

# Verbatim Theatre has it taped

## David Porter

### KS3/KS4

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## Introduction

Verbatim Theatre is a form of devised drama documentary built around the literal words – word for word – of eye witnesses, reminiscences, memoirs, diaries, media reports of everything from wars to plague, old shops to long-forgotten fun fairs.

It's a unique and fulfilling way of paying tribute to the past and drawing lessons for today. Verbatim Theatre can be risky, as drama often is, but it's a worthy experiment in social history that will expand teenagers' performance skills in unusual settings.

These 90-minute sessions are designed to give students confidence in creating Verbatim Theatre. This scheme of work is less a template, more a recipe book of ideas, possible routes, and a presentation of some of the challenges to be explored by teachers and students together.

It's worth noting that some practitioners use extracts from particular plays as a form of verbatim, giving voice to a character. *The Curious Incident of the Dog in the Night-Time* is a popular choice.

### Learning objectives

By the end of this scheme learners will have:

- ▶ Researched, recorded, edited and performed a series of witness statements as a piece of Verbatim Theatre to an audience
- ▶ Developed their drama devising repertoire from specific material
- ▶ Worked collaboratively to improve drama skills
- ▶ Explored ideas to make drama.

### The sessions

#### Session 1: Choosing our theme

The start of the journey, who do you want to give voice to?

#### Session 2: Highlighting our message

Is it a political, social or personal message; is it fond reminiscence?

#### Session 3: Weighing the risks

There are many risks and pitfalls in this genre; forewarned is forearmed.

#### Session 4: Selecting our moment(s)

Is it local, far away, deep history or more recent?

#### Session 5: Finding our performance space

Do we want a stage, a space, outdoors, site-specific for our story?

#### Session 6: Editing voices, making drama

Pulling it together, editing, rehearsing, polishing material.

#### The performance: sharing our work

A public sharing is the project's aim and now it is ready.

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### Warm-ups

The scheme doesn't suggest session warm-ups like a drama lesson. Teachers may choose games, physical or character warm-up exercises, or the verbatim exercises themselves may be sufficient warm-up.

### Gender

Students should be encouraged to experiment with playing different roles and teachers should be aware of sensitivities surrounding how some may choose to identify themselves in gender terms.

### Stretching and challenging

Teachers will sense good moments in a session to ask the most able to work with the least able; to multi-role; to lead on peer assessment; to be far-reaching on self-evaluation; to direct, act and design the same piece.

### Useful related terms

Verbatim, site specific, docu-drama, street theatre, protest theatre, agitprop, political theatre, nudge behaviour theatre, oral history, narrator, narrator-in-role, teacher-in-role, chorus, testimony.

## Session 1: Choosing our theme

### Learning objectives

By the end of the session students will have:

- ▶ Researched some witness statements
- ▶ Developed a piece of early stage drama from them
- ▶ Worked collaboratively to improve drama skills
- ▶ Explored an idea to make drama.

### First verbatim exercise (5 mins)

In largish groups, set up a scene where some teenagers are catching snatches of conversation from older people nearby. They use those snippets to poke fun, imitate, offer and/or take action to help them or tell others.

### Second verbatim exercise (15 mins)

Experiment in groups with converting one of the statements in Additional Material 2 to a short performance.

What is the message from the piece to be? Ask the circumstances of each statement. Who is speaking? Who is listening?

How could you make a short scene from one of them?

### Discussion (20 mins)

Teacher leads discussion on defining what Verbatim Theatre is. It's recording what people actually say following an event, an accident, a trauma, a time in their life. It could be old people today (some of whom fought or experienced life on the home front during World War II).

It may be about what people said in the past – about when their parents were children, or when Mr X was a boy - or the more distant past during the era of the Suffragettes or when Queen Victoria was young. It may be in the UK or not. It may be about accidents, murders or other crimes, losing/finding things, diseases, tsunamis, earthquakes, wars.

It might be voiced by people who lived through something, or who knew someone who did. The point is their actual words are used to create the drama.

For example, instead of devising a scene about one family on a derailed train in 1952, we would find what people said at the time (newspapers, diaries, confessions, hospital reports); the words of people today who remember it and those of the son of a man who died in it - and then devise a drama.

That is *Verbatim Theatre*.

### Points of view

Students should be encouraged to take a viewpoint from a range of characters, witnesses, reporters, survivors, the traumatised and, sometimes, the dead, the victims and/or the perpetrators, as appropriate.

