

HotHouse

The Yackandandah Young Players and HotHouse Theatre
presents

The Last Boy On Earth

By Brendan Hogan

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TEACHER INFORMATION for
2019 Term 2 ARTS/ DRAMA/ SUSTAINABILITY PROJECT
Aimed at 7 to 12 year olds

Sprout's home is a dump. Planet Earth is a dump. One giant waste transfer station, except nothing gets recycled anymore! The year is 2043 and the world has ended. Human life is all but extinct...except for Sprout, the last boy on Earth.

The Last Boy on Earth is a play about sustainability, consumerism, humanity, relationships and the future of our planet. Brendan Hogan is the winner of the 2018 Martin Lysicrates Prize and this clever, intelligent and confronting play will surprise you with its laugh-out-loud humour, gutsy truth-telling, and ultimate message of hope.

This smart and engaging play is performed by a talented cast of young people from the Yackandandah Young Players, and in collaboration with musician, Ben Gallagher. This unique brand of children's theatre will delight both young people and their families.

Recommended for: Ages 8 and up and adults

Synopsis

It's 2043 and 10 years since the apocalypse. Sprout, a ten-year-old boy, lives with his father, Dear Leader, in a jungle of junk.

Sprout has never seen the Sun, which is permanently blocked out by clouds of dust, nor has he been allowed to venture more than a few metres from their cave-like home.

The only book they have is an old copy of a New Idea magazine, which they call the 'Bad Book', and read it as a testament of all the terrible and wasteful things humans did before the 'wreckoning'. Dear Leader is fanatical, slightly deranged, and insistent that Sprout live simply and sustainably, so that one day they will walk together to the Promised Land that awaits them: Summer Bay. Suddenly, Dear Leader dies, leaving Sprout as the last human on Earth. At first he manages okay, following the rules and routines that Dear Leader had set in place, but when he runs out of food, Sprout is forced to walk out into the Wastelands, a landscape littered with coffee cups, plastic bottles and junk. Here, he finds an iPhone and meets Pete, an advanced form of

artificial intelligence. Back in his home, the wise-cracking Pete begins to pick holes in Sprout's way of life. He introduces Sprout to music, the internet and worst of all, sugar. When Pete reveals Dear Leader to be a failed actor and cult leader, Sprout's entire belief system crumbles around him. He is lost, alone, and can't see the point of anything anymore.

Then they come. They have been watching him; Google sees everything. When the world ended, Google launched a top secret mission to colonise PlanetGoogle, formerly known as the Moon. They have sent two cosmonauts to capture the last boy on Earth so they can learn his secret to survival. Will Sprout go willingly? Or is the world still worth fighting for?

The Last Boy on Earth is a surprisingly hopeful post-apocalyptic play for children and adults. It explores (and occasionally skewers) themes of relationships, sustainability, consumerism, and our reliance on technology to always provide an answer for our growing problems.



