

WINNER OF 2016 MATILDA AWARD  
BEST INDEPENDENT PRODUCTION



SHOCK THERAPY  
PRODUCTIONS

# viral

WHAT IS THE PRICE  
OF INTERNET FAME?



## VIRAL TEACHER'S NOTES

PRODUCED BY: SHOCK THERAPY PRODUCTIONS  
WRITTEN/DEvised/PERFORMED BY: SAM FOSTER & HAYDEN JONES



# SHOCK THERAPY PRODUCTIONS

## ABOUT THE COMPANY

Shock Therapy Productions was founded in 2015 by Sam Foster and Hayden Jones and has quickly established itself as one of the leading performing arts companies based on the Gold Coast. In this year, the company was awarded Accelerated Triennial Funding by City of Gold Coast for operational costs and to assist in the growth of the company. In 2018 this funding was renewed for a further 3 years.

Shock Therapy Productions aims to deliver Transformative Arts Experiences, and tell stories that are meaningful, thought-provoking, dynamic and entertaining, celebrating both the confronting and cathartic nature of performance.

Working across theatre, film and live events, Shock Therapy Productions aims to establish itself as a leading company in the delivery of high quality, relevant, multidisciplinary performance and a leader in the Arts and Culture Sector on the Gold Coast as well as Nationally and Internationally.

The company has produced a rapidly expanding catalogue of works, including a number of original productions, won 5 Matilda Awards, performed at venues and Arts Festivals in both Australia and Internationally and is proudly sponsored by the City of Gold Coast Council.

### FOR ALL ENQUIRIES AND BOOKINGS

E: [education@shocktherapyproductions.com.au](mailto:education@shocktherapyproductions.com.au)  
[www.shocktherapyproductions.com.au](http://www.shocktherapyproductions.com.au)

## AWARD WINS

2017 MATILDA AWARDS  
*Best Independent Production*  
– *The Forwards*

2016 MATILDA AWARDS  
*Best Independent Production*  
– *Viral*

2015 MATILDA AWARDS  
*Best Independent Production*  
– *The Pillowman*

*Best Director, Sam Foster*  
– *The Pillowman*

*Best Supporting Actor, Tama Matheson*  
– *The Pillowman*

## AWARD NOMINATIONS

2021 MATILDA AWARDS  
*Best New Australian Work*  
– *Undertow*

*Best Independent Production*  
– *Undertow*

*Best Sound Design*  
– *Undertow*

2017 MATILDA AWARDS  
*Best Actor, Sam Foster*  
– *The Forwards*

*Best Actress, Ellen Bailey*  
– *The Forwards*

2016 MATILDA AWARDS  
*Best New Australian Work*  
– *Viral*

*Best Actor, Sam Foster*  
– *Viral*

*Best Audio Visual Design, Nathan Sibthorpe*  
– *Viral*



## MEET THE CREATORS

### HAYDEN JONES – ARTISTIC DIRECTOR

Hayden is a performer and contemporary performance maker, working across a range of forms including theatre, installation, immersive experiences and cross art-form collaborations. He has worked as an Actor, Director, Writer, Producer and workshop facilitator, for some of Australia's most recognised and innovative arts organisations. He is a co-founder of Shock Therapy Productions.

Hayden also has an extensive background working in Youth Theatre, Children's Theatre and Theatre-in-Education, writing and directing shows for young people, and touring nation-wide performing and teaching workshops.

### SAM FOSTER – ARTISTIC DIRECTOR

Sam is a storyteller, performer and theatre maker. He is an award-winning Actor, Director, Writer, Producer, Stunt Performer and Stunt Rigger as well as being a Physical Theatre Performer, Movement Director and workshop facilitator. He is the co-owner and co-founder of Shock Therapy Productions.

Sam works in theatre, film and large-scale events and has worked for a number of companies and festivals throughout his career. His career has taken him to New York, London, Namibia, South Africa, Denmark, Norway and India as well as all over Australia.



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## SYNOPSIS

### WHAT IS THE PRICE OF INTERNET FAME?

As society attempts to keep up with the rapidly changing and thrilling new world of social media and viral videos, how do we define our social responsibilities?

