

Exploring the Current and Future Role of Technology in the Socialisation, Wellbeing and Inclusion of Elderly Immigrants in Finland

Late Adapters: A Participatory Play for the Community

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THESIS DEDICATION

We would like to dedicate this thesis to all the wonderful volunteers that helped make the production of the play a reality. Without their time and effort this play would not have been possible. We would like to thank our actors Matthew Paines, Kent Tankersley, Jean-Louis Comin and Roosa Lehmonen for their hard work and dedication. Special thanks to the Director of the play Anna-Katarina Kykkänen and video wizard Kari Markus, who understood our theatrical vision and made it come to life. In addition we would also like to thank, Laura Pakarinen, Cornelia Ulfstedt, Alexandra Sanda, John Leo, Kirsi Mikkonen, Chaplain Tuomas Makipää, Anna Tanaka, Henry Rawstorne, the Anglican and Lutheran congregation of Mikael Agricola church as well as all those that worked as extras or allowed us to use their hash tag selfies.

ABSTRACT

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The aim of this thesis is to explore and raise awareness of the current and future challenges of the elderly in the digital age, by producing a community play that could be used on a participatory level to raise awareness of the issue of social connectedness and the impact of technology on human relationships.

The play will be performed as part of a community festival called *Kallio Kukki*, and will take place on the premises of an elderly centre. The performances will be for both the elderly residents of the centre as well as the wider community. The script of the play will then be made available on the internet so that it can be freely used by other community groups interested in staging a performance. The play deals with the specific problems of ageing immigrants in Finland but the general themes of the play, such as the ethical dilemmas surrounding gerontechnology and social connectedness, are universal.

The thesis product is based on an adapted literature review as well as the findings of studies on the current challenges of ageing and socialisation as well as future scenarios. The play is used as platform for dialogue and efficacy concerning elderly rights and explores the impact of technology on inclusion of the elderly in the digital age. Key words: Dramaturgy, efficacy, elderly, immigrants, Finland, Alzheimer, dignity, transnationalism, technology, cultural competency, isolation, inclusion, dementia, participatory drama, gerontology, Ehealth, telecare, telemonitoring, telehealth, gerontechnology, adaptive technology, ambient assisted living, robotic nurse, social media, user perspective, Japan, demographics, camaraderie, ageing demographic, social media, future/scenario workshops, robo ethics, loneliness, digital inclusion, play.

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1 INTRODUCTION

This thesis is a product thesis which deals with the following interlinked themes of ageing, immigration, loneliness, gerontechnology, social connectedness and neo-liberal welfare policies. The final product of the thesis is a two act, issue awareness raising, participatory play that will be performed onstage at an elderly center as part of a community arts festival. The play, explores the role of technology, both positively and negatively, in care and socialisation of the elderly, in conjunction with highlighting the specific challenges immigrants may face as they age in a host country. The production also challenges stereotypes around ageing as well as extrapolating upon the impact of current and envisioned gerontechnology

Ageing general populations coupled with transnationalism and the resultant cultural competencies that are required in the social and healthcare field mean that both Finland and Europe face significant challenges in policy making to ensure that elderly citizens are well cared for and are an inclusive part of European society. The role of technology in the management of elderly care is becoming increasingly important:

There is a growing belief that new communication technologies can contribute to the improvement of older people's quality of life and health and offset a reduction in resources required for an ageing population...In particular, new technologies may contribute to these objectives through social media and other internet applications not only to maintain and create social bonds, support daily life activities, home alarm, and risk management including medication reminders, but also to support telecare and telemedicine for the delivery of health care in the home or portable monitoring systems for the management of chronic diseases (European Commission 2010.)

In this thesis we debate and explore this topic through the medium of the play and how the fictional character's social connectedness, inclusion and wellbeing

may be impacted both positively and negatively by new and proposed technological developments. The play is entitled *Late Adapters* as juxtaposition to the common adage 'early adapters' which refers to the early adaptation of the latest technological gadgets, programmes, social media platforms, and devices. The idea behind the title of the play is to highlight the difficulties some seniors face due to a variety of physical and/or psychosocial problems to adapt to current technologies and how this may impact their social connectedness in the future.

There are currently 300,000 immigrants living in Finland and the net immigration level has approximately been 15,000 in the recent years. It is estimated that 27 percent of the population in Finland will be over 65 years old by 2040 and at the same time there will be 500,000 foreign origin residents more (Hermiö, Tiihonen & Aspblad-Huohvanainen 2013). According to Statistics Finland, the number of one-person households increased by 17,000 in 2012 from the previous year and there are total of 1,228,000 single households (Hermiö, Tiihonen & Aspblad-Huohvanainen 2013). Unfortunately, there seem to be no clear policies or plans in place concerning the special needs of this group as they age and this play hopes to raise awareness of the risk of exclusion and isolation they may face in the hope that policy makers can begin to implement programmes to ensure that this will not become a reality.

Loneliness among the elderly is an increasing problem for both Finns and foreigners alike and this is central to the plot of the play as the immigrant characters are isolated in their care home by the barriers of language, health issues and a lack of real social networks after leaving their home countries. This is echoed in the plot of the play as when one of the characters dies, the other immigrant residents have to start a social media campaign for mourners to come to his funeral. There are no exact numbers as to how many people are buried alone without relatives and friends in Finland annually but there are such services held on a weekly basis at Honkanummi cemetery, which is one of five run by the city of Helsinki (yle.fi).

The play has been written and staged so that it can be performed in a non-theatrical setting, such as care homes, day centres and community centres. There are no requirements for costume or props and has been written so that it consists of two acts and a minimum of characters. The two video sections of the play can be uploaded from the internet, or they are not required at all, if the actors use participatory dialogue to explain to the audience what they are seeing on their monitors.

The play will be part of a live social media and twitter campaign that will imitate the plot of the play and invite people to join the elderly main character's memorial service, as he has no relatives or friends. The invitation to the memorial service is actually an invitation to the play, but this is not revealed in the social media campaign. It is hoped that these devices will raise awareness of current and future issues in elderly care and socialisation, and that the product will later be used for informal theatrical productions, both in Finland and abroad.

2 THE THESIS PROCESS

The initial idea for the thesis and the play was initiated by a newspaper story concerning a social media post that had gone viral in the UK. The post was a request for mourners to attend the funeral of an elderly veteran who had no relatives or friends. Thousands of people turned up to the funeral and the issue was widely debated in the UK and was seen as a reflection of modern society and the isolation and loneliness experienced by many elderly people. The outpouring of sympathy at the funeral was also widely analysed as to whether people's attendance was just a superficial, meaningless gesture in a narcissistic, digital society that had left this man forgotten for many years whilst he was still alive. When researching for correlations with similar scenarios in Finland we found that there were no annual statistics as to how many people in Finland are buried alone, without relatives and friends in attendance at their funeral service, but such services are held on a near weekly basis in Helsinki according to Finnish Broadcasting Company (yle.fi).

The issue of social connectedness thus became the starting point for the literature and statistics review concerning the topic of ageing, inclusion and gerotechnology, as themes emerged around these topics, they were incorporated into the play. The playwright then needed to construct a plot and characters that would reflect upon and highlight subjects incorporated in the themes of the play as issue awareness raising tools.

The issue of perspective is of fundamental importance in the consideration of theatre in an intercultural context... It has become common currency in discussion of intercultural theatre practice to distinguish between a source culture from which a particular theatrical performance is derived and a target culture in which the 'translated' performance is presented to an audience (Billingham 2005.)

As the playwright is also an immigrant her own future scenario of ageing in a foreign country with all its possible inherent challenges regarding the maintenance of social connectedness with family, friends and carers could also be drawn upon in the development of the plot. Unlike the characters in the play, the playwright does speak fluent Finnish and has gone through the various stages of acculturation but chose that the characters in the play portrayed elderly individuals who had failed to integrate and learn the language which may happen for a variety of reasons but especially if an individual has emigrated at a later stage in life.

Understanding immigrants requires not only an understanding of the age of individuals in this population, but also such factors as the age when they emigrated (Gelfand 2003).

However, even well integrated immigrants may become isolated at home or in institutionalised care as they age. This can be a sum of many factors such as, for example, memory loss associated with ageing which can cause an individual to lose their skills in the host language. Likewise this may also be a reality for those immigrants who are not native speakers of English but use English as their *lingua franca*, as they may not be able to communicate with others on a meaningful level. Real challenges arise when immigrants are on wards with elderly residents

who have no skills in a foreign language, as was the fate of one of the characters in the play, as they may not be able to communicate with staff or patients.

Over the last twenty years Finland has become increasingly internationalised and is absorbing more influences from other cultures and cuisines. This is reflected in the play as the elderly residents of 2040 reflect the lifestyle of the middle-aged of 2016 and have hobbies such as pole dancing and enjoy discos and cupcakes. In thirty years' time such hobbies may well have superseded the traditional Finnish pursuits and hobbies enjoyed by the elderly today. This exposure to other cultures and habits as well as improvements in Finns fluency in foreign languages may result in more inclusive culture in the elderly homes of the future.

The use of care robots is another element of the play in relation to social connectedness and technology. Care robots are already a reality in Japan and plans have already been made for the use of the robots in Finland too, so it was felt that a care robot should be incorporated into the manuscript. The ethical debate behind the potential lack of human contact if robots become widely used, as well as the possibility of relatives only making 'virtual' visits are also concerns of the play. However, the main issues that the play aims to highlight are those of the plight of the lonely and excluded and the role of technology in their social connectedness.

The character of the nurse in *Late Adapters* is not fully developed in the play and she is only briefly on stage in the first act. This was deliberate as it is meant to reflect the realities of nursing shortages that can lead to shortfalls in patient care as countries struggle to cope with increasing numbers of elderly people. These difficulties are already being experienced in Japan which was the main source for the futurology projections used in the play.

The socioeconomic implications of a rapidly ageing population in relation to a disproportionately reduced working population can be significant. Governments would be strained to finance ever-increasing public spending from a shrinking tax base (Phillips 2000.)