### Watch the news

TV news is an endless stream of eye-witness observations, commentaries and people apologising, blaming, accusing, in denial. Encourage students to start assessing what people say, why they say it, what are the circumstances. Are they credible?

### Resources

Suggestions for resources in this scheme are listed as Additional Material 1 and not within each session.

### Research

Teachers may steer the project with an issue in mind at the outset – factory or shop closure, a protest march, a local tragedy or a notorious crime. Or they may see what arises. Extensive research in and out of lessons will be needed.

### Recording

Older people may feel comfortable talking to a microphone, but less so being filmed and appearing on social media. Be sensitive. Some may prefer to tell someone else their story and have it transcribed. When written, it should be standard practice to show or read it to the person who gave testimony to check for accuracy.

### Memory

Memories are notoriously fickle and unreliable. Witnesses in court often find they can't recall details. A diary or statement at or just after an event is probably more accurate but we all see things differently from each other.

### Note for teachers

It may be useful, depending on time, to introduce or revisit the work of Brecht – 'it's not enough to understand the world, it's necessary to change it.' Some of his theories of actors 'demonstrating' their roles may be helpful.

**Work on the project (30 mins)**

For the rest of this session students will work in groups starting to narrow down what they want to cover. At the end of six sessions a piece of Verbatim Theatre will be presented to an audience.

Research will be required; collaboration is essential and every so often material needs shaping into a dramatic situation, even if it's a single character talking in a spotlight to the audience as the person who gave that testimony.

Where?	Local to us? In our own school? In town? Country? Up hill or down dale? Coal mine? Factory? Shipyard? Old (psychiatric) hospital? Pub, hotel, hostel, house? New York? London?	Newspapers Magazines TV news TV documentaries Films Songs Archive news footage Dashcam footage CCTV Drone footage
When?	Last year? Ten years ago? Before the war? In the nineteenth century? During the Roman Empire? In a single day? In a year? A decade?	Diaries Letters Plays Speeches Church records County Council records
Who?	Victims? Survivors? Who caused it? Who organised it? Bystanders? Rescuers? Young? Old? Middle aged? Immigrants? Natives?	Artifacts Libraries Museums University libraries School logs Military records Employment records
What happened?	Accident? Bomb? War? People lived/died? Children? Old folk? Criminals? Police?	What's in your gran's loft? Charity shops Court transcripts
Why?	Who did it? A natural disaster? Who gained/lost from it? Did it happen again? Could it happen now? Why did people talk about it?	Redevelopment of property Demolition Post-industrialization? Changing fashions Rise of technology The digital age

**Share and show (10 mins)**

What can be usefully shared now? Anything? Is it the usual imaginative devising or are there some actual facts, figures, witness views to go on?

**Assessing it so far (10 mins)**

If anything is worth sharing, teacher should assess its potential for becoming a piece of performance while maintaining integrity of the original material.

**Prep for next session**

Teacher asks class to research online an event, mishap, crime, celebrity with local connections, about which they would like to develop a piece of verbatim theatre.

## Session 2: Highlighting our message

### Learning objectives

By the end of the session students will have:

- ▶ Researched and recorded material for editing
- ▶ Developed a usable piece of drama from it
- ▶ Worked collaboratively to improve drama skills
- ▶ Explored an idea to make drama.

### First verbatim exercise (15 mins)

In large groups, devise a scene in which a message aimed at young people warns them of dangers of one of the following: reckless road behaviour, the need to eat less and move more, 'enjoying' a digital detox week.

### Second verbatim exercise (20 mins)

In the same groups, take the rant in Additional Material 3 and devise a drama scene using it that packs a political message. Or not.

### Discussion (5 mins)

First, see what person/event students researched for homework. Are there any common themes? Any material that is useful? Any research sources that will help with whatever theme is chosen?

This verbatim doesn't *have* to be political. It can be nostalgia for shops that have vanished, factories that have closed through technology, changing work habits, or to pay tribute to a sector who served tirelessly, like the people who worked the land during the war when food was scarce.

### Work on the project (25 mins)

With more research from last session and homework in between, now the choices can be narrowed down to three of our themes, our message (if there is one) and who is going to research which angles.

Use trial and error – in groups try some of the material in presentation form; see what it looks like in performance.

### Share and show (10 mins)

Do they have anything that can usefully be shared now? Does the material sound good or read well and how can it be translated to the stage?

