother, the diving umbilicus that provides his life line as a saturation diver, the trauma and loss that ties him to the extraordinary underwater landscape of the Limestone Coast.

What do you see as the key themes in the play?

Loss, grief, family, trauma, death. It sounds very dark when you list them all together like that and in some ways the play is quite dark. Clay has to spend time in a dark place, both physically and metaphorically, in order to be able to face his past and ultimately, heal.

Love is also present thematically in the play, along with an enduring sense of hope that buoys and balances the script. The ambiguity of the story's ending leaves space for discourse and while I personally take optimism and triumph from it, I welcome other interpretation of events and can't wait for the post show chats in the foyer!

As a director how do you hope to help the audience be drawn into the world of the play?

Caleb's writing is exceptionally beautiful and visceral, and Nathan's ability to paint pictures with words is extraordinary. My job is to trust that the writing and the acting alone will build the foundation of the world of the play.

To compliment and support that foundation a very delicate balance of all design elements must be achieved. This includes set, sound, lighting and projection, all of which must reinforce and not overwhelm.

I hope to create a production that immerses the audience into the underwater world with us, allowing them to move fluidly between Clay's life experiences as he recounts his story.

How do you approach working with a solo actor? Is it different to a bigger cast?

My script preparation and research remain the same. However, working with just one actor in the room is definitely different to a bigger cast. It's a concentrated and more intimate dynamic and a very demanding process for the actor. There's little down time and lots of pressure.

For an experienced actor like Nathan, it's an exciting challenge that is embraced well before rehearsals begin. Nathan and I have been meeting and discussing characterisation since he was cast in the role, which helps us arrive in the rehearsal room on day one already well versed in our performative and theatrical language. With a larger cast you may not have the opportunity or time to do that. In *Cathedral*, there are also 12 other characters that feature in the play as pre-recorded voiceovers. Clay interacts with these voices live onstage. Therefore during the first week of our rehearsal process we'll be working with a larger cast; analysing script, building relationships and recording dialogue. This will be an invigorating and collaborative way to begin rehearsals, with subsequent weeks reserved for diving down into the detail of Clay's story. No pun intended...

What is the collaboration process with the writer when determining how you see a new play?

Personally I love making new work - the research, the dramaturgy, shaping the narrative, putting the puzzle pieces together... it's equal parts challenging and rewarding. The process can be different with every writer depending on a number of factors.

Working with Caleb on *Cathedral* has been a true pleasure. He is an intelligent and generous writer who has been very open to collaboration and input. Our process has involved meetings, readings, feedback sessions and lots of drafts. At one point I was presented with two drafts at the same time with alternate endings!! I felt like all my Christmases had come at once.

In this instance, we were also very fortunate to be able to undertake a creative development week down in Mount Gambier, which not only helped to inform the script but also production design. I'm very grateful for that time, which has undoubtedly benefited the entire production.



What next?

Our “What next?” sections include questions and activities based on previous pages. These can be used for individual reflection or as class exercises.

Caleb has been inspired by natural landscapes and geography in his play and connected these to his real life experiences. Can you think of a landscape, or geographical feature that evokes an emotional response for you?

Discuss the following: What natural features of landscapes have you experienced that have a sense of mystery about them? How do you feel you might create the beginnings of a story from these? Could you build and create characters from these? Could you write a piece of text, poem, letter, monologue, that ties you to the place?

Key the ignition, nose the car inland, and head out to the pics, roofs flickering in the headlights. We double back along 8-mile creek, turn down Tillers, then Glenelg River road, headed for Nelson, until we hit the turnoff, and swing south again, back towards the coast, breathing it in, trading asphalt for gravel as we ease the car forward through saltbush and scrubland and sedge.

The ponds are a natural cave system: limestone dredged up from the seabed and hollowed out by rainwater over thousands of years. They sit behind sand dunes, so close they could kiss the coast, yet the water is clear and bright as gin. Pull into the empty carpark and then we're out the car and dashing down the path, tripping in our haste as we cast off clothes – and then there's the jetty, and we're laughing, leaping, shrieking, like little kids again, as we spill from the sky into water. And for a moment it resists us, and we hang suspended over a mirror of stars – and then the surface dimples and breaks, and then we're through.

Script excerpt - Caleb Lewis



PICCANINNIE PONDS JETTY. PHOTO: CALEB LEWIS



CAST Q&A

with Nathan O'Keefe (Clay)

What is the play about?

It is a really intimate story. A look at this man's life, from when he was a young kid, through his first love and a life altering tragedy that happened when he was young and how he spends the rest of his life running away from it but also drawn to it. Drawn to ask questions he doesn't even know he is asking. It is a poetic piece, full of really rich imagery, based primarily in the Limestone Coast, which is such a unique part of the country. Full of mysterious caves and sinkholes, and brittle limestone. Caleb has really married this landscape with this young man, he really is a mystery.

What is the importance of the play to a young generation? How do you want them to feel after seeing the play?

The play reads as a really engaging 'classic' story. Hopefully this will translate to the audience, of all ages. With every show that you do you want the audience to leave the theatre changed in some way. Whatever that means. You want to be moved. I guess with this piece, I felt really reflective of my life, of my journey. Our own lives are just epic, because we live it every day. It is worth reflecting on this and hopefully this is what the audience will feel as well.

Can you describe *Cathedral* to us, how did you feel about the play when you first read it?

I was really moved when i first read the script. Caleb has written a life story of a young man that is incredibly accessible and highly relatable. We all feel those feelings of searching, of loss, and of hope.

What is the 'Cathedral'?

The cathedral itself is an incredibly deep submerged cave that cave divers will often go and explore. There is this one section of this network of caves that just opens up, and cave diving is very different to ocean diving. The water is so still and so crystal clear, and serene, but at the same time if you disturb the bottom. If you go to the depths and disturb it you can get absolutely lost, blinded in the silt that just rises. Not only is it this incredibly beautiful part of the world but metaphorically it says so much about what is happening to this man.

What do you see as the importance of live theatre in today's social climate?

Over the last couple of years i have really understood the need for live theatre. It is unique because it is a moment. It is an interaction between the audience and the performer. Live theatre does not exist without the performer and it certainly does not exist without the audience. It is a bringing together of community and it is unique every single night.

