

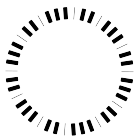
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CONCORD
THEATRICALS

HOW TO SAVE A ROCK

by Pigfoot Theatre / Conky Kampfner
and Alex Rugman

|| SAMUEL FRENCH ||

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FIRST PERFORMANCE

How To Save A Rock was first performed at the Pleasance, Edinburgh Fringe from the 10–23 August 2019. The cast was as follows:

ALFIE/PHIL/AIRPORT RECEPTIONIST

Lee Simmonds

JACK/TIM/CONDUCTOR

Alex Rugman

KATIE/KEITH

Bea Udale-Smith

MIKE

An audience member

CHARACTERS

The characters can be any gender.

FRANKIE - Once passionate about fighting the climate crisis, she has now lost hope in the face of change happening too-little, too-late.

JACK - Frankie's oldest friend, who loves her more than pretty much anything. He's a glass half-full type, who often puts his foot in it.

KATIE - Frankie's closest friend over the past few years. Practical, and no-nonsense.

PHIL, TIM, and KEITH are scientists whose research was hacked and maliciously spread as part of the climate denialist campaign Climate Gate, in 2009. They're intelligent, and eager to educate others.

Other characters who pop up along the way can be played by anyone.

PERFORMERS

STEPHANIE OCAMPO | KATIE

Stephanie graduated from the Urdang Academy with a First Class BA (hons) in professional Dance and Musical Theatre. Whilst in training, she appeared as the role of Barbra Castle in the musical *Made in Dagenham* (Directed by Lisa Millar), as well as playing the role of Roz Keith in *9 to 5 The Musical* (Directed by Rob Archibald). Other credits Dancer in Jack Whitehall's *Training Days* (Webseries, Working Title) and a Dancer in the Music Video for Misunderstood's Ghetto Style (Concord Management).

WILL STEVENS | JACK

Will graduated from Drama Centre in September 2019. There his training focused heavily on working from the outside-in, through movement and gesture, and included two months of training at the Boris Shukin Institute in Moscow. Before drama school, Will was a part of two successful devised shows at the Edinburgh Fringe Festival *XX* (2016) and *Kidding* (2018). In February 2020 he made his television debut in *Silent Witness* (BBC). He is represented by Troika Talent.

ANTONIA STRAFFORD-TAYLOR | FRANKIE

Antonia is an actor and improviser from Nottingham. Prior to working with Pigfoot, she has performed in Quick Duck Theatre's *Magic Hour The Murder Mystery Disco!* (The Night Owl 2018, NSDF 2019); The Watch This Improv Troupe's *Improvabunga* (Edinburgh Fringe 2017-2019); and is an improviser with Yes And, Minister. She previously trained at The Television Workshop, and currently attends The Actors Workshop, Nottingham.

Originally performed and devised by Anushka Chakravarti, Alex Rugman, Lara Deering, Nancy Case, Bea Udale-Smith and Lee Simmonds.

CREATIVE TEAM

BEA UDALE-SMITH | DIRECTOR

Bea is a director and theatre-maker who set up Pigfoot in 2017. She has directed shows in venues across Oxford including Pigfoot's *Travesties* at the Oxford Playhouse (2018), co-developed and produced the biannual scratch night, CAKE Night, at the North Wall Arts Centre (2019), and assistant-directed/assistant-produced Poltergeist Theatre's *Lights Over Tesco Car Park* (Edinburgh Fringe, 2018; New Diorama, 2018).

HETTY HODGSON | PRODUCER

Hetty is a producer, director and theatre-maker. She has directed and produced shows including *Yen* (Edinburgh Fringe 2018); *Boys* (UK Tour 2018) and *Beats* (NSDF 2020). She directed and developed *Yes Chef* at the Roundhouse in June 2020 and was assistant director on *Rhubarb Ghetto* at VAULT Festival 2020. She has previously run the Durham University Charity Fashion Show 2019, raising £150,000 for the Environmental Justice Foundation.

KITTY HATCHLEY | PRODUCER

Kitty is a producer in theatre, film and radio. Outside Pigfoot, she has produced Squidink Theatre's *YELLOW* (Edinburgh Fringe, 2019). She has produced several short films whilst at Oxford including *Wilting* (2019), *Various Faces* (2018) and *Bury the Hatchet* (2018), and was a production assistant for *Capricorn* (2018) and *Dorian* (2018). She has also station-managed Oxide Radio station, where she produced and hosted two shows.

CONKY KAMPFNER | WRITER

Conky is a writer and director. Her own company Squidink Theatre merges the old and new to create a unique female voice for 21st century theatre. Squidink Theatre's most recent production *YELLOW* headed to ZOO Venues for the Edinburgh Fringe 2019. Conky also does bits of journalism, where she uses her serious name, Constance.