### Assessing it so far (15 mins)

Some teachers may be happy to take a vote on one theme and allocate research roles. For students with directorial ambitions, this is a good chance for them to step up (or be encouraged) to try shaping material on stage.

### Prep for next session

Solo or in pairs, start on allocated research – where, who, when, why, what happened?

### Nudge behaviour

A theory that action to change public activity can best be achieved by gradually affecting their wallets, for example, supermarkets charging 5p for plastic bags. It is a step away from 'embarrassment behaviour' where people are made to feel bad for their actions, such as overeating.

### Agitprop

First popular in the 1960s describing 'agitation propaganda' theatre with a strong (political) message designed to change voters' and politicians' attitudes on issues ranging from gay rights, capital punishment to euthanasia and abortion.

### Blatant messages

How strong can a message be in a drama piece – a moral tagged on the end or a full scale constant repetition and hammering of a message? It's a matter of taste and is another decision class and teacher must make.

### Note for teachers

The work of Boal, Joan Littlewood and other political theatre practitioners may be worth checking out, to help shape the message in the material.

## Session 3: Weighing the risks

### Learning objectives

By the end of the session students will have:

- ▶ Researched and recorded witness statements
- ▶ Developed usable drama from it
- ▶ Worked collaboratively to improve drama skills
- ▶ Explored an idea to make drama.

### First verbatim exercise (10 mins)

In small groups, devise a short scene where at least one male is expressing an opinion about the roles of men and women in society and the home, set 50 or 100 or 200 years ago. Try not to judge it by contemporary standards.

### Second verbatim exercise (15 mins)

In the same groups devise that scene set today where a man holds the same views (or is a time traveler from the past). Now you *are* judging it by contemporary standards.

### Discussion (15 mins)

Teacher leads, asking, can we rewrite history in fact - though we often try, how much do we succeed? If our ancestors held unacceptable views on gender, sex, race, faith or anything else, can we wipe it out today?

This verbatim is *not* setting out to be offensive – that would achieve very little. We might show how views have progressed – most people take for granted now that women should be equal at work and in the home, that disabled people should have equal opportunities to achieve their goals.

Teacher should remind students that some people who give evidence for Verbatim Theatre later regret it feeling they have been ‘stitched up’ by the treatment they receive. This is another risk.

Much depends on the project theme. It may not be that ‘historical’ at all. Teacher recaps what has been agreed so far. Research found as homework is brought and pooled.

### Work on the project (25 mins)

It may be easier to have one class project with different sections, rather than several projects, though different angles of a theme will work, such as a particular street observed over a century.

Decide how much will be monologues (with or without narrator), how much will be duologues or acted scenes with more actors.

Are the testimonies all in agreement or do some differ from each other?

Further research should improve the quality and quantity of the material.

### Share and show (15 mins)

They should have something that can usefully be shared now.

### Assessing it so far (10 mins)

Make sure the material is being worked into performance. Does it need other characters? Does it need *faction* – a mix of facts with fiction to make situations work as drama?

### Prep for next session

In organised, supervised pairs or small groups, interview living witnesses in their homes or offices, or by phone or by Skype or other.

#### Risk

Of course, risk itself is a good theme. How far are you prepared to push the boundaries? How much do you want potentially to offend sensibilities on gender, race, faith, differently-abled? Some may be offended by historical accuracy.

#### Resentments

Care is needed when asking old people for testimonies. They could be frail, ill, not understand what’s required. Careful planning and consents are paramount. It’s also not unknown for a few older people to resent younger generations, which might cause some problems.

#### Health and safety

Any activity outside school premises needs risk assessment procedures in place. If students suggest people to approach for testimonies, it needs official setting up, as you would for approving work experience placements.

See my scheme of work ‘Faction: How to combine fact and fiction to make Drama’, *Teaching Drama*, Summer 1, 2014/15.

## Session 4: Selecting our moment(s)

### Learning objectives

By the end of the session students will have:

- ▶ Rehearsed witness statements within a drama framework
- ▶ Developed usable drama from them
- ▶ Worked collaboratively to improve drama skills
- ▶ Explored an idea to make drama.

### First verbatim exercise (10 mins)

In groups imagine you are helping clear out an old woman's house after her death. One of you is her relative. You find a diary she kept and kept hidden for years. Use her own words to portray her dramatically, either falling in love or being betrayed.