That summer I was up every morning with the dawn, waiting for the honk of Pop's truck. then it was fifteen minutes to the beach, another five to wrestle on our wetsuits, wade out between the waves and - splash! By the time I was sixteen, we'd started to drift a bit. I'd cancel one weekend then the next, and Pop would head out on his own while I nursed another hangover. Mum wasn't stupid, but she had her own stuff to deal with, and I guess understood what Pop couldn't - that boys outgrow their grandads - even Moss, who'd never been born. Besides, Pop was getting on. The arthritis played hell on his hands and I watched him grit his teeth every time he hit the water. In a way I was doing him a favour. Things between us might have ended right there if it weren't for what happened with Mum. After that he took me in.

Script Excerpt, *Cathedral* - Caleb Lewis

EXPLORING THE CHARACTERS

CLAY

Clay is the main character in the play. We 'meet' Clay in the womb, where he is born without his twin brother Moss. This begins Clay's journey in the world, from this starting place of loss. We feel that he is very connected to this moment where he is surrounded by the amniotic fluid. Water plays an important role in his life. He finds solace in being underwater and is emotionally driven towards it. He appears to challenge himself when diving, to push himself beyond his limits.

As a young man growing up near the Limestone Coast he lives with his mother and father, and Pop, until the moment when Pop discovers bruising on his mum and finds his father in the pub. This leads to his Pop 'having a word' with his father who leaves town shortly after this. This leaves Clay at home with his mum. He was a typical teenager, seeking relationships with girls, swimming, surfing, drinking, then drifting away from his mum and his Pop, as teenagers do. We still feel the sense of Clay as missing something, searching for something.

When he loses his mum this further compounds the sense of loss he has. He struggles to make sense of it, and pushes everyone away, even his girlfriend. Clay feels the pain deeply, but tries to push it further down, he takes risks, daring the worst to happen. His anger and confusion builds inside him and he locks his Pop out, both of them existing in a world of anger and pain.

He appears to lack a purpose and finds himself drifting from job to job until he finds diving, where he still searches. He is haunted by the loss of his brother, father and mother and ultimately needs to confront this loss by facing it. We get a sense that the water is a soothing balm for Clay, even though he finds himself on the edge of life and death when in it. As an adult Clay seems to never feel completely in control and appears to float through life, using water to somehow find that connection with his mother and brother.

OTHER CHARACTERS

BONEFISH

The presence of this large prehistoric and predatorial fish exists throughout the play. The bonefish symbolises death to Clay, and we encounter it at crucial moments where we feel Clay is on the brink of death, or facing death. (See interesting reading for more information on the Bonefish)

MOSS is Clay's twin brother, together in the womb with Clay but does not survive the birth, and never makes it out to the world.

CLAY'S MUM doesn't make a physical appearance through the play, however her absence drives many of Clay's actions. She disappears after Clay turns 16, leaving behind her shoes and bag by the jetty of the Picanninnie Ponds.

Clay spends much of his time through the play searching for her, consciously and unconsciously. Her presence is always felt.

JESS is Clay's first young love. We meet Jess early as they sneak off to go night swimming. They drive and talk and drink and fall in love, throwing themselves into the ponds, laughing and flirting. Jess is spooked by something, a presence that Clay feels. He sees his mum's shoes and bag by the jetty and leaves rapidly. She tries to reach him, after his mum disappears, but he pushes her away and she eventually leaves.

POP is Clay's grandfather on his mum's side. He looks after Clay, and protects his mum from Clay's dad by moving him on out of town. Pop assumes the father figure, teaching him how to swim, how to stay afloat. He was a pilot who survived the war after his plane was shot into the Danube, struggling to find his way to the surface of the water.

JOCK meets Clay in Thailand. He is a surly Scot who encourages Clay to come to Scotland and take up commercial diving.

ANGIE is a saturation diver that Clay meets while diving in the North Sea. They are both in the 'bell' and develop an attraction to each other. She is from Yorkshire and keen to share her part of the world with Clay. She cares for Clay, and supports him to look after his Pop, before providing him with a reason to stay.

TED: town local

DJ: DJ in Koh Pha Ngan

DIVERS:

TOPSIDE - commercial diving student

WILL - diver

DEV - saturation diver

ADITI - saturation diver

KEITHEN - saturation diver

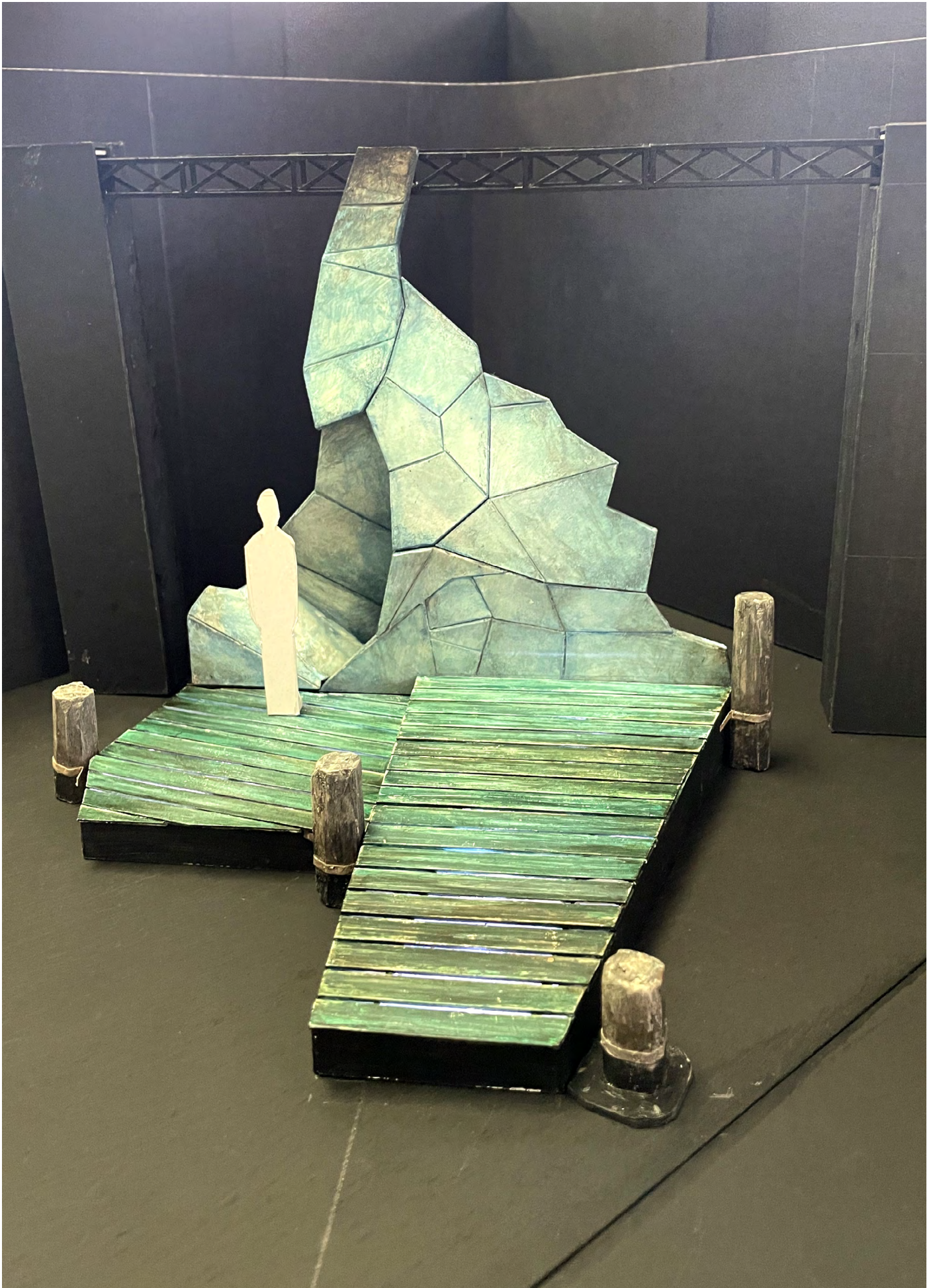
DAN - saturation diver

SUPER - dive supervisor

What next?

Pick one of the additional significant characters from *Cathedral*. What are the key differences between the chosen character and the main character of Clay? List any important notes, their emotions and their key motivations or desires. Come up with ideas about who that character is? What is the significance of the character in driving the story? What is the relationship they have with Clay, and where does it take us in the play?

Create a scene with your character or alternatively have your character write a letter to Clay. Make sure your character is clear and then perform it with a classmate.



CATHEDRAL SET MODEL - BY KATHRYN SPROUL: PHOTO RACHEL BELL

DESIGN ELEMENTS

AN INTERVIEW WITH
KATHRYN SPROUL
SET & COSTUME DESIGNER



KATHRYN SPROUL: PHOTO JESS ZENG

How did you approach the design for *Cathedral*?

When coming to design a play it is a very close conversation with the playwright, and we have been lucky to have Caleb with us, and the director. So with *Cathedral* Shannon and I have been diving into the script in detail, going into the layers, going for mood and location, and also the style we wanted to approach. We wanted to use this to frame the experience for the audience.

What style is the set?

The style of the design is under the frame of magic realism. Shannon and I looked at the fact that there are many locations we have to visit in the play with the character. We didn't want to be specific to anything so we have left space to travel in our imaginations and take the audience with us. But we grounded it in a reality that speaks to the locations and also to the psychological state of the character. Then we shift within that, so it is quite fluid, to enable us to make quirky discoveries and occasions to share with the audience in ways that are unexpected. This is combined with the projection component of texture. We are also playing with the fact that psychologically what he is going through is quite a glitchy recognition and travel through memory. He is going through oxygen deprivation and levels of nitrogen pressure in his bloodstream, so his brain is glitching. Hopefully we can give the audience clues as to where he is physically and emotionally and connect to the drama that he is facing.

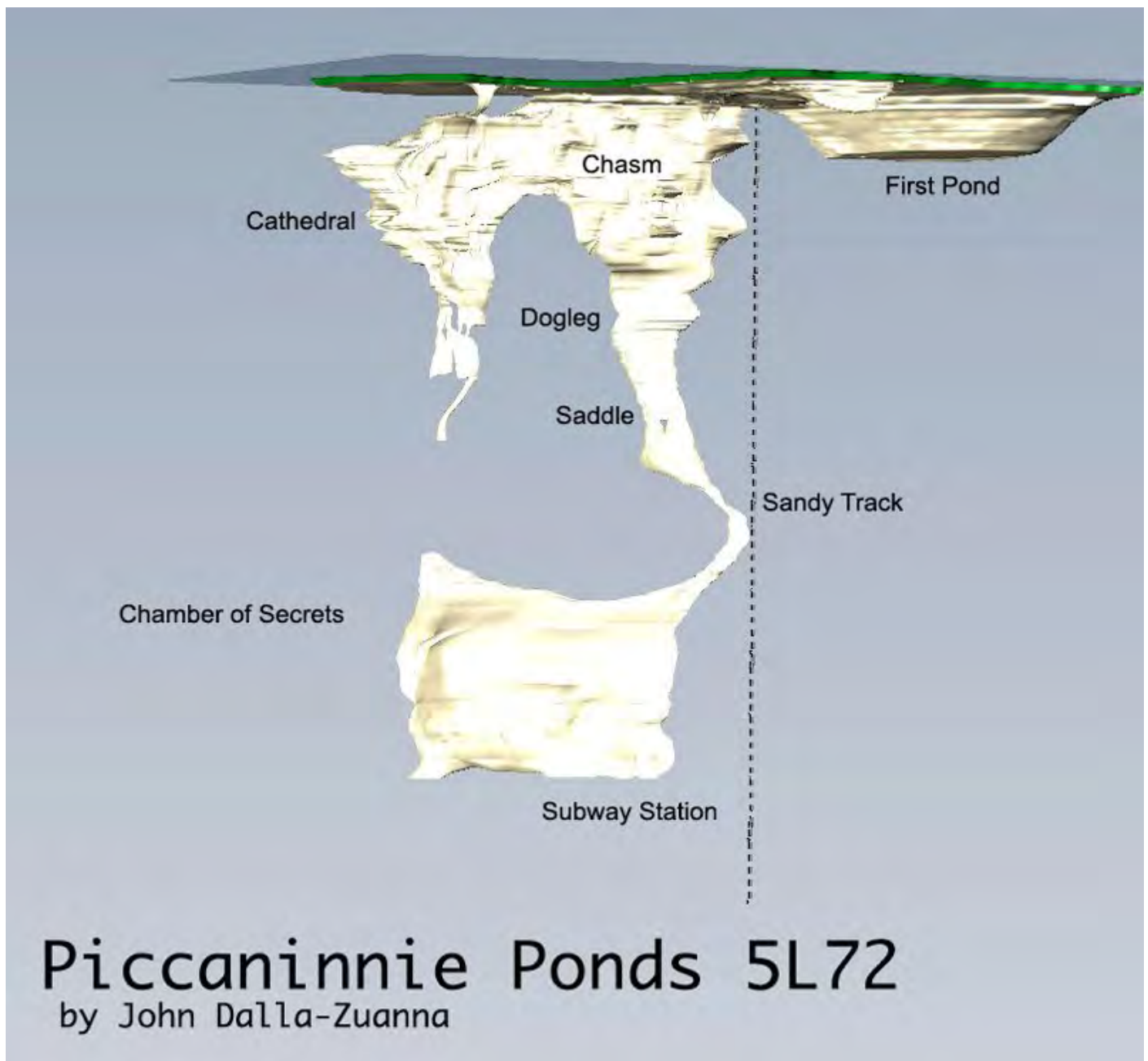
How do you design a set that can fit in one truck and tour to multiple venues? What are some of the opportunities and challenges this offers?