*Viral* is a story about Art and Zane, two boys who seek to attain internet ‘fame’ in order to become more popular at school and to make some money. It examines the role of social media and technology and how it impacts the way we record, communicate and think about events of racism, abuse and violence in our community. It investigates the line between disassociation and raising awareness about such events, asking the question “is it better to record these activities and post it on the Internet or step in and stop it from occurring in the first place”?

Inspired by true events that happened in our very own communities *Viral* uses physical theatre, multiple role-sharing, verbatim, political theatre and live music fuelled with intensity to create visceral and dynamic Theatre for Young People. *Viral* is an example of Shock Therapy Productions signature style of doing as much as possible with as little as possible.



### ABOUT THE PLAY

Viral culture has taken over how we communicate, interact, share and present ourselves.

By definition, something that is “viral” spreads copies of itself or mutates other objects to become more like itself.

That “something” could be a person, place, photo, thought, trend or piece of information. In terms of the Internet, they are generally videos, photos and stories that start on their own, then spread across all social platforms. The subject goes viral by being shared.

Once a subject starts the viral process, users often respond with inspired versions of the original in the form of parodies, photo shopped images, GIFs and other forms of co-signing.

This leads to anywhere from 15 seconds to years of Internet or regular “fame.” Eventually, the inevitable happens and Internet users stop sharing, for fear of seeming lame and culturally irrelevant to their friends.

The concept of viral has gone viral itself. Advertisers study the way consumers are sharing, and attempt to cater to that. It’s why “Psy” tells us to eat pistachios, or why Overly Attached Girlfriend has become obsessed with Samsung. These are big brands that have a large consumer base and budget, and they use their resources to push a campaign into going viral.

For young people, and indeed adults, there are many instances of unintended consequences arising from sharing material with millions of strangers. The subjects in the material shared are opened to cascades of judgement and even ridicule because viewers are often allowed to comment on material that they are watching and comments are not always positive. When the subjects of videos or photos are actually ‘real’ people they are exposed to ‘real’ humiliation and this can adversely affect their ‘real’ day to day life.

The ability of videos to bring fame to oneself or humiliation to others has sometimes motivated physical violence.

When people are somewhat anonymous amongst a group, they often experience deindividuation, or a loss of self-awareness. When people deindividuate, they are less likely to follow normal restraints and inhibitions and more likely to lose their sense of individual identity. Groups can generate a sense of emotional excitement, which can lead to the provocation of behaviours that a person would not typically engage in if alone. When in a large group, people tend to experience a diffusion of responsibility. First, many people believe they cannot be held responsible for destructive behaviour when part of a mob because they perceive the destructive action as belonging to the group (e.g., “everyone was doing it”) rather than

their own behaviour. Second, physical anonymity also leads to a person experiencing fewer social inhibitions.

Attempting to fight or control viral material is like trying to fight the flu, once the virus has entered your bloodstream there's nothing you can do but wait it out and deal with the side effects. It's no coincidence the word derives from VIRUS: An infectious, often pathogenic agent or biological entity which is typically smaller than a bacterium, which is able to function only within the living cells of a host animal, plant, or microorganism, and which consists of a nucleic acid molecule (either DNA or RNA) surrounded by a protein coat, often with an outer lipid membrane.

All these things considered, our online behaviours are not concerned with our "off-line" ethics and codes of behaviour. As a society we are currently trying to understand our responsibility and boundaries in this territory. *Viral* attempts to open the discussion about this very real phenomenon and perhaps help us to begin the mapping of this new landscape.

The events in *Viral* are taken from a number of real events that happened in Australia over recent years. Some of the scenes in the show are verbatim (word-for-word) but set in a different theatrical context.