### Second verbatim exercise (15 mins)

In groups one of you is a retired police officer who worked on the Smithson Park murders back in the day; you want to use DNA testing on a young relative of the chief suspect. No one else does.

### Discussion (10 mins)

Teacher leads – discuss how 'history' began a few seconds ago, stretching back to however far back you want to go. We have lots of choice these days; too much? But in devised drama, and certainly in verbatim, choices must be made in editing and directing.

Oral history is folklore and knowledge is passed down by word of mouth, generation to generation, not always written down. Is there some mileage for our piece in visiting a graveyard, old parish records, county records or some other form of personal history?

It may have been decided earlier that some of the material should be sung, perhaps with devised dance pieces. Song and dance, if they use it, should be integral to the work, not bolted on.

### Work on the project (30 mins)

It's time to start cutting through the material and taking stock – what do we have in personal testimonies? Are they one-sided? What picture do we have of the main people at that time? What do we know for fact? What do we suspect? What gaps do we have? How does all this fit with our message? Do we need to change the message?

### Share and show (15 mins)

Share one or two moments that are nearly ready for presentation. What else needs to be done?

### Assessing it so far (10 mins)

Invite peer comment and justification on where we are and how we might move forward.

### Prep for next session

Focus on the location ideas for our piece. In school or out? In a relevant public place? A private house or office? A museum? A pub? In woods? On the beach?

### History

The range of history is wide and students shouldn't be discouraged by thinking the past is too 'foreign'. It has such useful lessons for today, and historical themes often have the most to teach us in our ever-changing world.

### Community

It's a myth that all communities in Britain were insular and isolated, although some were. People moved around. There is evidence that communities were more diverse than is often assumed.

### Ancestry

Since the advent of more affordable and accessible DNA testing, the rise in people searching for their ancestral roots is phenomenal. Often people find out things that they didn't expect. It's a great tool in verbatim history, not available to previous generations. Paternity wasn't always what it appeared.

## Session 5: Finding our performance space

### Learning objectives

By the end of the session students will have:

- ▶ Rehearsed the piece in a suitable location
- ▶ Polished material for performance
- ▶ Worked collaboratively to improve drama skills
- ▶ Presented an idea used to make drama.

### First verbatim exercise

Create a piece of meaningful drama with one section of what we have so far in a corner of the drama area. Where would you sit an audience to maximize sightlines?

### Second verbatim exercise

Repeat the scene in a more unusual space – staircase, cupboard, canteen, playground, car park, filmed in one place and projected in another. The location, its size, acoustics, atmosphere and access for audience are crucial decisions.

### Discussion

Teacher leads a discussion of types of performance space: include proscenium, thrust, in-the-round (or circle in a square), black box theatre, traverse or public area. We must have agreed which is best and secured permissions, done risk assessments and have obtained the correct paperwork.

### Work on the project

This is rehearsal time, unless new material has come to light; particularly if it challenges some of what you have. Otherwise use the time to polish.

### Share and show

Selected teacher-chosen scenes/sections, to invite peer comment.

### Assessing it so far

Assessment is unlikely to be directly for exams, but it's part of the learning process to track progress. For younger students, it may not be focused on future GCSE drama.

### Prep for next session

Students get together with others in their own time and focus on the weakest parts to improve. Is it to be memorized? Any weak links? Help each other. Have fun swapping roles briefly.

### Site specific

This is a setting relevant to and suitable for the piece: transformed or still original building; old garage/shop/station; field; wood; outside a prison; inside a cinema; a corner shop now a house; a bus shelter. Who owns it now? Do they know its history?

### Street theatre

A specialised performance in a street, market, concourse, park where, or near to where, something happened. Permission is always needed for use of public space, usually from the local authority and you need to apply well in advance.

### Promenade

These are performances in various locations where the audience walks between each setting for a scene. A city hall, a college building, a health institution, a university building, a hotel may be suitable with permission. It has been known to perform on a bus or tram/tube, where the audience is getting on and off throughout.

## Session 6: Editing voices, making drama

### Learning objectives

By the end of the session students will have:

- ▶ Polished witness statements within a drama framework
- ▶ Worked collaboratively to improve performance skills
- ▶ Presented an idea to make drama.

### First verbatim exercise

Invite a student to look at a section with the eyes of a director and rehearse it.

### Second verbatim exercise

Invite another student to develop the first's directorial focus.