ALEX RUGMAN | WRITER

Alex is a writer and theatre-maker. He co-runs theatre company Nitrous Cow, with whom he has directed multiple sell-out productions in Oxford. Writing projects include subject matter varying from Big Data to the US nuclear codes. His current project, *Move Fast and Break Things*, premiered in London, January 2020.

SARAH SPENCER | COMPOSER

Sarah is a composer, producer and sound designer. She writes in styles from contemporary classical to jazz and electronic, engaging with themes of politics, gender and the voice. Sarah has explored these styles further as the composer and sound designer for plays, short films, and BBC Radio Dramas. She is also a jazz harpist and music director of all-women band, *Sisters of Funk*.

ELLI KYPRIADIS | VISUAL DESIGNER

Elli is an actor and set designer. Elli trained with the Royal Exchange Theatre, performing there in *The Tempest*, *Table for 6* and *Mixtape*. In August 2018 Elli found her own theatre company, SwitchMCR. Prior to this she studied 3D design at Manchester School of Art where her passion for storytelling and creating character extended into the work she created. Having spent much of her childhood in Greece, mythology and a love of fairytales inspires the worlds she creates on stage.

A NOTE ON THE TEXT

When we started making this show, we knew roughly this much [] about climate breakdown.

We've devised the show over a year. The play came from conversations we had in the rehearsal room, from research we did, from playing. Sometimes we were petrified by what we were finding, sometimes thrilled. Sometimes we just felt overwhelmed.

By now, we reckon we know about [] this much of what there is to know about climate change. *How To Save A Rock* is written to be entirely carbon neutral. This means a few things, if you want to perform it.

All lighting should be powered by renewable energy. We use solar-lights and a bicycle, connected to a power-generator, connected to lights. Until the train breaks down, someone (actor or audience) is always on the bike.

All sound should be created live. In our production, we use a lot of music – this is created through our voices, an accordion or piano, and objects we've found along the way.

All props should be created from repurposed materials. We use litter for just about everything.

The script itself is entirely yours to play around with. Every time we perform the show, we have to re-write it. A lot is happening very fast right now. Last year, the rise of Greta Thunberg and the explosion of protests by Extinction Rebellion meant we had to reshape the show at every turn. Since then, the fires ravaging Australia have also been on our minds. If bits of this script don't fit with what's happening around you, change them. But, no matter what's going on in the world, we think this play needs to give people hope.

We'd like to thank a few people Makespace Oxford, for letting us perform our first work-in-progress shows in their beautiful, creative building. Dynamic Earth, for providing a home for our show in Edinburgh. Junming Samuel Liu, for building our bike's first generator - and Dr Helen Eastman, for our second. Psyche

Stott, James Phillips, Chris Haydon, Grace Smart, and the many other brilliant people who make up the National Student Drama Festival team, for taking us under their wing. And we're hugely excited by the support of the Camden People's Theatre.

We're also grateful to the Concord Theatricals (Samuel French) team, who took our timid questions about eco-friendly printing and made them a reality. It means the world to us to have a carbon-neutral copy of this play.

Finally, we'd like to thank Alice Boyd and the environmental theatre initiative, Staging Change. Not only for their support, but for inspiring us everyday by their drive to make this industry a brighter, greener place.

If we've learnt a lot while doing this show, we've also been continually reminded how much more there is to learn about this strange rock that you, reading this, are probably also sitting on. Unless you've made it to space.

If you bought this book to remember seeing the show, or picked it up to see what it's about we'd also like to thank you, for coming on a part of our journey with us, and to wish you luck with the rest of yours. Together, we might just be able to save this rock.

Pigfoot, Conky Kampfner and Alex Rugman

Pigfoot Theatre

For the school strikers

East Anglia: 1

As the audience enters the space, two scientists ask them to write down one thing that they would fight to save if the world were to end tomorrow. On some environmentally friendly paper, of course. The audience should hold on to these. They will be useful later.

*As the audience settle down, the two scientists excitedly draw their attention to the bike, which **KEITH**, a third scientist, is cycling. Perhaps **KEITH** tries to point out that **MIKE** is missing – but no one pays him any attention. There are experiments bubbling, computers whirring, and monitors beeping, all around the stage.*

*Once the audience is seated, **PHIL** and **TIM** gather centre stage. **KEITH** is still frantically cycling.*

PHIL Right, shall we start? Is everyone ready?

***PHIL** takes a deep breath, readying himself, and then – he stops. He looks around.*

He turns to the bike.

Keith, what are you doing?

KEITH (*urgent whisper*) Mike!

PHIL What?