PLAYING AT THE HUME BANK BUTTER FACTORY THEATRE

TUESDAY 9 JULY 7PM
WEDNESDAY 10 JULY 1PM
THURSDAY 11 JULY 1PM
FRIDAY 12 JULY 7PM
SATURDAY 13 JULY 1PM AND 7PM

ALL PERFORMANCES ARE DURING THE VICTORIAN AND NSW JULY SCHOOL HOLIDAYS

CHECK WITH HOTHOUSE FOR SPECIAL DEALS FOR PARTICIPATING SCHOOLS

Writer and Director **Brendan Hogan**

Sound Designer **Ben Gallagher**

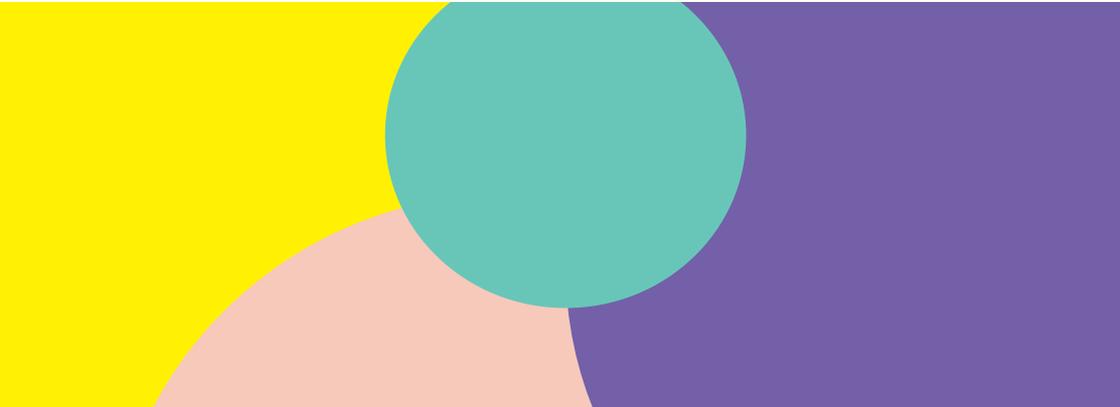
Creative Producer **Carm Hogan**

Lighting Designer **Rhys Llewelyn**

Season Producer **Beck Palmer (HotHouse)**

With **Connor Wall, Alexandra Mason,
Aya McInerney, Henry Rotherham, Ben
Gallagher**

**Developed with the financial assistance of Creative Victoria
The Last Boy on Earth was first performed by Yackandandah
Young Players in June, 2018.**



About the Playwright

Brendan Hogan is an award-winning playwright and theatre-maker from Yackandandah, who writes for children and their families. His published works for children include, *Scaredy-Cat* (2015) and *How to Beat a Bully* (2016), both of which have been performed by youth ensembles in schools around Australia. In 2017, he received a Creative Victoria grant to create a new work for children about sustainability and renewable energy. *The Last Boy on Earth*, was performed in June, 2018. In 2017/18 he was one of four playwrights selected to take part in a long form creative development with Playwriting Australia and HotHouse Theatre. This 'Outposts' initiative saw him work with dramaturg, Lachlan Philpott, on a new work for children called *Play Number 4*. He was the winner of the 2018 Martin Lysicrates Prize for his play, *Farewell, Mr Nippy*.

Brendan has also worked with diverse groups to create original and inspiring theatre for regional communities. In 2016, he collaborated with

Yackandandah Cemetery Trust and Yackandandah Museum to create and produce *From Here To There*. In 2017, he collaborated with the residents of a local aged-care facility to explore the themes of resilience and growing old to produce a new show, *Living Memory*. Brendan has featured in national print, radio and television media, including *The Conversation Hour* with Jon Faine



and *Back Roads* (ABC TV). He has presented at several conferences and festivals as a writer and an advocate for arts in the community, including the War Widows Guild of Victoria and the Writers, Readers and Poets (WRAP) festival. He is currently a primary teacher at Yackandandah and teaches recreational drama classes at the Flying Fruit Fly Circus, Yackandandah.

Term Two



Art/Drama/sustainability project

Upcycling A Set

The original set for *The Last Boy on Earth* was made from upcycled materials and when the show was finished, the entire set was recycled.

With your help, we will be upcycling again to create the chaotic rubbish strewn world that Sprout has been living in.

Your class project will be to use recycled objects, cardboard and plastic of all different sizes and shapes to create part of the set onstage and set the scene in the foyer before the show. There will be puppets to make too, for use in class for drama and storytelling. All materials will be provided by HotHouse, and at the end of Term 2 the creations for the show will be collected and taken to the theatre. Creations can be returned to schools once the performances are finished or once again recycled.



