4. Face-to-face Script

25 September 2017

1. Pre-recorded call

*[see 3B. Call-in (Active Car).doc]*

* Callers dial in to 50 2097 from any phone box
* Those calling in from an active phone box hear a pre-recorded call of Hessa inviting them to meet.
* Operators in the cars can watch any incoming calls from active phone boxes.
* On an inbound call, the operator cues the performer to make a live invitation call back to the phone box.

2. Live invitation call from performer

# Opening

Hello. Are you there? Tell me your name.

[WAIT FOR ANSWER]

OK <NAME>. We’ve not got long together.

Tell me, do you know who I am?

[WAIT FOR ANSWER]

Do you recognise my voice?

[WAIT FOR ANSWER]

# Age check

OK. Tell me, what year were you born?

[WAIT FOR ANSWER]

And how old are you now?

[WAIT FOR ANSWER]

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| *[If under 18]*  *OK. Do you have any one with you who is older?*  *Someone born before in the last century - before the year 2000?*  *[YES?] OK, are they with you now? Can I speak with them?*  *[NO] OK, You need to bring an adult to come with you. I’ll be here until XX pm today.*  *If you miss me today just call 50 2097 from this phone box to ask Hessa where we can meet in the future.* |

OK. 2017.

# Invitation

Good. Then I’ve found you.

My name is REKA (Rachel) / IREN (Martelle)

I’m here to find out what it is that you hope for. For the future.

And where we should begin with our future.

Tell me – will you meet me?

[WAIT FOR ANSWER]

And are you ready to go on a journey?

[WAIT FOR ANSWER]

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| *Potential questions...*  *[Where? Why do you want to meet me? What’s going to happen? Who are you?]*    *I am close by. If you’re happy to meet me, I will come and collect you.*  *[How long will it take? Where will we go?]*  *We will only have a short time together.*  *I don’t know how long it will be for me but you? You will be back here in 15 mins.*  *[I’m not ready... I need to...]*  *Then if you change your mind I will be here until XX pm today.*  *Come back to the phone box when you are.* |

[OPERATOR > DRIVER: DRIVE TO PHONE BOX PICK UP ]

Then I am here.

Now describe what you can see from where you are standing?

[WAIT FOR ANSWER]

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| *This begins an exercise in observation - encouraging the caller to look with attention at the people and buildings around them. Questions are asked from the perspective of someone who is unfamiliar with life in 2017.*  *What do the buildings look like?*  *What happens inside them?*  *Who can you see?*  *Tell me what do you know about them?*  *What are they doing there?*  This section ends when the car is nearly within sight of the phone box. |

[OPERATOR: STARTS GO-PRO RECORDING]

OK. Now, please close your eyes for me...

Feel your breath as you listen to my voice.

[PAUSE]

[MONOLOGUE around focusing on breath here]

[DRIVER: PULLS CAR INTO POSITION]

[OPERATOR: STARTS IN-CAR AUDIO]

[OPERATOR: EXITS THE CAR AND STANDS NEXT TO THE REAR PASSENGER DOOR]

But this is the time for a new start. Open your eyes.

The black car <ACROSS THE STREET / NEXT TO YOU>

Can you see it?

[WAIT FOR ANSWER]

I’m waiting for you in this car. When I hang up the call come and join me. Do you understand?

[WAIT FOR ANSWER]

OK.

[*Hang-up*]

# Entry

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| *As the audience member approaches, the OPERATOR opens the rear passenger door for them.*  *[If more than one person approaches]*  *OPERATOR: “Only one of you can come with us. Which of you made the call?”*  *If the person is judged to be be not suitable for the show – extremely drunk? Angry?*  *The PERFORMER is seated behind the driver. She leans across towards the open door and offers her hand to guide them into the car. If the audience member reciprocates, she takes their hand draws them into the car. The PERFORMER smiles as they sit down.*  *The OPERATOR closes the rear passenger door behind them and take the front passenger seat again.*  *The PERFORMER puts on her seat belt.*  *The OPERATOR checks the audience member has belted up.*  *[If not... , OPERATOR > AUDIENCE ] “We begin here. Please put your seat belt on.”*  *[Once ready, OPERATOR > DRIVER] “Let’s go”*  *The car is dimly lit inside. A long tone transforms into LOUD MUSIC from the in-car audio system.*  *This then reduces to an underscoring during the conversation with the audience member.*  [ CUE\_2\_010\_TC01012800\_04092017.wav ] |

[DRIVER: PULLS AWAY]

[OPERATOR: PASSES A PHONE TO THE PERFORMER]

# Hessa calls - 1

[PERFORMER SPEAKS INTO THE PHONE]

Hessa?

[PAUSE]

Yes – <NAME> is here.

[PAUSE]

That’s right.

[PAUSE]

Now? It’s 2017.

[PAUSE]

Where should I begin?

[LONG PAUSE]

For them?