The play was scripted to be relatively short, as it is meant to be performed on a community basis by amateur actors. It is also adaptable, to suit the needs of the community involved, as it is free of copyright. It has also been translated into Finnish so that it could be offered to amateur groups in Finland too. There are only three main characters and their lines and the sentence structure have deliberately been left simple and short to make it easy for actors to learn their lines. The play can also be performed in any location as it does not require props, scenery or other theatrical devices.

After a review of the relevant statistics and literature the play was written and edited over six weeks and then translated into over a five week period into Finnish. We had hoped that we could find elderly, immigrant actors and an immigrant director to take part in the play as tools for empowerment. This unfortunately was not realised as we were unable to find the correct age demographic willing to take part. One of the original immigrant actors that took part in the thesis seminar, where the first act was performed, was seventy-two years old but the other two main elderly characters were in their fifties and thirties. The immigrant actors that will take part in the final production for the festival to be held at Kinapori are all in their late fifties. The director is a Finn and a theatre student at Snellman korkeakoulu. Rehearsals have taken place weekly, in Kinapori elderly centre, for around two months, and have been led by the student director.

The play also has two short multimedia videos as part of the performance that have been shot using the participation of amateur volunteers. It was important to use 'live' social media as a part of the play as we are trying to demonstrate how it could be used by the elderly in the future and it was one of the central themes of the play.

We also tried to demonstrate how the characters had formed their own micro-immigrant community inside the elderly home and this, as well as their camaraderie, is one of the more hopeful messages of the play. This aspect of camaraderie, that can often be found in excluded groups in society, was observed by

the playwright during her work practice at an elderly home for ex-substance abusers in Finland. The clients of the elderly home had no visitors but formed their own supportive community amongst themselves that acted in some way, as a substitute for their missing family and friends.

3 PERFORMANCE EFFICACY

The play and its themes are an attempt:

To make the immediate effects of performance influence, however minutely, the general historical evolution of wider social and political realities (Kershaw 1992).

In this case the social and political realities highlighted in the play are connected to elderly advocacy and the rights and ethics connected to gerontechnology and social connectedness.

We are also asking the audience to think about the present and the future: as the play is set in 2040 and the future scenarios presented are meant to raise awareness of today's social climate for the elderly and its impact on future policies and policy makers.

In a particular historical period, theatre practitioners have tried to change not just the future action of their audiences, but also the structure of the audience's community and the nature of the audience's culture. Paradoxically, the main lever for such changes has been the immediate and ephemeral effects of performance—laughter, tears, applause and other active audience responses. More fundamentally, the leverage has been applied to shift the culture of communities in particular directions because that might bring about more widespread and lasting modifications in culture and society as a whole ... the possibility that the immediate and local effects of particular performances might—individually and collectively—contribute to changes of this kind; that the micro-level of individual shows and the macro-level of the socio-political order might somehow productively interact (Kershaw 1992.)

The actual efficacy of any performance is dependent on the audience's interpretation of the play and its levels of meaning and as such it is hard to quantify. It would be hoped, that as *Late Adapters* is designed to be a free of copyright, that it will be widely used and adapted for use across different communities. By community we refer to Adam Cohen's definition:

Community is that entity to which one belongs, greater than kinship but more immediately than the abstraction we call 'society'. It is the arena in which people acquire their most fundamental and most substantial experience of social life outside the confines of the home (Cohen 1989.)

It would be hoped that the play would be a starting point for dialogue and exploration of issues concerning ageing populations and how needs are to be met now, and in the future.

4 THEMES OF THE PLAY

4.1 Transnationalism

During the course of history Finland's net immigration has been fairly low in comparison to other European countries. When Finland became a member of the European Union, with its ascendant rights for citizens of member states to be able to freely live and work in member countries Finland has increasingly, become more multi-cultural. Transnationalism and the shift in population that is currently occurring with the influx of asylum seekers into Europe and Finland means that previously, largely homogenous Finland will be increasingly required to fulfil the needs of the new heterogenic community.

The nationalities and ages of the characters in the play were specially chosen to be that of American, British and French as the rate of institutionalised elderly care is higher in these countries in comparison to those of the developing world. In the developing world the elderly are mainly cared for by their families, though there

is also a pattern shift in these countries too as NGOs have introduced the concept of institutionalised elderly care.

Experience in aged societies has demonstrated that population ageing is associated with a general increase in frailty in the population over time. Many frail elderly people are in need of long-term care, which means that their chronic ill health and functional limitation makes them rely on others for care and support. The need for LTC, especially institutional care rather than home support, usually centres around the period of frailty associated with advanced old age compared with younger old. Therefore the need would be mostly concentrated in people older than 75 (Phillips 2000.)

Immigrants were also chosen as central characters to highlight groups in society who may be more disadvantaged and excluded as they age due to a lack of networks, family members, and language skills of the host country. Opinion in academic circles is divided over ethnic/racial group commonalities within the elderly. Gelfand states that:

Completely discarding or fully supporting this assumption is impossible. To some extent, evaluation of this assumption is a matter of what level of analysis is used. All older people, regardless of their ethnic background, have basic needs that must be met. There are many varied ways to meet these needs (Gelfand 2003.)

Nylund (2008) talks about the main problems facing ageing immigrant seniors whose lack of Finnish skills isolates them from Finnish society and leads to loneliness and as well as not taking part or understanding the realities of everyday life in Finland. Nylund states that:

The majority population may also have a negative impression of immigrants and racist encounters increase the chances that immigrants will further withdraw from society and become excluded (Nylund 2008).

Nylund also refers to the integration process under Finnish law (laki maahan kotoittamisesta ja turvapaikanhakijoiden vastaanotosta 8 493/199) that should guarantee an individual's integration process is one that allows individual the opportunity to be able to develop themselves and be part of working life and society

whilst preserving their own language and culture (Nylund 2008). Nylund also refers to a series of dilemmas concerning elderly immigrants that are not clear in terms of policy of the Finnish government. These include the lack of clarity as to when the integration process is over and is it ended when a person finished their active working life. She is also concerned about the idea of individual development outlined in the law and how this can be carried out in the case of elderly immigrants. The characters in the play are not fully integrated into society and lack language skills as well as opportunities to engage in social forms of interaction and stimulating activities. Questions need to be raised in parliament as to how the integration of elderly citizens will be tackled over the forthcoming years by policy makers on a national level to ensure that elderly immigrant's human rights are fully respected by Finland.

4.2 Cultural Constructs of the Aged

Whilst developing the character's roles and personalities the playwright was confronted with the difficulties surrounding stereotypes of the aged and how to make a black comedy work without resorting to pastiche. The main character Tex defies many of the main cultural constructs of the aged stated by Hazan (1994) to include asexuality, conservatism, resistance to change and an inability to learn. However, the reason the comedy aspect of the play work is that Tex defies these stereotypes and the audience is intended to find this ironic and amusing. However, when Tex acts in a defiant way in the play by breaking the rules, hacking into the computer system or breaking out from the elderly home for illicit poker nights it is meant to be construed as:

A plea for social recognition of selfhood dignity and the right to free expression (Hazan 1994, 28).

When an elderly person enters an elderly home , in many instances, his freedom of choice as to how his day will be constructed is no longer on his/her own terms but is limited by the restrictions inherent in the nature of institutionalised care.

It will, however, be the audience's interpretation of the characters and how they decode this message as:

Performance is 'about' the transaction of meaning, a continuous negotiation between stage and auditorium to establish the significance of the signs and conventions through which they interact (Kershaw 1992, 2).

The most that can be hoped for is that this theme will create a dialogue and raise awareness about the rights of the elderly and how they can be empowered in situations where they require long term care in a residential setting.

5 SOCIAL CONNECTEDNESS

The issue of social connectedness is the central theme of the play.

A considerable body of work across the physical and social sciences has established that the size and quality of people's social networks has implications that span across indicators of mental, cognitive and physical health. For example, landmark studies have established that people with access to more social connections show reduced levels of morbidity (Boden-Albala et al., 2005; Everson-Rose & Lewis, 2005, Ell et al., 1992.)

Loneliness and the lack of face-to-face interaction with nursing staff, friends and family are explored as devices in the play to raise awareness of this issue. One of the characters does use the internet to connect with the outside world but the other two characters live in near isolation in the elderly home. Due to the increasing use of technology as an integral part of daily life it is feasible to envisage a future scenario, such as the one portrayed in the play, where the elderly would only receive virtual visits from family members via social media platforms such as Skype.

A longitudinal health and retirement study by the University of Michigan, published in 2015, has conducted the first study concerning types of socialisation and their impact on mental health.

Research has long supported the idea that strong social bonds strengthen people's mental health. But this is the first look at the role that the type of communication with loved ones and friends plays in safeguarding people from depression. We found that all forms of socialization aren't equal. Phone calls and digital communication, with friends or family members, do not have the same power as face-to-face social interactions in helping to stave off depression (Journal of the American Geriatrics Society.)

There have been few initiatives to study the benefits for the elderly of using the technology and social media and those that have been carried out have had very mixed findings as we are on the cusp of a watershed in gerontechnology and widespread use of social media by the elderly. However, the English Longitudinal Survey of Ageing conducted a survey showing that 'Internet use was correlated with a greater likelihood of belonging to a social group, reduced feelings of loneliness, increased feelings of control in one's life, and reduced anxiety. While the above patterns point to the potential for mental health benefits to flow from digital inclusion via feelings of social inclusion, others have expressed scepticism about the value of increasing Internet connectivity as a means to address social isolation in ageing. For one thing, correlations between Internet use and indicators of social and personal well-being do not speak to causal effects of the former on the latter. It is equally possible that those who are more socially engaged are also more able, and supported, to use Internet technology (English Longitudinal Survey of Ageing 2014.)

5.1 The Social and Ethical dilemmas surrounding Gerontechnology

Gerontechnology is a composite of gerontology and technology which concentrates on developing new and improved techniques, products, and services to ageing people. It aims to fulfill the need of an ageing society and ensure good

health and full social participation throughout life. At best it can provide the elderly independent living as long as they are willing to choose that. (Thomas, Harrington & Harrington, 2000, 2.)