## AUSTRALIAN CURRICULUM:

- Critical and Creative Thinking
- Personal & Social Competence
- Ethical Understanding

## ESSENTIAL LEARNINGS:

- The Arts: Drama

## STYLE/FORM:

- Theatre for Young People
- Physical Theatre

## PRE-PERFORMANCE PREPARATIONS

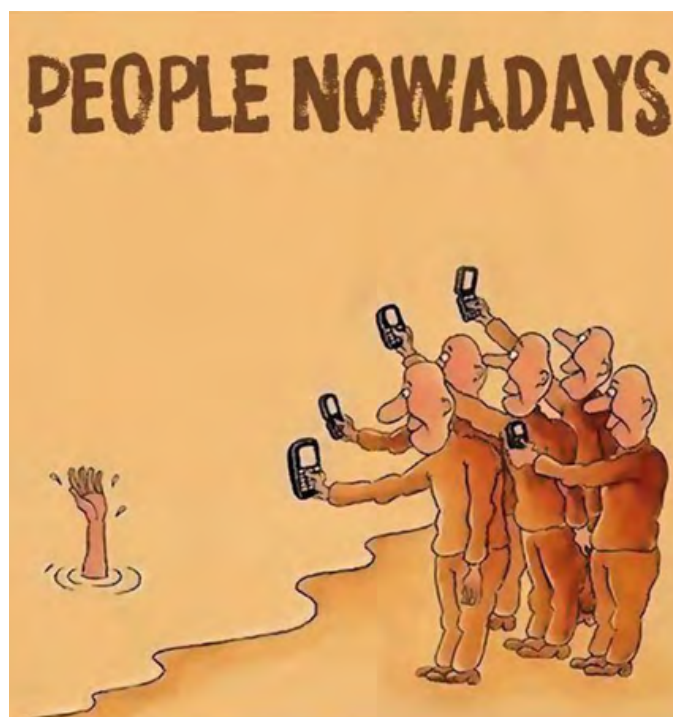
With the class read the synopsis.

### DISCUSS

- Have you seen a play about online viral culture before?
- What are your expectations of *Viral*?
- Do you think it will be funny? Sad? Confronting? Boring and predictable?
- Do you or your friends know of any instances of 'going viral' that have gone bad

### INTRODUCTORY ACTIVITY

1. In small groups have students discuss whether they have seen or heard of any online viral problems in your school.
2. Think about different types of 'going viral' scenarios and devise a short (no more than 2 minute) play that shows this.
3. Present to the rest of the class and discuss the possible consequences of online viral content and trolling for the victim and perpetrator.



## REFERENCES:

The following links and references are the true events that *Viral* is based on;

### GEORGIA BARTTER STORY:

<https://www.youtube.com/watch?v=-ZnYVkpOM6A>

### GOLD COAST BUS ATTACK:

<https://www.youtube.com/watch?v=K24FrDoNe2w>

### RACIST BOYS ON BRISBANE TRAIN:

<https://www.youtube.com/watch?v=uKv4OKY1eAk>

### JALAL BROTHERS:

<https://www.youtube.com/watch?v=4cDuyExTIJU>

### THREE BROTHERS WHO POST FAKE DRIVE-BY SHOOTINGS, BOMB THREAT VIDEOS, CHARGED

Three Melbourne brothers known for posting prank videos in which they imitate terrorists by filming fake bomb stunts and drive-by shootings have been charged by Victoria Police and released on bail. The brothers, aged 20, 18 and 16, were charged with public nuisance, possessing a prohibited weapon and behaving in an offensive manner in a public place.

The two men aged 20 and 18 will return to court on May 20 and were released on bail on the condition that they do not produce, upload, or publish on any social media site, any images or video that are offensive in nature. The 16-year-old was bailed to appear at the children's court at a later date.

The brothers are known for their videos on Facebook and YouTube in which they appear dressed in fake beards and Islamic robes. Police said Counter Terrorism Command detectives earlier executed a warrant in Melbourne's outer north-east. The trio then presented themselves to police about 8:30am. Assistant Commissioner Ross Guenther said police did not see the videos as simple "childhood pranks". *"Our response has been very much driven by the change in nature of those posts, the escalation in the type of content that's been there,"* he said. *"It's caused some significant alarm and anxiety in our community at a time when we already have a heightened security environment."* Police said they would also contact the social media sites involved as part of the investigation.

*(First posted Thu 25 Feb 2016, ABC News)*

## GEORGINA BARTTER STORY

Two young friends, aged 19 make plans to go to a music festival in Sydney. The friends decide to score some ecstasy pills to take at the festival. The two friends take 1 and half tablets each and head off to the festival. A couple of hours into the festival, one of the friends begins to have an adverse reaction to the drugs. She starts to feel tired and begins shivering then collapses on the ground and begins to have a seizure, foaming at the mouth. *"Two young women, close friends, go to a music festival, they make a foolish decision, only one comes home,"* Judge Henson said. Medics rushed to her aid and did everything possible to revive her, as she lay unconscious on the ground. The young girl is rushed to hospital in a critical condition.