The Last Boy on Earth is performed by four young people in years 6 and 7, plus a live musician. There are characters with a hero story that children can relate to, lighting and music that are magical and a set made of recycled everyday items that bring the story to life. Stage effects, props, costumes and music are used to draw you into the world Sprout has been left with. Attending a live performance is a rich and engaging learning opportunity. Children will get the most of a theatre experience by talking about and practicing being an audience member in the class and drama room at school. The audience sit and listen quietly for most of the time, join in the action when invited, and clap and cheer to show their appreciation. They allow fellow audience members to watch the show without interruptions.

Live Performance for Young People



Overview of activities, focus questions and discussion topics:

Understanding Theatre

What is a theatre? What are actors? What are characters? What are costumes? What is a stage? What are props? What is a set? What is a script? Is theatre 'real'? How can movement tell a story? How can music, dance and sound effects tell a story?

Drama

The Last Boy on Earth explores ideas of loneliness and imagination, companionship and love and how doing what you think is right is a kind of bravery.

Learning intention: Design and make a puppet-friendly waste-land scenery, using them both to tell a story.

To be successful: Research different types of puppet making materials and media. Plan how to make their puppets, create a waste-landscape using collage – newspapers, old wrapping paper and glue them down, think about more dark areas than light...remember Sprout has never seen the sun!

English

What would it be like to be the last person on Earth? Would you like it? What would be good? What would be bad? Students firstly write a short story about what they would do if they had the

whole Earth to themselves.

Learning intention: Write a script or storyboard with speech bubbles and a cartoon-like image of your puppet and present it to the class.

To be successful: Visit your local library and read different types of picture books, ask the librarian to read a story, find some cartoon style story telling; such as the *13 Storey Treehouse*, *Captain Underpants*, etc. Write your own story about what the Earth would be like with no adults around!

Sustainability

What is happening to our planet? What happens to plastic after we throw it in the bin?

How can we think more environmentally and how can we reduce our waste at school? At home?

Sustainability is a word that is used often in politics and on the TV. But sustainability is not just how we deal with what we throw away but also how we build strong and engaged communities. Families and schools play a vital role in the fabric of our communities.

Learning intention: Examine each of these ideas in a group discussion.

To be successful: Visit the Sustainable Activity Centre and find out what initiatives your class can champion, watch ABC iView War on Waste, make a video and ask each member of the class to champion one cause at home and one at school to create a more sustainable community.

Halve Waste is an initiative of AlburyCity, Wodonga, Indigo, Greater Hume, Towong and Federation councils. They offer education programs for schools in a number of areas from waste management to composting and worm farming!

We will book a tailored education session for your participating class that will focus on recycling, sustainability and how to make a difference as individuals, as a school and as a community.

<http://halvewaste.com.au/organics/education/>

Curriculum Links - Victorian Curriculum ENGLISH

	Year 3	Year 4	Year 5	Year 6
Reading & Viewing	<p>Text structure and organisation Understand how different types of texts vary in use of language choices, depending on their purpose, audience and context, including tense and types of sentences (VCELA246)</p> <p>Interpreting, analysing, and evaluating Use comprehension strategies to build literal and inferred meaning and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features (VCELY257)</p>	<p>Text structure and organisation Identify features used in imaginative, informative and persuasive texts to meet the purpose of the text, and understand how texts vary in complexity and technicality depending on the approach to the topic, the purpose and the intended audience (VCELA277)</p> <p>Interpreting, analysing, and evaluating Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (VCELY288)</p>	<p>Text structure and organisation Understand how texts vary in purpose, structure and topic as well as the degree of formality (VCELA309)</p> <p>Interpreting, analysing, and evaluating Analyse the text structures and language features used in imaginative, informative and persuasive texts to meet the purpose of the text (VCELY320)</p>	<p>Text structure and organisation Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects (VCELA339)</p> <p>Interpreting, analysing, and evaluating Analyse strategies authors use to influence readers (VCELY345)</p>
Writing	<p>Creating texts Plan, draft and publish imaginative, informative and persuasive texts demonstrating increasing control over text structures and language features and selecting print and multimodal elements appropriate to the audience and purpose (VCELY266)</p>	<p>Creating texts Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (VCELY299)</p>	<p>Creating texts Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and audience (VCELY329)</p>	<p>Creating texts Plan, draft and publish imaginative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (VCELY358)</p>