It does not come as a surprise that the whole Europe is ageing rapidly. All our objectives aim for a long age and that is why we have built pension systems, improved health care system, and social services to guarantee that ageing people in our society are provided the independence and care they are in need.

Europe is not the only continent this challenge concerns. Japan has the highest ageing rate over the next three decades (Statistic Bureau, Ministry of international Affairs and Communications) and therefore it has invested 200 million dollars in gerontology in order to prevent isolation of the elderly. The first International Congress on technology was held at the Eindhoven University of Technology in August 1991. It became very clear for the participants that the gap between the elderly and technology needs to be narrowed (Graafmans, Taipale & Charness 1998). In the past the elderly might have been defined as people who are too old to function properly and to do things independently. Nowadays the elderly are capable of living and taking care of themselves very well for a long time after the retirement age. Part of this development is due to the advanced technology which enables them to handle challenges they were not capable of in the past. There are dozens of devices which help old people to deal with their everyday challenges. One of them is a bus which bends its frame that old people do not have a difficulty to get on. Seniors in 2040 have to be ready to handle advanced technology fluently because the society rely on machinery more and more in the future. There obviously will be many advantages of the development but it also places a heavy burden on the ageing people who may have poor concentration on technology. It also has a tendency to create less human contact and may consequently isolate seniors (WRVS 2011.)

The possible negative impact of technology on human relationships is demonstrated by the robot used in the play to highlight gerotechnological scenarios in terms of elderly care that may result in lack of meaningful human contact. The

use of robots is not a new topic as, around 1190 BCE, Homer described in his Iliad the intelligent robots or “golden servants” created by Hephaestus, the ancient Greek god of technology (Lattimore 1961). However, as Homer’s vision has advanced over the centuries the use of robots is now commonplace in many countries. Japan is a country where one out of twenty-five workers is a robot (RedOrbit 2008). Just how these ‘artificial people’ may impact human interaction and relationships is something that needs to be studied in the long term. This is particularly important if we consider vulnerable groups such as the elderly.

In the play the robot nurse is disliked by the characters and it has been shown, in society’s limited experience with the relatively new technology of robot carers that this is not necessarily the case, as incidents have been reported of emotional bonding with robots. In cases where the elderly have no interaction with family and friends such as is the case with the character of Julian in the play, the risk of psychological problems is evident.

Using robots for care of the elderly seems likely to reduce the number of opportunities they have for interaction with other human beings, and the benefits that come from such interaction (Lin, Keith & Bekey 2012).

Sparrow & Sparrow (2006) also argue that robots should not be used in elderly care because of the likely consequential reduction in social contact and that even using robots to clean floors removes a valuable opportunity for interaction between an elderly resident and a human cleaner.

Levels of care that can be provided by a robot nurse are also a concern and Coeckelbergh’s scale of care is discussed by Lin et al. who state that Coeckelbergh classifies care into three categories; shallow, good and deep. Shallow care is defined as lacking in emotional, intimate and personal engagement and this is the kind of care that is provided by the robot nurse in the play. Deep care which is the type of care to be aspired to:

is rooted in reciprocity of feelings between the caregiver and care recipients is not yet, and may never be, possible with artificial intelligence robotics (cited in Lin et al. 2012.)

Another concern of robot care is also patient safety. In the play the character Tex is able to outsmart the robot by removing his wristband sensor, allowing him to leave the premises undetected.

Robots are able to follow well-specified rules, but they are not good at understanding the surrounding social context and predicting likely intentions (Castellano & Peters 2010).

Technical difficulties and malfunctions as well as the human programmers' limitations are also discussed by Lin et al:

Although a robot can be programmed with rules about the dangerous situations that programmers anticipate, it is never going to be possible to anticipate enough of them. Humans, on the other hand, are very skilled at such understanding and prediction from as young as twelve months (Lin et al. 2012.)

5.2 Loneliness

Currently over one million people live alone in Finland and these figures are expected to rise in the future due to changes in the structure of family units and it is a continuing challenge as to how to ensure that those who do live alone do not become lonely and isolated. It is also estimated that over 300 000 over seventy-year olds currently suffer from feelings of loneliness often or a continual basis (Helsinki Mission 2016) and that the negative effects of this are wide ranging both psychologically as well as physiologically. According to research conducted by Professor John Cacippo from Chicago University, loneliness increases one's risk of mortality more than that of being overweight and that to some extent this is being ignored on a global level. We chose to partner with Helsinki Mission as we felt that their work with the elderly and isolated reflected the themes and values of our thesis and that our work might be a small contribution to their work in raising awareness and tackling these issues in Finland.

6 THESIS PARTNERS

We are co-operating with two organizations, HelsinkiMissio and Kinapori that are central to the organization of the play. These two organizations actively support and advocate on behalf of the elderly and support our mission to raise awareness of social connectedness of the lonely elderly. One of our intentions is to collect money for charity through the play and we need an official partner to be able to do that. Our chosen partner to raise money for is HelsinkiMissio which is a well-known NGO operating in the social work field.

6.1 HelsinkiMissio

HelsinkiMissio is a Christian based organization that has long tradition of helping less fortunate people. Their social work with the elderly is broad and they pay special attention to lonely seniors. We also need premises for theatre production and Kinaporin palvelukeskus, a center for the elderly, has kindly agreed to offer their stage for our play. The play will be performed at their premises during the Kallio Kukkii festival the 20th and 21st of May. Kinaporin palvelukeskus offers wide range of social activities to seniors and there is a sheltered home for 28 elderly

HelsinkiMissio was founded in 1883 under the name Helsingin Kaupunkilähetys. The goal was to remove both mental and physical suffering and return people who had strayed away from Christian values back to unity. Helsingin Kaupunkilähetys has gone through many phases throughout the decades and was seriously struggling to survive before the year 2001 when Olli Valtonen was chosen to take over. The name was changed to HelsinkiMissio and its operation was renewed. These changes made HelsinkiMissio an effective and significant actor in the social work field.

HelsinkiMissio is an organization that challenges Finns to fight for lonely people, the ones who are not paid attention to by anyone. HelsinkiMissio has been fighting poverty for over a hundred and thirty years. Poverty has many faces and it has been there all the time over the period of time HelsinkiMissio has operated in the social work field. HelsinkiMissio has changed its working methods in order to help the poor according to the needs of the present day. Today HelsinkiMissio concentrates on seeking and helping socially isolated and lonely city residents.

According to HelsinkiMissio, loneliness currently is a larger problem than poverty. They state that loneliness is hidden factor behind more extensive problems such as child welfare, depression, unemployment, and suicide in the elderly. That claim is supported by the gerontology literature which suggests that loneliness in late life may be a risk factor for serious mental health concerns. (Adams, Sanders & Auth 2004).

HelsinkiMissio feels that the safety net of Finnish society is powerless in its ability to face many of the challenges presented in current times and therefore has created methods to meet these unfulfilled needs. These unfulfilled needs are the main reason why HelsinkiMissio thinks that NGO's are needed more than ever in the history of Finland. Helping people to deal with loneliness is crucial and HelsinkiMissio considers itself a specialist in fulfilling the needs of lonely. HelsinkiMissio lists its main values as: presence, kindness and courage.

There are over 700 volunteers and 90 professionals working for HelsinkiMissio. They work with families, youth, seniors, and people with special needs. HelsinkiMissio is known as an NGO activity developer and an active participant in societal discussions.

Volunteers are very important actors for taking care of the varied tasks HelsinkiMissio undertakes and without them the organization would not exist. In addition to voluntary work, HelsinkiMissio offers professional aid whenever the Finnish welfare system cannot reach the people in need. Some of the professionals

are in direct contact with clients and the others coordinate the voluntary work. HelsinkiMissio reports an upward trend in the clients reached on a weekly basis.

Our contribution is focused on the part of work which is done with seniors to counteract loneliness and isolation as this is our thesis topic. The variety of work done with the elderly in HelsinkiMissio is very impressive. Many different interventions have been implemented to attempt to reduce, either directly or indirectly, isolation and loneliness in older people. Several of the following categories have been identified to prevent loneliness of the elderly, information and signposting services, support for individuals, group interventions – social, group interventions – cultural, health promotion, and wider community engagement (Bolton 2012).

One of the prevention methods used in HelsinkiMissio is called Albertin olohuone, (Albert's living room). It is a space for families with children and seniors to meet and share their experience and thoughts about life with each other. The aim is to provide a relaxing atmosphere along with voluntary guided activities as well.

Seniori pysäkki (Senior Stop) discussion groups are organized for the prevention of loneliness and consequently psychosocial problems among elderly. This group work method created by HelsinkiMissio is unique in Finland and according to conducted surveys it reduces depression and anxiety. There are Senior stop discussion groups in over 30 municipalities, they all are free of charge

Aamukorva is a helpline for over 60 years old. It is available for lonely people every morning between 5 am and 9 am. Trained volunteers are available to take phone calls with the intention of preventing loneliness and its consequences. Discussions are confidential.

The support person model has also been developed for seniors who need a person to do different things with them, for instance, outdoors activities, discussions, shopping for groceries, and visiting an exhibition. An elderly and the support person usually meet each other twice a month but they might develop a genuine friendship if they get along well.

Keikka-apu, which is nonrecurring, offers help with various tasks, such as, installing audio equipment, filling in applications, changing a light bulb.

Deacon services are also available for those who are in need of mental, spiritual, and small scale material help. (www.helsinkimissio.fi)

6.2 Kinaporin palvelukeskus

Kinaporin palvelukeskus is one of the social service centers for the elderly in Sörnäinen, Helsinki. It is owned by the city of Helsinki and is specialized in culture. It co-operates with artists, art schools and with different city actors without borders. There is a large hall where various interesting lectures and performances are held and a social cafeteria is for finding out about different activities and chatting with each other. A variety of programmes are organized, for instance, different kind of board and card games. Activities like community singing stimulate memory and strengthen the sense of community. There are also coffee mornings for caregivers. Social and mental ability to function is supported by various groups such as memory activation and discussion groups. According to Rowe and Kahn (1997), engagement with life includes activity and social support. Activity has long been a focus of study for researchers interested in successful aging and generally activities are considered to have positive effects on the elderly (Rowe & Kahn 1987).