KEITH (*slightly louder*) Mike!

PHIL What about him?

KEITH He's supposed to be doing the bike.

PHIL It doesn't matter about Mike, I need you here.

TIM But, Phil, the lights—

PHIL Who's in charge here, Tim? Keith, come here. We have to begin, these people have come all this way to hear us.

KEITH OK...

PHIL Now, is everyone ready?

*KEITH climbs off the bike. The stage is now pitch black.
A pause.*

Oh this won't do! I can't see a thing.

TIM I tried to warn you.

KEITH We need *Mike*.

PHIL Why is he always late?

TIM Hold on, I *saw* Mike here just a moment ago...

TIM turns to the audience, and finds "MIKE". The scientists get MIKE onto the bike. The lights come up. The scientists applaud MIKE for just a moment – then snap back into:

PHIL Right. The Press have got hold of it –

He gestures to a Coke can on the floor.

I reckon we've got less than five until that phone starts ringing.

KEITH/TIM Eh?

PHIL The...can. The Coke can. I'm...pretending it's a phone.

KEITH/TIM Ahhhhhh.

PHIL Does that work? I mean, I know it's just a can but I thought it was sort of / magical realism.

KEITH/TIM / Magical realism.

PHIL Yeah. Should we explain?

TIM Yes, we need them to understand.

(now to the audience) It's the 20th of November, 2009. We're here in the Climate Research Unit at the University of East

Anglia. This facility provides climate data which will be read all over the world—

PHIL By Prime Ministers and Presidents, by Sheikhs, by Crown Princes, by Popes—

KEITH Basically, it's a big deal.

TIM Basically, *we're* a big deal.

PHIL We are. We hold the keys to all the answers. Warming trends. Hockey stick graphs. Tree line divergence patterns.

KEITH It might not make sense to you but trust us, when it comes to climate science, we are the / bees knees—

PHIL/TIM / Bees knees—

KEITH If there were any bees left! Little extinction joke for you all there.

They do their secret handshake.

PHIL Well, here we are. I'm Phil. Phil Jones. I'm the head of the unit.

KEITH Keith. Keith Briffa. I'm a researcher, focusing on Tree-Ring analysis.

TIM Tim. Tim Osborn. I'm a climate modeller at the Unit.

PHIL Oh. And this is Mike. Mike Hulme, director of the Tyndall Research Centre for Climate.

These names could be spoken or sung.

TIM Tim.

KEITH Keith.

PHIL Phil.

They leave a space for MIKE to sing/say their name.

TIM This all really happened, by the way. We are all real people.

PHIL You can Google us.

TIM You can find me on LinkedIn—

PHIL Come on, Tim, save the self-promotion for the interval.

TIM But there isn't an interval?

KEITH Today is an important day.

PHIL Today is not a good day.

TIM Because we are under attack.

KEITH Because we have been hacked.

TIM Not hacked as in we entered our passwords on a popup that told us we'd won a free iPhone –

PHIL Because that isn't hacking, that's just you being stupid –

TIM We got hacked-hacked.

KEITH As we speak, thousands of emails, most of them sent by us four, are spreading all over the world.

PHIL They're spreading fast, invisibly, invasively. Like a gas.

TIM Like Carbon Dioxide. Or Methane.

KEITH But, in a way, they are far more damaging to our world than any greenhouse gas.

PHIL Because this hacking, this attack—

KEITH And it is an attack—

PHIL Is trying to disprove our scientific evidence that the world is heating up.

TIM To say that we're hiding the fact that the world is actually cooling down.

KEITH Remember, this is the 21st Century. We love to hate an expert.

PHIL These hackers want to deny that climate change is real—

TIM They call themselves climate sceptics.

PHIL They stole thousands of our emails and took them out of context.

KEITH They twisted them—

PHIL And then they sent them to the four corners of the earth.
Now, every perniciously potty, pimple-popping sceptic with
a climate denial blog has them. And is talking about them.

TIM And posting them.

KEITH They're everywhere!

PHIL It's called *(he elongates this word until it's stupid)*
Climategaaate.

KEITH Climategate, yeah.

TIM This is not a good day.

PHIL But we have a plan. A plan to save us all!
The experiment begins: Now.

Prologue

JACK *is on the bike.*

JACK This is Frankie. There are a few ways to describe her.

KATIE She's twenty years old, she was born in Brighton but now lives in Bristol. She studied Biology at university, but doesn't really know why. She's funny, kind to strangers, she snores, and she has the world's worst music taste.

JACK The second way to describe Frankie is a little harder to explain. She hates looking at mushrooms, it really really freaks her out, but they're also her favourite food? She eats with her eyes closed quite a lot.

