Anna Meredith ([00:07](https://www.rev.com/transcript-editor/Edit?token=1_XHGmPaoJq0UgKQDw5I5gh3rky3qcVbUrRmkvTMwjHk634C22t-1xrqYMiHdGXLja__w133ITMLdnSdQDhxMlLEmc8&loadFrom=DocumentDeeplink&ts=7.5)):

Someone once said that to me about the music. They're like, "Wow, you take writing joyful music very seriously." I think they were disappointed that it's not something that you just chuck out in five minutes.

Laurent John ([00:19](https://www.rev.com/transcript-editor/Edit?token=JHTNTCJ7NF6EdUTAnixYM6XlJwZq8DqlV9h0MDJmxmQTI8eYWo00ginQiQ6PcdbnCyEHthMcJKzc30u7uJix7HVLwUU&loadFrom=DocumentDeeplink&ts=19.19)):

Is having fun a part of the creative process that is too often overlooked? As part of my job, I get to know the artists here pretty well. Composer, Anna Meredith, is a joy to be around. Her music straddles both the classical and the electronic, crafting these big bills that she often sketches out beforehand. Artworks in their own right, I'd say.

Laurent John ([00:44](https://www.rev.com/transcript-editor/Edit?token=0CSRGcKin7By65gxWfje_I4JoE-RO6H0mki8CsxXpX0WVxPbco_wdFwIKwezfMuAjOH3nn7dNIUf2XHUa5I0tzNO99Y&loadFrom=DocumentDeeplink&ts=44.37)):

She's extremely driven and hardworking. The fairy lights in her studio are always on. In the past, she's made bespoke compositions for things like the machines that smooth down the ice rink. But this time around, she had an even more unusual idea to run past our boss.

Laurent John ([01:03](https://www.rev.com/transcript-editor/Edit?token=BmWT_5XYTwiGeHdfKKui4wSH7RF8mVy5I04o1YBzI7rVr4MidRGKE-DLfYYAo005mc9XVMUwoU4JNsc5Cq2FQBLv4bc&loadFrom=DocumentDeeplink&ts=63.54)):

Welcome back to The Process, where we follow artists as they explore one idea that has emerged from a work in progress, to see where it ends up. Episode four, Taking Fun Seriously.

Anna Meredith ([01:29](https://www.rev.com/transcript-editor/Edit?token=tVHRiUZprQdVjj87dwK5ulfJRi4eN8mbWaG9YfocItnfZtf1I2Vd15YOoH3DOwiNPoi3loCf-SKXMmD1-JeOr8zpG6w&loadFrom=DocumentDeeplink&ts=89.32)):

As a kid in my little town outside Edinburgh, once a year the fair would come, which we would call the shows – for reasons I never totally understood – but, the shows are coming!

Anna Meredith ([01:41](https://www.rev.com/transcript-editor/Edit?token=F43qu9fWXZW2dDzmOMgYafF-arH7ASb7DIOXRASz3iCF1fU-EuvK07dS5ErntXct2cJfMM_jG4JfGr4ckvTRvvMUbEs&loadFrom=DocumentDeeplink&ts=101.66)):

When you went down there, it was adult and scary. There was creepy looking people with flags hanging out their mouths, standing, looking threatening, by the waltzers and early '90s loud techno playing. Some of those sounds seep into a lot of my writing. I think probably because they came in these really important times for me, growing up.

Anna Meredith ([02:21](https://www.rev.com/transcript-editor/Edit?token=JBFHyc_ZGzKKTEtTVTiMC5hiCA3oAMGafvpyiIW-4AWmZHvGsXu_1-Fdsxkv_gz1E2JjdmSP0mhYfwGscIBBXPQk7Eg&loadFrom=DocumentDeeplink&ts=141.91)):

I'm Anna Meredith. I'm a composer and producer. I love being overwhelmed by things and almost where I love things that mean that I can't think. As someone with quite a lot of anxiety, I love something that takes me out of myself and allows me just to be in the moment of what I'm doing. I definitely find it easier when it's something really physical.

Anna Meredith ([03:00](https://www.rev.com/transcript-editor/Edit?token=nTw_V1oLmtZZgt2sIdKD8g1hD9yQMmbg5VfOJnr4i_yj68ol6nc2LjP-OuqI1dD87IvmOQ2wDrxihw16jAUNFzmKK6Q&loadFrom=DocumentDeeplink&ts=180.67)):

I remember Jonathan Reekie, Somerset House's chief exec, came in at the start of the pandemic. I was asking what was going to happen with the ice rink that they normally have? Social distancing was just starting to become a thing at that point. I had this crystal clear, I know what you should do. I think you should put dodgems in there. Amazingly, he just was like, "That's a great idea." And it's kind of grown from there, to become a dodge. Immediately, the wheels were turning and I was thinking, I want to make them into a musical thing.

Speaker 3 ([03:37](https://www.rev.com/transcript-editor/Edit?token=TYaK_cGjsUXToGKXzZPg687zU2AV9w02URldhoMaldnE-LzUCz6IbEKdm2_OuSaDXSST9zgmX4ZDHuW3nXgxFyUo-sM&loadFrom=DocumentDeeplink&ts=217.39)):

Drivers, Bumps Per Minute is about to begin. We'll be cruising clockwise. So, keep your limbs and loved ones under control at all times.