The big challenge, and weird kind of joy, is designing it to tour. My philosophy is that it is really important that what is shown in a prolonged season, ie the Space season in the city is the same experience that we take to all the regions and the communities that don't have access to coming to the bigger theatre. So we take the experience as authentically as possible. So the challenge of that is that all of the set must pack into a 3 tonne truck, it must be packed by only two touring technicians and it must be able to be done within 3 hours. So that we can recreate the set and experience in every venue without anyone experiencing stress. This is the practical component and challenges of designing for a touring show.

I always like to balance the subjective, the joy, the intention, the essence of the piece, with solving the practical components. So you are always balancing the subjective and the objective, but you should always maintain the essence of the design. The objective should never dominate the vision of the play. It is important to understand your restrictions, ie, fitting in a truck, designing it within the budget, planning within a timeline, making sure it can fit through a standard doorway BUT the essence of the design can be achieved within all of these frameworks if you have worked at filtering it down to the core of what the essence of the play is. So in this sense we've got a psychological space that also references the physical and we've built in a way that can be installed.



These responses are based on a video interview and have been edited for length and clarity.



The set has been designed from this image of the Piccaninnie Ponds. If you convert the 'Cathedral' you can see that the set design replicates this shape. Kathryn Sproul, the Designer, and the creative team spent a week in Mt Gambier researching for the play and whilst snorkelling in the ponds determined that the sense of the Cathedral was the perfect shape to anchor the play.



Clay
NATHAN O'KEEFE
"Cathedral"
by CALEB LEWIS

COSTUME DESIGN

Creating costume for a production is an integral part of the design process. For *Cathedral* the play is set while the character Clay is underwater, scuba diving. It was obviously going to be difficult to have Nathan O'Keefe, the actor playing Clay, wearing a thick diving wetsuit for the entirety of the play.

I spoke with Martine Micklem, our cutter/Costume Maker, and she was able to answer the below.

How do you create a wetsuit costume without it being an actual wetsuit?

'Magic'.

It is magic but there is also some practicality! We have to carefully consider what fabric we are going to make it out of. We've chosen a 'scuba knit' which is not as heavy as neoprene (regular wet suit fabric), but thicker than lycra, so will give a more structured look to the suit.

Did you have any challenges with the costume?

Another factor we considered was how hot Nathan will be on stage. We've made the suit a bit looser to help with this as well and included some mesh panels with the hope that a bit of airflow will get through. There are some padded areas on the wet suit which we have disguised within feature design lines, to make some of the actions more comfortable (eg. at the knees for kneeling on the floor).

There are a number of props Nathan needs to have on him, including the dive regulator, so we need to consider where pockets or loops are going to be placed on the costume, so it doesn't get in the way of the action, but is also a natural place you would go to for that item. Nathan will also be mic'd so where the mic pack and cable are placed also needs to be considered.

To create the design lines on the suit we made a basic toile to fit Nathan, then drew the lines on while he was wearing it. That way we can clearly see where different panels are sitting on his body.



NATHAN O'KEEFE: PHOTO MATT BYRNE



LIGHTING DESIGN

AN INTERVIEW WITH MARK OAKLEY,
LIGHTING DESIGNER

What are the main concepts behind your lighting/projection design for *Cathedral*?

There are a couple of tricky things to overcome with the design for this show. The location of the main action, the nature of that location, and the variety of external locations presented in the script. Also, the fact that the show needs to tour means that we have limited time to set the show up, and therefore a complex lighting rig was not an option.

We were lucky enough to experience snorkelling in the ponds in Mt Gambier earlier this year, and one of the biggest sensations we all agreed upon is the sense of 'floating' rather than swimming. Because the whole story takes place in Clay's mind at the bottom of the ponds, we want to try to recreate the image of Clay floating through the space, without him physically needing to leave the ground. To achieve this, we will use lots of side lighting that is focussed and trimmed away from the solid objects in the space, creating shafts of light that will 'disappear' unless Clay is standing in them. This allows us to produce the effect of him being a separate object from the rest of the set.

The use of sidelight also ties into the other concepts we are trying to replicate. As the action takes place in an underwater cave, lighting is naturally at a minimum, sometimes only being the light that the diver produces through torches or glowsticks. Nevertheless, because this is a dramatic work the main priority must be the vision of Clay's face and body by the audience. So in the words of Nigel Levings, how do we create a convincing sense of a dark space and still allow the actor's face and action to be seen?

Well we make sure unnecessary light spill does not appear on the set, and Clay is lit with multiple sources of light from different angles at very low intensities. The use of LED lighting devices will also mean that single light sources can have multiple colours, which will assist in the creation of various locales. LED strip

lighting built into the set will give the sense of immersion in the water scenes, as well as other lighting effects.

It is still worthwhile noting that as the Education show, we have been designing with touring in mind. Every element has been scrutinized to ensure its necessity and ability before the show hits the road. Due to the time constraints in the touring schedule, the traditional 'front light' option, being a 45 degree angle upon a performer to the lighting bars, is not an option to tour, hence the side-lighting again becomes important. The 'lighting booms', or the vertical poles on which the lights hang, are positioned in such a way that we can create both a front angled sidelight and a true sidelight corridor, allowing the lights to be cut off from the set and off unnecessary objects when we need, as well as filling Clay's face from the front, ensuring audience understanding.

