

Minority Report Introduction

Welcome to this introduction to *Minority Report*, written by David Haig, based on the short story by Philip K. Dick, and directed by Max Webster. It is a Lyric Hammersmith Theatre, Nottingham Playhouse and Birmingham Rep co-production in association with Simon Friend Entertainment and by arrangement with Electric Shepherd Productions

The audio described performance will be on Tuesday 14 April at 7.30pm. Please check with the Box Office on 020 8741 6850 for the time of the Touch Tour. The performance lasts for 90 minutes without an interval and has been written by Ruth James and Willie Elliott and described by Willie Elliott.

The script contains references to murder, death, sex and sexual violence, with strong language and violence, while the production contains flashing and strobe lighting, torches shining out over us, moving video imagery, theatrical smoke/haze, and blood, as well as loud and sudden noises, including gunshot.

The theatre's website sets the scene like this:

In 2050, neuroscientist Dame Julia Anderton is about to launch the next phase of her pioneering Pre-Crime programme, detaining people for crimes before they are committed.

But when Julia is accused of pre-murder, she's in a race, in real time, against time to save herself from her own potential incarceration and criminalisation.

The set design is very futuristic, with projection used liberally throughout. As we move from one location to another, pieces of set slice the stage across, in half, or lower from high above, bringing in walls, or complete rooms.

The sci fi theme of the production is evident as we take our seats. A strip of white neon runs around the whole of the proscenium arch of the stage, while the whole of the stage is hidden by double doors that rise way up out of view. Each door is four metres wide. On either side, walls of black gauze extend into the wings.

An insignia spins in hi-definition, high up on the doors, with the words 'British Pre Crime'. The symbol fades to be replaced with a banner headline: 'British Pre-Crime 10th Anniversary, 2040-2050'. Before the doors slide apart, we are in the conference centre at the British Pre-Crime Headquarters. Once they open, we are taken to various locations.

The floor of the stage is black, but two concentric circles of light, built into it, glow white, or red.

Six mesh towers, three on the left and three on the right sides of the stage, rise out of view. The towers are four metres in width, with a space between each, used as entrances, sometimes emphasized with vertical, brightly coloured neon lines.

The mesh can be projected onto, as flashing lights give a sense of travelling in a taxi or a police car, or towering office blocks take us to the bustling streets of the city.

Two steel frames hang down horizontally from the unseen ceiling, one at the back and another towards the front of the stage. Both frames have a dozen strip lights attached to them, three across and four from front to back.

The rear frame can tilt, the back lowering close to the floor, the front remaining high, a height of five metres, so that that it can be climbed upon. Near to the top of the frame is a window sized space, big enough for someone to climb through.

The frame at the front lowers down to head height. Above, the concrete gable end wall of an apartment building rises out of view, with a narrow ledge running left to right in front of it. Anyone on the ledge looks down precariously, far below.

Later, the frame lowers further and touches the floor of the stage. The concrete wall lifts away, revealing a grubby attic room, a step up from the stage floor, with the rafters of the far wall leaning in towards us.

The door into the room is on the left. It has two heavy bolts, top and bottom and a large wheel lock, like a safe. To the right of the door, a desk is pressed against the wall. It takes up half the width of the room, with three monitors on top that can show news reports, or play voice recordings. The right half of the space is taken up with a single bed that has a concrete base. A crumpled duvet and sheet are piled untidily on top. Above the bed is a window, shaded by a steel roller blind, with wall lights either side, creating a dull light. A sink is built into the wall on the right, with a mirror above it, and a light above that.

A journey on an underground train is represented simply with two rectangular frames on castors, wheeled into place. The sides of the frames glow with a yellow light.

We move back to the headquarters of British Pre-Crime, and a plush office with panoramic windows overlooking the city. A large round desk sits in front of the windows, with a neon strip of light defining the rim. An angle poise lamp and a large computer screen sit on top. Nearer to us on the left is a large swivel, bucket armchair, grey on the outside and upholstered with red leather on the inside. A coat stand is built onto it on the left. The door into the office is accessed via a handprint panel on the right hand wall.

An office at the Department of Neuroimagery has two desks, with three Perspex computer screens on them. The doors close across front of the space. Lit from behind, it's possible to view the office and characters behind them, as they consult a vast array of brain scans which are projected onto the doors.

A stylish apartment also overlooks the city. In the near left corner, a lounge with cream coloured upholstery faces into the room. A large rubber plant sits in a pot behind the lounge and a stylish floor lamp with a white shade arches over it.

At the back, panoramic windows stretch across the whole of the room. An elegantly draped beige curtain hangs on the left. Over on the right a four metre wide, marble, designer kitchen island has been built, with a bar stool tucked under it. A strip of light runs around the countertop. On top of the counter is a bowl of fruit, and a vase containing a large display of flowers. A water faucet is built into it, nearest to us on the right.