Curriculum Links - Victorian Curriculum ENGLISH (Continued)

	Year 3	Year 4	Year 5	Year 6
Speaking & listening	<p>Interacting with others Plan and deliver short presentations, providing some key details in logical sequence, using appropriate tone, pace, pitch and volume (VCELY276)</p>	<p>Interacting with others Plan, rehearse and deliver presentations incorporating learned content and taking into account the particular audiences and purposes such as informative, persuasive and imaginative, including multimodal elements (VCELY308)</p>	<p>Interacting with others Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements (VCELY338)</p>	<p>Interacting with others Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis (VCE-LY367)</p>

Curriculum Links - Victorian Curriculum VISUAL ARTS

Year 3 & 4	Year 5 & 6
<p>By the end of Level 4, students plan and make artworks that are inspired by artworks they experience. They use materials, visual conventions, techniques and processes to express their ideas in artworks. Students discuss how artists express ideas and use materials, techniques and visual conventions in artworks from a range of places, times and cultures.</p> <p>They discuss and evaluate the art making processes, materials and techniques they use to express their ideas.</p>	<p>By the end of Level 6, students explain how ideas are expressed in artworks they make and view. They demonstrate the use of different techniques and processes in planning and making artworks. They use visual conventions and visual arts practices to express ideas, themes and concepts in their artworks. Students describe the influences of artworks and practices places on their art making. They describe how artworks that they make and view can be displayed to express and enhance meaning. Students describe and identify how ideas are expressed in artworks from different contemporary, historical and cultural contexts.</p>

Curriculum Links - Victorian Curriculum DRAMA

Year 3 & 4	Year 5 & 6
<p>By the end of Level 4, students use relationships, tension, time and place and narrative structure when improvising and performing devised and scripted drama. They use performance skills to communicate ideas and create a sense of time and place in their drama. Students describe and discuss similarities and differences between drama they make, perform and view. They discuss how they and others organise the elements of drama to shape drama and communicate ideas to an audience.</p>	<p>By the end of Level 6, students use the elements of drama to shape character, voice and movement in improvisation, play-building and performances of devised and scripted drama for audiences. Students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.</p>

Curriculum Links - Victorian Curriculum SUSTAINABILITY

Year 3 & 4	Year 5 & 6
<p>Science knowledge helps people to understand the effects of their actions (VCSSU056)</p> <p>Earth's surface changes over time as a result of natural processes and human activity (VCSSU062)</p> <p>Explore the extent to which particular acts might be regarded by different people as good or bad, right or wrong, better or worse, and explain why (VCECU005)</p>	<p>Sudden geological changes or extreme weather conditions can affect Earth's surface (VCSSU079)</p> <p>The growth and survival of living things are affected by the physical conditions of their environment (VCSSU075)</p> <p>Identify the types of resources (natural, human and capital) and explore the ways societies use them in order to satisfy the needs and wants of present and future generations. (VCEBR003)</p>

Curriculum Links - NSW Syllabus ENGLISH

	Stage 2	Stage 3
Reading & Viewing	<p>Students read texts, including poems and scripted drama, using appropriate expression, eg pitch, pause, emphasis and attending to punctuation.</p> <p>Students understand how different types of texts vary in use of language choices, depending on their purpose and context (for example, tense and types of sentences) (ACELA1478)</p>	<p>Students understand how texts vary in purpose, structure and topic as well as the degree of formality (ACELA1504)</p> <p>Students analyse how text structures and language features work together to meet the purpose of a text (ACELY1711)</p> <p>Students use comprehension strategies to interpret and analyse information and ideas, comparing content from a variety of textual sources including media and digital texts (ACELY1703, ACELY1713)</p>
Writing	<p>Students plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1682, ACELY1694)</p>	<p>Students plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (ACELY1704, ACELY1714)</p>
Speaking & listening	<p>Students plan, rehearse and deliver presentations incorporating learned content and taking into account the particular purposes and audiences (ACELY1689)</p>	<p>Students plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis</p>