Anna Meredith ([03:48](https://www.rev.com/transcript-editor/Edit?token=MCpnm7sI2s6Ja0M4fo7BLCpVhdoswDzg-u-g7QewhnWfOVQYrvUSsO78L4FwVW_LRrJc-s-VzUns2S9xLGLF6IPMkr0&loadFrom=DocumentDeeplink&ts=228.88)):

The obvious connection to music is the bump of the dodgems and how to use that in the music.

Speaker 3 ([03:55](https://www.rev.com/transcript-editor/Edit?token=NPeIB8cPPGBEOFjHjIjW3Topj7jOdcqOvKqjjqCHdCWJ1paOy_Be-OEVMEXUj7CUGsSXNdXBvxfq-KygYa7yjYxux7g&loadFrom=DocumentDeeplink&ts=235.31)):

So buckle up, start your engines, get ready to rumble, get ready to trundle. We drive in three, in two, in one!

Anna Meredith ([04:17](https://www.rev.com/transcript-editor/Edit?token=Q8KkvywiBjejrMF7iN-PG-p-AcucHE66E0nK4QbWNZxmRLl1qpWAIvE2KOZ-2JztG6ed7YtI248MZgtOHYxWpDbXIFQ&loadFrom=DocumentDeeplink&ts=257.12)):

A tune basically for each of the 18 dodgems that get triggered one at a time, when people bump their cars. Whatever the new one is.

Anna Meredith ([04:39](https://www.rev.com/transcript-editor/Edit?token=IHPgli-yLw3bDPfMr0Mm24YTm97f3t8fyOGHSqup9dRgCJyI-OUSU2n98gYdnLOSYku_ju0XHgSb3eVxFIk_E3Ifda8&loadFrom=DocumentDeeplink&ts=279.47)):

I'm not an amazing musical collaborator. I think I figured that out a while ago. I'm not an improviser or there's not much space. There's not much freedom in my music. So what's nice about this, I guess, is I am giving a lot of control over to drivers, in terms of, I don't know what tunes are going to be played. And it's freed me to write stuff that I wouldn't normally maybe have the guts to do.

Anna Meredith ([05:03](https://www.rev.com/transcript-editor/Edit?token=S5Y2kHSTWcd-Sh1zGXYermlNbc34M516rY5iRWBFX4PoOQ1w2sEJ3TjqSWPD9WBJuJgsrVBtkOVlRHP3kEUJhPC0YHA&loadFrom=DocumentDeeplink&ts=303.43)):

Yes, someone once said that to me about the music. They're like, "Wow, you take writing joyful music very seriously." And I was like, "Yeah, I guess that's..." I think they were disappointed that it's not something you just chuck out in five minutes.

Speaker 4 ([05:23](https://www.rev.com/transcript-editor/Edit?token=pRNvH4NqEXyGGZOj0S-V3TFG9-soSco2atZnq8zf_a0UplEqdemX40oDNdX2nmwgcdSF1KwcL0nf1XM-sT7mWoSETkg&loadFrom=DocumentDeeplink&ts=323.83)):

And then we've got the music coming out the inside. You go left, right, left, right.

Anna Meredith ([05:31](https://www.rev.com/transcript-editor/Edit?token=kH0m6CJ28slqtlifi5pFCihEa-T-yUkBp3XnEwcvLZEmdTCsoLU6HpuUQM9paI-ukJyRPxkDagsWT2H0mK2iu4R3Ks8&loadFrom=DocumentDeeplink&ts=331.97)):

Obviously with Bumps Per Minute, you can't predict which car is going to bump when and therefore which piece of music is going to play. So, I guess it then poses some big questions about the role of the composer. It's still me that's written the music, but if I'm not in charge of the order of the music or the time-based experience, the thing that normally matters to me most, does that mean the drivers are composers too?

Anna Meredith ([06:01](https://www.rev.com/transcript-editor/Edit?token=bh-crsSJwdGliMElVwCnikJSdwu3y6UgKG99UUkm0lmtIV0HGXjKk6qf5dD-7bkRcJDOVG6uIzqsmYG5YVw74EY_kdI&loadFrom=DocumentDeeplink&ts=361.27)):

I could work with Nick Ryan, who is an amazing sound artist a few rows down from me here in the studios.

Nick Ryan ([06:06](https://www.rev.com/transcript-editor/Edit?token=aucqRtwikXhgN86DcJnw-FAw2W7Fa_TGl5EkDwXaDFrFjUh2eJtPT86O4o0nCMQ3JtS0tmOlSKQZu3lePaA4iG6zlrs&loadFrom=DocumentDeeplink&ts=366.35)):

I often think with interactivity, it's not a case of the composer giving up control as much as it is them choosing to give the listener a good time or not.

Anna Meredith ([06:18](https://www.rev.com/transcript-editor/Edit?token=R5bfjKI09lUi1ms86-I6JUz7zpxy44181IZXiCerjwrK71u7jEwnwXexinS2iHtRSgJPsuzeNj54RBckfGBUH56l27M&loadFrom=DocumentDeeplink&ts=378.61)):

He's an amazing sound designer. He works on music for film, but he's also very interested in elements of control. He makes a lot of physical instruments that are controlled by things like weather or space junk. So this L idea of control and interaction is really a central aspect to his work.