Ageing immigrant seniors are offered a social integration group to get peer support and the opportunity to learn Finnish language. Immigrant seniors are also given the opportunity to participate in other activities in Kinapori palvelukeskus. All the physical exercise groups are targeted for seniors and there is a specially equipped gym for seniors supporting their physical well-being. The sauna with a swimming pool is open to clients every Friday from 9 am to 13 am. Many other activities are offered to those who like to do something other than physical exercise. Guidance on computers with internet connection is available for seniors who are not fluent with information technology. There is also a library and a self-care

health point with blood pressure equipment and the possibility to check weight with scales.

The center does not rely only on paid employees but has a significant amount of volunteers working for them. The voluntary work is preventative and supports the work done by paid employees but does not substitute it. Volunteers respond to the needs created by clients. This work is beneficial for both volunteers and clients giving them chances to have meaningful interactions with one another. The volunteers do not have to have any extra ordinary skills but there are some principles they are expected to observe. For instance, voluntary work is never paid, it is always supported by professionals, volunteers and clients are equal, commitment to the work is essential, tolerance, confidentiality, reliability, right for support and education, and co-operation with the staff are the key principles.

Kinaporin palvelukeskus maintains a sheltered accommodation for 28 over 65 years old. The shelter offers care and assistance around the clock. The goal is to offer residents a safe and active old age, and the possibility to live there for the rest of their lives. Every resident is given a personal care taker with whom an individual plan for care and service is done. A resident is given support to medication, cleaning, laundry, personal hygiene, shopping, and an access to medical care. Accommodation includes food and residents are also allowed to use all the other services available in Kinaporin palvelukeskus, for example, barber's shop, massage therapist, and pedicurist are to be found in the building.

Kinapori also frequently organizes small-scale activities such as trips, visits to flea markets, and other activities according to the time of year. Our play will also be part of the activities offered to the residents and it would be hoped that as many of the residents and day visitors will attend the play. (<http://www.hel.fi/www/Helsinki/fi/sosiaali-ja-terveyspalvelut/ikaantyneiden-palvelut/palvelukeskukset/etela/kinapori/>)

7 COMMUNITY DEVELOPMENT

The idea of inclusive community building is a central tenet of the thesis with particular emphasis on awareness raising concerning those who are marginalised and isolated. The global community has been involved in the production of the play as people from all over the world have sent in pictures for some of the video sections of the play. The actors taking part in the play are immigrants from three countries who have interacted with Finns to produce the play in a big community effort. We have used members of the Finnish Lutheran as well as Anglican Church and all the backstage people involved are from various sections of the community. The play will also raise money for Helsinki Mission's work with the elderly and isolated so their community work will be supported in the future. The digital community will also be informed of the play and its aims through our Face Book and Social Media pages as well as the publicity raised around the play itself. We hope that all these devices will draw attention to the very real problems of isolated individuals and social connectedness both now and in the future to improve the inclusiveness of communities everywhere. The play is free of copyright so it can be used by communities to draw attention to the issues of loneliness and isolation and start the process of change. The play is currently only written in English and Finnish but amateur companies worldwide can use and adapt the script and videos to their own purposes and needs. It would also be hoped that Helsinki Mission would consider a programme of elderly visiting, especially targeted at the immigrant community in Finland, as one of the future outcomes of this thesis work.

8 PROFESSIONAL DEVELOPMENT

8.1 LESLEY

It has been an interesting personal challenge to develop this thesis and play into its final form and in the process I have learnt a lot about ageing and the issues of loneliness and isolation which I will take with me when I work in the social field. As the play progressed I also began to understand the realities of managing a large project involving a large number of volunteers from a variety of backgrounds. The play and the thesis would not have been possible without people's willingness to give their time in a variety of ways. I am quite a pessimistic person by nature and it is surprising that I did not factor in the amount of hours the play would take to produce. I also failed to grasp the complexity of the undertaking and this was a serious miscalculation on my part. During the process I have learnt more about staging a production, making videos, graphics and marketing techniques needed for an issue awareness raising campaign. I made a lot of mistakes but as we had such a wonderful group of volunteers and professionals supporting us we got a lot of help, advice and ideas from the group. This was a real team effort, and though I am not sure if I would repeat the experience again as it was quite stressful, I feel I learnt a lot from a diverse range of disciplines that were required to make this production a reality.

8.1 PROFESSIONAL DEVELOPMENT/ ILKKA

Lesley asked me to be her thesis partner in spring 2015 after she had introduced her thesis proposal to supervising teachers. The teachers had advised her to find a partner for the thesis due to its laborious nature. I had to think about it for a while because at that point I only knew that it is a product thesis based on a play. I read the play and found it interesting but it took a long time for me to really begin to see the whole idea developing around it. I left for London for a three month work placement period in autumn 2015 and I did not do much for the theses during the time I spent there, although we kept in touch and talk about the theses development every now and then. I was not in a hurry with the theses because my initial goal to graduate was at the end of 2016. That changed quickly since Lesley expresses her need to graduate in May 2016 and from that moment on

we decided to start working more intently on the thesis for completing it by the end of April. I began to translate the play into Finnish realising that it takes more time than I had thought earlier. I tried to follow the original writing as well as I could but part of the humour cannot be translated straight from English into Finnish as humour usually has a strong connection to a person's language and culture. Later on I undertook some other engagements concerning the theses, such as, making contact with the companies that were considered to be suitable for supporting us with performing the play. We managed to involve two partners, HelsinkiMissio and Kinaporin palvelukeskus. These two companies are appropriate to the topics of the thesis since there are various services for the elderly in both of them. At the same time as I was communicating with and writing about the companies for the theses, I learned more about services for the elderly in general. I also started to look for statistics for the play's themes to support them academically. It was relatively easy to find information on ageing but statistics on immigrant elderly who receive services was more difficult because that topic is relatively new in Finland. However, I found out that there are services in Helsinki for lonely buried people on a weekly basis (www.yle.fi). That piece of information supports one of the main themes, loneliness, of the play.

The robot nurse is one of the crucial elements of the play. It is there for challenging people to think of the future in elderly care. I had not really thought of seniors to be looked after through such technology before its appearance in the play. I had never heard the word 'gerontechnology' either, before I came across it while I was looking for articles of theory of technology that is aimed to increase the quality of life of the elderly. Gerontechnology is developing fast due to ageing population, especially in the western world. I learned that gerontechnology has been used in many countries and Japan, due to its highest ageing rate in the world in the next decades (Statistic Bureau, Ministry of international Affairs and Communications), is very keen on using it for the elderly services at the moment. It has been an eye opener for me to realise the various kind of challenges we will have in the future as the ageing of the population continues as it is predicted today. Human contacts will be diminished and they are replaced with technological development. On one hand we are obligated to discover new ways to deal

with the challenges to improve the quality of seniors' life but on the other hand there is a fear of giving up the need of human contacts with the elderly at the same time.

Simultaneously with the fast growing multiculturalism, loneliness is a growing trend in the modern society of Finland and almost half of the families in Helsinki are single households (City of Helsinki Urban Facts 2016). The number of people who are foreign language speakers and their share of the population have increased rapidly in Helsinki. According to statistics there are 10 times more foreign language speakers today than in the beginning of the 1990's. The number of foreign language speakers in the Helsinki region is estimated to increase from the current 164,000 to almost 350,000 by 2030 and nearly 10 percent of them will be over 65 years old at the time (City of Helsinki Urban Facts 2016.) Based on these statistics, it is not very difficult to forecast the future in Finland with the elderly who are in care and cannot speak fluent Finnish. It was referred earlier in the thesis to the elderly who are not able to acquire their Finnish language skills up to the level they can cope with their everyday life in Finnish society. Through the thesis process I see the topic of social inclusion among seniors as a growing challenge in our society. We have to prepare ourselves to face the circumstance that a minority of them will have a greater challenge caused by the language barrier.

It has been a great experience of taking part of the theses process. I am grateful to Lesley for asking me to partake and do my share of the work. I see myself as an observer by nature and sometimes it takes time for me to absorb into that kind of creative ideas as this product thesis is. Partially of being an observer, as I mentioned earlier, I hesitated and was in doubt about our cooperation at the beginning but the more I got involved the more I learned and consequently was able to enjoy the process. It has also been amazing to see how many different kind of people Lesley managed to involve in working together for the play. There are several talented people with different cultural and linguistic backgrounds contributing their experience voluntary to make the play happen. In my opinion I have learned lot about community development both from Lesley's working methods

and from the theses process in general. It really is possible to get individuals with diverse background to work for a common goal passionately. I see their participation in the play as a unique possibility to improve the quality of their everyday life in Finnish society. I also believe that the work they have done together connects them better into the society they are part of. There are some native Finnish participators in the play but most of them are immigrants who have settled in Finland for various reasons. This play gives us an indispensable experience to discard differences and cherish the qualities we all have regardless of the background we come from.

9 CONCLUSION

The future scenarios presented in the play *Late Adapters* are based on current research concerning technology and the social connectedness of the elderly. It should be remembered that the elderly of 2040 will be more exposed to, and familiar with, social media and technology as mean of maintaining their social connectedness. Their motivation to stay digitally included may differ from some of the characters in the play and is difficult to predict how human to human interaction and inclusion will be changed by technology. However, there seems to be a very real danger of technology being used as a time and money saving device that will allow institutions and family members to use it as a substitute for real human interaction with its inherent negative consequences on elder wellbeing. It would be hoped that this will not occur and that human lives and relationships will be enhanced by technology and the very current problems of increasing loneliness and isolation would be alleviated. In addition, it would also be hoped that the technological end user perspective of the elderly, in both psychological and physical terms, would be taken into consideration by both policy makers, and their family members. These issues are particularly important in the case of vulnerable seniors such as immigrants or those incapacitated through ill-health as they have limited freedom of choice as to how technology is used in their care. In some

small way we hope that our play will add to the dialogue concerning these subjects as:

The quality of life of older people is primarily dependent on the attitudes of younger people (Cann & Dean 2009, 129).