A person who witnessed her collapse at a dance festival was disgusted that at least five bystanders were videoing the 19-year-old as paramedics tried to save her life. The witness says *"Ms Bartter was on the ground and unresponsive while at least five men nearby filmed her, I was five metres away from her when she collapsed. She was in the middle of the crowd and people had their phones up, pointed at her while medics worked on her, 'It was just sick. I saw about five guys filming. You can tell the difference between somebody texting and somebody videoing. One of my friends grabbed the phone out of someone's hands and yelled, 'What are you doing?' You wouldn't think people can be so low"*

The young girl dies in the hospital from multiple organ failure. The promoter of the festival is shocked and devastated at the tragic event. *"It's just awful, I'm a mum and I can't imagine how the family are feeling,"* *"We're devastated,"* Ms Robinson added. *"We've been doing this for 14 years ... it's definitely the worst thing that's ever happened."*

In the aftermath of the incident the young girls best friend, who supplied the pills and took them with her at the festival, is charged with supplying illegal drugs. She is sentenced to a 12 months good behaviour bond. Prosecutors then track down and charge the 19 year old man who sold the girls the drugs. He is charged with supplying the drugs that lead to her eventual death and found guilty. He is sentenced to a minimum jail term of 12 months. He appeared stunned at the sentence and his mother and girlfriend wept. They were allowed to hug before he was taken away by corrective services officers.

## REFERENCES (CONT.):

### FIFTY STUDENTS SUSPENDED FROM TORONTO HIGH SCHOOL OVER CYBER-BULLYING INCIDENT FAIRFAX MEDIA NETWORK

More than 50 students have been suspended from a high school near Newcastle following a cyber-bullying incident that went viral around the school.

Fairfax Media understands the incident at Toronto High School, near Lake Macquarie, involved a game in which students' names were messaged to other students via Facebook with the intention of eliciting negative comment. An assembly was called on Thursday morning and all students who had participated in the posts asked to identify themselves.

The Department of Education confirmed that more than 50 students had received short suspensions of up to four days and a small number had been given long suspensions of up to 20 days.

In a newsletter sent to parents on Friday, school principal Mark McConville said students who had made negative, abusive or harassing comments about other students on social media had been suspended, as had students who had "liked" the inappropriate comments.

*"Toronto High School does not tolerate any harassment of any students," he wrote. "Imagine if it was your child who opened up their Facebook account to find over 50 'likes' about a negative/abusive/harassing post about them."*

Mr McConville said all students involved would receive "additional support and guidance in the appropriate use of technology" and appealed to parents to support the school's actions.

*"We want to keep all students safe and support those students subject to disciplinary procedures in improving their decisions and actions in future."*

A Toronto community Facebook page was alight with comments about the incident on Friday, with many parents supporting the school's zero tolerance approach. Parent Nicole Charlesworth, whose son Nick was questioned but not punished because he had posted a positive comment about another student, said the incident reinforced the dangers of social media for young people.

*"My son's face was white when he came home, he was really shaken up by it," she said. "I think the school's response was appropriate. This sort of thing needs to be nipped in the bud straight away."*

However Donna Stanbury, whose daughter Tanaya received a suspension, said blanket punishment for all students involved was not justified. She said



Tanaya was facing a suspension of up to 20 days for posting sarcastic comments about two friends who were sitting next to her as she did it.

*"It was an 'in' joke between them," Ms Stanbury said. "In my opinion, they all should be punished, but suspending everyone is taking it to extremes, "I would prefer to see the school bring in an anti-bullying expert to talk to all the kids ... My daughter is very angry about it. She thinks it is unfair."*

Toronto High School has 980 students. The students suspended were from all years. Education Minister Adrian Piccoli said it was important students were "able to learn in a safe and supportive environment".

*"Whenever bullying occurs, students need to know that principals will take very strong disciplinary action, including involving the police where necessary," he said.*

A Department of Education spokesman said discipline policy was a matter for individual schools, but the department "will always support the fair and effective application of these policies, which must be within the department's guidelines".