Curriculum Links - NSW Syllabus VISUAL ART & DRAMA

Stage 2	Stage 3
<p>Students make artworks that represent a variety of subject matter and make choices about the forms and techniques used to best represent the qualities of the subject matter. They discuss reasons why artists make particular artworks and why different interpretations are possible, recognising similarities and differences in how subject matter is represented.</p> <p>Students use movement and voice to build the action and roles of a drama in a variety of situations. They devise and sequence drama to create meaning. Students experience and interpret a range of drama forms and elements by making, performing and appreciating drama.</p>	<p>Students make artworks for a variety of audiences using different forms and techniques to convey meaning and represent the likeness of things in the world. They discuss artworks in terms of how subject matter is used and represented, artists' intention and audience interpretation and make reasoned judgements about these artworks.</p> <p>Students use movement, voice and the elements of drama to sustain dramatic roles in a range of contexts. They devise and perform a range of drama forms for audiences. Students interpret a range of drama experiences by making, performing and appreciating drama.</p>

ASSESSMENT - Student self-assessment

	0	1	2	3
Puppet	There is no puppet or it is of a very low quality or incomplete.	A basic puppet made from recyclable or upcycled materials or mostly made from these materials.	A good puppet made from recyclable or upcycled materials or mostly made from these materials. There are only one or two elements stopping it from being outstanding.	An elaborate, detailed and functional puppet made from recyclable or upcycled materials. It is of excellent quality.
Waste Landscape	There is no waste landscape or it is of a very low quality or incomplete.	A basic waste landscape made from recyclable or upcycled materials or mostly made from these materials.	A good waste landscape made from recyclable or upcycled materials or mostly made from these materials. It conveys a sense of place and there are only one or two elements stopping it from being outstanding.	An elaborate, detailed and waste landscape made from recyclable or upcycled materials. It conveys a strong sense of space that compliments the puppet. It is of excellent quality.
Script or storyboard	There is no script or storyboard or it is of a very low quality or incomplete.	A basic script or storyboard which contains some text features or all features but not to a high standard. There may or may not be a clear storyline.	A mostly detailed and engaging script or storyboard which contains all or many text features to a satisfactory standard. There is a clear storyline.	A detailed and engaging script or storyboard which contains all or many text features to an excellent standard. There is a clear and engaging storyline.
Performance or Presentation	There is no performance or presentation or it is of a very low quality or incomplete.	A basic performance or presentation. The story is unclear or voice is unclear or it does not engage its audience or there is little planning or rehearsal.	A good performance or presentation. The story is mostly clear or voice is mostly clear or it mostly engages its audience and there is satisfactory planning and rehearsal. There are only a few elements preventing it from being outstanding.	An excellent performance or presentation. The story is clear, voice is clear, and it engages its audience. It has been effectively planned and rehearsed. All elements come together to create an enjoyable performance or presentation.
Time Management	Use of time and materials has been poor.	Use of time and materials has been acceptable or better use of time and materials would have resulted in a better outcome.	Use of time and materials has been very good or there were one to two moments when time and materials could have been managed better.	Use of time and materials has been very good or there were one to two moments when time and materials could have been managed better.