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APPENDICES

<https://www.youtube.com/watch?v=365mDhd8fR4>

<https://www.youtube.com/watch?v=PhuvNpJZ7-I>

KESANTO - LATE ADAPTERS

Kesanto Home for the Elderly in Helsinki, Finland, in 2040. A three patient day room on *Kaamos* ward for immigrants, where 'Generation K' are living out their last days in cyber space and being nursed with the aid of technology.

CHARACTERS

STEVE: (UK) aged, 73, new resident to the ward. Uses a Zimmer

JULIEN: (France) aged, 76, resident wheelchair bound with dementia.

LOTTA: (Finnish nurse)

TEX: (American) a resident with a Zimmer. (Wearing a Motorhead t-shirt).

KESANTO-LATE ADAPTERS

SCENE 1

(Fade in music <https://www.youtube.com/watch?v=0dgNc5S8cLI> **Dreamers**
Jack Soveretti)

(Tex and Julien are sitting in silence in the centre of the stage, in darkness, but they are both lit by a video projector which displays: (Time 9.45 (seconds

counter) Monday October 10th 2040, Helsinki)

(Fade out music, light the actors, video projector changes displays :Happy Mondays 80's and 90's Throwback with DJ Silver Surfer(Monday 10.00am-11-am) Heavy Karaoke afternoon (Wed 15.30-16.30) Cupcakes and Latte (17,00-18-00 Tue, Fri): Gentle Pole Dance (Saturday 10.00 am-11am), Sushi rolling (every second Tuesday 15.00-16.00), Video blogging -Vlogging Master Class (15th October 10.30am-12.00am))

Enter LOTTA AND STEVE

LOTTA: Tex, Julien, this is Steve and he's transferring from upstairs, he'll be joining you here on the ward.

STEVE: Hello, pleased to meet you both.

TEX: Hi pleased to meet you. *(JULIEN stares ahead saying nothing and is slumped in the chair)*

LOTTA: *(LOTTA gestures to an empty chair)* This chair is free *why don't you sit?*

TEX: That's the ejector seat Steve. You might wanna reconsider, faster than lift off at Houston

LOTTA: Tex, stop that superstitious nonsense.

TEX: It's like that creepy cat I saw on the internet, who'd sense who was about to kick the bucket ,in some old folks home, and go then sit in their lap purring... I'm a dog person for good reason.

STEVE: *(Laughs)* I'll take my chances Tex *(STEVE slowly lowers himself in the chair at the end next to TEX)*

TEX: Don't say I didn't warn yea' all

LOTTA: I have to leave now but if you need anything, then press the button on your wrist band. Doris, the cyber nurse will do the rounds and I will come in now and again to attend to Julien.

TEX: Cyber Doris's bedside manner leaves a lot to be desired

TEX: Ok Tex that is enough of that. Behave. *(Laughing)*

LOTTA: The ward runs in exactly the same way as upstairs but I am sure Tex can help you as he knows the routine.

TEX: Yeah, If there's anything, ask away.

STEVE: Thanks Lotta, *Kiitos*

(Exit Lotta) *(Steve turns to face Tex on his left; Julien continues to stare into space and is now rocking gently)*

TEX: So how long have you been here then?

STEVE: About three months. We had a double room on the acute ward with my wife Sari. You?

TEX: Over a year now, but I have been in Finland since 89. My Finnish is pretty

bad though as everyone wanted to speak English with me.

STEVE: Yeah mine too. We came from England to retire here in 2030, as Sari really wanted to come home. Then she got ill and I couldn't manage, so the social services moved us here.

TEX: Welcome to the rodeo.

STEVE: Thanks. My wife can't remember any English anymore... or me..., so they thought it would be better if I came down here.

TEX: Sounds tough.

STEVE Yeah it is. She either gets angry or scared when I try to speak to her in English and it's the same with Finnish. They thought it's better for her to be on her own and I just go up and visit.

TEX: They're probably right.

STEVE: She's got Alzheimer. The disease they were supposed to find a treatment for twenty years ago.

TEX: Yeah it's all down to money, or the lack of it.

STEVE: S 'pose we're lucky really that we are in the same place.

TEX: Did anyone speak English upstairs?

STEVE: Some of the nurses did, but they're agency, so they change all the time and everyone else has dementia. I spent my time sitting in silence as didn't want to upset Sari. What about you Julien, how long have you been here?
((Leans over and addresses JULIEN who stares ahead uncomprehendingly))

TEX: You were here before me weren't you Julien? He's been pretty ill lately, but he's kept me company here, he's a great guy and I treat him like he understands but I am not sure if he does. He's French.

STEVE: Ok. Bonjour Julien. Julien J'mapelle Steve. I'm sorry really don't remember more than that, it been a long time since I was at school.

TEX: You're my wing man aren't you Julien? (Taps Julien on the shoulder) You try to keep me out of trouble. I started a beginner's French course online a few months ago to try to communicate with him. I think it's a blue screen day for him today though.

STEVE: What's a blue screen day?

TEX: Powers on, but memory's wiped.

STEVE: Nobody else speaks English on this ward then?

TEX: We had some other guys through here but they didn't last long in the ejector seat you're sitting in Steve.. Julien and I have stayed well clear of that chair ain't we Julien? We.....(interrupted by Julian)

JULIEN: *Käteisellä. Ei Bonus korttia. Ei kuitti kiitos*

STEVE: Sorry, what did you say? Was it French? It sounded like Finnish?

TEX: Yeah it was .He says that a lot, it means CASH. NO BONUS CARD.THANKS. It's checkout Finnish for the grocery store. Figure that was the only time he talked to anyone before he came here.

STEVE: Was he here before you?

TEX: Yeah he was and I don't know really anything about him and there's nobody to ask.

STEVE: So he doesn't he get any visitors?

TEX: Nope, nobody visits, or Skypes ... (*sighs*).I don't have folks I see much either just a few Skypes from my daughter from my second marriage I keep busy with Social Animal and Tiger though.

STEVE: I've never really wanted to be out there on social media myself - tablets are difficult to use because of my arthritis .Never heard of Tiger or Social Animal. What are they then?

TEX: Social Animal is modeled on the old Facebook concept and Tiger's a hook up App like Tinder but for the silver surfers. . Hang on, I can show you on this. (Keys in his password etc. on tablet and TEX and Steve look at the tablet)

TEX: Tigers a dumb name but I suppose they'd gone through all the big cat names, you know like, cougar, puma, cheetah....

STEVE: Yeah Cheetahs ...perhaps not the best name for a dating App

TEX: True, Here it is (*TEX shows tablet to STEVE cue music*)

(*Video projector profile pictures appear on overhead screen Cue music **Music***)

Knock Knock Jack Soveretti .Montage of **TEX** looking about thirty years younger with his teeth whitened, on a Harley etc. Screen Name: **Tex -STILL DRILLING**) Then video of **Tex** dancing with an attractive older woman **Pencil Full of Lead Paulo Nutini** <https://www.youtube.com/watch?v=s-xd3NuWQI0>) Dance finishes and the projector shows **Tex's** profile -pic of him with curly hair)

STEVE: Is that you? You look..., I don't know, different somehow?

TEX: What do yah mean the curly hair? Bad perm. 80's you know.

STEVE: Well no, you look a bit,,, younger?....

TEX: Oh that,.... yeah I s'pose I would get prosecuted by trading standards, but what the hell. As they say sex sells... I had a bathing-suit selfie on there once, but they banned it.

STEVE: Really?

TEX: I was from my sixtieth in Ibiza. I was wearing a wasp sting yellow thong. People complained.

STEVE: (chuckling) Remind me to cancel my cataract correction operation **Tex**..

TEX: Here's my girls

(Cue Music. <https://www.youtube.com/watch?v=vmezllrFQmY> (**It Must Be Love- Madness** .Video of of picture montage of ladies from fifty to eighty years old -scuba diving, snooker skateboarding etc) **TEX** and **Steve** are looking at **Tex's** tablet)

TEX: See, I just swipe left on the tiger if she's hot
(Tiger roars when he swipes on it).....I tend to swipe left on 'em all actually...If she swipes me back it's a match.

STEVE: Do you go out on dates?

TEX: Err what do you think? Hop on my Zimmer frame and I'll take you back to my place at the old folks' home- hasn't worked so far but, as they say, I may die trying.

STEVE: Yeah, you may just do that.

TEX: I'm on Tiger for the company if I am honest .Nice to have someone to talk to. I'm also a bit of flirt.

STEVE: I would never have guessed that Tex.

TEX: I don't think anyone on Tiger uses a current profile picture, or at least one that is not photo shopped .I did have a lady caller come visit me in the day center once. We couldn't find each other. She had to put an announcement out on the public address system.

STEVE: Did you hit it off.

TEX: Well, I think she only came for the OAP discount lunch really. Big girl she was. Liked her food. One of those ice swimmers.

STEVE: Yeah, that's a crazy hobby

TEX: Yeah she probably only took up ice swimming accidentally

STEVE: What do you mean accidentally?

TEX: You know, off for a stroll on the frozen lake one day, then CRACK in she

goes. Nice lady though and we are still in touch and (*Interrupted by Julien who is repeating cash credit and has now started to become agitated*)

JULIEN: Käteisellä. Ei Bonus korttia. Ei kuitti kiitos.

TEX: Julien it's all OK, it's all OK. (*Tex pats his arm and reaches over for some headphones and CD player and gently puts on the headphones for him*
Tranquil)

TEX: I've downloaded some 70's and 80's French pop music I found on the internet, it seems to calm him when he gets upset. (*JULIEN begins to smile and move from a slumped position to upright in the chair*)

STEVE: Look he's smiling! Amazing! Does it work every time?

TEX: Yup, sure does. As you know our heart rates and blood pressure are monitored by the wristbands (*shows his wrist*) and the cyber nurse has not come snooping around with the happy pills after I started playing him the music.

STEVE: That's a great idea

TEX: Yeah, I got Metallica ready for myself. Just swipe the TEX ON TOUR icon on here (*points to tablet*) if you notice I'm losing it.