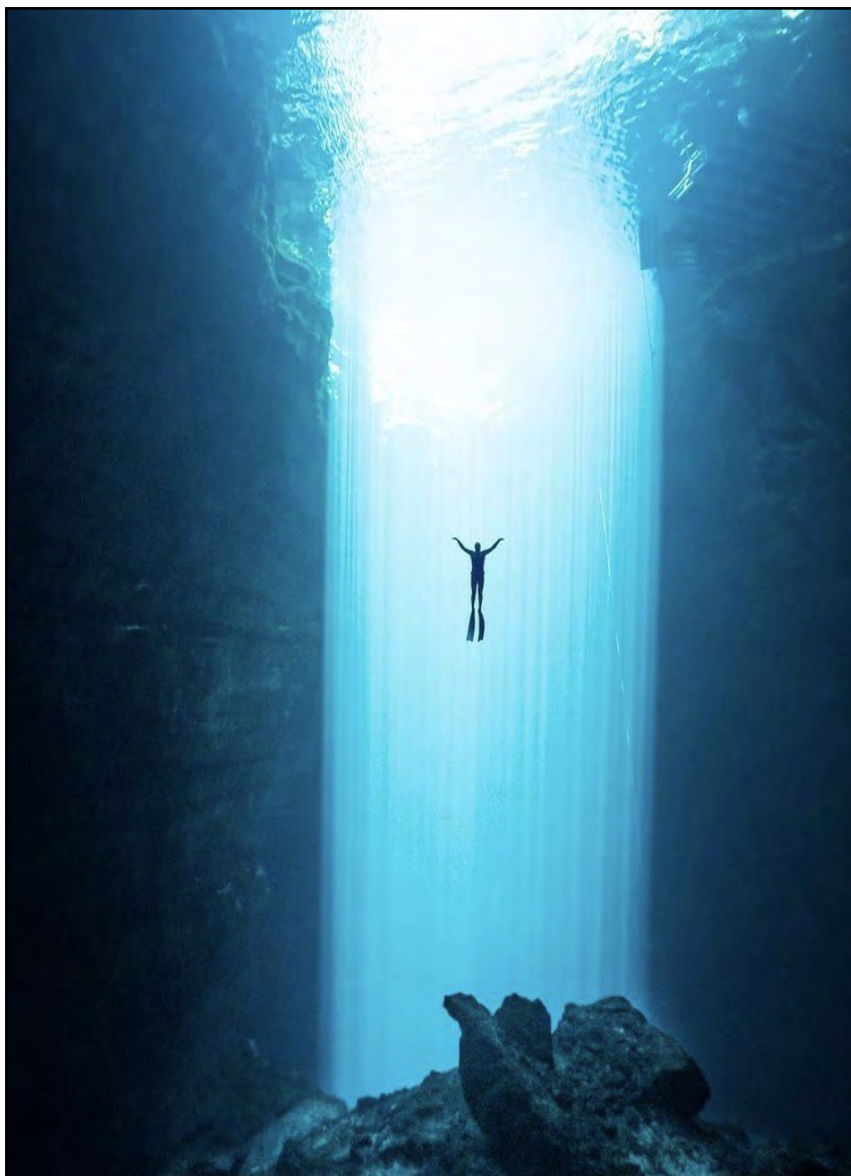
The projection design for this show is centred around the idea of Clay's mind deteriorating through Nitrogen sickness, which occurs when divers have been breathing a nitrogen mix in their air tanks for too long. He flashes back throughout the piece to earlier moments in his life, so we are using the projection to show this, flashing memories and locations over the set to give the audience guide points so they can keep up with the story. This then dissolves into realistic video of actual dives on location to place Clay at the bottom of the Ponds for the climax of the play.

What are some of the lighting effects or types of lights you will use?

There is a marvellous photograph of a diver hanging, head diving down, taken in the Kilsby sinkhole down at Mt Gambier. The diver is captured in this magnificently sharp beam of light, shimmering as the water's surface moves and ripples. We are trying to create this as much as possible onstage to replicate this idea of floating in the water, and the discombobulation that these divers sometimes experience. At the start of the play, we have what is affectionately becoming known as the 'birthing scene' where Clay pulses and pushes his back through a hole in the set. The utilisation of the projector, showing a patterned surface on Clay's skin gives us the idea that Clay is encased in the womb, and is pushing his way out, much like a diver trapped below in the caves.

The main portion of the lighting rig is ETC Source 4 Lustr fixtures. These profile LED lights to have an amazing ability to create realistic conventional light colour temperatures and more saturated deeper colours for various effects. We are also using an Aryton Diablo moving profile light, with gobo effects and internal shutters to create shapes, effects, and textures on the surface of the set. Finally a large amount of pixel-controlled LED strip is inbuilt into the set to provide up light on Clay and immerse him in the various waters and oceans that he finds himself in. We are also playing with the concept of bio-luminescence in nature, created by chemical reactions inside micro-organisms. Both the projection and strip lighting will assist in this effect.

The projector is a special 'short throw' projector that allows a large image to be projected over a small distance to the set. To overcome touring constraints, we have hidden the projector in one of the set pieces, which allows us to project over the set wall without revealing that projection is used as a medium.



KILSBY SINKHOLE.

What is the purpose of theatre lighting?

This is a very complex question, and there are many scholars of significant work who have differing opinions. Some may argue that the purpose is simply to 'light the space' and whilst on a basic level this argument will hold water (if you pardon the pun) I think the actual answer is a little more complex than that. Theatre is such a visual medium, and light is essential for vision, so therefore lighting is of utmost importance. As a designer, it is your job to create the spaces in which the performers move and tell the story in, to the level at which the director's vision is replicated and achieved. This means realism, whilst useful in some circumstances, is not always the way forward. Think for example of an NYC Subway Train. Does the director want a realist train, lit almost always with horrible fluoro lighting from every angle, or the representation of a train being a simple box of light on the floor and lots of side-lights to illuminate the performers? Does the scene require movement elements, to enforce the train travelling over the tracks, or are they stopped at a station because of some maintenance down the line? Are the characters underground at this moment, or have they surfaced in Queens or the Heights? Is it night or day? Does this need to be realised? Good lighting design works with the sound, set and costume to realise the final pieces of the puzzle, the overall vision of the stage picture. This often occurs at the last stages of the show's building process, due to the inability to 'pre-visualise' lights,



MARK OAKLEY - LIGHTING DESIGNER: PHOTO JESS ZENG

although with modern technologies this is less of a challenge. We may therefore find an approach to theatrical lighting by ensuring the stage has an adequate sense of 'time and space'. The location where the actor is performing is suitably lit, for the answers to all the questions raised gives a sense of the time, but also comprehension of the story in performance and realisation of the directors' intent is reflected in the space the performer moves through.