Nick Ryan ([06:36](https://www.rev.com/transcript-editor/Edit?token=jWH8Cu82m2Exi3f-OJVDsOzP20AC5icO8LEEU_fGtN5XYjPkAoTczG2SGCr2LrdRSUhUZIIHtx9VGLodxyAt-uQoB_E&loadFrom=DocumentDeeplink&ts=396.38)):

The more control you give a listener or a driver, the less of a good time they have, I think-

Anna Meredith ([06:44](https://www.rev.com/transcript-editor/Edit?token=YcqTqbSZHdB3f0W3ty3zVmvpnrTv9zh7uvxvYi4HGGxPKwhejQ7Xbb0JOfEuWFlaqhV3VtVEYI4lBJ8I_WO9aQqaaOM&loadFrom=DocumentDeeplink&ts=404.16)):

Why is that?

Nick Ryan ([06:46](https://www.rev.com/transcript-editor/Edit?token=AOhqGy8UnQGTDLQwGp_-d-0ISkvM5SVluERYIKmjLIgmo1OoPY50Ju7ALuKx_590QeWx9ufAU0Vmm6r3LDwAGtmqxmM&loadFrom=DocumentDeeplink&ts=406.05)):

Because I think ultimately as a listener, you want to be told a story. And the more agency you give the audience, the less authorship there is for a story, an external storyteller. And you end up ultimately is that the audience member has a bunch of tools that they don't have to use and they don't tell themselves a story.

Anna Meredith ([07:11](https://www.rev.com/transcript-editor/Edit?token=J1Y1sz63DrMD2pNFJD2ZBt2cdO7Rw4n5Dk2UQElQDMB3m1N57XUfyFegGqqpRNm0W2iUN02frNlp_vVeoKYRNAgoTdA&loadFrom=DocumentDeeplink&ts=431.52)):

So how does authorship and interaction, how much of a part of your kind of general music practice is it?

Nick Ryan ([07:19](https://www.rev.com/transcript-editor/Edit?token=0pw1K752YqsnK0vKMVEL9a-b0y21VsBgIfBbWBtrlp84UvmCBTu-_M6l6ewP2-cxIeeX-vTJOEblkAtJOSMYaH0iCoM&loadFrom=DocumentDeeplink&ts=439.34)):

It's very important because I think an unavoidable consequence of listening is that there is always interactivity. Because you cannot predict how someone will hear sound in their minds. You're inviting a listener when you play them a piece of music to co-author it with you. And that's what makes music so powerful for individual listeners.

Anna Meredith ([08:08](https://www.rev.com/transcript-editor/Edit?token=9U-L7rsr58yOx-UBctIhknJhSLEH5lX150Knq0VXzGToBMEeUSyAeWMI4BfxkebT80PlQl5h8zGYPH-ovlFe-5xwT5E&loadFrom=DocumentDeeplink&ts=488.19)):

Right. People could just be thinking about food.

Nick Ryan ([08:10](https://www.rev.com/transcript-editor/Edit?token=i8YbBumOv-s5AgwDG9pvG6HiSvHrb1RJhpjxx0G10ilpnuJ3vn6Ue6YCPHX4KLpv5pje8jigHkjsBWIJ45LXAb-5Gvo&loadFrom=DocumentDeeplink&ts=490.74)):

Yeah. Or they-

Anna Meredith ([08:11](https://www.rev.com/transcript-editor/Edit?token=ZPjRul66Hz1yjavnSmk0QUnB2kYe36tg5eGI6h1IzOHv654QGhDLkEluSLWanm8wW08WuBJlgnm8feG0-JB-c5IeXVk&loadFrom=DocumentDeeplink&ts=491.21)):

For example.

Nick Ryan ([08:12](https://www.rev.com/transcript-editor/Edit?token=JVPoUmVoko6xutyXOYJSobCSHKYpmPlujxq3Dyc3AYOSVD0Q3YE4SQNZIMPhrM1hmkKGpvU1CEopRDRLoBtUfiuEMEI&loadFrom=DocumentDeeplink&ts=492.54)):

I mean, a good example of this for me, I saw someone on the bus a few years ago, listening to a song on their smart phone, out of a mono speaker in one ear.

Anna Meredith ([08:24](https://www.rev.com/transcript-editor/Edit?token=x_NjpbXf0u0D7JFyJQmJc3ZLeTZX1kcTdPrOu2vfa3aQ7rulZFSVojsHzy7JfXZ2LdF5aGXh8Fn_pPVXQQeXzqJ9UF8&loadFrom=DocumentDeeplink&ts=504.71)):

Right.

Nick Ryan ([08:25](https://www.rev.com/transcript-editor/Edit?token=Uyk2JGLOJ6Kpo87a23FQuTDGwFsD0Elgd4paDWbMnf_1eT1XYi2ufE81oj9i1fJvaHnmqAKOFZH_-1KjTb2ED_g40Q4&loadFrom=DocumentDeeplink&ts=505.58)):

And they were having a great time, but this person could hear this piece of music, I guessed as fidelic, even though it was incredibly low resolution-

Anna Meredith ([08:37](https://www.rev.com/transcript-editor/Edit?token=kPgJ2QkWBWdPo6oqhWM6vjh9RJn0-IPhRkrSzVFs4xR5GM1-tQ3SAQNst3HLYIio_9ZgSnMUqnO6p4Zbg3peod1Fink&loadFrom=DocumentDeeplink&ts=517.45)):

Right. Because they were making the leap to the real version of it.