### Discussion

Teacher leads – discuss how distractions from audience and outside factors are inevitable in a public space. A Brechtian approach of putting on a coat/role should help performers while being aware of surroundings while simultaneously performing, just as a teacher does day in, day out.

### Work on the project

Dress rehearsal of the final run-through, hopefully in situ.

### Assessing it so far

Final teacher notes for all.

### Prep for next session

Rehearse, rehearse, rehearse. The best advice in verbatim is that at this stage no further material is added or removed and no other changes should be made *unless for a very good reason* such as illness, weather, venue/school management getting cold feet or something shattering is discovered.

## The performance: Sharing our work

The performance can be in the chosen location, around the themes and the gathered materials that the students have discovered and feel they own.

The audience could be parents, peers, older folks in a home, retired professionals or working groups, charitable societies, younger students or a combination of these.

It should ideally be as long or as short as it needs to be to do the material and the people who spoke it full justice

It's advisable to record all the performance, including the audience arriving and leaving. Their reaction to your show is another part of social history that may provide rich verbatim material one day.

### Props and costumes

Sometimes essential, costumes and props are hired from theatres, companies or universities, but for this scheme they can often be picked up in charity shops or relatives' lofts. Never become obsessed with them; use them to assist in painting a quick moment in time to support the words.

### Song and dance

People's words sometimes make great songs. Narration can be done by song and/or dance. Music can be specially written or found, but popular material that is too well-known can be distracting.

### Choral speech

This is usually effective and when used as a Greek style chorus offers narration that is compelling and can also be drawn from verbatim testimony. Sometimes choral work can be supported by pre-recorded sounds and effects.

# RESOURCES

## Additional material 1: Suggested Resources

1. *Verbatim Theatre speaks for itself loud and clear*, intro article on the theme of verbatim, with some well-known examples:  
<http://www.davidporter.co.uk/2012/02/verbatim-theatre-speaks-for-itself-loud-and-clear/>
2. *Verbatim Theatre*, Drama Online, good introduction:  
<http://www.dramaonlinelibrary.com/genres/verbatim-theatre-iid-2551>
3. *What is Verbatim Theatre?* Out of Joint, foremost UK practitioners:  
<http://www.outofjoint.co.uk/education/verbatim-theatre.html>
4. *Verbatim Theatre: The People's Choice?*:  
<https://www.theguardian.com/stage/theatreblog/2010/jul/15/verbatim-theatre-aftermath>
5. *Verbatim Theatre: Oral History and Documentary Techniques*, Derek Paget:  
<https://www.cambridge.org/core/services/aop-cambridge-core/content/view/S0266464X00002463>
6. *A Voice for the Voiceless*, Untold Theatre:  
<http://www.untoldtheatre.co.uk/wp-content/uploads/2015/01/political-effectiveness-of-verbatim-theatre.pdf>
7. *Verbatim Theatre*, TES Resources; free download of a lesson using scripted extracts from *Curious Incident*:  
<https://www.tes.com/teaching-resource/verbatim-theatre-11227598>
8. *Archive Learning Day*, National Theatre, useful ideas:  
<https://www.nationaltheatre.org.uk/content/archive-learning-day-verbatim-theatre-aimed-at-ks5>
9. *National Theatre Verbatim Introduction*, YouTube:  
<https://www.youtube.com/watch?v=ui3k1wT2yeM>
10. *V is for Verbatim Theatre*, Michael Billington:  
<https://www.theguardian.com/stage/2012/may/08/michael-billington-verbatim-theatre>
11. *Verbatim theatre: plays without playwrights*, Oxford Student:  
<https://www.oxfordstudent.com/2015/01/16/verbatim-theatre-plays-without-playwrights/>
12. Oberon booklist on Verbatim Theatre:  
<https://www.oberonbooks.com/books/subjects/verbatim-theatre>
13. *Does documentary theatre get away with murder?*:  
<https://www.theguardian.com/stage/theatreblog/2011/apr/21/verbatim-theatre-misleading-audiences>

## Additional material 2: Some witness statements

### **a) My mother was nine**

My mother was nine when the war broke out. She and her younger brother Peter had not been told anything of what was about to happen to them.

Of course, war talk had been thick in the air for months, and after the horrors of the last war, where my grandfather had been too young to fight, they were all on edge, you might say.

Late afternoon on that fateful day, they were ushered with a few things stuffed into their little cardboard cases and filed in with children from the street and then other streets, as all converged on the church hall.