STEVE: I am going to have to try this with Sari, if I can get the headphones on without upsetting her too much

TEX: I can help you download some music if you want? And lend you some headphones too.

STEVE: Thanks. What did you do when before you retired?

TEX: I worked in IT I got kicked out in 2015 which really messed up my pension and I worked short contracts after that. I stayed in Finland because of my daughter.

*(Video Announcement: DJ Silver Surfer is now mixing it up in the day centre!
Elderly man with record decks and the sound of techno music)*

STEVE: Do you go to any of the events in the day centre?

TEX: No, got a bad ticker, tires me out just going to the toilet these days. So ' I don't get out much' as they say. They're mostly in Finnish anyway, but I suppose it wouldn't matter for the gentle pole dancing class.

STEVE: It's ladies only Tex.

TEX: Exactly

STEVE: hmmm lovely, as I can imagine you are in your lycra, you dangling off the ceiling doing the splits, might just put somebody in the hospital.

TEX: Looks like Julien is asleep now .I'll just take the head
(Gently removes the headphones off)

STEVE: I think I am going to go up to see how Sari is.

TEX: I can find some music for her while you are gone? How old is she?

STEVE: Seventy-two.

TEX: I can check out some (exaggerated dj voice) sounds of the eighties!

STEVE: Thanks for the chat. I have really missed speaking to someone. The nurses have no time and I never see anyone else. I feel bad about leaving Sari though.

TEX: Don't feel bad. I am sure it would be what she would want you to do.

EXIT STEVE (*stage darkens and STEVE slowly walks away*) (Music **Jack Savoretti Between the Minds**)

<https://www.youtube.com/watch?v=PIJ4DRSH63Y>

ACT II

(Tex is sitting alone on the stage head in his hands with two empty chairs beside him the clock show the time at 1.45)

ENTER STEVE: (*slow walk onstage to the music*)

(<https://www.youtube.com/watch?v=TgM885vDr74> **Music: Coeur de Pirate off session, Adieu**)

STEVE: What's wrong Tex? Where's Julien?

TEX: He's gone. I went off to look for some headphones for you and I... , I ...thought he was sleeping. But the cyber nurse was next to him when I came back, hovering like a bloody electronic vulture .I am not sure if it got there before he died.

STEVE: I'm sorry.

TEX: They have taken him away. (Voice breaking)

STEVE: You know he seemed happier though, when you played the music for him.

TEX: I hope so. He's got nobody who to go to his funeral.
Lotta told me he has no next of kin listed.

STEVE: Won't they send someone from here?

TEX; I wouldn't put it past them to send that bloody robot.

STEVE: Maybe we can find some old friends, here, or in France?

TEX: Yeah maybe, but if nobody's bothered with him in here, do you really think they are going to come to his funeral?

STEVE: I am sure we can find somebody

TEX: Yeah your right! I can hack into the home's computer system and find some information about him. I know the passwords.

STEVE: Isn't that illegal?

TEX: No don't worry I've done it tons of times before. When I first came here I was in better shape, so I disabled my wristband tracker and hacked the door code so I could go out to whiskey /poker nights.

STEVE: Didn't they ever find out?

TEX: Nope- rolled right past the cyber nurse on my way out. Robots think your staff if you don't have the wristband sensor activated.

STEVE: Well the first thing that would help would be his surname. Do you know it?

TEX: No. But I'm in and I've found him!

STEVE: That was quick, how did you do it so fast?

STEVE: Just clicked the icon on my tabletit's under favorites.

TEX: His name was Julian Monatage and according to his medical records his last address listed in Finland was in Maunula and there's an address in Normandy. It looks like we've got three weeks as they've already booked his funeral.

STEVE: Are you sure isn't it all written in Finnish?

TEX: Google translates!

TEX: We could find people he knew via social media I can make him a page.

STEVE: Yes, you know what we need is a campaign-Let me think... How about # Adieu Julien?? Adieu is farewell in French

TEX: That's a great idea!

(Cue music video. Stage darkens and the completed Social Animal Page is shown on overhead with likes, as well as the Twitter shares... like counters rising, pictures of people with selfies #adieu Julien)

YOU GOT THE LOVE: FLORENCE AND THE MACHINE

<https://www.youtube.com/watch?v=PQZhN65vq9E&list=PLwceFb1owDJmZJclh zfL9xjsgL0hOViL>

(Music fades; lights come up and spotlight Julien and Tex)

TEX: We've done it. We've gone viral!!! He's not going to be alone today.

STEVE: Will we be able to see the service somewhere?

TEX: They are going to live stream at ten o'clock. They're expecting a lot of people from all over the world.

STEVE: That's great Tex. I did think if this didn't work we could have contacted some of your ex-girlfriends. That would have filled a good few pews.

TEX: Suppose the ice swimmer would have taken up a bit of space, now you mention it.

STEVE: Got a surprise for you, here you are *(hands him a black tie which Tex puts on over his Metallica t-shirt and then he puts on his own)*.

TEX: Thanks. Guess what? A representative from the Finnish union of shop

workers posted on Julien's page. Apparently checkout staff across Finland have had badges printed for their uniforms with #Adieu Julien and they are going to wear permanently from today. To encourage people to visit people who live alone.

STEVE: TEX, its starting in few minutes (they *look at his tablet*).

(Projector screen: Introduction by a reporter who explains the background to the adieu Julien phenomenon, an interview with a French vineyard owner whose named a wine after Julien) etc. **Cue music: Northern Skys Paoulo Nutini**https://www.youtube.com/watch?v=7nF5N67t_d0 and pics of crowds and hearse with a coffin draped in a French flag).

(*Lights up on the actors sitting on stage*)

STEVE: I think it's time propose a toast, with one of that bottle of French wine they sent us. (Pours *the wine*)

TEX: (*Stands*) Julien, I am not much good at this but well.... Firstly I think we better admit to Steve here that it looks like we were...well wrong... about the ejector seat... Obviously (*voice breaking*)....I'm gonna.... miss you and you're not gonna be forgotten .Adieu Julien.Adieu!

(Final *Adieu* said in unison with Steve and clinks glasses with TEX music begins o fade in Musci: **Pohjan tähden alla** <https://www.youtube.com/watch?v=QzXGdy8Et30> :)

(*Stage darkens the empty chair in spotlight*)

THE END

KESANTO - LATE ADAPTERS

Kesanto, Palvelutalo vanhuksille Helsingissä vuonna 2040. Kolmen asiakkaan huone nimeltään Kaamos, jossa 'Sukupolvi K' viettää viimeisiä päiviään virtuaaliavaruudessa ja saavat hoitoa teknologian avulla.

HAHMOT

STEVE: (Iso Britannia) 73v, uusi asukas osastolla. Käyttää Rollaattoria.

JULIEN: (Ranska) 76v, Sairastaa dementia ja istuu pyörätuolissa.

LOTTA:(Suomalainen Sairaanhoidaja)

TEX: (USA) Käyttää Rollaattoria. (Pukeutuu Mötörhead t-paitaan).

(Fade in music <https://www.youtube.com/watch?v=0dgNc5S8cLI> Dreamers
Jack Soveretti)

(Tex ja Julien istuvat hiljaisuudessa näyttämön keskellä, he ovat molemmat projektorin valokeilassa. Näytöllä näkyy aika Maanantai klo. 9.45 10.10.2040.

*(Fade out music näyttelijät valokeilassa video projektori vaihtaa näytöllä: Happy Mondays 80's & 90's Throwback with DJ Silver Surfer (Ma Klo. 10.00–11.00)
Heavy Karaoke iltapäivä (Ke 15.30–16.30) Kahvi ja Pulla (Ti ja Pe Klo.17,00–18.00): Kevyt Tankotanssi (La Klo. 10.00 -11.00), Sushin Valmistus (Joka toinen Tiistai Klo.15.00–16.00), Video Päiväkirjantekoa -Vlogging Master Class (15.10 Klo. 10.30–12.00)*

Ensimmäinen Puoliaika

Sisään Lotta ja Steve

LOTTA: Tex ja Julien, tässä on Steve, joka siirtyy yläkerrasta tänne osastolle teidän joukkoon.

STEVE: Terve, hauska tavata teidät molemmat (Julien tuijottaa eteenpäin sanomatta sanaakaan. Hän on vajonnut tuoliinsa).

TEX: Moi, hauska tavata.

LOTTA: (LOTTA osoittaa tyhjään tuolin) Mikset istu tähän tyhjään tuolin?

TEX: Se on heittoistuin Steve, sinuna olisin varovainen!

LOTTA: Lopeta toi taikauskoinen potaska Tex!

TEX: Se on niin kuin se karmeaa kissa, jonka näin Internetissä. Se pystyi aisti-
maan jossain vanhainkodissa, että kuka on oikeissa heittää lusikan nurkkaan
menemällä istumaan ja kehräämään kyseisen henkilön syliin. Mulla on hyvä syy
tykätä koirista.

STEVE: (Nauraa) Kokeilen onneani Tex. (Steve laskeutuu hiljaa istumaan noja-
tuoliin Texin vieressä)

TEX: Älkää sanoko, etten varoittanut teitä kaikkia.

LOTTA: Minun täytyy nyt mennä mutta, jos te tarvitsette jotakin, niin painakaa
sitä nappia ranteessanne. Meidän virtuaalisairaanhoitaja tekee hoitokierrokset
ja tulen käymään aina silloin tällöin katsomaan Julienia.

TEX: Virtuaalidooris vois huomattavasti parantaa tapojaan, joilla kertoo potilaalle
huonot uutiset.

TEX: Okei Tex, tämä riittää tällä kertaa, koitahan käyttäytyä. (Nauraa)

LOTTA: Tämä osasto toimii ihan samalla tavalla, kuin yläkerran osasto, mutta
Tex tuntee rutiinit ja voi varmaankin auttaa, jos tulee kysyttävää.

TEX: Jep, jos tulee kysyttävää, niin kysy vaan

.

STEVE: Thanks Lotta, Kiitos.