Nick Ryan ([08:39](https://www.rev.com/transcript-editor/Edit?token=Gs5rA69k2yUmWgX_Q-pQfnQEHCCJbIVm6nZPI_bYeefHQ9i8oYFdAxoyrRu4cC28b7YJ-S81ld3NZd06YBCRa9yTZXI&loadFrom=DocumentDeeplink&ts=519.64)):

Yeah, in their minds. So that's how powerful that kind of authorship is in the mind.

Anna Meredith ([08:56](https://www.rev.com/transcript-editor/Edit?token=BVQRwnRr0Mj1q97Q8f64X5uK4de-UjOavljxTvMSSAOUaVavuysOGTdXHtNrsdIUHIHDtjA1aQ8np1Cry5yDFyI7D30&loadFrom=DocumentDeeplink&ts=536.44)):

And is that something you're actively thinking about when someone asks you to do something, it seems, feels absolutely enormous to me and quite scary in the scope of what you could be considering in terms of levels of control and authorship. Is it like you try and make sure is a factor in every composition?

Nick Ryan ([09:17](https://www.rev.com/transcript-editor/Edit?token=5DvCP8kpsnETt07IHN9tYo0hfjXrEI9TYPQeANtXkk8FlAcSBDwKH1gOPrTzb09wgWDpjTEa-2kT58WDTretvcsg9lE&loadFrom=DocumentDeeplink&ts=557.06)):

Some of the sounds that I'm interested in as a sound designer are sounds which affect people physically. So they're not cultural, they're not emotional. They are physical. A good example is an explosion. It will make someone feel instantaneously reactive to the sound. And those kind of sounds are things that you are experience unquestioningly by the audience and there is no gap. There's no interpretation. It's just sensation.

Nick Ryan ([10:02](https://www.rev.com/transcript-editor/Edit?token=EDPiQ4-No0cz3QXjbT8NdKiL5hzhsnjFBjnKNLaYe5vKhR-GvcPGtRF00hWnwaHeYYetivYvITFqupZ4sLTBB9CtQQw&loadFrom=DocumentDeeplink&ts=602.26)):

It seems to me that your music is very much not just about the audience moving, but it's about you moving as performers and using the body as an instrument.

Anna Meredith ([10:10](https://www.rev.com/transcript-editor/Edit?token=yEwbzEhCoGcMGVBs-ILxQG3K4bYpEjHdRPPdWZ9O99Ljr9mEfBnqSJwXc7SFMDjMNV0A8HX7IQqq3fleiiNN_88IeCA&loadFrom=DocumentDeeplink&ts=610.71)):

Yeah. Yeah, I think you're right. I think I use my own body as a test when I'm writing. I am checking in with how stuff is making me feel. And quite often before, while I'm writing something, I won't even notice it but I'm out of my chair and hopping around my room, sort of punching the air and shouting, "Yes, Meredith!" to myself, like some kind of psychopath. And so, yeah, I'm checking if stuff makes me have a physical reaction. There's so many more possibilities with interaction and authorship and technology. Do you think that's a direction music in general is heading?

Nick Ryan ([10:45](https://www.rev.com/transcript-editor/Edit?token=jZIGLUI4fWqcCvypGqrd4B8Zq-42OQewhHyTykrUpKuCGniL_hm4hkd9ByKfcEnecDunPFACDQpunybHx-gGauQepbQ&loadFrom=DocumentDeeplink&ts=645.05)):

I mean, music and technology have always, well for the last 140 years have been linked together in this really important relationship. And prior to that, musical technology instruments. And so interactive technology is no different in a way to that. But I think it's beginning to really change the form of music and the way that we use music and what we use music for, I think is where the future lies. And I think if you kind of apply interaction to that, then it's not difficult to imagine how music could be adaptive to our context, whether it's our time of day or our mood. And it's not that the composer is eliminated. This is not about kind of AI generative music. It's about music, which is composed, but it's also adaptive and flexible, thinking of new ways to make music elastic.

Anna Meredith ([11:56](https://www.rev.com/transcript-editor/Edit?token=_k38jtoUd4MYxtR2drfpjzTzoGAV7XOs_bdK2h5ejCaku89XaJBatjowgaPyG7B1e43u_MnwvqT5Gdgh79pYVwct8mo&loadFrom=DocumentDeeplink&ts=716.33)):

That's good.

Nick Ryan ([11:56](https://www.rev.com/transcript-editor/Edit?token=e56F51KNGvWXgt3Tx7AKdjZu6DkCM-0_Rnend6YPV9M03cjGCqfpaT3BiyqT-Tr5j5TwQCq6Nmg7tRutu2G-EScdFuU&loadFrom=DocumentDeeplink&ts=716.77)):

What do you think about that? Do you hate the idea of music being adaptive?

Anna Meredith ([12:03](https://www.rev.com/transcript-editor/Edit?token=GTxYyfB-q9RHrRuuxmPUcdaF4K4GdCYo-5XDaj68eZoW2n5O-WQQcJMSl9sThggC1jlLwyHSGiSofNfu0Qzh37iMad0&loadFrom=DocumentDeeplink&ts=723.6)):

I think I'm a bit scared by it because I'm such a control freak, and I know how to do what I know how to do, but I don't know how to do other things. I'm excited about how I could be part of those collaborations. But if every composition of my personal composition role was taken away, I think it probably wouldn't be for me.

Nick Ryan ([12:25](https://www.rev.com/transcript-editor/Edit?token=Mr1b0CTI3JuwMvthOqDBu4Zf0HdA2wuJJb9NX6TUXQ4FRWV42uq7yKllMpvU9krz_0MVxuSB0ecFxZlVNzNkY3munHM&loadFrom=DocumentDeeplink&ts=745.79)):

But I think life is kind of similar in a way, because when you're performing it live, it feels like it's adapting.