Total

Things I did well or am proud of:

Things I would change or try to do better next time:

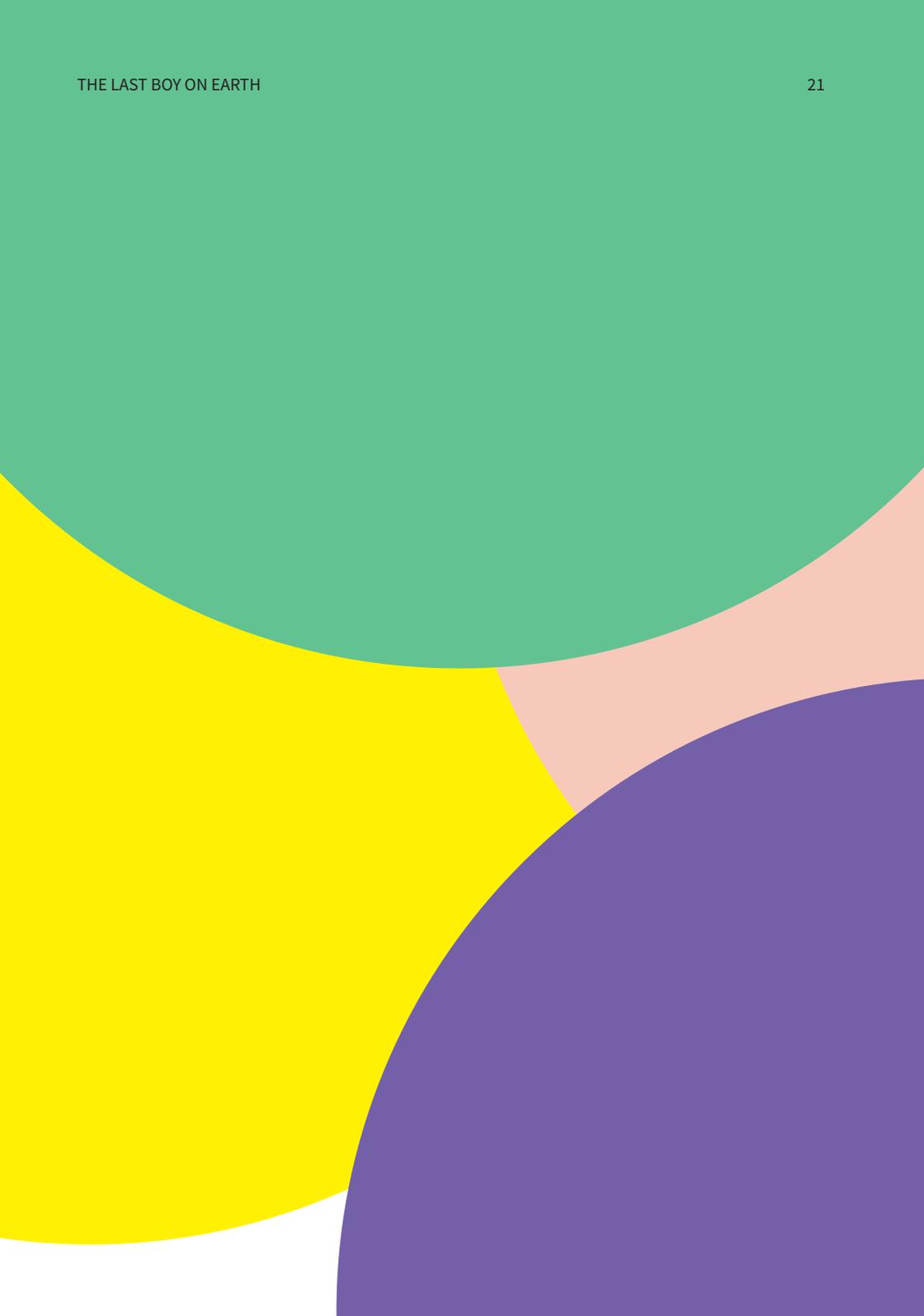
Things I have learned from this project:

Activities

TIMELINE

Ten Weeks

	ACTIVITY	MATERIALS
Activity 1	<p>Introduction to the play</p> <p>Explain what a synopsis is. As a class or individually, students read the synopsis for <i>The Last Boy On Earth</i>. Using the script excerpt, have students work in pairs or small groups to see if they can identify particular features of scripts. Discuss. In small groups of 4, students use the script excerpt as a form of Reader's Theatre.</p>	<ul style="list-style-type: none"> - synopsis of play - script excerpt
Activity 2	<p>Write a story</p> <p>In <i>The Last Boy On Earth</i>, Sprout is the last surviving human on Earth. Individually or in small groups, students come up with what they see as being the advantages and disadvantages of being the last human on earth. Discuss as a class. Students write a story or journal entry, imagining that they are the last person on Earth. They explain what it is like, what the challenges are, and the benefits.</p>	
Activity 3	<p>Sustainability</p> <p>Halve Waste Incursion</p>	<ul style="list-style-type: none"> - Halve Waste incursion
Activity 4	<p>Puppet making</p> <p>In <i>The Last Boy On Earth</i>, Sprout makes a puppet friend out of an old basketball to keep him company. Using recycled materials, students (either individually or in pairs) make their own 'junkyard puppet'.</p>	<ul style="list-style-type: none"> - recycled materials
Activity 5	<p>Bringing the puppet to life</p> <p>Once the puppet is complete, students bring their creation 'to life' by developing 'character'. Students complete a character profile in response to some of the following prompts: name, things it likes to eat, things that make it happy, things that make it angry, things it is afraid of, something it is really good at, something it doesn't want anyone else to know, something it dreams about, three unusual things you would find in its pocket or suitcase.</p>	
Activity 6	<p>Building a recycled world</p> <p>In <i>The Last Boy On Earth</i>, Sprout's home is surrounded by a landscape of waste. Individually, in pairs or in groups, use recycled materials to create the landscape your puppet/s inhabit.</p>	<ul style="list-style-type: none"> - recycled materials. HotHouse will give you some ideas to start with.
Activity 7	<p>Create a story</p> <p>In pairs or small groups, students write a short play (using features of a script or storyboard with speech bubbles) about their puppet/s set in the landscape they have created. Alternatively, students could write a story or journal entry from the point of view of the character they have made.</p>	
Activity 8	<p>This is what we made</p> <p>Students share or perform what they have created.</p>	



An excerpt from ‘The Last Boy On Earth’ by Brendan Hogan. There are four characters in this excerpt: Sprout, Moongirl, Moonboy and Googlebot (artificial intelligence – a bit like Siri on an iPhone)

SCENE FOUR

SPROUT is unconscious. He is wearing a special collar around his neck. MOONGIRL has a matching one on her wrist. MOONBOY is conducting an experiment, while MOONGIRL is looking at the different pieces of junk in SPROUT’S home. He wakes. When he sees them, SPROUT is startled and moves back.

MOONGIRL

Do not move! Do you understand, savage?

SPROUT

Who are you?

They both ignore him.

Are you from the future?...Or a Lady Gaga Film clip?

MOONGIRL presses a button on her wrist, zapping SPROUT.

MOONGIRL

You ask too many questions!

MOONBOY

GoogleBot, answer.

GOOGLEBOT

On December 22, 2034, in response to the extinction of human life on Earth, GoogleAeronautics executed a top secret plan to colonise PlanetGoogle, formerly known as the Moon. Praise be to Google.

MOONBOY & MOONGIRL

Praise be to Google.

They both turn to SPROUT.

Say it!

SPROUT

Say what!

MOONGIRL presses a button on her wrist, causing SPROUT to convulse.

MOONBOY

Praise be to Google. Say it.

SPROUT

But dear Leader said Google was owned by the Devil himself.

MOONBOY

(Angry) Your leader was an ignoramus! Google is our saviour, ya!
Praise be to Google!

MOONGIRL

Praise be to Google!

MOONBOY

Stand up! Praise be to Google! Say it.

SPROUT

Well, you see, would you believe that I've just left one cult, so I'm kinda on the rebound and don't really –

MOONGIRL zaps him.

MOONGIRL

Say it!

SPROUT

(Feebly) Praise be to Google.

MOONBOY

Ya, now, you understand.

SPROUT

Are you going to kill me?

MOONBOY & MOONGIRL look to each other.