The Headquarters of Pre-Crime has a secret basement, accessed by an elevator. The doors close across the front of the space. Lights rise upwards, giving the impression that the elevator is descending into the depths. The lights moving downwards give the opposite effect.

It's here in the basement that we visit a laboratory. A five metre high machine is built at the back of the space, with a flexible clear sheet hanging in front of it. Inside the machine, bodies are visible, attached to lengths of tubing, like futuristic Frankenstein's creatures. They wear leather skull caps with sensors attached, and grey bodysuits.

A self-drive taxi and a police car appear. Both are the same simple design. They are oval shaped, with a wide bench, able to seat three people. The taxi has a yellow light on top, the police car has a blue flashing light, and the headlights alternately flash blue and white.

The costumes reflect the period. They have a futuristic feel – which also echoes the atmosphere of the 80s. Clothes are cut asymmetrically, with diagonal lines and sharp shoulders. Trousers are narrow-legged, then baggy over the hips. There is a lot of layering under long, flowing overcoats.

Dame Julia Anderton is a stylish woman in her early 40s, initially clad in a deep copper-coloured, satin, wrap-around skirt, worn with a shiny, midnight blue top, under a matching sparkling, short jacket with extended shoulders. Her skirt and stylish pointed shoes echo the colour of her copper coloured hair, cut short at the back and brushed straight up from her fine-featured, pale face. She is elegantly made-up, her lips emphasised with bright red lipstick.

Julia later inserts a green glowing 'minicom' earbud into her right ear, and exchanges the skirt for purple, narrow-legged trousers and a short, black jacket of soft leather, with bulky black boots and a blue scarf, covered with a khaki-green coat. Later still, she changes these for a similarly diagonally-cut, light purple jacket and wide-legged black trousers.

Julia has a 'Voice Companion' – **David** – the first character to appear. David is a computer programme represented by an attractive, female seeming figure. Its pale, oval face is framed by curtains of dark brown hair down to its shoulders, and it wears a stylish, slim-fitting jumpsuit, a little like that of a racing driver, with carefully designed patterns of grey and white. Only once does David's whole body appear as, usually, only the top half is visible – lit with vivid, wavering blue and white waveforms, to convey the sense of a projected image.

A **Mr Fleming** next arrives. Like the rest of the populace who wander the streets, he is dressed in layers of grey clothing, with a long coat open to reveal a top of draped folds, and baggy grey trousers. Fleming adds a bright green woolen cap, which initially covers a mop of dark brown hair, as well as grey fingerless gloves.

The other people who fill the streets often move mechanically, sometimes in unison – carrying umbrellas or rushing mindlessly through their journeys. Occasionally, they burst into energetic, striking dance moves, whirling and spinning.

The officers of the Pre-Crime Programme also wear long grey coats, but theirs are tightly cinched at the waist, and they wear bulky black army boots.

Sergeant Harris is their leader, with a neatly trimmed black beard and floppy black hair, loaded with shiny grease.

Julia's husband, **Sir George Anderton**, is a nondescript seeming man in his 40s, a little taller than Julia. He is clean-shaven, with greying, short hair, in grey trousers, and brown leather blouson jacket, worn over a beige polo-neck sweater.

One of the Programme's supporters is the Home Secretary, **Ralph**, a tall, slim man in his late 40s. He's expensively dressed in a pin-striped suit with a mandarin collar and a maroon pocket handkerchief. He has stylishly trimmed greying hair brushed neatly back from his tanned face. Another is **Michelle**, a statuesque African American woman, in wide-legged grey trousers and sleeveless waistcoat, worn with black kitten-heeled shoes. Her black hair swings in long, beaded braids.

Julia meets **Ana**, a young Sicilian girl in a purple leather hooded jacket, over a tie-dyed grey top and green combat trousers, worn with heavy black boots. Some of her dark brown hair is scraped back into a red scrunchie, to reveal dangling silver earrings, the rest waving over her shoulders. Ana throws a khaki-green coat on top.

Cast

Christina	Chrissy Brooke
Michelle	Xenoa Campbell-Ledgister
Sergeant Harris	Ricardo Castro
Fleming	Danny Collins
George	Nick Fletcher
Ana	Roseanna Frasca

Julia	Jodie McNee
Ralph	Nicholas Rowe
David	Tanvi Virmani

Other roles are played by members of the company.

Creatives

Written by	David Haig
Directed by	Max Webster
Production Design by	Jon Bausor
Video Design by	Tal Rosner
Lighting Design by	Jessica Hung Han Yun
Composition and Sound Design by	Nicola T. Chang
Movement and intimacy Direction by	Lucy Hind
Casting by	Lotte Hines CDG
Associate Designer	Jack Valentine