Anna Meredith ([12:41](https://www.rev.com/transcript-editor/Edit?token=1hARf5swri13dyEFhWoI88TQTYRMzYo_vmq6Q9A6ZqGfT1XS5CXeDXWsfm8fvunKc88h0afvWxpUj9Ke-Ca7J89R5y8&loadFrom=DocumentDeeplink&ts=761.63)):

I mean, it is in a very, I mean, I'm quite a horror. They're quite tightly controlled. I run up a tight ship, Nick.

Nick Ryan ([12:49](https://www.rev.com/transcript-editor/Edit?token=NKHn3A57VnMGObTwidTezReOaTTss1iwHd-2zXAx3zOAv3Ym4xnfCXht5VXFpt3Bwhxf6PD3cvOZkiznTqxL0CduZRY&loadFrom=DocumentDeeplink&ts=769.6)):

Do you?

Anna Meredith ([12:49](https://www.rev.com/transcript-editor/Edit?token=f4-iDRYgqB9vYOCwHhXpvPlckLz93WlIFPbM8prLUDN7V-v9hT3dZS3ynX2avON4Tp8DZHomg-ytbyQx9n-4TBkX1-Q&loadFrom=DocumentDeeplink&ts=769.69)):

Yeah. There's none of this like, should we do another verse? Absolutely not. When I hear people saying, I'll come and jam with you guys. Are you kidding? No, no, you won't. Yeah. I just, I need to have control over what I'm doing otherwise I've just figured out what I can do. And when there's an idea that involves other people like Dodges brilliantly done, then that's so great because otherwise I'm just in my bunker writing crotches.

Anna Meredith ([13:29](https://www.rev.com/transcript-editor/Edit?token=XQl69mC6SZmp3t8eRWQIZ5EBj1GvRR4sjwXCbxeR5z8iq8dg5nqhUidtyy0YjY5zQUziptX2V7p8gzn_WKHSKxB3Dhg&loadFrom=DocumentDeeplink&ts=809.4)):

It's really interesting hearing Nick talk about where he thinks music is headed and how it could become unstuck and away from the format and become more adaptive and reactive. What's interesting to me though, is how so much of this sort of way of thinking really makes me think about games and game design, because games are something that I absolutely love. I love board games. I love escape rooms. I love video games. And to me they just, they completely absorb me and if there's one of the things that I've realised over the process of making Bumps Per Minute is just how kind of meticulous you need to be when designing something that then eventually feels basically effortless and fun.

Nick Moran ([14:07](https://www.rev.com/transcript-editor/Edit?token=IpqU2xB1Dsgom_h8bKJjNb6qCr6l3M_RnKJln_2jO4Qo8tBZ8pRbpaZu_XwdJ4OEApcVZEJI3f5-rDyaeMCL-J1RIHk&loadFrom=DocumentDeeplink&ts=847.52)):

The thing about escape room is which is unique and magical is that it's intimate. It's just you and the people that you love, hopefully, being told a story that you can solve and you can overcome, and you can digest within an hour.

Anna Meredith ([14:21](https://www.rev.com/transcript-editor/Edit?token=rGXKqlR2cyBmwgj5lwAl09rhfBWKjVo57C6ooEDTyx3DP2hBX5XoblYD5NYp3j6PTlgDdi2GlimaQjLvbUR1dxT35R8&loadFrom=DocumentDeeplink&ts=861.84)):

I came across the game designer, Nick Moran. Yes, that's right. Another Nick, because he's made all these games that I absolutely love. He made Time Run and the Lance of Longinus and Sherlock, and I'm a big fan. And I really want to know how he approaches writing the stories that govern these games and how much control you really have as a player.

Anna Meredith ([14:41](https://www.rev.com/transcript-editor/Edit?token=Ju4zmfiO11hVp3dW7BIz37OmTaYma4ExkaPH_UmE3YkGjjYlRQc6TLW4csnt4xNKD502hg4XAeBwoBiMkYfTnBFYYY8&loadFrom=DocumentDeeplink&ts=881.98)):

Nick, what is an escape room if you haven't done one before?

Nick Moran ([14:44](https://www.rev.com/transcript-editor/Edit?token=ql8umwAKC3cnXi5bBlppAbpXQ4hTqtJ5wvNrwS82ON9B7tNJDOplPhIRn5O3Y_-8fvtUBtdu30Wius4YEym8alcpsn4&loadFrom=DocumentDeeplink&ts=884.5)):

So escape rooms a few years ago, I said, escape rooms, you enter a room. There's lots of puzzles and the aim is to get out of the room. That's where it started. But now of course, as the genre develops, now they're basically immersive game experiences. So it's that kind of meld between puzzle and storytelling and escapism in a live environment.

Anna Meredith ([15:05](https://www.rev.com/transcript-editor/Edit?token=fCQIJzTn6uF7sxcVzGGUKJT1sq_RuLVR5lty7nD2lTsEOuhaUKCCl7LC4CCaUTjh7UkLWkFypXhnpVJkjwfezrLktd4&loadFrom=DocumentDeeplink&ts=905.33)):

So I'm a real control freak with my writing. And so we're doing the Bumps Per Minute piece where the dodgems trigger the music. It was a real challenge trying to work out what level of control to hand over. There was obviously more I could give to the drivers. They could influence every aspect of the music, but I still wanted the music in itself to be good or me at least. How do you get that balance of doing a good artistic project, a project that you can stand by, but giving enough control and autonomy to a user?