Projection design very much follows on from the above, as a projector is just another, very complicated moving gobo fixture. (A gobo is a thin piece of metal that is placed in front of a light to create a shadow, or modify the shape of the projected light.) I like to treat projections as another light source of a very different texture, and you will see some moments in the production where projection is the only light source on the stage. However, I always like to ask the question 'what specific purpose does the projector serve in the production?' I still search for a succinct answer to that question every time I meet with a director to discuss new works. Too many productions, in my humble opinion, will use a projector simply to establish a scene with a random background splashed against a cyclorama. Sometimes, it can be the icing on the cake, but lots of the time I feel it comes across as lazy, or a replacement for a proper set design. So, the added question for me is 'does the projector serve a purpose other than making the show look fancier than without it?'

What pathway did you follow to become a lighting designer?

Oddly, nothing that specific.. indeed I never knew I wanted to be a designer when I started in the industry! Stage design is never really discussed at career expos, and lighting specifically is something hardly mentioned in my experience. I started in the industry as a performer, and through wanting to play my part in the amateur world, I would assist with the bumping out of the technical equipment, costumes and the like. Through those connections I started working as a casual technician first, pushing road cases into trucks and setting up productions for various companies. I was then introduced to lighting design through mutual friends of friends and was allowed to do my first design with a mentor helping

me along the way. This translated into other opportunities and other designs, and I have worked my way up the employment ladder ever since. I don't have any formal qualifications but I spent the time reading as many books as I could, watching as much theatre as I was allowed, and getting on as many shows as I had time for. Truly, the best learning in this industry is going out and doing it for real, putting yourself in challenging situations and learning the craft through action. There is only so far a textbook will get you.



What next?

Think about the design for *Cathedral*, the lighting, projection, sound and set, and what sort of direction you might take with your design. Would you choose a realism style or something more abstract? What style would you say the set for *Cathedral* is?

Think about the feeling you are trying to create with your design. List how the elements you have chosen might reinforce this feeling. How might you change these elements as the play progresses?

Thinking of sound design, find sounds, songs or effects to get the feel you are looking for and create a playlist.

In writing or in a presentation, explain why you have made these choices and how your design connects with the story and themes of *Cathedral*.



THEMES & CONCEPTS

IN CATHEDRAL BY CALEB LEWIS

LOSS

Cathedral asks us to look at how we deal with loss. Clay suffers loss throughout the play from the very first scene where he loses his twin brother Moss in the womb. Clay's actions throughout the play indicate that he is constantly seeking something. Studies have shown that when one twin dies, a profound sense of loss remains with the survivor, leaving them forever in a state of feeling incomplete. When Clay's mother then goes missing in his teen years he is dealt yet another blow. The disappearance of a family member leaves those who are left behind dealing with overwhelming shock. At the same time they must also manage the ever-present sense of hope, the constant belief that one day they will see that person again. We can see this with Clay, once his mother has gone, he is haunted by her absence and feels her presence in the water when he dives. Initially when swimming with Jess at the Piccaninnie Ponds where his mother leaves her shoes and bag, when he finds himself pulling the cows from the dam and as he finally dives the Cathedral. His attempts to deal with his grief see him seeking out experiences that put him in a position of pushing himself to the edge. He tries experiencing drugs, with alcohol and whilst in Thailand, and his diving constantly puts him in a state where he is on the brink of death. He is only able to move forward when he acknowledges this loss in the final scene.

"I'd hang right out on the edge in the spray, listening to the wind howl and the gulls shriek, daring the sea to come smash me away. There was a steel kind of comfort in it. it was the only place that matched how I felt." - script excerpt

FAMILY

The play starts with a scene depicting the very beginning of family. We meet Clay and Moss floating in the amniotic fluid and we feel the presence of Moss throughout the play. Clay's relationship with his Pop is the strongest connection

he has to family. His father is absent, after abusing his mum, and being run out of town by his Pop, who won't stand to see his daughter treated that way. This protective characteristic of his Pop's also carries through to his relationship with Clay. His mum has other issues, which a young Clay is able to acknowledge through the play.

This leaves Clay and Pop to develop their strong connection. Pop becomes the parent that picks Clay up from school and takes him swimming, teaches him how to hold his own in the water. Focussing on strength, competence and endurance, but always with Clay as his priority. This is particularly so after his mum disappears. Pop provides Clay with a sense of security, a safety and understanding that it is just the two of them. Pop is a constant that Clay can come back to, while searching to find some connection to his mother. The intertwined themes of loss and grief highlight the importance of family to Clay, the importance of his Pop.

"That last bit was my favourite, down there at the bottom with Pop, holding on to the ache until I'd almost pass out, knowing Pop was with me and would never let go. After swimming he'd buy me a bucket of chips soaked in vinegar and have me home in time for dinner – don't tell your mum." - script excerpt

GRIEF

Grief is ever present throughout the play.

"Anyone tells you the first days are the hardest is lying. Not out of malice, but only to hold back a truth from you, they think you don't yet know. That this pain will last forever. That some things can't be ducked, or shared, or shouldered by others, and can only be endured". - script excerpt

We see grief in Clay's initial response, pushing those that love him away and finding a path of seeming self destruction. It is Pop that he looks to, even in the midst of their pain, with working odd jobs before he seeks to escape the surroundings that remind him, at every turn, of his mother. His grief turns him inward, and takes him to places away from Mt Gambier, where he can almost leave it behind, however the thing with grief is that it is inside us. It isn't just in our surroundings so no matter where you are, you will still feel it. Clay discovers this as he travels, and as he dives and his grief surrounds him.

The play structure helps to take us on this journey of grief. In fact the playwright has mapped this in the breakdown of Act 1 and Act 2. We see Clay's slow descent, both emotionally, and physically as he dives deeper into the caves that he finds a strange kind of discomfort in.

DEATH

The theme of death is present from the beginning of the play. Not only does Caleb reference it in the first scene 'Clay and Moss' but he also uses the symbol of the Bonefish (which Clay associates with death) throughout the play. When Clay is diving the fish is a constant reminder of what he has lost and how close he is to death himself. The bonefish presents itself as a clear link to death for Clay, as a sign that he is on the edge of potential death. (See Interesting reading for more

information on the Bonefish). Each time we feel Clay is on the edge of life and death the Bonefish is not far.