LOTTA Lähtee (Steve kääntyy vasemmalle Texiin päin, Julien jatkaa tuijotusta
tyhjyyteen ja keinuu keinutuolissaan pehmeästi)

TEX: Kuinka kauan olet ollut täällä Steve?

STEVE: Noin kolme kuukautta. Meillä oli kahden hengen huone

tarkkailuosastolla vaimoni Sarin kanssa. Entäpä sinä?

TEX: Yli vuoden nyt mutta olen ollut Suomessa vuodesta 89 lähtien. Mun suomenkieli on aika huonoa, kun kaikki halusivat puhua englantia mun kanssa.

STEVE: Niin on munkin kielitaito huono. Me tultiin tänne Englannista vuonna 2030, kun Sari todella halusi tulla kotiin. Sitten Sari sairastui ja kun en selvinnyt täällä, niin sosiaalipalvelut siirsivät meidät tänne.

TEX: Tervetuloa rodeoon!

STEVE: Kiitti. Sari on unohtanut englanninkielen ja mut kokonaan, siksi ne ajattelivat, että mun on parempi muuttaa tänne alakertaan.

TEX: Kuulostaa raskaalta.

STEVE: Kyllä se on. Sari joko suuttuu tai pelästyy, jos yritän puhua sille englantia ja se sama tapahtuu, jos yritän puhua suomea. Hoitajien mielestä on parempi, että annan Sarin olla rauhassa.

TEX: Luultavasti ne ovat oikeassa.

STEVE: Hänellä on Alzheimer, se sairaus, johon ne luulivat löytävänsä parannuksen 20v sitten.

TEX: Niin, se on kaikki kiinni rahasta tai sen puutteesta.

STEVE: Taidetaan olla onnekkaita, että ollaan samassa paikassa.

TEX: Puhuiko kukaan englantia yläkerrassa?

STEVE: Osa henkilökunnasta puhui mutta ne hoitajat vaihtuu koko ajan ja

potilailla on dementia. Vietin aikaa istuen hiljaa, koska en halunnut häiritä Saria. Miten sinä Julien, kuinka kauan olet ollut täällä? (Nojautuu eteenpäin kohti Juliana, joka tuijottaa eteenpäin tiedottomasti)

TEX: Sä olit täällä ennen mua Julien, etkö ollutkin? Hän on ollut tosi sairas viime aikoina mutta hän on pitänyt mulle seuraa täällä. Julien on loisto kaveri ja uskon, että hän ymmärtää mitä hänelle puhutaan, en ole kuitenkaan ihan varma siitä. Hän on Ranskalainen.

STEVE: Ok. Bonjour Julien. Julien J'mapelle Steve. Pahoittelen, etten muista enempää, kun siitä on jo pitkä aika, kun olin koulussa.

TEX: Sä autat mua naisasioissa, etkö autakin Julien? (taputtaa Julienia olalle) Yrität pitää mut poissa vaikeuksista. Aloitin Ranskan verkkokurssin muutama kuukausi sitten voidakseni kommunikoida hänen kanssaan. Taitaa Julienin kasetti lyödä tyhjää tänään.

STEVE: Mitä se tarkoittaa?

TEX: Virta päällä mutta muisti on tyhjä.

STEVE: Eikö kukaan muu puhu englantia tällä osastolla?

TEX: Meillä oli muutama kaveri täällä mutta ne eivät kestäneet kauan tossa heittoistuin tuolissa, jossa sä istut Steve. Me ollaan Julienin kanssa pysytty kaukana siitä, eikö ollakin Julien? Me... (Julien keskeyttää)

JULIEN: *Käteisellä. Ei Bonus korttia. Ei kuittia kiitos*

STEVE: Anteeksi, mitä sanoit? Oliko se Ranskaa? Kuulosti Suomelta?

TEX: Suomea se oli. Hän sanoo sitä koko ajan, se tarkoittaa: *Käteisellä. Ei Bonus korttia. Ei kuittia kiitos.* Sitä puhutaan kaupan kassajonossa, kun maksetaan ostokset. Se on tainnut olla ainoa paikka, jossa hänelle on puhuttu ennen kuin hän tuli tänne.

STEVE: Oliko hän täällä ennen sinua?

TEX: Oli kyllä, en tosin tiedä mitään hänestä, eikä täällä ole ketään keneltä kysyä.

STEVE: Eikö hänellä käy vierailijoita?

TEX: Ei vierailijoita, kukaan ei edes soita Skypellä... (huokaus). Ei mullakaan käy vierailijoita, tytär toisesta avioliitosta pitää yhteyttä Skypea kautta välillä. Tosin sosiaalinen media, kuten SocialAnimal ja Tiger, pitää mut kiireisenä.

STEVE: Mä en ole koskaan todella halunnut sotkeutua sosiaaliseen mediaan, ne laitteet on vaikeita käyttää nivelrikkoni takia. En ole ikinä kuullutkaan Tigerista tai SocialAnimalista, mitä ne ovat?

TEX: SocialAnimal on samantyyppinen, kuin se vanha Facebook ja Tiger on niin kuin deittisovellus Tinder, mutta se on suunnattu viriileille vanhuksille... Hetkinen, mä voin näyttää sulle miten tämä toimii. (näppäilee salasanan ja muuta sellaista tabletilla, molemmat katsovat tablettia)

TEX: Tiger on hölmö nimi mutta mä luulen, että ne ovat käyneet läpi kaikki isojen kissojen nimet, kuten Cougar Puma ja Cheetach.

STEVE: Niin Cheetah ei ehkä ole kaikkein paras nimi deittisovellukselle.

TEX: Totta, tässä se on (*TEX näyttää tablettia Stevelle*).

(Video projektori: profiilikuvat ilmestyvät päiden yläpuolella olevalle näytölle.

Music Knock Knock Jack Soveretti. Kuvakokoelma *Texistä* jossa hän näyttää noin 30 vuotta nuoremalta. Kuvissa hänellä on valkoiset hampaat ja hän istuu Harley Davidsonin päällä, jne. Näytöllä nimi: *Tex -STILL DRILLING*) Sitten *Texistä* video, jossa hän tanssii viehättävän iäkkäänpuoleisen naisen kanssa.

Pencil Full of Lead Paulo Nutini <https://www.youtube.com/watch?v=s-xd3NuWQI0>) *Tanssi loppuu ja projektori näyttää Texistä kuvan, jossa hänellä on kiharat hiukset*)

STEVE: Oletko se sinä? En tiedä mutta sä näytät jotenkin erilaiselta.

TEX: Tarkoitatko tota kiharaa tukkaa? 80 luvun huono permis, kyllä sä tiedät.

STEVE: Totta, näytät vähän nuoremalta?

TEX: Ai jaa, niin mä luulen ettei tää menis läpi kuluttajansuojalaissa mutta mitä sitten. Seksi myy, niin kuin ne sanoo. Oli musta selfie uimahousut päällä siellä kerran mutta ne kielsi sen.

STEVE: Oikeasti?

TEX: Se otettiin mun kuuskymppisillä Ibizailla. Mulla oli päällä mun keltaiset amppari tangat ja ihmiset alkoivat valittaa siitä.

STEVE: (Naureskellen) Muistuta, että mä perutan mun harmaakaihileikkauksen.

TEX: Tässä on mun nainen.

(Cue Music. <https://www.youtube.com/watch?v=vmezllrFQmY> It must be love Madness. Videossa kuvakokoelma 50 – 80 vuotiaista naisista. Sukellus,

rullalauta jne. kuvia. (TEX ja Steve katselevat tablettia)

TEX: Katso, mä vaan pyyhkäisen kuvan vasemmalle, jos nainen ei ole tarpeeksi kuuma mun makuun. (Tiikeri karjaisee, kun Tex pyyhkäisee kuvaa)..... Mulla on tapana hyväksyä kaikki pyyhkäisemällä oikealle... jos joku on kiinnostunut musta, niin meistä tulee pari.

STEVE: Käytkö tapaamassa heitä?

TEX: Hmm, mitäs luulet? “Hyppää rollaattorin kyytiin, niin mä vien sut mun luokse vanhainkotiin”, ei ole onnistanut vielä mutta yrittänyttä ei laiteta, niin kuin sanonta kuuluu.

STEVE: Niinpä niin...

TEX: Rehellisesti sanottuna olen Tigerissä lähinnä seuran vuoksi. On kiva saada puhua jollekin ja olen mä vähän flirttikin.

STEVE: Enpä olisi arvannut Tex.

TEX: Näyttää siltä, että kukaan ei käytä nykypäivää vastaavaa profiilikuvaa Tigerissä. Oli mulla täällä palvelutalossa yksi rouva vierailulla kerran. Hänen täytyi kuuluttaa mua keskusradion kautta. Ei varmaankaan tarvitse sanoa, ettemme löytäneet toisiamme.

STEVE: Miten tulitte juttuun?

TEX: No, mä luulen että hän tuli tänne ainoastaan halvan lounaan takia. Oli kookas tyyppi ja tykkäs ruoasta. Harrasti muuten avantouintia.

STEVE: Just, se on hullujen puuhaa.

TEX: Joo, mä luulen, että hän aloitti avantouinnin vahingossa.

STEVE: Mitä sä sillä tarkoitat?

TEX: Niin, tiedät sä, hän oli kävelyllä järvenjäällä yhtenä päivänä, kun jää petti ja hups, sinne uppos. Mukava nainen ja ollaan me vieläkin yhteydessä... (Julien keskeyttää toistellen käteinen/ luotto kiihtyneenä)

JULIEN: *Käteisellä. Ei Bonus korttia. Ei kuittia kiitos.*

TEX: Kaikki hyvin Julien, kaikki hyvin. (Tex taputtelee Julienin olkapäätä rauhoittaen ja laittaa kuulokkeet hänelle päähän)

TEX: Latasin löytämäni 70 ja 80 luvun Ranskalaista pop-musiikkia Internetistä. Se näyttää rauhoittavan häntä levottomuuden iskiessä. (*JULIEN* alkaa hymyillä ja ryhdistäytyy tuolissaan)

STEVE: Katso, hän hymyilee! Uskomatonta! Toimiiko toi joka kerta?