Nick Moran ([15:39](https://www.rev.com/transcript-editor/Edit?token=MMCLxVAvNdqPhk-JD7OxP6oSNgpdSvXjZp3AWHeVAqG6mkAD1cg0A0BiI_YnHf1BL-Nd5zwcDngmbWYRXhHbATPVg44&loadFrom=DocumentDeeplink&ts=939.56)):

I think for me, when we're designing the game, I say, what do I need to ensure for my own sanity and my own satisfaction that people leave with? And I have to make sure that there are key things that they've understood and they've got, and everything else is a bonus because they may not choose to do that. They may not. They may fight the structure and not consume that piece of content. They may try and bypass something, all this kind of stuff. The problem with an escape room is that ultimately it's a very structured experience and it should be. It is ultimately linear underneath and you're trying to tell a story, but because you can't be certain that people have any attention or they're consuming it, or they're consuming in the right order, or they're even focused, you can't be certain that they are getting the right things. It is that question of what am I willing to settle for that they understand? And for me, that is always the most difficult part.

Anna Meredith ([16:33](https://www.rev.com/transcript-editor/Edit?token=7snLqCr4SvsXhjhZ_U76LdlBULwIZyk7eXcCP66JYovvRExtpAKxFb4ivp1QsRYC0YEe5UqcuuVuCmk_kzTTCWH_E0Q&loadFrom=DocumentDeeplink&ts=993.77)):

Now, am I right that you might have made me a game?

Nick Moran ([16:37](https://www.rev.com/transcript-editor/Edit?token=aA3ZrEg1sOs2HzuM5ZLD71YzFoLQncP1CLaIkcq7p8neOE7WbG3wzZfawFFefU232W2caSulTihkE_AW80BRzmZbYC8&loadFrom=DocumentDeeplink&ts=997.15)):

I have made you a something, but yes, it is a game. Yes, it is.

Anna Meredith ([16:40](https://www.rev.com/transcript-editor/Edit?token=z38DivQw76uoBdMtQu8HVWCTrVNUv1ZQktp8ln8yjs3TIw7rvMm_OosSjDnEBGeORgrrnrgnAYnJcrhk3FXRcOZaThQ&loadFrom=DocumentDeeplink&ts=1000.2)):

All right. To tell me a little about what is it?

Nick Moran ([16:42](https://www.rev.com/transcript-editor/Edit?token=6D1eihwd60RMOgwRKMN9dMgGNW94ziTQD2H8ab8B-rMeTn11FCQKQTHQRkCGMT-xQYvdgw3AoPOXsutUB-Bx-9PMxIY&loadFrom=DocumentDeeplink&ts=1002.31)):

I would say that it's a choose your own adventure game.

Anna Meredith ([16:46](https://www.rev.com/transcript-editor/Edit?token=cNt4WLbM8YzfBxQwKc_V9tjnITeyUJLaB9ukdk3oEoQULHx_uDk2YHkuu90ji54-N_PEgcHYJEFtLkscogI7PkzfznA&loadFrom=DocumentDeeplink&ts=1006.59)):

Oh, classic. Like the paper where you have to keep your fingers in the spaces and the old books?

Nick Moran ([16:50](https://www.rev.com/transcript-editor/Edit?token=igQdq7i4h4EtmUByo1BB6bJh7Pf8iOYEGEcnCcZKTXTofI7zFN91oX_XfXrWK1tEY6wbmCGZHK7LbPY7rb9FcAmrPG8&loadFrom=DocumentDeeplink&ts=1010.81)):

Yeah. I used to have so many of these puzzles and 'choose your own adventure' books when I was home, but I've created you one.

Anna Meredith ([16:55](https://www.rev.com/transcript-editor/Edit?token=2Ff9aEMfftwXFx2k23PvMObpb61puly2kvf_SFaksO0wR3k0hioq9LT6NAkzAzXoq7YxiJ-G5IqSVkKznF23mcVnxwE&loadFrom=DocumentDeeplink&ts=1015.89)):

Aw.

Nick Moran ([16:58](https://www.rev.com/transcript-editor/Edit?token=huXZ1q-AF7Qd3PYAe24SsmcFkJ1Xnbed3gY_y15mPKvFapLzAHI11ku3X4834HFQctMMqfPvDS23AzHtbV-qXpagIlY&loadFrom=DocumentDeeplink&ts=1018.29)):

It's a bit silly.

Anna Meredith ([17:00](https://www.rev.com/transcript-editor/Edit?token=azi7lRA2sQbW6fY_wD60AKnyFSo18PF-umSVewujpxsd3L2kKDqk5t-gOhKUl1NshsGrOH4ZqzvslJi20MHDa2-O3Go&loadFrom=DocumentDeeplink&ts=1020.18)):

Please leave.

Nick Moran ([17:01](https://www.rev.com/transcript-editor/Edit?token=POHrfiICI7vZyhhoONMcMBnKURi12xUal8KWN9s1Zuo4PVSmrIQmJNo2uHg5BBcxUokV6YPIwUcKmKc-Bd-ByQUPFBk&loadFrom=DocumentDeeplink&ts=1021.96)):

So I hope that's okay.

