

All the little things we crushed

by Joel Horwood



RESOURCE PACK

compiled by
Charlie Payne & Kirsty Hoiles

ALMEIDA
PROJECTS



Welcome to the Almeida Theatre's production of *All the little things we crushed* by Joel Horwood.

"Terrible weather. Still, there are people drowning in Bangladesh so we shouldn't complain."

"Are there?"

"Are there...?"

"People drowning...in Bangladesh?"

"No. It's just a figure of speech. It's something my mother says. Though they often do. Each monsoon. But they're not at the moment. At least I hope not."

This is an extract from Andrew Bovell's *When the Rain Stops Falling*, a casual expression, an invented version of 'it's not the end of the world'. It reappears as a leitmotif through that play, echoed in the mouths of characters in three generations. By the final generation, in 2039, people are drowning, and Bangladesh is flooding.

Extreme climate change may be yet 'unproven', with new stories and theories emerging in the media on a weekly basis. We may be cynical of ever-changing scientific theory, and what the weather forecast will be like in 100 years time may be unimaginable, but then again, maybe the end of the world isn't as far away as we might think... These questions that lie at the heart of *All the little things we crushed*, a play that asks us to imagine life as far away as 2097, that draws us into a world where climate change has already happened, where London no longer exists.

It is a very special play for young people because not only is it about how young people can make change in their own lives and challenge the world, but the play was developed through six weeks of workshops with some 150 students across three Islington secondary schools. Workshop leaders worked with students in year 9 to explore some of the themes in *When the Rain Stops Falling*, particularly inheritance, the future as we imagine it now, and climate change. Writer Joel Horwood worked in these sessions and took direct inspiration from the ideas and the voices of the young people - the issues that really mattered to them and their visions of a world when they are, like Will, old, appear on stage at the Almeida in *All the little things we crushed*.

We very much hope that you and your students are also able to draw energy both from the play's ideas and the power and skill with which they are presented. For more information about Almeida Projects please visit our website:

www.almeida.co.uk/projects

We look forward to welcoming you to the Almeida Theatre soon.

Anne, Natalie & Charlie
Almeida Projects

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About Almeida Projects

Under the artistic directorship of Michael Attenborough, the Almeida Theatre presents an eclectic programme, ranging from redefined major classics to the cutting edge of brand new work.

ALMEIDA PROJECTS

Almeida Projects is the Almeida Theatre's community and learning programme. Inspired by the main-house productions, Projects deliver a range of high quality, innovative activities to make the theatre accessible to young people, inspire them creatively, and encourage an exploration of the power and potential of theatre. By opening up its doors to local young people, Almeida Projects aims to demystify the craft of theatre making and the act of theatregoing.

RESOURCE PACK

This pack aims to provide an insight into our process in taking the production from research stage to performance. We hope you will use it to help you in your own investigations into the play both before and after your visit to the Almeida Theatre.

INTRODUCTORY WORKSHOPS

Before you see the production, one of our Projects Team may be visiting you for a workshop, bringing you insight into some of the techniques explored in the rehearsal room, the challenges the play presents and some questions. The sessions are designed to be practical and participatory so please come energised, ready to work and wearing appropriate clothes and shoes.



Almeida Projects Workshop Leader in rehearsal
Photo: Ludovic des Cognets



Zawe Ashton
Photo: Bridget Jones

All the little things we crushed By Joel Horwood

Cast:

Will	Richard Bremmer
Zach	Andrew Hawley
Hugh	David Oakes
Zoe (younger)	Zawe Ashton
Zoe (older)	Martina Laird
Bea	Louise Ford
Yasha	Andrew Hawley

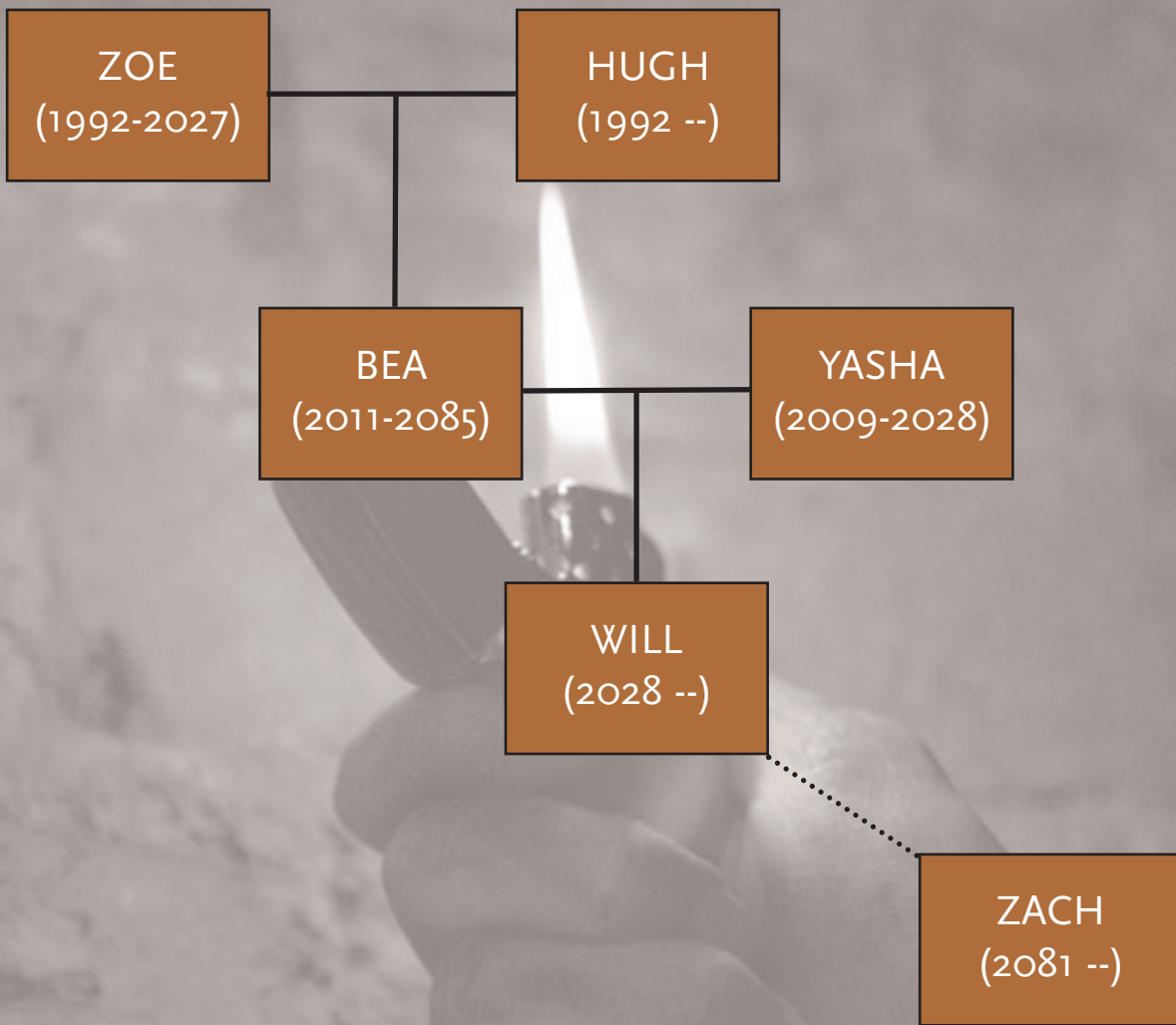
Creative team:

Director	Simon Godwin
Design	Mila Sanders
Lighting	Jason Wescombe
Sound	Simon McCorry & Howard Wood
Casting	Camilla Evans
Video and Projection	Lorna Heavey
Commissioning Producer	Anne Langford
Producer	Charlie Payne
Production Manager	James Crout
Company Manager	Rupert Carlile
Stage Manager	Lorna Earl
Deputy Stage Manager	Sarah Hellicar
Assistant Stage Manager	Victoria Loye
Wardrobe Supervisor	Catrina Richardson
Wardrobe Deputy	Eleanor Dolan
Chief Technician	Jason Wescombe
Lighting Technician	Robin Fisher
Sound Technician	Howard Wood
Theatre Technician	Adriano Agostino
Production Photography	Bridget Jones
Rehearsal Photography	Bridget Jones Lucy Cullen

For Almeida Projects

Director, Almeida Projects (Maternity Cover)	Anne Langford
Director, Almeida Projects	Samantha Lane
Projects Co-ordinator	Natalie Mitchell
Projects Administrator	Charlie Payne

Family Tree



The action mostly takes place in the kitchen of Zoe's house, in London. In 2008 it belongs to Zoe's father; in 2027 it belongs to Zoe; in 2097 it belongs to Will.

2008 - 2011

Hugh (16-20)
Zoe (16-20)

2027

Zoe (36)
Bea (16)
Yasha (18)

2097

Will (69)
Zach (16)



WILL

Richard Bremmer

He is 66 years old and he lives alone in the burned out shell of Zoe's old house in the year 2097. He grew up in New London, his father was Yasha and we must assume that Bea was his mother as she says that the house belonged to his family and he is still in possession of the Zippo lighter given to Zoe by Hugh when they were teenagers. He has been forced to burn books and even parts of the house to survive.



ZACH

Andrew Hawley

He is 16 years old and has been living as part of a destitute group of young people struggling to survive. He has been rescued from a boat in the storm by Will whilst on a mission to steal food from the house and kill if necessary. He has grown up in a world without electricity and is unfamiliar with many things that young people today take for granted. He has met very few adults.