*(Newcastle Herald, Amy DeLore, April 8 2016)*





## POST-PERFORMANCE QUESTIONNAIRE

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After viewing the performance of *Viral* answer the following questions:

1. What do you believe was the key message of the play?
2. How did the actors communicate changes in character, scene and action?
3. What impact did the music have on the drama?
4. Try to recall the plot. What stages led to the eventual climax?
5. What dramatic conventions have Shock Therapy Productions used to relate the play to young people?
6. Put simply, symbols are items that represent something else. They can be evident in a play in many aspects of the production including props, language, movement/ action, blocking etc. List some examples of symbols used in *Viral* and state their significance to the drama.
7. This performance aims to educate and entertain the audience. Do you believe that this production effectively achieves this aim? Why?
8. Do you believe that the actors developed a strong connection with the audience? As a member of the audience what kind of emotions did you experience during the performance?
9. What do you believe is the best aspect of *Viral*?
10. Shock Therapy's policy is to avoid sending moral messages or supplying the audience with answers on how they 'should' think about a topic. How does *Viral* leave audiences to make up their own mind? Can you think of an alternative ending where a clear moral message was sent?
11. Shock Therapy shows focus on the acting and storytelling rather than on elements of staging and production. How does the staging contribute to the production? Discuss the minimal use of props and scenery.

## WRITE A REVIEW OF THE PERFORMANCE:

Shock Therapy Productions values students' observations of their program and performances. They welcome written students' responses which may be emailed to:

[admin@shocktherapyproductions.com.au](mailto:admin@shocktherapyproductions.com.au)



*“We need a type of theatre which not only releases the feelings, insights and impulses possible within the particular historical field of human relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself.”*

BERTOLT BRECHT

## BRECHTIAN THEATRE

Viral is distinctly Non-realist in style and uses many Brechtian techniques to achieve this. Brecht did not like the theatre of realism. He employed the use of techniques that remind the spectator that the play is a representation of reality and not reality itself. Actors frequently address the audience directly out of character (“breaking the fourth wall”) and play multiple roles.

Brecht’s style is to use non-linear, fractured plots, where the events of an episode are not necessarily a result of the preceding episode and the action spans many locations and time frames creating a montage effect. Costume is sometimes incomplete and fragmentary e.g. a tie and briefcase for a businessman and sets are sometimes non-existent or fragmentary (either partial sets or one object representing many of the same). Brechtian theatre is social activist theatre asking the spectators to make change in their own world outside the theatre walls.

- What do you think is meant by non-realist style?
- Did you think the actors switching from one character to another was effective?
- Did the use of the minimal set tell the story clearly enough?



## VERBATIM/DOCUMENTARY THEATRE

Documentary drama/theatre involves the transformation of factual material into a form of total theatre derived by a group using a variety of artistic genres to explore and present an issue or topic. Sometimes the actual words/transcripts of events are used directly but the settings or characters may be altered.

Characteristics: document based, historically accurate, based in the past, present and/or/ projects the future, episodic in structure, theatrical rather than realistic in style, variety of artistic and dramatic forms, works by contrasts and changes of focus.

- Could you tell which bits were verbatim and which were not?
- Did you feel that theatricalising these stories was more effective?
- Do you think that all of the different stories worked together?

## DEVISING PHYSICAL THEATRE

Physical theatre can incorporate dance, acrobatics, text, AV and music to communicate a story. A physical language is developed by the group of performers and the performance is created through improvising around certain themes and set tasks. Group devised Performance uses a creative process which is collaborative. Central to the process is the formulation of a common goal for the production.

- What were some of the ways that Shock Therapy makes their shows physical?
- Do you think the physicalization of the story made it interesting to watch?
- What were some the ways that the actors physically changed characters?

## FEEDBACK FORM

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Please complete this form and email to: [admin@shocktherapyproductions.com.au](mailto:admin@shocktherapyproductions.com.au)

Name of School:

Today's Date:

Your Name:

Position:

Your email address:

What elements of the Performance did you enjoy the most?

Did the performance relate to your teaching syllabus? How?

Are there any parts of the performance that you didn't enjoy? Why?