TEX: Toimii todellakin. Niin kuin tiedät, meidän sydämen sykettä ja verenpainetta seurataan rannekkeen kautta (näyttää rannettaan) ja se virtuaalihoitsu ei ole tullut pyörimään tänne pillereidensä kanssa sen jälkeen, kun aloin soittaa Julienille sitä musiikkia.

STEVE: Loistava idea!

TEX: Jep, mä latasin Metallicaa itselleni. Pyyhkäise vaan tosta TEX ON TOUR-ikonin päältä (osoittaa tablettia). Jos huomaat, niin mä olen menettämässä otteen tähän.

STEVE: Aion yrittää tätä samaa Sarin kanssa, jos vain onnistun samaan kuulokkeet hänelle päähän ilman, että se ärsyttää häntä.

TEX: Mä voin imuroida sulle vähän musiikkia, jos haluat? Voin lainata kuulokkeetkin.

STEVE: Kiitos! Mitä teit ennen eläkettä?

TEX: Työskentelin tietokonealalla. Sain kenkää vuonna 2015, se todellakin sotki mun eläkesuunnitelmat. Sen jälkeen työskentelin lyhyissä työsuhteissa. Jäin Suomeen tyttäreni vuoksi.

(Video Tiedotus: DJ Silver Surfer miksaava musaa parhaillaan päiväkeskuksessa! Iäkäs mies soittaa äänpöydän ääressä teknoa)

STEVE: Käytkö missään palvelutalon tapahtumissa?

TEX: En, mulla on huono pumppu, väsähdän jo vessaan menostakin nykyään. Joten, en saa puristettua paljoakaan koneesta ulos...
Joka tapauksessa tapahtumat ovat pääasiassa Suomeksi, en tosin usko, että se haittaa kevyellä tankotanssitunnilla.

STEVE: Se on vain naisille Tex!

TEX: Totta.

STEVE: Hmm mukavaa, voin kuvitella sut uimahousut päällä roikkuvan tangossa tekemässä spakaatteja. Siitä voisi joku jotua sairaalaan.

TEX: Näyttää siltä, että Julien on nukahtanut. Otan häneltä kuulokkeet pois.
(ottaa kuulokkeet varovasti pois)

STEVE: Taidan mennä yläkertaan katsomaan miten Sari voi.

TEX: Voin etsiä jotain musiikkia hänelle sillä aikaa, kuinka vanha hän on?

STEVE: 72

TEX: Voin etsiä kaheksankytluvun saundeja (liioitellulla dj äänellä)

STEVE: Kiitti seurasta, olen todellakin kaivannut juttuseuraa. Hoitajilla ei ole aikaa, enkä mä ikinä tapaa ketään. Siitä huolimatta tuntuu pahalta jättää Sari yksin.

TEX: Älä pode huonoa omaatuntoa, olen varma, että hän haluaisi sun voivan hyvin.

EXIT

STEVE (Näyttämö hämärtyy, kun STEVE kävelee hitaasti ulos) (Music **Jack Savoretti Between the Minds**)<https://www.youtube.com/watch?v=PIJ4DRSH63Y>

Toinen Puoliaika

(Tex istuu yksin näyttämöllä pää sylissään, kaksi tyhjää tuolia ympärillään.
Kello näyttää ajan 13.45)

ENTER STEVE :(Hidas kävely lavalle musiikinsoidessa)
(<https://www.youtube.com/watch?v=TgM885vDr74> Music: **Coeur de Pirate off session, Adieu**)

STEVE: Mikä hätänä Tex? Missä Julien on?

TEX: Hän poistui luotamme. Lähdin etsimään kuulokkeita sulle ja kun... luulin, että hän nukkuu. Virtuaalihoitaja oli hänen luonaan, kun tulin takaisin.

Virtuaalihoitaja hyöri ympärillä, kuin mikäkin elektroninen saalistaja. En ole varma ehtikö se paikalle ennen kuolemaa.

STEVE: Olen pahoillani .

TEX: He ovat vieneet hänet pois. (Ääni murtuu)

STEVE: Tiedätkö, Julien näytti iloisemmalta, kun soitit hänelle musiikkia.

TEX: Toivon niin. Hänellä ei ole ketään, joka osallistuisi hautajaisiin. Lotta kertoi, että hänellä ei ole läheisiä merkittynä tietoihin

STEVE:Eikö ne lähetä jonkun täältä?

TEX; Ne varmaankin lähettää sen pahuksen robotin.

STEVE: Ehkä me voidaan löytää jotain vanhoja kavereita täältä tai Ranskasta?

TEX: Ehkäpä mutta jos kukaan ei vaivautunut käymään täällä hänen luonaan, niin luuletko, että joku tulisi hänen hautajaisiinsa?

STEVE:Olen varma, että me löydetään joku

TEX: Totta, olet oikeassa! Voin hakkeroitua tietokoneen henkilötietojärjestelmään ja etsiä tietoja. Tiedän salasanat.

STEVE: Eikö se ole laitonta?

TEX: Älä ole huolissasi, olen tehnyt sen useasti ennenkin. Silloin, kun saavuin tänne ensimmäistä kertaa, niin olin paljon paremmassa kunnossa ja onnistuin ottamaan rannenuhan pois päältä ja hakkeroimaan ovikoodin niin, että pääsin

liivahtamaan ulos whisky- ja pokeri-iltaan.

STEVE: Eivätkö ne huomanneet sitä?

TEX: Ei, kävelin virtuaalihoitajan ohi matkalla ulos. Robotit luulevat sun olevan henkilökuntaa, jos sulla ei ole rannekkeen tunnistinta aktivoituna.

STEVE: Tota, ensimmäinen juttu olisi tietää hänen sukunimensä, tiedätkö sen?

TEX: En, mutta olen jo sisällä järjestelmässä ja löysin hänet.

STEVE: Se oli nopeata toimintaa, miten onnistuit siinä niin nopeasti?

STEVE: Klikkasin vaan kuvaketta tabletin työpöydällä... se on mun suosikeissa.

TEX: Hänen nimensä oli Julien Monatage ja tietojen mukaan hänen viimeisin osoitteensa Suomessa oli Maunulassa ja sitten hänellä oli osoite Normandiassa. Näyttää siltä, että meillä on kolme viikkoa aikaa, koska he ovat jo varanneet hänen hautajaispäivänsä.

STEVE: Oletko varma, eikö se kaikki ole kirjoitettu suomeksi.

TEX: Google kääntää!

TEX: Voimme sosiaalisen median avulla löytää ihmisiä, jotka tunsivat hänet. Voin tehdä hänelle kotisivun.

STEVE: Kyllä, tiedätkö, me tarvitaan kampanja. Anna kun mietin... Miten olisi Adieu Julien?? Adieu tarkoittaa jäähyväisiä ranskaksi.

TEX: Hyvä idea!

(Cue music video. Näyttämö tummenee ja valmis Social Animal Page näytetään päiden yläpuolella. Siinä on tykkäyksiä ja Twiittauksia, nousevat kävijämäärät, selfieitä ihmisistä #adieu Julien)

YOU GOT THE LOVE: FLORENCE AND THE MACHINE

https://www.youtube.com/watch?v=PQZhN65vq9E&list=PLwceFb1owDJmZJclh_zfL9xjsgL0hOViL (musiikki hiljentyy, valot tulevat takaisin. Julien ja Tex ovat kohdevalossa.)

TEX: Me tehtiin se, me ollaan netissä! Hän ei tule olemaan yksin tänään!

STEVE: Nähdäänkö me Julienin muistotilaisuus jossain?

TEX: Siitä on netissä live-esitys kymmeneltä. Siihen odotetaan osallistuvan paljon ihmisiä joka puolelta maailmaa.

STEVE: Hienoa Tex! Tuli mieleen, että jos tämä ei toimi, niin me oltaisiin voitu ottaa yhteyttä joihinkin sun vanhoista naisystävistä. Sillä tavalla oltaisiin saatu täytettyä muutama penkkirivi.

TEX: Nyt kun mainitset asian, niin luulenpa, että se avantouimari olisi vienyt aika paljon tilaa.

STEVE: Mulla on yllätys sulle, tässä ole hyvä. (ojentaa Texille mustan solmion, jonka hän laittaa Metallica t-paidan päälle ja sitten pukee omansa)

TEX: Kiitti. Arvaa mitä? Kaupanalalan liiton edustaja laittoi viestin Julienin sivulle. Kassatyöntekijät ympäri Suomen ovat nähtävästi sopineet pukevansa tästä päivästä eteenpäin vakituisesti työasuja, joihin on kiinnitetty # Adieu Julien merkki. Sillä halutaan rohkaista ihmisiä vierailemaan yksinäisten luona.

STEVE: TEX, se alkaa muutaman minuutin päästä. (he katsovat hänen tablettiaan)

(Projektin näyttöllä: Reportteri esittelee taustat Adieu Julian-ilmiöön. **Cue music: Northern Skys Paolo Nutini**)

https://www.youtube.com/watch?v=7nF5N67t_d0) Ranskalainen viinitilan omistaja nimeää viinin Julienin mukaan. jne. ja kuvia ihmisjoukoista ja arkusta, joka on kääritty ranskanlippuun. (*Valot suunnataan näyttämöllä istuviin näyttelijöihin*)

STEVE: Luulenpa, että on aika kohottaa maljat tällä ranskalaisella viinillä, jonka he lähettivät meille. (kaataa viiniä)

TEX: (*Seisten*) Julien, mä en ole kovin hyvä tässä mutta tota... Ensinnäkin meidän täytyy tunnustaa Stevelle, että näytti siltä, että me oltiin... tota väärässä sen heittoistuimen suhteen (Ääni murtuu) ...Tulen... kaipaamaan sinua, eikä sinua tulla unohtamaan. Adieu Julien... Adieu

(Viimeinen Adieu sanotaan yhdessä Steven kanssa ja he kilistivät laseja.

Musiikki häipyä pikkuhiljaa (***Pohjan tähden alla***

<https://www.youtube.com/watch?v=QzXGdy8Et30>)

(*näyttämö tummenee tyhjä tuoli kohdevalossa*)

THE END