ZOE

Zawe Ashton / Martina Laird

We see her at two different phases in her life. Firstly we see her at 16 years old, living with her dad in their family home. Her dad, who is not named in the script, is one of Hugh's favorite teachers, and clearly has an interest in ecology and climate change issues. We discover that her mother and father have separated. She is creative and intelligent and inspires Hugh to start the Extinction Project. She is sensible and believes in making a political point without incurring risk.



HUGH

David Oakes

He is 16 years old and full of political ambitions. His desire to raise people's awareness of climate change issues and the future of the human race leads him to set up the Extinction Project with Zoe's help. He is more headstrong than Zoe and sometimes willing to put his commitment to the project above his own safety.



BEA

Louise Ford

She is the 16 year old daughter of Zoe and Hugh and her full name is Beatrix. She took a job for the government as a translator in an attempt to change the world from inside the system. However a realization that she can't change anything that way has led her to use her position and knowledge to help the Extinction Project gain strength. She has all the political drive of her father combined with the sensible rationality of her mother. She is very practical and capable and has great concern for her mother's well being.



YASHA

Andrew Hawley

He is 18 years old and has come to the UK as an immigrant. He doesn't speak any English and has been living in an immigrant shanty town where the conditions are horrible. He is politically ambitious and diplomatic. He has employed these skills within the camp and has become very popular there. Beatrix has fast tracked his papers and got him out of the camp. With her help he is going to be apart of the Extinction Project who are gathering strength for a rebellion. We find out through Will that he dies fighting for this cause in a settlement they have created called New London.



Andrew Hawley & Richard Bremmer
Photo: Bridget Jones

Feels like people are watching - Doesn't it feel like people are watching? In the dark, you know, like ghosts. Living here must feel like being dead.

Zach
Scene 1

You've never seen someone who's thirty, have you?

Will
Scene 1

All the little things we crushed tells the story of the human struggle to exist in a world increasingly affected by climate change, across three generations. It is an alarming projection into a future in which the world has become a dark and frightening place; where individuals fight against the system and environmental chaos just to survive. A detailed plot synopsis follows.

Prologue

We hear the sound of applause behind the chant Change We Need. The sound of applause grows rapturous then it becomes the deafening, crackling roar of a raging house fire, before snapping to the sound of heavy rainfall.

Scene 1

The burned remains of a house in Kent in the year 2097.

In the dim gloom of an autumn afternoon, at 2pm, we can hear Zach (aged 16) coughing and Will (aged 66) laughing from a long way off. Will tells Zach to hurry up and get in the house as they both got soaked while Will was rescuing Zach. Zach denies that Will did anything more than help a bit, but Will is adamant that he saved his life. They enter the house, which is lit only by the stove and Zach's torch. Zach denies he was even signaling for help and that his torch is dying. Will rescued Zach from a boat causing Zach to fall into the water. Will is laughing but Zach insists that he has been in fights before. Will tries to help Zach out of his coat as he appears to be struggling and having a tantrum. He tells Zach to warm up by the fire and then extends his hand by way of introduction. He then explains that Zach is expected to shake it, which he does in his own individual way; he reluctantly introduces himself.

Will heads into the other interior while Zach pulls out a knife and opens it, trying to summon strength. When Will shouts to him Zach puts the knife back and looks around with the torch. He has to hit it a few times to get it working. Zach shouts to Will that he finds the place scary, but it doesn't bother Will as his family used to live there; members of his family died in the fire. Zach says he feels like there are people watching him and as he moves the beam of the torch around the room it shines fleetingly on older Zoe. Zach screams and tries to find her again with the torch beam but she is no longer there.

Will comes back in carrying candles; he laughs at Zach and pretends to scare him. We discover that Zach is the first person that Will has seen in years. Will exits and returns with a coat for Zach which he puts on. Will lights the candles with a Zippo lighter and explains that he uses all the books in the room for fuel. Zach wants to know Will's age, but Will says that he has no idea. Zach explains that he is one of that last people on these islands and considered quite important; he didn't come here to be Will's friend.

Zach notices the cassette player and presses it by accident. Zoe's voice comes out of it and Zach is totally confused. Will storms back in; presses stop on the tape player, and tells him he mustn't touch it. Will goes to finish getting dressed and Zach looks through the canned food for dinner. Will returns and Zach asks him about the lighter. Will explains that it burns from fossil fuel, and that it maybe the last bit left in the world. Zach puts it on the table and they go and get more bits of the house to burn.

Scene 2

The same house in prime condition on an autumn day at 5.15 a.m. in 2008.

Barack Obama's election victory address plays from the radio cassette player. Hugh (aged 16) is listening and making notes on a



Zawe Ashton
Photo: Bridget Jones

I'm serious, Zoe. I've spent too long setting up empty little after-school groups or - or trying to get clubs going. This time, I'm really going to make a difference.

Hugh
Scene 2

Hugh, I've got a name for it, call it 'The Extinction Project'!

Zoe
Scene 2

sheet of paper. He enthusiastically shouts his agreement with the speech, holding his lighter in the air. Zoe (aged 16) enters in her dressing gown. Hugh hasn't realized how late it has got - he's been up all night. They listen to some of the speech together. Hugh feels that change in America, engineered by the votes of young people, could inspire change here.

Zoe's dad is Hugh's favourite teacher and he came round to talk to him about his climate change books. He draws a picture of a design for a badge which is part of his plan to make a difference. Zoe thinks he needs to do something funnier and more ambitious. She suggests a conga line around Heathrow Airport as a way of raising awareness about the problem of carbon emissions and short haul flights without preaching to everyone. She plays one of her dad's old tapes, *Naive Melody* by the band Talking Heads. Hugh thinks it is a brilliant idea and kisses her on the cheek, although he suggests they use a more up-to-date song instead: *SOS* by the Jonas Brothers. He connects his ipod to the radio, dances to it and sings along. Zoe watches and starts laughing in spite of herself.

Hugh gives Zoe a Zippo lighter as a gift to remember the day - Obama's victory, he assures her, not him coming to dinner. It has 'Election 08' engraved on it and he explains that Zippo lighters last forever.

In a sudden flash of inspiration, Zoe suggests that they call their project to change the world and save the planet 'The Extinction Project'. They laugh and shout each other's names along with the increasing noise of cheers from the radio. Zoe sparks the lighter and holds it in the air. The lights and sound snap into rainfall and the sound of a distant engine. The ignited lighter is the only thing visible as the voice crying Hugh's name becomes the voice of the older Zoe and we are in...

Scene 3

A roadside in 2027; it is an autumn Wednesday at 5.47am.

Headlights swing round to illuminate older Zoe (aged 41), standing in the rain in her dressing gown. A car door slams and Zoe is afraid. She shouts out that she is not an illegal immigrant and that she is English; but it is only her daughter Bea (aged 16) who has got out of the car trying to find her mother. She tries to get her mum back in the car and puts a blanket round her shoulders. Zoe thought she saw someone signaling with a light and so left the house to try and find them. Bea thinks her mum has got confused and asks her if she has tried the sleeping tablets. Zoe explains that pills won't change anything. Bea wants to get home before the police come - it's dangerous to be out at this time. Also petrol is scarce and they shouldn't be using the car unnecessarily. Zoe doesn't want her daughter to drive as she doesn't think she is old enough. Bea explains that because she works for the government, she has a special license to drive at 16. Reluctantly Bea gives her mother the keys; Zoe goes and gets in the car, sounding the horn. Eventually, wearily, Bea follows her mother.

Scene 4

The same house on a soggy week end in May 2009, 3pm.

Zoe and Hugh come in bickering and rush to tune the radio. Over the radio we hear a live report about an environmental prank that has turned the River Thames bright green. It's an embarrassment to the government who have not delivered on any climate change commitments. Zoe and Hugh exchange a high-five. The reporter says they believe a group of activists called The Extinction Project is



Louise Ford & Martina Laird
Photo: Lucy Cullen

responsible - Hugh and Zoe's project! Hugh turns off the radio as they discuss the fact that now the whole world knows about them. Although it's only algae that they have put in the water, which will disappear in a couple of hours, Zoe is concerned that they will get into trouble. Hugh reassures her by describing the success of their other missions for which no one was prosecuted. Hugh gets carried away in his praise of Zoe's brilliant ideas and blurts out that he loves her. Zoe picks him up on it and he immediately denies it. She tells him that love only ends badly and that he has been watching too much *Shrek*. Her dad left her mum and she knows how much hurt it can cause.

Hugh begins to talk about how taking a risk with the extinction project led to great things and maybe they should just take a risk and act on how they feel, when Zoe kisses him. She knocks them into the radio which begins to play Beyonce's *Crazy in Love*. The volume has got very loud on the radio as the older Zoe appears in her time period and turns it down as the snogging pair disappears off.

Scene 5

The house in 2027; a Thursday at 2pm.

Bea and the older Zoe are sat down to a simple meal; Zoe is humming *Crazy in Love*, and not responding to a question that her daughter has asked her. Bea describes a man that she has met through her job with the government. He is living in an immigrant camp but he is intelligent, politically active and well-respected. She thinks that he could do so much if he had the help he needed to get out. Zoe assumes her daughter is just attracted to him but Bea explains that it runs deeper than that. Bea translates for refugees but she has realized that the way she and her mother could really help is to give this man a place to live.