Whilst diving in the North Sea, Clay loses his diving buddies, Keithen and Isiah, and almost loses his own life. He knows the risks of diving, of finding yourself without oxygen and close to the edge, but he is drawn to this throughout the play until we reach the final scenes. It is as if in death he will find his mother, and therefore a sense of resolve.

“Because the deeper you go, the more air it takes to fill your lungs, and every pull on the reg drops the needle lower. What did Jock call it? Dying by degrees. With every exhalation you give up a little more of the life left inside.” - script excerpt

LOVE/HOPE

Whilst the play deals with Clay's sense of loss, and grief, we also feel that he is still looking to connect and be loved. It is clear that as a young boy his Pop has a great deal of love for him. He looks after him, picking him up from school and taking him swimming, but also makes it a priority to guide him through the difficulty of being a teenager.

We see that while he is in Kho Pha-Ngan and trying to avoid the pain of the anniversary of his mothers disappearance he hopes for short term love with a holiday fling.

When he finds himself diving off the North Sea and spending hours in a diving bell with a team of divers he connects romantically with Angie. They are in a small space for a long period of time, the saturation chamber, and he turns to her. In the initial interactions we can almost feel the longing and hope for a connection. This relationship allows us to see that Clay is able to begin thinking about someone else. He accepts Angie's help, when she calms him down after an interaction with his fellow divers in the diving bell.

Whilst they are back in Hull he opens up to Angie and we hear him talk about his mum, confiding in her and trusting her. This is a sign of hope that he can trust her. The love develops as they spend time together and she nurses him after a dive goes wrong and he loses his diving partners. She accompanies him back to Australia to look after his Pop, who loves him. Pop who through all the loss still has the strong will of life.

“he lost his wife thirty years ago, then not even a decade later his only daughter. Then went the hip, now the lungs, and yet his body refuses to die. World War two couldn't kill him. Nothing can. Even when his mind's made up, his ragged body refuses to die” - script excerpt

The final scene, which is the dive that we are in throughout the entirety of the play, takes Clay to find his mother, at the bottom of the Cathedral. It is on this dive that we feel Clay finally say goodbye and realise that he can't stay with her. He recalls those in his life who have needed him, who have loved him and he finally is able to see the future ahead, with love for Angie and his new family.

What next?

Choose a theme or topic presented in the play - it can be one of those addressed directly by the study guide or another theme or topic you noticed in the work. Write down at least two examples of times when this theme or topic was presented in the play. What do these scenes or moments say about your chosen theme or topic?

How do the extra characters help us to understand the themes of the play? Discuss how the set helps us identify the themes in the play.



INSIDE A PRESSURISED TANK, FOR UP TO 28 DAYS.

Interesting Reading

Diving terminology

Act 1

Caleb has written a play intricately linked between the character's emotional journey and his diving. He has utilised the world of metaphor to bring us Clay's story. We can see in the nature of the scene breakdown that Caleb's language around diving is significant, highlighting diving terms intermingled with the action occurring in memories above land. The dramaturgy (structure) of the play uses the process of a diver's descent into narcosis as a metaphor to parallel the character's journey from wholeness to emotional and psychological dissolution and back again.

Each scene title is significant, highlighting locations, memories and diving terms. Moving us between Clay's memories and his current dive in the Ponds. To a place that not only literally is underwater but is also highlighting that Clay himself is in a position of emotional danger by going deeper and deeper, towards where he believes his mother might be, or to 'escape' his grief completely.

50 Bar - is a measure of air pressure in the tank. When you dive, you need to keep track of the air left in your tank, and your depth. As a general rule you will start with about 200 Bar of pressure, and as you continue your dive, this pressure continues to fall.

What happens if you ignore the 50 Bar limit, and stay down till you are down to, say, the last few breaths? You are now in a risky position. If anything goes wrong, you risk decompression sickness (also called the bends), and will find yourself in a position where you may not have enough oxygen to surface safely.

80 Bar
55 Bar
30 Bar
15 Bar
10 Bar

As the play progresses the scenes continue to provide us with a state of Clay's emotional state. With each bar drop we see the decline in Clay's ability to think clearly, to remain in the present state. He fluctuates between memories of his mother, and other significant events in his life. All while underwater and increasing his depth and his confusion each time as he dives towards a state of rapture, discussed below.

Saturation Divers

Saturation diving allows divers to work for long periods of time in deep conditions

where the pressure is greater than that on land. In order for divers to work safely at these conditions they must spend a period of time acclimatising their bodies to the pressure of the water they will be diving/working in. This means a period of 28 days in a chamber that usually exists onboard the location where they will be working, where the air is a mix of oxygen and helium to enable the prevention of nitrogen narcosis.

Once a diver has been acclimatised to the pressure that they will be operating in on the ocean floor, or on structures beneath the surface, they are transported to the work site in a diving bell. As they are working they are hooked up with gas supply into the diving hood/helmet and the air that is expelled is sent back up the gas line to the vessel to be cleaned.



Narcosis - Rapture

Act 2

When we dive, the force of the water on us increases the pressure of the gases we breathe. This means that, as we dive deeper, all the gases we breathe are compressed into a smaller space becoming more concentrated.

The nervous system requires a lot of oxygen, as we are deprived of oxygen the first place we will see signs is through the nervous system. That includes the brain and spinal cord, as well as the nerves which trigger our muscles to move. The nervous system works by sending messages to our body.

It is believed that the denser gases in our system when we dive somehow interfere with how messages are passed around the nervous system. This can have a lot of different effects, for example, thinking is impaired because the connections in the brain are affected. Also, the change in how messages are being sent from

the brain to our muscles mean that movement is slowed.

Narcosis will affect each diver differently, but generally, the deeper a diver goes, the greater the narcosis. Divers may experience the following:

Emotional reactions such as elation and euphoria or anxiety and paranoia

Panic

Impaired mental abilities

Decreased coordination

Inattention and/or difficulty concentrating

Tunnel vision/intense concentration on one thing

Poor judgment

Ringing in the ears

Hallucinations

Dizziness/lightheadedness

As we reach the climax of the play it becomes more apparent that Clay is experiencing a large number of the above symptoms but also that it is helping him face his trauma about his mother.