Lots of women and some men came to hand their children over. Dozens of children of all ages being chivvied up and lined up, some crying, some thinking they were going on an adventure, but all clutching cases and their gas masks in horrible little cardboard boxes.

Everyone feared the Germans might attack with gas. There was a certainty that they would bomb Coventry. It was an important manufacturing city in the Midlands. Children had to be got out.

My mother always thought she should have been told more, but children in those days were seen and rarely heard. She was ordered to look after Peter and off they went, in a fleet of old coaches out into Derbyshire.

They didn't know how long they'd be gone, nor what would happen to those left behind in Coventry.

My mother and her brother were put with an elderly couple in a village - well-meaning people who couldn't cope with a nine-year old and a five-year old. And schooling ... my mother was obliged to join a class of young children of Peter's age and help the teacher who was so old she'd been dragged out of retirement. Those of her own age were taught in another place altogether.

Mother always blamed the war, the Germans and insensitive adults for failing her education. Later when she did a university degree as a mature student, it was to show the war, the Germans and insensitive adults that she was somebody special. And she was.

### **b) The Plague**

We knew the plague was over when John Miller took bread to our neighbours and Sally came out weeping to greet him. She was pale and frail, but the angry red blemishes, hollow eyes and dark fever were not upon her.

They had taken out and buried her parents, her brother Isaac and the little baby, Sarah. But Sally was alive. John carefully took her hand and passed her a loaf of bread his father had made.

He had been sent to a few yards from their door for nine days, after nobody else fell sick on the west side of Rutherford. For nine mornings, he had stood outside the house and shouted out, 'Is anyone alive?'

On this Friday, Sally came out alive. She couldn't speak. She looked at John. She looked at the crust of bread in her hand, like it belonged to someone else. After a moment, as if she realised what it was, she put the bread to her mouth, forced it past her cracked, dry lips.

She chewed and chewed slowly. With a heave, she was sick. She could not keep it down.

But she was not dying. She had outlived the plague. And we thanked the Good Lord for His Mercy and many blessings upon us.

### **c) Not a stalker**

I love her. She loves me but doesn't say it yet. We are meant to be together. Forever.

When they said that she had a stalker and police were investigating, I went cold. Stalker is an ugly word. Lover is a lovely word.

I see her on the TV, sometimes she's in a magazine or on a chat show. She smiles that killer smile and I know I would die for her.

I must be careful about the emails - they can track you down these days, can't they? When I post her a letter I always wear gloves so my fingerprints don't come off on the paper or the envelope. The stamps are self adhesive, or they'd find out my DNA from licking them on.

I disguise myself a bit, a hat, gloves, a big coat when I am near her house. Once I dressed as a woman and had a right laugh at the CCTV cameras she's had put up by the doors and windows.

One day when I get a chance to talk to her face to face, she will leave that toe-rag of a husband and those three grotty, sniveling kids and come with me. I have such adventures in mind. I will look after her.

I love her. She loves me but doesn't say it yet. We are meant to be together. Forever.

## **Additional material 3: Statement and response**

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### **a) Personal view statement addressed to anyone who will listen**

Listen, mate, I've had it up to here, you get my meaning? Up to here with the government – yeah, any government, they're all the same.

What they forget is that it's the little people, the men, women and all the other sorts who vote for them and they just stick two fingers up. All they care about is cutting health, education, benefits, social care and everything. And they let a lot of people into this country. Okay, I mean I know we need them to pick fruit, work in hospitals and schools and all that, but come on, mate.

Why aren't they giving us more benefits, better healthcare, look at my old gran, yeah, on a trolley because the ward was full all winter, they should have beds empty, ready, like.

Why don't my kids, yeah, get teachers who can teach, yeah, and why should we put up with their rules on uniform and things that don't matter ...?

And trains don't run on time. And you can't get no jobs. All zero hours, ain't it? And crime, you aren't gonna tell me the cops can't catch moped thieves or acid throwers, I mean how hard is it?

And politicians, don't get me started.

No, and all that technology? Yeah, it's hacking into your stuff, stealing your cash. And them robots, artificial intelligence? Yeah, we the people are the ones with intelligence, right?

### **b) Response by someone who listened**

Have you thought about what you're saying? What you're actually saying?

You forget one thing - all services require money and that can only come from taxes. If everyone in the world was given the same money in a big share out, within a month some would have more money and some would have blown the lot.