Zoe is nervous that something bad will happen to Bea if she gets involved with helping an illegal immigrant but Bea insists that she has worked hard to get him all the right papers and that he is totally legal. Zoe still seems fixated on Hugh, Bea's father, but it is Bea who has taken care of her mum and continues to do so; she has been coming home from work at lunch times just to make sure that she's ok. Now she wants her mum to support her in doing something that she believes in. Zoe slices the bread angrily, the knife slips and she cuts herself. Bea cleans the wound although Zoe says she doesn't need to be treated like a baby. Above all she doesn't want her daughter to leave her.

As Bea puts a plaster on her mum's hand, she agrees to be a part of her daughter's plan. Bea explains that he doesn't speak much English but will be with them the following day and that he has agreed to cook lunch for them all. Zoe tells her daughter that she looks just like her father and thanks her for spending all her lunch breaks at home. She grabs her daughter and kisses her head. Bea thanks her mum and, and after giving her a little kiss in return, heads back to work. We discover that the man's name is Yasha. In his own time period, Hugh begins clearing the plates as the younger Zoe comes in.

Scene 6

It is lunch time and we are in 2009. Hugh drops a plate. Zoe has just told him that a man called Iqbal, who was part of the spray-painting team on a recent Extinction Project protest, has been killed. He was shot by police, whilst running away from Buckingham Palace. Zoe thinks this should put an end to their activities but Hugh disagrees and suggests they go public and ask

I hate working in those refugee camps, everyone knows what they're for. People get here and they're thrown into shant towns to destroy each other... but mum, this guy - This man. He's different.

Bea Scene Five



Andrew Hawley & Louise Ford
Photo: Bridget Jones

for a full police enquiry. Zoe feels that the police will try and cover it up, even by killing someone, and that Hugh could be putting himself at risk as the leader of the group. Hugh tells Zoe that some of their members are calling for more dramatic and violent activities like blowing things up. Hugh thinks Zoe is over reacting but she is insistent that it's inevitable that things will go wrong. She is angry at him for being so stubborn and for making her fall in love with him. Hugh asks if he can hug her; she says no but then hugs she hugs him anyway. He apologises for breaking the plate, but at least it was only one of the horrible ones anyway. Zoe laughs, and their disagreement passes.

Scene 7

The same house in 2027.

Older Zoe is stood over the plate that has just broken. Yasha stops her from picking up the pieces with her fingers. Yasha doesn't speak English but they try and communicate as best they can. She apologises and explains that she dropped it by accident as her hands are sweaty. She never liked these plates anyway. Bea returns with the dust pan and brush and Yasha takes it and begins to clear up.

Bea explains to Zoe that Yasha will only be with them until tomorrow. Yasha and Bea communicate in his own language; he speaks with an upper-class accent. She tells him that he mustn't go anywhere until the co-ordinates to the Extinction Project base camp come through, and when they do he must go straight there. She explains that the co-ordinates will be sent through to him via the radio which is tuned to an old pirate radio station. She has to go back to work and is aware that he might have to go before she returns. Yasha tells her that The Extinction Project will remember her bravery and asks her to leave with him: the Project could use a translator like her.

The Extinction Project have set up a town called New London which is small but will ultimately be the centre of everything after the environmental revolution: Yasha believes there is going to be an all-out war. Bea explains that she can't leave her mother, but Yasha tells her that although they have protected Zoe from it all up until now the authorities will come to the house eventually. Yasha tells her that he likes her and that she has one night to make her decision; as he goes to kiss her Zoe enters and interrupts their moment. She knows there is more going on than Bea has been telling her: How has Yasha managed to get all of his papers sorted out without being able to speak any English? Bea explains that The Extinction Project wants Yasha and they have been planning this together for a long time. Although Bea reassures her mother that she will not be in any danger, Zoe feels she knows how all this will end. (After all, Bea doesn't know that her mother has lived through it once with Hugh.) Bea leaves to go back to work leaving an awkward silence between Yasha and Zoe.

Scene 8

The same house, September 2011 at 7pm.

Zoe and Hugh are in the middle of an argument. Hugh has engineered the kidnapping of the Prime Minister's 13 year old son, and Zoe is disgusted. According to Hugh, some of the members of The Extinction Project go to school with the boy anyway and it wasn't a kidnapping but actually a funny prank: they left the boy dressed as a polar bear in a boat that had been painted to look like an iceberg, in the middle of the pond in Regents Park. Zoe is upset by the whole event and tells Hugh that she doesn't know who he is anymore. Hugh tells Zoe that she was the one that told him to keep things fun but Zoe is adamant that the kidnapping is not funny at all. Hugh explains that if he hadn't done that then other members of the group would have taken more extreme action. Zoe suggests that they

People in this project want blood. And I...I don't know how long I can manage them, stop them from....I need to....I'm not gonna let everything we've done fall apart. This is our movement.

**Hugh
Scene 8**



David Oakes & Zawe Ashton
Photo: Lucy Cullen

When Bea gets back we can leave, you can come with us, you'll be safe with the Project... I've got the co-ordinates... You don't know what I'm saying, do you?

Yasha
Scene 14

should leave the extreme members to their wrongdoing, and branch out on their own. But Hugh doesn't want to abandon control of The Extinction Project that they started together, even though some people within it want blood. Zoe asks him to have a break and stay in with her for the night but he insists he has to stay on top of the situation by giving a speech to state their new and renewed stance. He leaves and Zoe is alone for a moment before...

Scene 10

The same house, 2027 on Friday at 4.30 pm.

Yasha brings two mugs to table with some milk. He is clearly unsure what to do next. Suddenly there is a crackling sound over the radio and a voice says announces the The Extinction Project co-ordinates. Yasha panics then grabs a pen from his back pocket, rolls up his trouser leg as he tries to keep up with the voice. He works out the numbers as he hears them and writes them on his leg with some difficulty. Zoe calls from off stage and Yasha scrambles to make everything look normal in the room and switches off the radio before she comes back in. Zoe comes in with a mug asking again if he wants a last cup of tea. He doesn't like tea but of course she can't understand what he is saying.

Despite of this, she tells him that he has got a good listening face and gestures for him to sit. As he does so, Zoe hurriedly makes a sandwich. Yasha tells her that she can come with him and Bea and that she will be safe with The Project, but she doesn't understand him. Zoe tells him that her daughter is too precious for him. She explains to Yasha how people made Hugh disappear. The last time she saw him he was walking away from her car, reflected in the rearview mirror. She explains that she was always looking for him and that when she found out she was pregnant they were further apart than ever.

During this, we see young Zoe in her own time period, in a toilet cubical waiting for a pregnancy test verdict. She shakes it and checks it again: it is positive like the other two she has already done. She opens a fourth testing kit as a distant crowd begin to roar. The sound of a noisy press crowd explodes and camera flashes. We hear Hugh giving a speech to the awaiting media. He explains that The Extinction Project's aim: to throw themselves in the path of the human race's destruction of the earth by any means possible. They are no longer asking politely that this destruction stop, they are *commanding*.

Back in her time period, older Zoe tells Yasha that she had never felt more alone than when she found she was pregnant with Bea, at a time when Hugh felt closest to The Extinction Project. Although Yasha cannot understand her, he recognizes that she has mentioned The Extinction Project. He thinks that the fact that she knows about the Project will make what is to come easier. Suddenly, Zoe asks Yasha to leave and she slaps him across the face: Bea is all Zoe has left in this world and she doesn't want him to take her. Yasha is completely confused and searches for what he might have done. He takes the bag that she has packed for him and leaves.

Scene 11

In a car on a road in 2011.

Zoe is driving; Hugh is soaked. They are talking about New London which at this point is just a tiny settlement of a few buildings in a secret location, hidden from the authorities. Zoe has just picked Hugh up from the settlement. Hugh tells Zoe that it's top secret and that she must never write down the co-ordinates of its location: there is no telling what the police would do if they found out.



Andrew Hawley
Photo: Bridget Jones

The Extinction Project want Yasha. He could make a real difference, for all of us. If I tell you any more... I'm sorry I lied, but I had to, to protect you.

Bea
Scene 12

The whole thing's a bad joke.

Zoe
Scene 12

Hugh thanks Zoe for coming and assures her that he is trying to steer the Project away from the violent methods favoured by the more militant elements involved. Zoe asks him when the Project stopped being their own joint venture. Hugh explains that the change is because Zoe has withdrawn herself from the Project's activities over the last few months, particularly regarding the sustainable settlement projects. Zoe asserts that she believes these 'alternative refugee camps' are a dangerous time bomb, and not the answer. She knows Hugh has been acting illegally and that's why she's been getting angry with him; in fact she thinks everything about the man she fell in love with has changed.

She is driving very fast and Hugh asks her to slow down. Zoe ignores him but says she believes there are more important things than saving the world. She heard Hugh on the radio that morning while she was at home staring at their empty bed. As he talked about bigger and bigger issues she felt like a smaller and smaller part of his life. Hugh explains that she is the woman he wants to marry and that of course she is the biggest part of his life. Zoe is unconvinced: whilst she is busy trying to recreate a perfect domestic world, they will never be a family if he isn't there; she is worried that the Project will ultimately take him away from her. Zoe brings the car to a halt. It's crunch point: Zoe isn't sure exactly how they should progress their relationship from here, but she knows is sick of feeling this way. Hugh tells her he is going to walk home to give them a little time to think. He asks her to leave the light on for him and tells her that he will see her at home. Hugh gets out of the car and slams the door shut. Zoe puts her foot down and leaves Hugh at the roadside, fighting back tears.

Scene 12

In the house in 2027, Friday at 5.30pm.