What was some of the feedback from students?

Did the performance meet your expectations?

What parts of the Teachers Notes did you use?

What benefits do the Teachers Notes provide for your teaching practice?

## SCRIPT EXCERPTS

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### ZANE'S MONOLOGUE - PART 1

**ZANE:**

That night I went straight home and set up the YouTube channel. We called it "Global Entertainment Incorporated". We wanted it to sound professional and I read on some blog that if you use the word "Global" your Google ranking goes through the roof. We started posting clips of whatever we could think of. My sister Joanie practicing violin, my dog Max trying to lick his own balls, hiding my Mums car keys and a bunch of fake parkour fail videos that me and Art set up in the back yard.

My mum is always having a go at me for "spending too much time staring into a screen". She reckons it's gonna ruin my brain and that I should spend my time doing something more "productive". The irony is she spends every night sitting on the couch checking facebook or instagram or snapchat or tinder.... Especially since dad left.

(Pause)

She doesn't get it! I'll show her what's "productive". She won't be saying it's a waste of time once Global Entertainment Incorporated takes off, then I'll have enough money to move out and get my own place, do whatever I want.

A week or so went by and we still weren't getting many views on our channel. I guess these things take time to spread. It's like a Virus. At first no one knows it even exists, just one or two poor bastards get sick. Then, when the conditions are right and all the elements come together, BOOM! All of a sudden it's an epidemic. The whole World knows about it.

We had to make sure we were ready to capture the moment when it presented itself. We had to be in the right place at the right time.

## ON THE HILL

**TIMMY G:**

And that was The Killer Bees with 'Stung, stung, stung'. You're listening to 'Drive' with Timmy G. I'm in the studio this afternoon talking with Larry Knoll, who is the organizer of ON THE HILL, which is a huge annual music and cultural event taking place this weekend. Larry, tell us what people can expect from the event this year.

**LARRY:**

This year the festival is bigger and better than ever. We have our best line-up yet, Bandwidth, Thumbdrive, HDMI, Maximum Wattage and many more. It's going to be huge.

**TIMMY G:**

It sounds like a real knees-up. Tell us about who can go along.

**LARRY:**

It's an all age's event, 100% drug and alcohol free. It's all about having a good time and creating an environment that everyone can enjoy. That's the message. So get your friends, parents, and families together and come along for a great day out.

**TIMMY G:**

A fantastic message, it sounds like an amazing event this year. We will have one more lucky winner in our On The Hill giveaway competition. Our next caller on the line is Layni from Benton. Layni, good afternoon.

**LAYNI:**

Ahhhhhh! Timmy G! I'm a huge fan.

**TIMMY G:**

That's great to hear. Layni, if you answer this question correctly, you take away two free tickets to 'On The Hill' this weekend. Here it is: What international band was refused entry to the country this year, during their world tour?

**LAYNI:**

OMG. I know this, it's on the tip of my brain....The Boats? It was The Boats!

**TIMMY G:**

Layni that is absolutely correct! They stopped 'The Boats' from entering the country. Congratulations, two passes coming your way to this weekends...

Jump cut to the girls getting ready.

DAY OF THE FESTIVAL

**LAYNI AND LARNA:**

ON THE HILL!!!!!!

**LAYNI:**

Tickets.

**LARNA:**

Check.

**LAYNI:**

Cash.

**LARNA:**

Check.

**LAYNI:**

Credit.

**LARNA:**

Check.

**LAYNI:**

Lippy.

**LARNA:**

Check.

**LAYNI:**

Perfume.

**LARNA:**

Check.

**LAYNI:**

Vodka.

**LARNA:**

Check.

**LAYNI:**

Knockout outfit that says 'I'm single but not desperate, out of your league but approachable, you can look but don't touch, but don't stare, but do, but don't, but do, but don't, I'm gorgeous, young, and I have a secret'.

**LARNA:**

Triple check.

**LAYNI:**

Then let's go party!

**BOTH:**

Wooooooo!!

Larna's phone beeps. It's an SMS.

**LARNA:**

It's Dave. Should we?

**LAYNI:**

Totes.

**LARNA:**

Three?

**LAYNI:**

Each!? I'd die!!

**LARNA:**

To share?

**LAYNI:**

Ok.