KATIE And you could also describe Frankie as the mishmash of seven billion billion billion atoms, nearly forty trillion cells and two hundred and six bones, each of which has a life of its own and yet when blended together in this particular combination forms a single being – Frankie.

JACK The chances of that happening? One in 400,000,000,000,000.

KATIE How many zeros are in that?

JACK Fourteen.

But then, the chance of any of this happening is impossibly small.

A stage, in darkness. The scene is acted out using pieces of rubbish, picked off the floor. Up until "Ignition", JACK only pedals occasionally – just enough to give flashes of light.

KATIE First of all, there was the dark.

Dust and gas spinning.

Empty space with a sprinkling of stars.

FRANKIE And then, in a chain of events that no one could have seen coming, a dying star, from a solar system that has been long forgotten, explodes.

KATIE The elements it leaves behind stumble and swirl. They form a cloud. The cloud grows strong, pulls in leftovers from the remnants of other stars.

FRANKIE The cloud is turning slowly at first, but then faster and faster, until gravity collapses in on itself. And—

KATIE Ignition.

***JACK** now pedals continuously. The stage is flooded with orange light.*

The sun is born. The pace begins to quicken.

KATIE Specks of matter circle the sun, sometimes colliding with each other and forming clumps.

FRANKIE Some of these combinations fall apart straight away – others hold. These survivors grow into giant rocks, spinning through space.

JACK And one of these rocks is Earth.

KATIE Green and blue streak over the rock's surface, flooding it with colour.

And habitats.

Life grows, it is viral.

JACK Apes appear. They stumble over the rock, squinting under a glaring alien sky.

KATIE Until the rock's orbit is violently twisted by the gravity of other planets.

This shift leads to sudden, violent change.

FRANKIE Climate change.

KATIE The seas boil and the trees wither.

The sky ignites and the wet clay of the ground hardens, cracks.

JACK The planets have wrought havoc and bring to the rock catastrophic warming and freezing and violence.

For life to survive, it needs to adapt.

Against the odds, our ancestors – these apes – they manage to.

And then—

FRANKIE Hello, world!

JACK Humans arrive.

FRANKIE We are late to the party.

But we make up for it, quickly.

We teem.

We reproduce.

We emit.

We emit eight hundred and twenty Gigatons just from the Industrial Revolution until 1988.

JACK In 1988, Cliff Richard also releases *Mistletoe and Wine*.

FRANKIE Coincidentally, or maybe otherwise, this is also when things start to speed up a bit. Quite a bit.

The blanket of ozone is being torn to shreds.

KATIE People panic. Earthquakes split the ground. The rocks which once seemed so solid are rent in two.

In 2008, the banks fall.

In 2009, swine flu becomes a global pandemic.

In 2010, Toy Story Three is released.

FRANKIE I cried.

KATIE We all did.

FRANKIE And all this time, the world is getting hotter and hotter.

JACK In 2018, we're told we have until 2030 to limit warming to one point five degrees.

A few weeks later, Jair Bolsonaro is elected President of Brazil.

KATIE He calls climate change “Greenhouse Fables”.

JACK In August, a Swedish girl called Greta Thunberg misses a day of school and protests outside parliament.

Children across the world start striking for the climate.

KATIE A year later, Australia burns bright with wildfire.

FRANKIE In 2022, the eight-billionth person is born.

In 2023, Space X launches the first commercial space voyage.

By 2025, two-thirds of the world no longer have access to clean water.

JACK 2026. Toy Story Seven is released.

FRANKIE It’s a let down.

KATIE Wild polar bears become extinct.

FRANKIE Many other animals are vanishing into memory.

JACK This rock is still spinning through space.

It’s still the same rock that burst from the dust and the dark and the light.

But life has conquered.

Life destroys.

Gases rise, and the people rise.

There is rage.

FRANKIE At themselves.

KATIE At corporations.

JACK At Pixar.

KATIE But away from the crowds and the rage and the heat – there’s Frankie.

JACK She *used* to be angry.

KATIE She used to protest. Silently, and loudly. Standing up and sitting down. With clothes on, and NAKED—

JACK She protested naked in the House of Commons. And she locked herself in the London Eye when Boris opened the doors of Terminal Seven for the first time.

KATIE She went round and round for hours. Dressed as a bee.

JACK But the world kept getting hotter. Every protest, every gesture, every stand – it didn't seem to make a difference.

KATIE And so she turned away. She was sure there was nothing to be done, and her faith in her fellow humans had been reduced to little more than the two friends she kept around her.

JACK That's us by the way. But the other day, another unexpected thing happened.

KATIE Frankie's received a letter.

JACK You'll never guess who it's from...

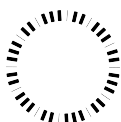
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