Zoe is alone when Bea enters with a large bag over her shoulder. Into it she packs various things including the teapot. Zoe tries to convince Bea not to follow Yasha because she has no idea where he has gone; also cannot believe that her daughter's feelings for this stranger are real. Bea explains that they are so real they feel like they are overwhelming her and that every time she comes back to the house she they are crushed inside and she feels like she's going to explode. She finally tells her mother that whilst she loves her, she needs to be with Yasha to be truly herself. She will return home once everything has blown over and they will be reunited as a family.

Zoe expresses regret that she let herself run away from Hugh. She tells her daughter that if she wants to go she must do so wholeheartedly and never look back. Zoe gives Bea the coordinates of New London on a piece of paper - of course she knew them all along; she could never forget it. Bea suddenly realizes that her mother knows about The Extinction Project. Zoe explains that she was trying to protect her daughter from those who loved ideas more than people. Bea tells her mother that people *are* their ideas and that the world needs something brave to happen so that it can save itself and start again. Zoe admires her daughter's decision and says that she herself is not brave enough even to say goodbye. As Bea moves to hug her, Zoe explains that she never liked mothers and she never wanted to be one. They look at each other and Bea takes her things and leaves.



Martina Laird
Photo: Bridget Jones

You might not understand this now, but when you're stuck, sometimes you have to blow it all up to start again.

Zoe Scene 14

Scene 13

The burned-out house of 2097, 5.30pm.

It is still raining outside. Will enters holding his belly and Zach is offstage. Zach says that the meal they have just eaten is the best one he has ever had. Will asks him to be careful with the plates, as even though they're horrible there aren't many of them left.

Zach enters and asks Will where he found the cassette player. He tells him that he found it in a tin buried under the table and offers to play the tape of Zoe to him. Will rewinds the tape and the noise of it frightens Zach who becomes agitated. Will tries to explain that it is simply the noise that the machine makes when it's going backwards, mocking his fear. Zach then threatens Will with the flick-knife and goes on to explain that he has been part of a gang of young people surviving by themselves. The oldest of their number, a 25-year-old called Tim has died, leaving Zach as the new leader. One of the youngest of the group had spotted Will's house. Zach tried to get there on the boat with the intention of stealing what he could to feed the others. He got confused and frightened in the dark and as he saw Will approach, his intention was to kill him but when Will asked his name and offered him help, he couldn't do it. Zach thinks that Will should return with him to be their leader and teach the group everything he knows; Zach is frightened that they won't survive on their own. Will believes he is too old to fight and that it has all been done before anyway, by Yasha, who was his father. He reveals to Zach that he grew up in New London and his dad died leading the revolution there. He asks Zach if he minds if he plays the tape one last time before they leave. He switches it on and they sit listening throughout the next scene.

Scene 14

The house in 2027, Sunday at 7pm.

Zoe pours petrol on herself, and leads a short fuse of petrol from her place at the table to the can on the other side of the room. She is recording her final message to Bea on the tape recorder. She tells Bea not to feel guilty, there is just no more of her left. Zoe confesses that she never even told Bea's father Hugh that she was pregnant and that he never found out because the night they argued in the car he never returned home. He was never found. She says that she is happy that her daughter looks like Hugh but concludes that sometimes the only way to start all over again is to just 'blow it all up'. And she ignites the lighter just as Will presses stop on the tape, and is engulfed in the flames.

Scene 15

The burned kitchen, 2097, 3.05pm.

Zach echoes Zoe's last words, telling Will that sometimes you have to go backwards to go forwards; he can teach them the basic skills that they need to build a future. Zach begins to pack a bag for Will, putting in whatever he can find and blowing out the candles. Will instructs Zach on what they actually need to take as part of a survival kit. Zach is delighted that Will has agreed to leave with him, and tells Will how much he thinks the others will love him. They plan to row back to the settlement together as the storm outside seems to be breaking. Will leaves the lighter behind on the kitchen table and removes the batteries from of the cassette player to use in the torch. They face each other, ready to leave, as everything cuts out.



The Almeida Theatre - empty space
Photo: Lara Platman

A BRIEF HISTORY:
The Almeida Theatre seats 325 people, and re-opened in 2003 after extensive refurbishment. The building dates back to 1837, and was originally the Islington Scientific and Literary Institution. During the war it was used as a Salvation Army Citadel, and was later a toy factory, before it was converted into a theatre in the 1970s.

Design is one of the most thrilling aspects of theatre craft. The look of a show helps to set mood, atmosphere, time and place. Design elements for any production include set, lighting, sound and music.

At the Almeida Theatre the set design is the first and last thing the audience sees. As soon as the audience enters they can see the set and this, together with any sound effects, or music, will begin to determine how they will experience the production. This initial impression helps to set the tone for the story to come. When the play is over and the actors have left the stage, the empty space remains visible to the audience, often still lit.

The Designer, therefore, has to consider what impression he wants to make on the audience before the play begins. The designer will look for clues in the play text and will liaise with the Director and the Playwright about these.

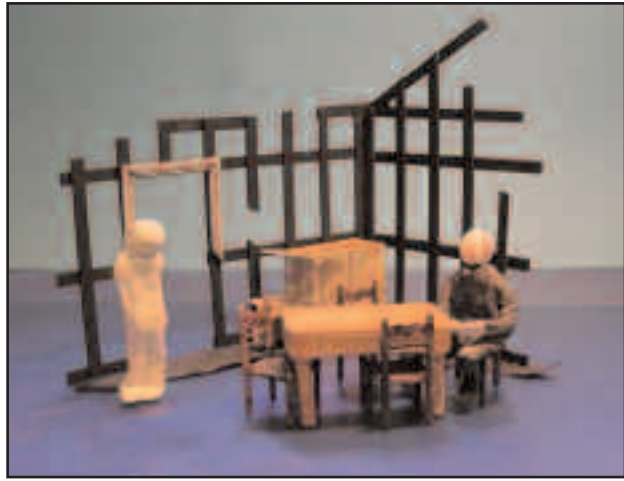
There are also practical considerations for the Designer, such as how big the stage is; what kind of flexibility is required in terms of entrances and exits; and whether the play is set in a specific time period. The Designer often has to be very creative designing a set which calls for several different locations.

Designing for the Almeida Theatre

The Almeida Theatre was not purpose built as a theatre so does not have the specialised architectural features which typify most theatres: a flytower, orchestra pit, wings, offstage area (indeed our “back stage” is actually “sub-stage” in an excavated basement directly below the stage floor.)

This means that our designers and production teams have to come up with ingenious solutions to create innovative sets in our “found space.”

The building is famous for its large curved brick wall at the back of the stage. This feature of the building is used as part of the set design for many of the Almeida’s productions. Even when the actual wall is not visible in the set, the brickwork is often echoed as a feature in the design.



The model box - set for *All the little things we crushed*
Designer: Mila Sanders

Designer Mila Sanders talks about her design for *All the little things we crushed* and the process she went through to create the visual world of the play on the Almeida Theatre stage.

Designer's images visual influences for the set



When I first read the script, I thought that the house in which the action takes place was actually like the 8th character. The Director, Simon, and I both felt that it was very important for the design to give a sense of this house. The big challenge was that the same house exists in 3 different time periods, not actually in chronological order, and is in fact a burnt out wreck at the start of the play, and in pristine condition in the following scene! I looked at images of burnt out buildings and the charred wooden frames that are left. I also looked at pictures of new houses being built which actually look very similar! The solution was a framework that represented the walls of the house with detail on two doorways and a section of the roof. Inside the room this created we would put a table and chairs and a small cupboard to suggest that the space was a kitchen/dining area of a house. When we looked at the model using lights we realised that the frame work could cast dramatic shadows.

The script has several key props that appear across the different time periods: the lighter, a set of plates, radio tape player, tins of food. With some of the items such as the lighter there are 3 different ones: a brand new shiny one, a slightly faded one and a really old and scuffed one.

I also used this in the costumes: both Zoes have the same dressing gown but when we see Older Zoe her's is older and dirtier.

In order to help show the different time periods I've used colour schemes. In the present day world of Zoe and Hugh, they wear bright bold colours and hopefully dress like young people today. In the scenes with Older Zoe, Bea and Yasha, the colours are softer and there are lots of greys. In the distant future scenes with Will and Zach, everything is dark and dirty, falling apart and worn for function rather than fashion.

Having decided what everything should look like we then had to work out where it was going to come from. The set needed to sit on top of the existing set for *When the Rain Stops Falling* and get quickly in and out of the theatre through the same entrance the audience uses.



Simon Godwin in rehearsal
Photo: Bridget Jones

Director of *All the little things we crushed* Simon Godwin writes here about his experience directing the play, the processes in the rehearsal room in bringing the piece to life, and what he feels is its relevance to an audience today.

Joel's play is really ambitious and that's what makes it so exciting to work on. It's also exciting for me as a director because it uses different time scales – it's set in the present, the future, and the far future - so it really asks the audience to work hard in discovering how the stories relate to each other and what time we're in. Over the last few weeks' rehearsal, my job is to make the play as clear as possible, so to help the actors understand their storylines, understand their characterisations and how to make their stories clear to a young audience. I think a young audience is pretty clever and up for really unusual and demanding and interesting work; and another reason why I think Joel's play is really good is because he writes very ambitiously for a young audience.