Because, to be honest, I think I'm ready. When living becomes meaningless, so does dying. Just make it quick.

SPROUT closes his eyes and prepares to die. He winces in anticipation. After a while he opens one eye and sees them ignoring him.

Well, are you going to do it or not?

MOONBOY

GoogleBot, answer.

GOOGLEBOT

In three minutes, the shuttle-pod will return to Earth and you will be transported to PlanetGoogle to undergo further observation. If you submit, you will not be harmed. Praise be to Google.

MOONBOY & MOONGIRL

Praise be to Google.

SPROUT

I just have one more question...well two actually...

MOONGIRL holds her finger over the button, threateningly.

Okay, just the one. Why me? Why come all this way to get me?

MOONBOY gets up close to SPROUT.

MOONBOY

Ya, finally a good question, little Sprout.

SPROUT

How do you know my name?

MOONBOY

Ya, thanks to the mobile phone, we know most things about you. When you turned it on, ya, Google saw you. Google sees everything. Eight billion people. Poof! Dead, just like that. Nobody survived in the whole world. Except you, ya? Why is that? Google wants to know your secret.

A tone or melody plays.

GOOGLEBOT

Prepare to GoogleMunch.

In unison, MOONBOY and MOONGIRL stop what they are doing and remove identical items from their space-packs. It is their food, in non-descript vacuum sealed packaging. SPROUT eyes it off.

SPROUT

I sure am hungry. I wonder what it tastes like?

MOONBOY and MOONGIRL turn away so SPROUT can't see them eating. When they are finished eating, they both chuck the packaging away. A tone or melody plays.

GOOGLEBOT

Prepare for GoogleBurp.

MOONBOY and MOONGIRL burp in unison.

SPROUT

Are you going to recycle that?

They both ignore him.

I said, you should probably recycle that, otherwise it's just going to go to landfill.

MOONBOY

Ya, like your home? It's a dump.

SPROUT

It's not my rubbish.

MOONGIRL

It's disgusting.

SPROUT

What? So you don't have any junk on PlanetGoogle?

MOONGIRL

Yes, but we don't live in it.

SPROUT

Where does it go then?

MOONGIRL

I don't know. Away.

SPROUT

Is this plastic?

MOONBOY laughs then becomes serious.

MOONBOY

Ya, do not make me laugh. It was scientifically proven in 2033 that the overuse of plastic causes cancer, diabetes and racism.

SPROUT

What is it then?

MOONBOY

That is GoogleCon.

SPROUT looks at him blankly.

Ya, GoogleBot, answer.

GOOGLEBOT

GoogleCon is the number one natural resource on PlanetGoogle. Made largely from silicon mined from the GoogleSurface, GoogleCon can become anything. Buy GoogleCon today. Praise be to Google.

MOONBOY & MOONGIRL

Praise be to Google!

They look to SPROUT.

SPROUT

(Half-heartedly) Praise be to Google.

MOONGIRL gets up in his face.

MOONGIRL

You better smarten up stupid boy if you don't want Google to hurt you.

SPROUT

Why would they hurt me?

MOONGIRL

You think they send us all the way here just to help you? Google thinks you are special. They think you are an advanced species. But when they see you – see how pathetic and stupid you are. . .you'll wish you'd died, just like all the other useless Earth humans.

She glares at him and the tension is broken by the sound of a tone or melody.

GOOGLEBOT

Prepare for GoogleTinkle.

MOONBOY and MOONGIRL urinate in their space-suits.

Connor Wall

PLAYS SPROUT



Alexandra Mason

PLAYS MOONGIRL

Aya McInerney

PLAYS MOONBOY



Henry Rotherham

PLAYS SPALDING

Acknowledgements

This Education Pack has been developed by Brendan Hogan and HotHouse Theatre with the assistance of Carolyn Doyle, Halve Waste and Carm Hogan.

**For more information or to get
involved contact Beck Palmer on
6021 7433 or email
beck@hothouseheartre.com.au**