Anna Meredith ([17:03](https://www.rev.com/transcript-editor/Edit?token=mLLas7ZxKh8-8iRoDAfA8QFMluiklQXmmL3VRibjfUh5Y79fyZqfM_ASMBco3XTJkWB2WmAfqpY_2n7gs_IaUSq8_bY&loadFrom=DocumentDeeplink&ts=1023.2)):

No, that's ideal. Well, I'm very excited. Should we do it?

Nick Moran ([17:05](https://www.rev.com/transcript-editor/Edit?token=pIqK3hy30h49283270-tK16LZ0xyArWOQJVcZ1eHds9fuFVEYtusHKOW833VzhAO56fnDNWeataWOdRdUlifbBT8S9c&loadFrom=DocumentDeeplink&ts=1025.59)):

Yeah, let's go.

Nick Moran ([17:09](https://www.rev.com/transcript-editor/Edit?token=1pEkrsdym7ShmwHQCz-UdqgJimp0o1EsumNimK0DPpnCFew0Opj5BLmsHthL6JsVtvkyp35WWI04JmBm7Ifddkofcew&loadFrom=DocumentDeeplink&ts=1029.31)):

Anna, you have finished Bump Per Minute. Dodge is over. Done. Finitio. You are in a garden relaxing. I don't know whether you have a garden or maybe you're in someone else's garden or maybe you're a cat burglar. That's your business. You receive a mysterious, let's say Pinterest comment. I know it's a bit of a dead platform. "Bump was only the beginning," it says.

Anna Meredith ([17:29](https://www.rev.com/transcript-editor/Edit?token=pbmkTyfuGq0Z_hi7pgIMHe6eq0YwawATsygQrffQZoT3J0W0yoUD3S6GvYRtj79xe34YMeqzP6fostFaNoOPXwR8tWM&loadFrom=DocumentDeeplink&ts=1049.94)):

Yeah.

Nick Moran ([17:30](https://www.rev.com/transcript-editor/Edit?token=A8S7UzDvsXjs55-zV7S-hbWwZOCPm8Z9EdDwhiNrSNTwTKztxg9rTgFoMsH7y0-gucay5Z08B3M9g0Btni9PACyALik&loadFrom=DocumentDeeplink&ts=1050.45)):

You don't even know what dodgems are capable of. Do you, A, click, the Pinterest link or B, take a minute to think about it and relax in this garden that maybe you broke into?

Anna Meredith ([17:42](https://www.rev.com/transcript-editor/Edit?token=xnv2Hb3o03WP8cmPXDPf7V_LyLznmwCCuJ89jZjPxKlDePPH5cvjYenLsbAlNBmgxk6O22xd8pUoWEl6pDwWrZ-wxOg&loadFrom=DocumentDeeplink&ts=1062.66)):

I mean, I'm going to B.

Nick Moran ([17:44](https://www.rev.com/transcript-editor/Edit?token=lnP33BOTXfGxrGOo4LK51RgXow9dnT6E9uEZkCCTCURyhsLfHFqxpiIXsOEjPjKX02rQz23YTEpi-rADa5tbWbxHjN8&loadFrom=DocumentDeeplink&ts=1064.02)):

You relax in the garden for another few hours until you're caught by a roving gang of citizen arrest enthusiasts. You spend a few hours trapped in their nicely furnished living room while they work out what to do with you until eventually you sneak out whilst they're debating whether Geronimo Vilama really had tuberculosis. You check your phone and receive an email. Don't ask me for more details, because they've not really worked out what the email says. But anyway, the bit that's important is it says, "You want to talk about control and agency in a dodgem related context," which is a bit on the nose of the email. "Well, in the dodgem world, there's only one big win, Dodge Corp. We've all secretly been bumping to its tune for years. There's a link to a Google Maps location. Do you A, click the link or B attend iconic queer party, Sync the Pink?

Anna Meredith ([18:30](https://www.rev.com/transcript-editor/Edit?token=jarYsqrHjhQvyJ_XKe1h1YXnn9SBU8ewQI9oVvMJEIorIozHFjMxSjV1fV2Si5HQqf0LEPWhKqHuRbVSH8PdcsLXJyI&loadFrom=DocumentDeeplink&ts=1110.13)):

Well, I mean I've got a good Sync the Pink. I've always-

Nick Moran ([18:35](https://www.rev.com/transcript-editor/Edit?token=MiicJkCaBpKfhYrslzx4ZT5lhs9iqhXlBXyOOd1PziWyCbUWJ7Ngb8P-ilheWSmTeddJHtbwVnQAiVJLyFLno9Em8yg&loadFrom=DocumentDeeplink&ts=1115.24)):

Even though it is clearly contextually daytime, you attend Sync the Pink. Everyone street is extremely happy to see you, especially since it's several hours before opening and there's an awful lot to do. And the hospitality industry needs every help it can get in these difficult times. You spend a good few hours cleaning beer lines, mopping floors, checking playlists, running speaker cables until everyone is happy. Eventually after everything is absolutely ready to get going and everyone's going to have a great time that evening you leave before the festivities, obviously, because it's about four o'clock and you get in a train to Kent. I guess you should check out this Dodge Corp thing.

Anna Meredith ([19:10](https://www.rev.com/transcript-editor/Edit?token=xEmpHFgVoCK1YZaJ0RZFnKqA5RASSDIlmbK7kw_IUwCEP-1dLrsSJbQRDmN8eIEi4Sf5TGsJVXuBuTOd-g76dLxG6eI&loadFrom=DocumentDeeplink&ts=1150.51)):

That makes sense.