It's been really exciting to work on a play that no one in the world has ever seen before you stage it, a premiere. And that means you've got the pleasure of having the writer in the room with you and to be able to make changes – because writing a play is really hard, and you've got to get into the voices and the storylines of so many different people, and all their stories have got to be believable. So a lot of this process has been about actors helping Joel and I to understand when the journey is clear and true and when the journey needs a bit more work. And the great thing about having Joel in the room is being able to make changes live, as we've been working.

I hope young people will enjoy the contemporary references, it's about something that's really real for all of us. There's lots of comedy, and surprises, and lots of great theatre in it – we've got rain machines and projections of the fire. So I hope there'll be a really good range of comedy, spectacle and romance.

The play is really all about taking a stand and doing something to change the world, so one of the great pleasures of working on the play is to think about your own life too. Last week I changed my electricity supply to green energy, so all the gas and electricity in our house is now from renewables. I've been thinking about doing it for ages, but this play has made me decide to actually take the plunge.

The highlight of this whole process has been doing a play that's really political and that's really relevant. Often as a director you end up directing plays that are maybe quite old, set 50 or 100 years ago about people that you don't have much in common with. But this play is absolutely about people now, and the challenges that face all of us.



Joel Horwood

Playwright Joel Horwood talks about the unique process of writing *All the little things we crushed*, through workshop sessions in three Islington secondary schools, to the finished play.

The process of writing *All the little things we crushed* began when I read the play *When The Rain Stops Falling* by Andrew Bovell. Aware that the attraction of this play was in its handling of the subject of climate change and its inherent theatricality, I began to explore the means by which Bovell had made this play.

Bovell had been through a three year collaborative writing process, working under commission with a musician and an artist. The difficulty of taking a political, social and ecological crisis as a starting point is that it is not inherently dramatic: drama exists between people, not within dramatic situations. Having read more widely around Bovell's process and his other work, it became apparent that he is a master of bringing such situations into an interpersonal, metaphorical but still related position. Specifically, Bovell told the story of our collective disregard (or sabotage) of our planet's future through the damage caused by a paedophile on generations of his own family.

This gave me the what I felt to be the real starting point: how can we discuss the political through the dramatic? Moreover, how can we present this in an appealing form for a young audience who are perhaps not as well-versed in theatrical convention as the Almeida's more regular audience?

With the help of a climate change consultant and three workshop facilitators, we explored several themes (including climate change and inheritance) with the participating school groups. These workshops proved invaluable to the thought process that would culminate in *All the little things we crushed*.

These workshops were incredibly useful primarily for two reasons. The first was just to be around young people as they engaged with the problems of climate change. Their interpretation and experience and imagination when applied to a world of dwindling resources already helped me to hone in on how to make an appealing piece of theatre that spoke directly and imaginatively to its audience. We explored ideas of climate justice, social migration and rootlessness as a result climate change, and considered potential

We set up a Facebook group, make a fake profile, text all our mates to text all their mates and we all meet up at Heathrow on a set date and just...do the conga!

Zoe
Scene 2



Andrew Hawley in rehearsal
Photo: Bridget Jones

futures. Through the microcosmic idea of the last lighter, we began to find stories and specifics that would eventually form the heart of the play.

Having spent this time with the target audience and connecting with their vibrancy, hunger for stories and humour, I decided to take this as the central question: at what point and why will we take responsibility for something that is not necessarily our fault?

At this point, Michael Attenborough was preparing to go into rehearsals for *When The Rain Stops Falling*. Although I was growing confident of where our play could go, I found myself drowning in stimuli; six actors, a specific target audience, climate change, the existing design, Andrew Bovell. Michael was kind enough to meet me and answer the question of what was most important for him in terms of this project. In short, his answer was ‘theatricality’. Giving the audience a live experience of a story, that they couldn’t get anywhere else but a *theatre*.

Using a pared back version of Bovell’s multi-generational structure, I moved our story from present day well into an imagined future. Referencing Tennessee Williams’ memory plays, the play focuses on several key decisions by the protagonists that influence the course of both their family history and that of the world.

I set this piece around a meal, both between the new friends that book-end the play and within the protagonist’s story. Each scene occurs at progressively later points in a day hopefully giving it a compact and cohesive feel, something that felt important having discussed stories and framing techniques through improvisations with the young people.

After an intense period of experimentation and rewriting I am keen to see how the play stands up in front of the audience it has been designed for. I feel it pushes some weighty themes of idealism versus pragmatism, hope versus despair, and goes some way to positing the central question of personal versus collective responsibility. The piece contains a degree of darkness and comedy that I hope will not patronise but challenge our audience to experience the play. More than anything, however, I will be fascinated to sit in the audience and try to work out whether the young people I have been commissioned to write for enjoy the challenge that the play presents and the story that we tell.

Hugh: *How come you talk rude-girl when you’ve got a house like this?*

Zoe: *How come you talk posh-boy when you’re always skint?*

Hugh: *I don’t talk posh.*

Zoe: *I don’t talk rude-girl.*

Scene 4

Hugh, Zoe and Yasha all have key parts to play in *The Extinction Project* in *All the little things they crushed*. So what's it like to play an environmental activist? We asked the three actors playing these parts about their roles and how this play has made them think differently about their part in the saving the environment.

David Oakes on... Hugh

It's empowering to play a character who's so inspired, who's so keen on an idea that he's prepared to attack the fundamentals of society, to attack rules and hierarchies. It's quite thrilling and addictive.

Because of my heightened awareness of environmental issues through this play, I voted for the Green Party for the European election. I think it's worth putting green issues at the forefront of our thoughts.



Zawe Ashton on... Zoe

I like that Zoe really believes in what humans can do, and what power relationships can have, and that's the road that she starts going down, as opposed to taking extreme activist actions. She really believes in people. I think that's really nice because when people are trying to make a difference, what they really need to not lose sight of is their own spirit, and the power of relationships - the power of people coming together and really making a difference. You can get so up into your own head and all the ideas, when actually it just comes down to the one person with actual courage or bravery to have that idea in the first place. We mustn't forget that.

Since doing the play, I've felt much more aware of different things that are open to you to do to be green... my mind's been really opened to issues about climate change. One thing I always make sure of it turning the tap off when I'm brushing my teeth!

Andrew Hawley on... Yasha

Yasha's interesting, he's quite a charismatic guy and he's got this exciting potential. In the play we meet him just before he goes and joins up with The Extinction Project and then we hear about these revolutions that happened that he's led - there's something inside him that's obviously revolutionary. He kind of picks up where Hugh left off.

I ride my bike everywhere now. I don't get on any kind of transport unless I need to. I do ride everywhere - I even rode to Battersea! I love it.



Stage Manager's Role



Ever wanted to know what goes on back stage, in the rehearsal room, between shows? Stage Managers are vitally important for a show to run smoothly, and in helping the director and actors to facilitate the performance that the audience sees. But we very rarely see them! Victoria Loye, Assistant Stage Manager on *All the little things we crushed*, tells us about her experience working on the show and what her job involves.



DSM Sarah Hellicar, Richard Bremmer and Director Simon Godwin in Rehearsal
Photo: Bridget Jones

The job of an Assistant Stage Manager is basically just what it says on the tin. I assist the Stage Management team with whatever needs doing. That can differ a lot from show to show, and often isn't very glamorous. (But then, stage management isn't really about the glamour anyway. Most of us hate the spotlight - I know I do.) In the case of this production, I've spent most of my time buying and making props.

The buying and making of props (called 'propping') is one job that almost every ASM has to take on. There's quite a lot that goes into propping, actually. Firstly, you find out from the Director what the actors need in the scene and what it needs to do. Then you work with the Designer on what it should look like, researching online and in books. If it's a historical show, you have to research what it would have looked like and how it would have been made in that period of time. Then there's more online research about where you can get this thing, whatever it is, and how much it will cost. Then you find out from the Stage Manager how much you're really allowed to spend on it. Then you can finally go buy it. (And sometimes you have to take everything back and start again because stuff gets cut or people just plain change their minds.)

For this play there was the added challenge of making many of the props look like they had survived the end of the world. Also there were several pieces that had to be made from scratch because you simply can't buy a wood-burning stove made out of food tins. (Keep your eye out for that. I made it!) Many shows have stuff like that, silly things that don't really exist in the real world. For me, this is one of the most fun parts of the job, getting stuck in and getting my hands dirty. On a show like this everything needs 'breaking-down' which means I get to rip stuff apart and get it dirty. Remembering, of course, that it still has to be functional. Often the Designer will work with a team of Scenic Artists to do things like this, so that everything matches the set, but because this was a small production it became my job.

And stage management in general is like that. It doesn't matter if you're the Stage Manager, the Deputy or the Assistant, you do whatever needs to be done. We come in early to set up the rehearsal room, and eventually the stage, and we leave late after taking it all down again. We buy biscuits for the green room and sometimes even make tea for the Director. We run around backstage making sure everyone has the right costume on, that they're going to make their entrance, that they have the right prop, and on and on. It ends up being a lot of strange little jobs that are specific to just that particular show. It's what makes stage management interesting - every production is totally new.

At each of the time periods in which this play is set, the political and environmental conditions in which the characters exist are different. We can see a frightening progression from one time period to the next as the human race spirals towards extinction in an ever more hostile environment. Establishing exactly what has happened at each point in the play will help to unlock the psychology of the characters and their relationships.