Bonefish - Dunkleosteus

Clay refers to the 'bonefish' several times throughout the play. Bonefish was a prehistoric fish that existed over 300 million years ago. They could be as long as 10-15 metres and weigh as much as 3 tonnes. They were predatory creatures and were known in some instances to cannibalise others during feeding shortages. They had distinguishing features through their thick armored exterior and large strong jawbones. It was this enormous physical presence and strength that made them such feared and legendary creatures.

This predatory nature is where Clay believes it is a symbol of death. When we hear Clay refer to the bonefish in the script we know that death is on his mind.



CAVE DIVING AT PICCANINNIE PONDS; PHOTO MARK WHATMOUGH, 2006

Piccaninnie Ponds

The Piccaninnie Ponds are on the Limestone Coast, approximately 30 kilometres south-east of Mount Gambier. The ponds are a wetland system that is fed by fresh-water springs.

Crystal clear waters have slowly been filtering through the limestone and forming the Ponds' features over thousands of years. Due to this clarity of visibility they are a popular destination point for snorkelling and diving.

The freshwater rising to the surface under pressure has eroded a weakness in the limestone to form The Chasm, which has a depth of over 100 metres. This same process has formed the large underwater cavern known as The Cathedral creating its majestic white walls of sculptured and scalloped limestone, which has a depth of 35 metres. The clarity of the waters make it a must see for experienced divers who travel from all over the world to dive the Cathedral and experience the underwater cave systems.

https://www.abc.net.au/news/2013-01-25/piccaninnie-ponds-added-to-ramsar-list/4483924?utm_campaign=abc_news_web&utm_content=link&utm_medium=content_shared&utm_source=abc_news_web



Please note the script will be available from May 5, contact the Education Manager at State Theatre Company for copies.

CLAY AND MOSS

Warm, welcome darkness. Deep mahogany.
The first sensation is floating.
The second is sound.
Voices murmuring
Bright gurgle
of subterranean rivers.
Then,
a heartbeat
strong and steady,
the second smaller,
softer,
like your own.
The two of you drifting and dreaming
Like castaways
on an amniotic sea.
Next comes sight,
and colour
blooms in the darkness,
softly bruising the night.
And now fingers are forming,
the two of you floating
like mirrors,
Clay and Moss,
softly bumping like buoys.
When the water breaks,
you're the first to fall,
watching your brother kick
as the umbilicus twists
and falls
round his neck
like a noose.
Then comes the push,
and the press,
and the fight,
and at last the light.
Strong hands lift you up
and a palm slaps your back,
as you suck in
deep
your first breath.
until you're dizzy with air.
And already you're forgetting about your brother,
who never left the water.

BLACKWATER

Anyone tells you the first days are the hardest is lying. Not out of malice, but only to hold back a truth from you, they think you don't yet know. That this pain will last forever. That some things can't be ducked, or shared, or shouldered by others, and can only be endured.

Jessie held out as long as she could then left for uni in Adelaide. I didn't blame her. She had her own life to lead and all I could offer now was silence broken only by the burble of the bong. Nights I'd play pool at Tarpeena or head out to the lighthouse ruins at Cape Northumberland and fish for snapper off the rocks. I'd hang right out on the edge in the spray, listening to the wind howl and the gulls shriek, daring the sea to come smash me away. There was a steel kind of comfort in it. It was the only place that matched how I felt. Come sunrise, I'd bag the night's catch or head home empty-handed. The fish didn't matter. Most night the hooks weren't even baited.

After the house sold, I moved into Pop's. I didn't bring much with me. A few rods, some CDs – Mum's – and a half ounce of weed. Pop hardly seemed to notice. Still lost in his own world of grief. After the second week, with the dishes piling up, and the whole house stinking of dope, he found my gear and tossed it. When I barked, he bit, and when I swung at him, he roared. The two of us twisted up on the rug in this snarl of rage. Later, I started on the dishes and Pop started drying. Looking back, I should have cut him more slack. It wasn't just me who was suffering. He'd lost his own little girl.

Come December she'd been gone a whole year and we still hadn't talked about it. I took a job in the pines through Auntie Kim and lasted almost a month. After that I got by on the dole and cash-in-hand jobs with Pop.

NORTH SEA

Day nine and we're already sick of each other. Eight sardines in the can plus four in the bell. Check my watch. Four hours until I'm back in the water. Then three weeks until home.

Listen to the ruffle of cards under Alessandro snoring. Angie's reading; Martin's shaving in the wet pot; and Keithen's taking selfies. Witness the glamour of commercial deep diving. When we're not freezing our tits off at the bottom of the ocean, you can find us in here, doing 34 time in a pressurised tank. Before saturation, divers spent more time in the bell than they did on the bottom. Might only take minutes to get down there but coming back up could take hours and a dozen deco stops unless you were planning to pop. Then someone figured out, if they just kept us under pressure, they wouldn't have to decompress us until the end of the job. It's an inconvenience, sure, but the money's insane and all it costs us are these great bouts of boredom, and the knowledge that the slightest breach will kill us on the spot.

Strange sort of life. I've spent whole nights on the seabed humming along to dolphin song, and whole days in silence here after every joke's been told and every book's been read. Commercial diving's a paradox, see. You're never alone, yet you'll never feel lonelier. Job's the most isolated in the world. You can bring astronauts home faster than deep sea divers.

It takes four hours to bring someone back from space. The wait for divers in deco is days at a minimum.



FURTHER ACTIVITIES

WRITTEN RESPONSE

Write a review of this production of *Cathedral*, taking into account direction, acting, design elements and audience response.

For guidelines on how to write a review, see our review writing resource linked in the dropdown menu for *Cathedral* at statetheatrecompany.com.au/education-program

WRITTEN RESPONSE & ACTIVITY

Throughout the play, Clay refers back to his memories of growing up and his relationships. Choose a scene from those included in the study guide and translate the text?

This could be into a monologue or a dialogue, a letter, a social media post, or a news article.

Optional: Read the text for your class, keeping in mind the original scene and your text's connection.

DISCUSSION

Diving is used as a metaphor in this play. As a class, discuss how the metaphor directly influences the play. Use examples from the play.

Projection is also used throughout the play. Discuss how this aided or drove the storyline. Did the projection help you as an audience? Why? Would you change anything about the projection?

As a class discuss the theme of family present in the play. How does this ultimately help Clay reach some level of acceptance?

ACTIVITY

Design a set for this production of *Cathedral*. Think about the audience, themes and messages of the production. How might you emphasise these in your design? Create a mood/story board that focuses on the colours and concepts. Think about the space you want your audience to sit in. Create a final product (a model or final design sketch).