**LARNA AND LAYNI:**

Yeeaaaahhhh!!!

GROUP OF 4 BOYS

**DESHI:**

Come on, Tinder, what's taking you so long. We are going to miss Maximum Wattage.

**TINDER:**

(swiping phone) Yeah, one second Deshi. No. No. No. No. Yes. No.

**DESHI:**

Why can't you get off that application for one second? There will be plenty of girls there.

**TINDER:**

True. No. No. No. Yes. No. No. No. No. No. No. Yes. No. Yes. Yes. No. Ok, let's roll.

**DOOF:**

I can't wait to see Bandwidth play man. They're on right after Thrombosis. Last time I saw them, I swear I actually left my body. Twitch, have you got another one of those Red Bull's?

**TWITCH:**

Yeah Doof, heaps. (hands him one)

**DOOF:**

Hey Deshi, Tinder, you guys ready? Jeez dude, how many have you had??

**TWITCH:**

I don't know but I can't feel my face. Or hands. Oh crap, who's driving?

**DESHI:**

I will take us there. My parents are letting us take their Mitsubishi Magna. Besides, I'm the only one not drinking.

**ALL:**

On ya Deshi!! On The Hill! On The Hill! On The Hill!



FATHER AND DAUGHTER

**DAD:**

Holly, are you about ready love?

**HOLLY:**

Ready!

**HOLLY ENTERS. THEY LOOK AT EACH OTHER**

**BOTH:**

You're not going like that!?

**DAD:**

I can see your bum cheeks!

**HOLLY:**

I could see you from Pluto! You can't wear Hi-Viz to a festival Dad. You're not on-site now.

**DAD:**

I want to make sure you can find me. And by the way, you're not 2 years old, those shorts look like a bloody nappy!

**HOLLY:**

That's how everyone wears them now.

**DAD:**

Well I don't like it, I know how these young blokes think, and that's why I'm not letting you go without me.

**HOLLY:**

Fine, I'll put tights on, but you have to change your shirt. And not a Hawaiian One!

**DAD:**

Fine.

**THEY EXIT**

MATURE COUPLE

**CHERYL:**

I hope my hip don't go out.... Bill, I hope my hip don't go out.

**BILL:**

Your hip will be fine Cheryl.

**CHERYL:**

Well it went out at last years festival and I've put on a few kilos since last year.

**BILL:**

All the more for me to grab hold of darling! Your hip will be fine. Look, the gates open in an hour so grab the thermos and lets jump in the car.

IN THE ENTRY CUE

**LARNA:**

Down the hatch!

**LAYNI AND LARNA DOWN THEIR PILLS.**

**BOTH:**

Check!

**DAD:**

I wish those boys would stop looking at you. Hey mate! She's 14 alright!

**HOLLY:**

Dad! O my god, you're so embarrassing.

**DAD:**

Well he can keep his perverted heathen eyes off my little girl.

**HOLLY:**

Just because he was looking in our general direction?

**DAD:**

Undressing you with his eyes he was. Bloody foaming at the mouth, damn near.  
(to Tinder) Not in his wildest dreams!

**HOLLY:**

How do you know he was checking me out?

**DAD:**

What!?

**HOLLY:**

And why did you have to wear your Kiss t-shirt. Even the Hawaiian one is better than that.

**TINDER:**

(To Dad) I don't know what you're talking about mate! She's a total swipe left! (to Layni and Larna) Hello...swipe right.

**LAYNI:**

Gross. Swipe left. High five.

**LARNA:**

Check. (high fives).

**BILL:**

What's taking so long!

**CHERYL:**

There's a lot more security this year Bill.

**BILL:**

Finally, it's about time.

**DOOF:**

Hey Twitch (behind him), security keeps looking at you. Try to not twitch so much. (going through security) I can already feel the vibrational energy penetrating my soul.

**TWITCH:**

(going through security) Too much energy! I overdid it with that last can. I need to dance it off.

**DESHI:**

(going through security) Yes. The atmosphere here is palpable! I'm so high on life right now!

IN THE MOSHPIT.

**LARNA:**

Can't believe we won those tickets, best day ever!

**LAYNI:**

Hey Larna, I feel a bit weird. Is it cold out here?