2008 – 2011



Politics

Barack Obama's victory in the American election makes Zoe and Hugh believe, just as many of us do, that change is possible and that a new and exciting future can exist. A third runway is being proposed for Heathrow Airport and the shadow of the toll the economic growth is taking on the environment is looming, but at this point there is still the possibility that things can be done to slow the problem down or even stop it altogether. ID cards have been rolled out for foreign nationals living in the UK and are soon to be implemented for British citizens. Increasingly strict legislation exists around immigration as thousands of people every year come to the UK to start a new life. Those wishing to apply for British citizenship have to complete a citizenship test. By 2011 there are wars happening in Eastern Europe over resources.

Environment

Global warming is no longer a myth but a fact. Pollution is causing average temperatures on the planet to climb leading to the melting of polar ice caps and rising sea levels. We are still heavily reliant on fossil fuels like coal, oil and gas, and now that those resources are dwindling prices of things like petrol are high. There is a need to switch to sustainable energy resources like solar energy and wind power, and quickly. By the end of this period in the play climate change refugees are arriving in the UK.

The Extinction Project

Zoe and Hugh start this as a way of drawing attention to environmental issues through humorous unthreatening protests and events. It is growing in size and potency almost daily and the members are already pushing for more drastic and dangerous acts of political rebellion. By the end of this 3 year period they have developed into a large covert organisation and begun to set up an alternative settlement called New London. It only consists of a few houses and its coordinates are top secret.





2027

Politics

The regulations on immigration have become increasingly strict as the problem has grown. Immigrants to the UK of all types, even those seeking genuine asylum are viewed with increased suspicion by the government and forced to remain in shanty towns while their papers are being processed. Conditions in these camps are bad. Disease is rife, there are fights over rations and the paperwork needed to get out can take years, if it comes through at all. Everyone then has to complete a written test in English before they are issued with their papers. Government employees like Bea get special licences and lessons so that they can drive at 16. The police are feared and very strict and a curfew has been put in place to stop people leaving their houses at night.

Environment

Petrol is rationed and difficult to get hold of and everyday fresh produce like tomatoes have become expensive. The weather has become more erratic with rising temperatures and heavy rain storms. No one uses radios anymore.

The Extinction Project

They communicate with their members from an old pirate radio station. The location of New London is still a secret but it has grown in size and is now a small town. It will ultimately be the centre of their imminent revolution against the government which will be an all out war.

You know what the fuel actually is? It's made of all these dead animals, fossils, piled up and crushed 'til they're oil... that in there's probably almost all that's left in the world

Will
Scene 1, 2097

2097

Politics

There has been a total collapse of society as we know it. There has been a war between the New London revolutionaries and the establishment. Survivors are forced to fight amongst themselves for what little rations of food, clothing and medicine are left. People are starving and forced to steal and forage for food.

Environment

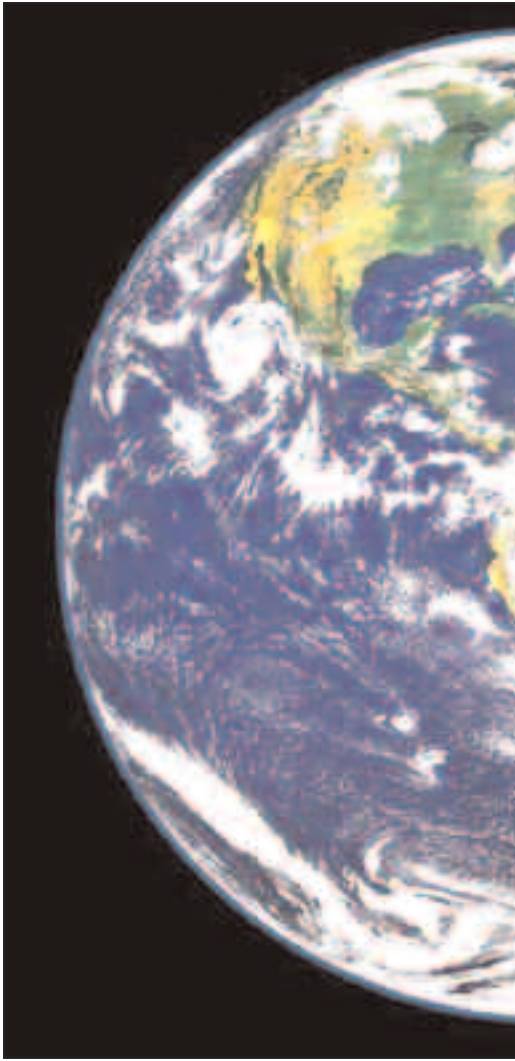
The weather has become even more extreme and it rains almost constantly. Huge swathes of the south east are now flooded leaving isolated areas of high ground accessible only by boat. It has become a network of islands with very few inhabitants left. All fossil fuels have been completely exhausted and those still living are forced to burn whatever they can find and employ basic survival skills: a thing many don't have. Disease is rife.

The Extinction Project

New London has been totally destroyed after a revolutionary war. It lives in the memory of those old enough to remember it, like Will, but most of them are now dead.



What is Climate Change?



***All the little things we crushed* is set in a world where climate change is already happening. In 2027 the planet is in real peril and by 2097, the results are devastating. But what really is climate change, and what are we facing in 2009?**

All the little things we crushed moves from our own time when people are aware of the issue of about climate change, but might not be doing much about it until we reach the ravaged world of 2097 after London has been irreversibly changed forever. We hear about climate change on the news and in school all the time, but what is it really and is Zach's future one that we all face?

Our planet is billions of years old and natural climate change has occurred many times throughout that time. Earth has experienced ice ages and heatwaves as a result of changes in solar energy, carbon and natural occurrences. The earth's climate will always change in patterns of about 100,000 years and there's very little we can do to stop that. However, what we refer to as global warming is in fact human-made climate change which has begun over the last 100 years – a much shorter space of time than the usual 100,000 years!

Earth is surrounded by greenhouse gases – a combination of different gases which keep us warm in space. They are essential for life to survive – a bit like a coat keeping us nice and warm. But the earth's temperature is closely affected by how many of these gases are surrounding it and we have created too many climate-changing gases, like carbon and methane, because of activities such as cutting down rainforests and burning fossil fuels (like coal and oil) for transport and electricity. All those extra gases are causing the temperature to rise, as if we're piling on coats and jackets that we don't need and overheating as a result!

As the earth's temperature rises we will see, and in fact are already seeing, lots of serious problems. For example, many warm countries are facing water shortages as rivers dry up, causing food shortages as there's no water for crops or animals, and health problems for the people. Australia and several central African and South American countries are already watching areas of land the size of England turn to desert through drought. The heat is also causing the ice caps at the poles to melt, pouring billions of litres of melted ice into the sea and causing sea levels to rise and cover low-lying land. If sea levels rise by only 1.5 metres (which isn't very much) countries which will be affected

What is Climate Change?



include Holland, Bangladesh and Florida. People will lose their homes and will have to move elsewhere, but where will they go?

Global warming is not inevitable – yet. We have less than a decade to drastically reduce those climate-changing gases to prevent the worst of climate change from happening.

Small actions can help, such as turning all electrical appliances off at the plug, but big actions are good to so help persuade the government to make changes too. This is a huge opportunity for everyone to come together and for young people to lead the way!

Fossil Fuels

The title of the play refers to the way in which these fuels are formed over time.

Fossil fuels are formed by the anerobic decomposition of remains of organisms including phytoplankton and zooplankton that settled to the sea (or lake) bottom in large quantities millions of years ago. Over geological time, this organic matter, mixed with mud, got buried under heavy layers of sediment. The resulting high levels of heat and pressure caused the organic matter to chemically alter, first into a waxy material known as kerogen, and then with more heat into liquid oil and gaseous hydrocarbons, also known as Fossil Fuels.

Talking points

In the play Zach and Will live without electricity as the earth has run out of fossil fuels to burn. Does it have to be that way? What can we do now to make sure the lights stay on in the future?

Zoe and Hugh think that young people should tackle global warming in a fun and exciting way, The Extinction Project. What would you do to change people's actions to be more environmentally friendly? What are the most important changes to make?

The Extinction Project is created after Barack Obama wins the American presidential election and promises to start a green revolution in the U.S. What do we need in the U.K or London or Islington to make people feel inspired?



All the little things we crushed deals with a number of issues that are particularly interesting to explore in the classroom. The following exercises are designed to assist you in developing ideas around the play in lesson time.

Exercise 1. OUR FUTURE

“It’s important, really important... I might want to have kids and it’s saving the world, doing something that actually means something...” Zoe, Scene 2

Duration: 30 minutes.

Aim: To encourage the students to consider the issues the world is faced with in the present and what impact those might have on our future.

You will need: 2 sheets of A2 paper and 2 large felt-tip pens.

Discussion: Ask the group what they think the world will be like in 2097, when part of *All the little things we crushed* is set? How might the issues that we face in the world today have developed? Will things be better or worse? What might London be like then?

Put the students into 2 groups and ask to brainstorm ideas on a piece of A2 paper.

Feed the ideas back to the whole group.

Hopefully suggestions will include:

- Climate change/pollution
- Immigration laws
- No more fossil fuels

Practical work: In groups of 5 ask the students to create 2 short scenes both set in the same room in a family home. The first scene is in 2009 and the second is an example of what family life might be like in 2097. Present them to the rest of the group.

Evaluate: What did they find interesting or effective about each group’s work? Do people usually think about the consequences of the way they live? What do they think could be done to stop these drastic things happening?

Exercise 2. SURVIVAL

“I’m not someone you should laugh at. I’m one of the last people on these islands.”

Zach, Scene 1

Duration: 20 minutes.