[PAUSE]

OK. Don’t worry. Perhaps they know already.

[PAUSE]

[HANG UP AND PASS THE PHONE BACK TO OPERATOR.]

*They turn and smile again at the audience member.*

# The heart

Thank you. You’re here.

We’ve been hoping to meet you. For us, it’s an honour to meet you here and now. To meet you at the start of where we began.

Hold out your hand for me. I have something.

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| *The operator holds open a box for the performer.*  *The performer takes a ball of thermoplastic from the box..*  *Around the size of an apple, it has deep marks in it left by a hand clasp.*  *They lay it in the palm of the audience member’s hand and gently close their hand around it with both of theirs before letting go.* |

The object you’re holding is the exact size and weight of a human heart.

Close your hand around it. Find how it fits in your hand.

The hand marks are those of Hessa - one of the rulers of our city.

# Intro to 2097

Today we have only a short time to speak so I will be quick.

The 21st century has been tough for us. I can’t imagine being in your shoes now – at the start of the century. The greed and the spite grew so strong at times that it seemed to overwhelm us. The people with dignity, quiet ones who caused no trouble, who built no empires; who acted with respect – their voices seemed to disappear. To be lost in the noise of it all.

Then, the city died and a corner was turned.

When I was a girl, wI fought to We brought nature back into the city. We chose what we could eat from what we could grow on our roofs and in the sky. But w I’ve made mistakes. foughtEven people close to me. The.. well...

It was then that girls were put in charge. It seemed reckless to choose people that young. With little knowledge of the ways of the world. But that was the point. To route around the trade-offs and compromises of encrusted beliefs: favours owed, systems that needed to be played.

The three girls: Hessa. And Catreus. And Vidhiya. They aren’t the first to be rulers of our city.

Hessa is extraordinary. I would do anything she asks of me. Whatever the risks.

But, like you, she is braver and tougher than those who came before. Singleminded. Bloodyminded.

But, it’s she, who’s asked me to come to you from 2097. It’s for her that I’ve travelled to be here today.

And I’m hear to learn things from you.

# Think of someone

Tell me, is there someone in your life. Someone who’s future you think about? Someone close to you. That you care for?

[WAIT FOR ANSWER]

Think of them now.

[PAUSE]

Now, tell me their name.

[WAIT FOR ANSWER]

And how old is she/he now?

[WAIT FOR ANSWER]

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| *This next section should feel like a warm conversation - allowing the audience to feel comfortable talking about someone they know rather than be a strict back and forth questioning. It should encourage them to give specific, intimate and personal insights about the person they’ve chosen. If audiences only give one word answers then ask follow up questions – asking them to elaborate.*  *Again, questions should be asked from the awkward/naive perspective of someone unfamiliar with everyday life in 2017. The goal is to have them talk about and be reminded of personal details that could be important for that person in the future.* |

Tell me, what is their life like?

FOLLOW UP: What is it that they do?

[WAIT FOR ANSWER]

And where do they live? Describe a room that they live in.

[WAIT FOR ANSWER]

And, tell me about the ways that she/he feel control over her/his life?

[WAIT FOR ANSWER]

And how does she/he deal with change?

[WAIT FOR ANSWER]

Can you tell me about a change she/he has made in her/his life?

FOLLOW UP: What did they do to change her/his life?

[WAIT FOR ANSWER]

What do you think they hope for in her/his life?

[WAIT FOR ANSWER]

# Vision of the future

OK. Look at the heart in your hand.

[PAUSE – let them look at it]

Now close your eyes. Keep them closed.

Don’t worry. I’ll tell you when to open them.

[OPERATOR: DIM INTERIOR LIGHTS]

We learnt not to be scared.

We learnt by calling on the dreams of those who came before us.

To use them as the starting point for our own city.

And that is why we’re here.

I’d like you to think about this person that you’ve told me about...

I want you to think about what you would change in the city for her/him.

It might be something small. It might be something that changes the whole city.

Think of something that you would change.

Take your time.

[PAUSE]

If you have thought of something, just nod your head for me.

[WAIT FOR ANSWER]

Now I’d like you to step forward in time.

Imagine that the change that you hope for has become real. Picture the best possible outcome for them.

Picture the city as it is transformed by this change.

I’d like you to picture this person that you’ve told me about stepping out into the city.

What can they see?

Picture the city.

Now open your eyes.

[OPERATOR HANDS THE PERFORMER THE TABLET]

[PERFORMER HANDS THE TABLET TO THE AUDIENCE MEMBER – leave them holding the heart]

I would like you to try to draw what you imagine for them so that I can share it with Hessa.

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| *Often people are embarrassed. They should be re-assured that it’s always difficult. That the drawing is for them alone.*  *If they refuse then ask them just to describe ask what it was they thought of.*  *Allow as long as they need; the drawing is to give the user time to think.*  *If limited for time, the OPERATOR make prompt the driver to stop the car. This would be the cue for the PERFORMER to interrupt if necessary.* |

[ONCE THE DRAWING IS FINISHED, TO THE DRIVER]

In a minute we’re going to pull over.