**LARNA:**

No babe, it's boiling.

**LAYNI:**

I think I need to sit down, or go home or something.

**LARNA:**

We've only been here 45 minutes. Maximum Wattage just came on. Just have some water and take some deep breaths.

**LAYNI:**

Yeah, na, I'm ok. I just feel weird. I can't stop shaking.

**TWITCH:**

This is awesome, i'm almost ready for another Red Bull. (takes out phone and films band)

**DOOF:**

Let the music heal you! Music is the truth, and the truth shall set you free!

**TINDER:**

(filming band and looking around) Deshi, you were right, there are so many hot chicks here!

**DESHI:**

(filming band) Yes, it is a statistical probability at these events. These cameras on the iPhone 6 are amazing! You should see the resolution. It's almost like you're there.

**DAD:**

Holly, stay away from that group of boys. I can smell the smut from here. Don't go out of my sight.

**HOLLY:**

(filming band) You're paranoid!

**DAD:**

It's that kind of careless attitude that gets you pregnant. You'll never impregnate my daughter you smutty minded punk!!

**HOLLY:**

Dad!!

**BILL:**

Why is everybody filming the concert on their blimin' phones? Why aren't they just watching it?

(Cheryl is filming on her phone. Bill turns to look at her.)

**BILL:**

Cheryl??...

**LAYNI:**

Larna, Larna, I really don't feel right. I think it's the stuff. It's bad stuff.

**LARNA:**

I feel great! Oh shit, you don't look well babe.

**LAYNI:**

I'm freezing.

**LARNA:**

You look grey, and you're shaking. (hugs her, trying to warm her up) Here, keep drinking water, flush it out. Maybe you're dehydrated...

**LAYNI:**

The light. It's...moving...I feel...oh...the colours...Larna, I'm scared.

**LARNA:**

You're ok Layni, take a breath.

**LAYNI:**

I'm scared.

Layni starts vomiting and having a seizure.

**LARNA:**

Oh shit, Layni. Layni!! Somebody help! Somebody help me here!! Layni!  
Somebody get a paramedic!!

All of the characters turn their phones on Layni and start filming her seizure.

**BILL:**

Cheryl, look at that young girl. She doesn't look good.....How would I know what to do? I'm a plumber not a doctor. (calls out to the crowd) Is anyone here a doctor!?

**DAD:**

Holly, put your phone down love. Use your brain. C'mon, let's go get the paramedics.

**DOOF:**

(turns camera on Layni) Oh wow, check this chick out, she's having a fit! Twitch, look at this girl.

**TWITCH:**

(turns camera on Layni) Woah, that's freaky! Her eyes are like rolled back in her head. Tinder!

**TINDER:**

(turns camera on Layni) Oh crap! Haha look at her face! Looks like she's trying to drop a deuce! Huge swipe left haha! Deshi, check that chick out.

**DESHI:**

(turning camera on Layni) Yes she is very much in trouble there. She's foaming at the mouth. Oh my woord.....I still can't believe this resolution. I can zoom right in on the bubbles.

**LARNA:**

Are you guys sick in the head!? Stop filming her! Somebody get some help! Put your phone down! Give her some dignity you animals! HELP! I NEED HELP HERE! SOMEBODY GET HELP!! WHY WON'T YOU DO SOMETHING? STOP FILMING HER!!!

DESHI CHANGES INTO LINDA KNOLL, LARNA GRADUALLY MORPHS INTO ART, SITTING ON THE BENCH WATCHING THE LAST MONOLOGUE ON HIS PHONE.

**LARRY KNOLL:**

As soon as paramedics were sent there, I was alerted and as soon as she went to hospital we were aware that it was really quite serious. We had police on site for the duration of the event as well, they had a command centre next to our control room and I was being given 10minute updates.

As she was critical, within minutes, the intensive care consultant and team were mobilised and rushed down.

It was quickly evident the only chance of survival was to put her on a heart lung machine. Her condition was quickly deteriorating.

We found out later that she passed away. It's an absolute tragedy. It's just awful, I'm a father and I can't imagine how the family are feeling.

Our hearts and our prayers go out to them at this time. We're devastated, we've been running this event for 14 years ... it's definitely the worst thing that's ever happened.