Aim: To create an empathy and understanding of the situations faced by not only the characters in *All the little things we crushed* but the millions of people worldwide whose lives are shattered as a result of natural disasters and climate change; to develop rehearsal skills and performance techniques.

You will need: copies of images of survivors from **page 28**.

Discussion: Look at images of people surviving in the wake of natural disasters. Who are they? What happened to them? How has their life changed? Why did they not move somewhere else?

Practical work: Ask the group to split into pairs and choose one of these images. They must

create a back-story for the people in this image. The rest of the group can then hot-seat each pair who must answer in the 1st person as if they were the people in the image.

Evaluate: Can the group imagine what it would be like if extreme climate situations hit London and the south-east? What could they do now to try to prevent this?

Exercise 3. ACTIVISTS

“The human race has become the Earth’s cancer, our own forest fire and we will hurl our bodies into the cogs of the machine if we must but it will stop here. It will stop now, and it will stop because we’re not asking anymore, we’re commanding, before we become extinct ourselves.”
Hugh, Scene 10

Duration: 30 minutes.

Aim: To explore events described but not enacted in the play in order to understand the characters’ experiences and therefore create a more truthful performance. To create an awareness of the extremes some people will go to in their commitment to a cause.

You will need: Images of environmental activists from **page 29**, multiple copies of Excerpt 5 (see **page 37**).

Discussion: Ask the group what they think individuals can do to try and address climate change? Hopefully suggestions will include:

- Recycle
- Switch off lights
- Electric cars
- Charity work
- Protests and campaigns

What is a protester? What is an activist? What is an extremist?
 Why are they good or bad? What is the difference?

Explain that the characters in the play are part of an environmental activist group called The Extinction Project. To understand these characters it might be useful to look at some images and literature of other climate change groups.

Look at images on the wall of activists and protesters. Some are peaceful; some are angry; some humorous. What is striking about them?

Practical work: Divide the group into smaller groups of 4. Give each group a description of one of the protests enacted by the characters in the play from attached excerpt 5 and ask them to recreate it in 3 still images.

Present these to the rest of the group, then ask each group to choose one of the images to develop into a short scene. These too should be presented to the rest of the group.

Evaluate: What did the rest of the group think was effective about what they’ve scene? What do the group feel is the most effective type of protest? Why would it be useful for the actors in the play to have re-enacted the protests they describe in the play?

Exercise 4. CHARACTERS

Duration: 30 minutes.

Aim: To learn more about the characters in *All the little things we crushed* through detailed analysis of sections of the text.

You will need: multiple copies of attached script excerpts from *All the little things we crushed*, (pages 30-31) 4 x A1 sheets of paper, 1 large marker pen.

Discussion: With the whole group, ask for volunteers to read one scene from each time period covered in the play. Who are the characters and how are they connected?

In pairs ask each group to concentrate on one of the three scenes thinking about the following questions:

- Who are they?
- What is their relationship?
- What do they want?
- What are the facts revealed?

Each pair should then feed back to the rest of the group.

Practical work: Put 4 sheets of A1 paper on the wall in one large rectangular block. Can the group make a family tree on the wall to establish how these characters are connected? Ask for a volunteer to be the scribe. Space should be left to put in as many details as we can about each character. This can then be added to through the session as we discover more.

Evaluate: Why is it helpful for an actor to understand the relationship between their character and the others? Why is it helpful to find out as much as possible about each character?

Exercise 5. BACK TO THE TEXT

Duration: 25 minutes.

Aim: To apply a simple physical game to the text in order to understand the struggle for power between the characters in *All the little things we crushed* and to develop rehearsal and performance skills.

You will need: one chair for each student, multiple copies of Script Excerpts 1, 2 and 3 from *All the little things we crushed* (pages 30-31, 32-33, 34-35).

Discussion: In pairs they should read the scene they explored in the previous exercise again. Who has the power in each scene? Does it shift between the two characters? Is this scene a real struggle of equals or is one character definitely more in control?

Practical work: Ask the pair to read the scene both sitting on chairs facing each other. Every time they feel their character loses or gains power in the scene they should reflect this in their body position by either slumping down in the chair, moving to kneel or lie down, or standing up etc...

Ask one volunteer pair for each scene to perform their version of the exercise

Evaluate: Does the rest of the group agree with their choices? What have they learned about the relationship between the characters?

Exercise 6. SIGNIFICANT OBJECTS

Hugh hands Zoe a Zippo lighter. "I bought you this to remember tonight." Hugh, Scene 2

Duration: 45 minutes.

Aim: To create a greater understanding of the significance of objects with in the play and how the actors might communicate this through performance.

You will need: Multiple copies of attached script Excerpt 1 from *All the little things we crushed* (pages 30-31). Each student will need a 'significant object' of their own selected from their bag e.g. mobile phone, iPod, pencil case, hair brush, keys.

Discussion: Each pair should then go read the scene between Zach and Will and look for significant objects mentioned in the text. How does each character respond to them? What is unusual about their response? Discuss findings as a group.

As actors working on this play we are handling objects with which their characters are unfamiliar. To us, a tape player or a lighter is an every day thing but not to these characters.

Practical work: Ask each student in turn to take an object from his or her bag and rediscover it as if they have no idea what it is or how it works. Ask them to describe it the rest of the group as if have never seen it before.

How do we approach objects differently when we don't understand them? How do we hold them? How can we apply this to work on the play?

Ask the group to go back and stage the scene with these discoveries in mind.

Evaluate: Did they feel they approached the scene differently? How did the exercise help?

Exercise 7. CONNECTING

Duration: 30 minutes.

Aim: to work as a group to connect together the three scene excerpts from the play in an original and creative way, to conclude and consolidate the text-based work from exercises 4, 5, 6 and 7.

You will need: multiple copies of attached script excerpts 1 – 3 from *All the little things we crushed* (PAGES 30-31, 32-33 and 34-35) multiple copies of excerpt 4 (page 36).

Discussion: Read an example of how one scene flows into another in the play. Do the group think this is effective and why? How can we recreate this in our own presentation of excerpts from the play?

Practical work: Ask each pair to find another two pairs to work with so they are in groups of six. Ideally each pair within each group of 6 should have worked on a different scene. If you are working with a small class, groups of 4 people putting two different scenes together will work just as well. Each group should work out a theatrically interesting way of putting their scenes together. Maybe all the characters are on stage all of the time, maybe they want to introduce objects that are used in all scenes. Each group should also think about how they start and their whole sequence. Ask for volunteer groups to present their work.

Evaluate: What was effective about the choices made by the group? Did it change the meaning or significance of the scenes?

Exercise 2. SURVIVAL

Exercise Resources



Exercise 2. ACTIVISTS



Exercise Resources

Script Extract 1 - Will & Zach

Burned out remains of a house in 2097.

ZACH How old are you, Will?

WILL Er... Not sure.

ZACH How can you not be sure?

WILL Easy, stop counting.

ZACH What year were you born?

WILL Ooof.

ZACH What's the last age you remember being? I'm just trying to work out how old you are you daft git.

WILL is cracking up.

WILL You're funny.

ZACH I'm not funny.

WILL Funny boy.

ZACH I'm not someone you should laugh at. I'm one of the last people on these islands- I'm- A lot of people actually think I'm very important, so, you should- really-

WILL gives ZACH a cloth to dry his hair with.

ZACH This doesn't make us friends, alright? That's not why I came here.

WILL I know, you were drowning.

ZACH I wasn't drowning, it's just how I swim. I can look after myself, you know.

WILL Sixteen.

ZACH Exactly, I'm a man.

WILL Storm like this, good thing you signalled. People get scared of each other-

ZACH It's the batteries or something.

WILL Won't find anymore of them in a hurry.

ZACH I reckon you're thirty.

WILL cracks up laughing.

ZACH Thirty-five?

WILL You've never seen someone who's thirty, have you?

ZACH Seen someone twenty-five.

WILL Yeah?

WILL gets changed. Either in a corner, ZACH avoiding it or in the adjacent room.

Continued...

ZACH You get stronger when you get older, right? Tim, this fella I knew, he was a leader. Twenty-five. Made like a mountain, he was.

ZACH's attention has turned to the tape player.

ZACH What's this?

ZACH presses play by accident-

ZOE ...When you're this stuck...

ZACH Woah!! What's-

ZOE's recorded voice is coming from a tape cassette player on the table.

ZACH It's talking at me-

ZOE ...maybe you do have to blow it all up to start again. I love you-

WILL storms in, presses stop and levels a finger at ZACH.

WILL NO!

ZACH fumbles for the knife but ultimately covers. Beat.

WILL This thing, you don't touch.

ZACH Alright, alright, I'm sorry.

WILL I probably should have put some more clothes on before having a go, but... You get the idea, right?

ZACH nods.

WILL That voice... I'm related to. She's mine. Cloth, coat, fire, fine. This thing.

WILL shakes his head.

ZACH Sorry.

WILL Right.

Beat.

Script Extract 2 - Zoe & Bea

On a roadside – 2027, Autumn, Wednesday 05.47hrs.

ZOE Hugh!?

Headlights swing around to illuminate ZOE, wet through in her dressing gown and night things, the lighter held above her head. She yells into the dark.

ZOE Hugh?

A car door opens and slams. ZOE is exposed and afraid. BEA appears as a figure silhouetted by the lights.

ZOE I'm not an illegal, my house is just... I'm from just up there, my name's Zoe, I'm English-

BEA Mum?

BEA walks into the light with a blanket.