[LIGHTS FADE UP]

Now can you describe your drawing to me.

[DISCUSS WHAT THEY HAVE DRAWN]

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| *Discussion lasts at least until car stops - longer if appropriate.*  *Ideally the drawing is just a cue to describe the details of their vision of the city. The performer should prompt the audience with questions about what they describe. If they struggle ask questions about specific things they’ve drawn.*  *Once the car has stopped. Focus on the change that they wanted to make.* |

And are you able to help bring about that change?

[DISCUSS THEIR ANSWER]

Now, can you promise me that you will help to bring that change about?

[WAIT FOR ANSWER]

Then please keep the heart as a reminder of the promise you have made.

# End – Hessa calls 2

[OPERATOR ‘ANSWERS’ PHONE AND TURNS TO PERFORMER]

It’s time for us to leave you.

[PERFORMER TAKES BACK TABLET AND EXCHANGES FOR PHONE WITH OPERATOR]

[PERFORMER SPEAKS INTO PHONE]

That’s right.

[PAUSE]

I’ve spoke to <NAME>, Hessa.

[PAUSE]

Yes. <Name of FRIEND>.

[PAUSE]

I know.

[HANGS UP]

Remember, this is your future.

It begins as you step out of the car.

You are one of the people who set the path for where we would go.

The people who make the future are the ones you see every day.

Before you go I need to ask you one thing.

As we build the city again from scratch, what is the one mistake we must learn from?

[WAIT FOR ANSWER]

[OPERATOR EXITS FRONT PASSENGER]

OK. We have to go. Goodbye.

[OPERATOR OPENS THE DOOR]

[OPERATOR ASKS THE AUDIENCE MEMBER IF THEY ARE HAPPY FOR US TO KEEP A RECORD OF THE MEETING

ASKS IF THEY ARE HAPPY FOR US TO SHARE THE RECORDING AS PART OF THE PROJECT]

Timings / Logistics

* Each performance lasts about 15 mins
* At full capacity, we'd hope each car to complete between 2 and 3 performances per hour.
* On the longest day - this would run as 6 hours of performances plus 1 hour setting up, and 1 hour break (8 hours in total)
* Aside from the 1 hour break, there's no fixed schedule for the performances, so shorter breaks could be taken as and when they're needed throughout the day.
* This means between 12-18 performances on the longest day if we managed to run at full capacity.
* In reality, lot of days are shorter than this in terms of the number of performances because we'll be moving location for some of the time.
* I think there will also be a lot more waiting around as we'd need a very steady flow of callers to hit maximum capacity.
* If the audience member has bags or coats the operator may offer to take them and place them in the front passenger footwell.
* If the audience member is accompanied the operator may refuse or ask to confirm who has made the call.
* If the performer needs the car to stop...
* If the audience needs the car to stop...
* If short of time during performance or wishing to cut short...
* If plenty of time or wishing to give more time to someone...

Role descriptions/responsibilities

Tech operator

* Cue the driver and cue performer to make calls
* Set system states for phone boxes and cars in the automated call system
* Keep track of timings
* Liaise with stage manager to understand flow of audience and agree times for breaks
* To look after AV equipment ensure SD cards are copied and archived
* Spare batteries and media are stored safely
* To look after all performer props when not in use during the performance
* To trigger in-car audio
* To trigger automated calls where necessary
* To log times and keep notes about performance
* To open and close the door into/out-of the car for the audience
* To request a verbal release for use and sharing of recordings at end of experience

Driver

* To assist in preparing and to rehearse a 10min circular route from each phone box at screening locations
* To agree a safe pick-up and drop-off point for the audience member at / near each phone box
* To drive slowly and safely as cued by the operator and performer

Performer

* To make a live interactive phone call
* To engage the audience in the car in a face-to-face experience

Stage manager

* To keep liaise with volunteers about audience participation
* To liaise with tech operators in cars about audience flow to phone boxes
* To respond to issues as they develop during the performance
* To liaise with Blast Theory Artist as necessary

Props / equipment

Driver

* Personal / comms phone

Performer

* Thermoplastic fists (up to 20)

Operator

* Bluetooth phone for in-car audio
* 4G MiFi for internet access
* PDA for Phone call monitoring
* Performer phone
* Tablet and stylus
* Laptop
* Walkie Talkies
* Comms phone

AV installed in car

* GoPro Hero Session 5 and mount
* USB-C mic adaptor
* Lavalier Microphone
* USB-C Power cable
* Webpage / animation on the dashboard
* Stick on convex mirror for operator to view back of car clearly

Physically fitted in car

* Window film
* Dimmable interior lighting
* Exterior car lighting controllable from switch in cabin