BEA It's six in the morning, it's pouring, what are you doing?

ZOE Bea?

BEA How long have you been out here?

ZOE I thought you were the police.

BEA You're lucky I'm not, Mum.

ZOE Are you being crap with me?

BEA No, I'm not being crap with you.

ZOE You're being crap with me.

BEA Well I like my sleep, Mum, not running around in a thunder storm.

ZOE I knew you were being crap.

BEA We can't afford to keep the engine running, Mum, come on.

ZOE There's someone out here.

BEA Do you know how difficult it is to get petrol rations these days?

ZOE I saw a light.

BEA Did you see a light last time?

ZOE Just cos you were asleep-

BEA At five in the morning.

ZOE Doesn't mean there wasn't a light.

Beat.

BEA Here.

BEA puts the blanket on ZOE.

ZOE They were signalling.

BEA If you're gonna do this whole sleep walking thing-

ZOE It's not sleep walking.

- BEA At least put some more clothes on.
- ZOE I was rushing. In case.
- BEA The light you saw, were you looking through a window? Cos the glass could have-
- ZOE Alright. Maybe I'm just-
- BEA Seeing things?
- ZOE Seeing things.
- BEA Did you try the sleeping pills I bought?
- ZOE This isn't about sleeping-
- BEA No?
- ZOE No.
- BEA Alright.
- ZOE It's just how I am, pills won't change that.
- Beat.*
- BEA So we're just gonna stay out here in the rain hoping to see this light again? Cos I can't wait til our great police force really do get here, they're lovely people.
- ZOE Beatrix, I know there's no light now, I had to check...
- Beat – stalemate.*
- BEA I'm soaked through, Mum, it's hot, sweaty and horrible, can we just...?
- ZOE Give me the keys.
- BEA What?
- ZOE Keys.
- BEA Nah, I'll drive-
- ZOE You're under-age.
- BEA No I'm not-
- ZOE Sixteen?
- BEA Government employees get special licenses, lessons-
- ZOE When'd you do that?
- BEA Three months ago, Mum, you know this-
- ZOE I'm driving us home. Beatrix.
- ZOE gestures for the keys. BEA reluctantly hands the keys over. ZOE heads for the car.*
- BEA Mum, I'm just-
- ZOE Exhausted? Should get you some sleep, come on.
- ZOE exits and sounds the car horn.*
- ZOE [From off] Are you coming or just standing there like a drowning rat? Come on!
- BEA Alright. Alright.

Script Extract 3 - Zoe & Hugh

The same room – 2011, September, 19.00hrs.

ZOE and HUGH arrive with their shopping.

HUGH It's funny.

ZOE It's not funny.

HUGH It is.

ZOE It's not funny.

HUGH What's not funny about it?

ZOE Oh, I dunno, kidnapping someone, maybe?

HUGH It wasn't like that, and it was only for a few hours.

ZOE Who's idea was it?

Beat.

ZOE Who's idea was it, Hugh?

HUGH I had to.

ZOE Why did you have to kidnap the prime minister's thirteen year-old son?

HUGH A couple of the members go to school with him, it was a prank, not kidnapping-

ZOE Why did you have to kidnap the prime minister's thirteen year-old son?

HUGH It wasn't- We made it funny.

ZOE How did you make it funny, Hugh?

HUGH By leaving him dressed as a polar bear... in a boat... in a boat that had been painted to look like an iceberg,.

Beat.

HUGH What?

Beat.

HUGH He was only gone for the same amount of time he would've been at school for. And the boat was only on that pond in Regent's park, it wasn't adrift at sea, no one was hurt...

ZOE I don't think I know who you are anymore.

HUGH They were the conditions, we make it funny, we don't hurt him, and if we let him go the same day.

ZOE I can't believe you did that- I can't believe you're still telling me it was funny.

HUGH You're the one that taught me to keep things fun, to keep-

ZOE Don't you dare involve me in this.

HUGH You are involved.

ZOE No, I'm not.

HUGH Zoe.

ZOE [Mocking him] Hugh.

Beat.

HUGH I had to do something or they were gonna do much worse.

ZOE And now they're gonna be like 'oh, alright, that was fun I s'pose, better go back to the whole secret settlement project with flowers in our hair and whale song on our iPods'? It won't happen, Hugh, they've tasted it now.

HUGH I'm just- I'm trying to hold this thing together.

ZOE Maybe it's not supposed to be together, maybe those mentalists need to piss off. Or do you think what you did was really funny and absolutely okay?

HUGH The police murdered Iqbal and no one was charged. We've been named 'para-political', attacked by authorities at peaceful rallies and then accused of inciting violence- But the treatment of climate refugees in this country? The- the wars over resources in Eastern Europe? We're all for a globalized economy so long as there are walls and cameras around every beach or cliff on the coast of England so we can keep our hands clean...

ZOE You're just talking at me, Hugh.

HUGH But how did we always see our futures, Zoe? Around this table, with a family, not... We have to fight.

ZOE So, if the press ask about this kidnapping, you're okay with it are you? You're totally in control of the Extinction Project?

HUGH People in this project want blood. And I... I don't know how long I can manage them, stop them from... I need to... I'm not gonna let everything we've done fall apart. This is our movement.

Beat.

HUGH I need to go to work, give a speech that really states our new aims.

ZOE Hugh, just... This is the excuse they need to make you a real target.

Beat.

ZOE Look, I know you're a good person, what you're trying to do, just... Take a night off. Stay in with me, give it some time-

HUGH Sorry Zoe, I'm gonna-

ZOE You're losing perspective.

HUGH I have to go out. I have to just get going on this, I'm sorry. More work, interviews, set up some debates, telly, more on the radio, web stuff, I need... I have to get...

(He leaves.)

Script Extract 4 - Scene Segue Example

end of Scene 2, a house in 2008, 5.15am

ZOE [Laughing] Hugh, I've got a name for it.

ZOE For what we're gonna do, for this thing, we call it The Extinction Project!

HUGH Oh-my-god-that's-so-cool! [Shouting over the crowd] The Extinction Project!!
YEAH!!

The roaring crowd is way louder now, HUGH is infectiously excited, ZOE sparks the lighter and holds it in the air as they're giggling and yelling.

HUGH ZOE!!

ZOE HUGH!!

HUGH ZOE!!

Lights and sound snap into rainfall and a distant engine. The ignited lighter is the only thing visible as the voice crying HUGH's name becomes that of an older ZOE and we are...

Scene 3

On a roadside – 2027, Autumn, Wednesday 05.47hrs.

ZOE Hugh!?

Headlights swing around to illuminate ZOE, wet through in her dressing gown and night things, the lighter held above her head. She yells into the dark.

ZOE Hugh?

A car door opens and slams. ZOE is exposed and afraid.

BEA appears as a figure silhouetted by the lights.

ZOE I'm not an illegal, my house is just... I'm from just up there, my name's Zoe, I'm English-

BEA Mum?

Script Extract 5 - Extinction Project Events

Heathrow Conga

ZOE We set up a facebook group, make a fake profile, text all our mates to text all their mates and we all meet up at Heathrow on a set date and just, do the conga.

Algae in the River Thames

REPORTER A source who wishes to remain anonymous told us that the police are treating this as a prank, but it is embarrassing for a government that hasn't delivered on any of the commitments mentioned in Posnan with regards climate change. It is- It's an amazing sight, I've got to hand it to them, the Thames really looks like a- well, like a river of snot. The police have confirmed that the group of activists known as The Extinction Project are prime suspects.

Penguins in Parliament

HUGH Remember when Jack and Double Dave raided parliament dressed as Emperor Penguins? They got arrested, didn't mention the project, what happened to them? I mean, in terms of real trouble.

Spray-painting Buckingham Palace

HUGH Right. Let me get this straight. That Northern fella, who was part of the spray-painting team, he's dead?

ZOE His name was Iqbal.

HUGH But we were just- We were only spray-painting the walls.

ZOE It was Buckingham palace.

HUGH It was spray-paint, they were supposed to run away.

ZOE They did run away, the others are freaking out.

HUGH But they're police.

ZOE I know.

HUGH And they shot him.

ZOE Yes.

HUGH But they're police and we're- I mean, this project is only young people it's not-

ZOE The police had been told to take no chances.

Kidnapping

ZOE Why did you have to kidnap the prime minister's thirteen year-old son?

HUGH A couple of the members go to school with him, it was a prank, not kidnapping-

ZOE Why did you have to kidnap the prime minister's thirteen year-old son?

HUGH It wasn't- We made it funny.

ZOE How did you make it funny, Hugh?

HUGH By leaving him dressed as a polar bear... in a boat... in a boat that had been painted to look like an iceberg.....He was only gone for the same amount of time he would've been at school for. And the boat was only on that pond in Regent's park, it wasn't adrift at sea, no one was hurt...



When the Rain Stops Falling Projects Pack

Compiled by Kirsty Hoiles, Charlie Payne with assistance from Claire Addison, Anne Langford and Natalie Mitchell.

All the little things we crushed by Joel Horwood was produced at the Almeida Theatre from 10 - 12 June 2009.

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Quotes from *All the little things we crushed* by Joel Horwood

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1. A subsidised ticket scheme for schools, including introductory workshops and resource materials;
2. Residencies and durational projects in partnership with local schools and community groups;
3. The Young Friend of the Almeida scheme, building sustainable, lasting relationships with the audience and artists of the future;
4. Regular Teachers' Evenings, building durable and sustainable relationships with teachers and youth-workers from local schools and community groups;
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