Nick Moran ([19:12](https://www.rev.com/transcript-editor/Edit?token=nZVI1ZmrasncRc3vzmEEFqBhOposGA2-RUlRxi-FDghPpiLzCgE2rKZUTtXf17S2rif73liI8qtl_TSEUbu_lyAmEAI&loadFrom=DocumentDeeplink&ts=1152.2)):

Soon you arrive at Dodge Corp weirdly quickly because the British train system is so good and also so affordable. It would totally wouldn't cost you 32 pounds return for a 40 minute train ride to just outside of London. Something that I don't do every day, that would be insane. Outside Dodge Corp, which is a large building built to kind of look like a big top because of the circus theme, there's a lone guard. He is large and almost upsettingly muscular. His pecks are so big they're covering his eyes. He has a piece of paper and is playing Tic-tac-toe, fiendishly quickly. He's clearly the world's greatest Tic-tac-toe player, but is he better than you? What do you do? Do you, A, sneak around the guard or B, challenge the guard to a Tic-tac-toe dual for success?

Anna Meredith ([19:57](https://www.rev.com/transcript-editor/Edit?token=DD1jtqZERZ48YmVprtyiRFvsuIFgzeXij7g9r85Uxti0VguaDOYcZEXChT1fnYwzd5SN70jm8q0FAtJhU1JwFWdPhRs&loadFrom=DocumentDeeplink&ts=1197.41)):

I've got this. Take him on.

Nick Moran ([19:58](https://www.rev.com/transcript-editor/Edit?token=6zF9ju3xfIGqESAc1DMjuimkgnis6tLNE7U_FNVlz6znw7jifOTte3LyTbq_pni2m7m7AFiKJ04Q7l77gKHxFgylMos&loadFrom=DocumentDeeplink&ts=1198.64)):

Take him on. All right.

Anna Meredith ([20:00](https://www.rev.com/transcript-editor/Edit?token=XrfUi9DBFrwpw1DKp7jp_ej5GDGYoz8DHsJgY_V3XJQN-Fq1_MIjs1lpHeH6RQYtUSFYbwsaZW8almx9aUO6awCcFKU&loadFrom=DocumentDeeplink&ts=1200.27)):

I'm hoping Tic-tac-toe is knots and crosses.

Nick Moran ([20:02](https://www.rev.com/transcript-editor/Edit?token=jqyYyWJiOV5lTvwXj2WfiKII3HZfyJoFSRvpx_SD7WVk8z5zTOfDJz3okK7uoVTrzkHscvjMbvJlz-wotQFnCoG2s-Y&loadFrom=DocumentDeeplink&ts=1202.55)):

It sure is. You leap out in front of him and challenge him directly. He appears at you with his peck concealed eyes. "Your arm," he says whipping out a blackboard or in this case, actually a whiteboard. He goes first laying out a cross in the top right hand corner.

Anna Meredith ([20:20](https://www.rev.com/transcript-editor/Edit?token=CF-LAen9sc2Jo7_kqxEowoSgp_CXhE9TjSncHeiq16bpeRdKR4Jimtsq1OxEPFDiP9QCGjQMnMRQ7un9QQUaDV2zbEo&loadFrom=DocumentDeeplink&ts=1220.77)):

Oh no, he knows about the corners.

Nick Moran ([20:22](https://www.rev.com/transcript-editor/Edit?token=GAfnuARxgeB_HlIpI5fsfHMIVHkJscaYTZbwpM8uKYPCLMaCucYaPpKh2rO_73n07db8XyTH1Qo5QQ7USBZXzyn0oKk&loadFrom=DocumentDeeplink&ts=1222.22)):

Your move.

Anna Meredith ([20:23](https://www.rev.com/transcript-editor/Edit?token=gWFaTocZ8A8Sah46caN2hZJCzV8tmI1loWsAhFQgcdmE-Z6aaUpNrUx0tUV4Dqh473oCDK8yVJ_hIV_nRoBGTCXl4m0&loadFrom=DocumentDeeplink&ts=1223.08)):

Okay. I'm going to go bottom left.

Nick Moran ([20:25](https://www.rev.com/transcript-editor/Edit?token=2_aMsMcRFPhlJ3DXLsF0ysSoyxrLlxk5gnImkuljm1nZXjWV68MZyCCP7a6WjHCIwMwy2z0-4vX5zqNZQFbRM9qWWT0&loadFrom=DocumentDeeplink&ts=1225.61)):

You put a zero in the bottom left hand corner. The guard is shocked. He's never seen such an amazing move. He slowly lays an X right next to yours in the middle of the bottom row.

Anna Meredith ([20:39](https://www.rev.com/transcript-editor/Edit?token=j8Vu20dcVGPwpc9ASdO3eOZAHoYEReP0UvifjBozxb_anGi5J5rsUm0QxOOPa8ibQLNhdAjmo08NNz3tBtr-324RiA0&loadFrom=DocumentDeeplink&ts=1239.41)):

I'm going to go middle.

Nick Moran ([20:43](https://www.rev.com/transcript-editor/Edit?token=lmaNJQaOrQEPM7WK-pQSgK9ho39RdVCNG3GGoBrM76n2ToRjBSgQfsninHbb6jvpSFIZDnDezO0WElKgT9UJn4Q63q8&loadFrom=DocumentDeeplink&ts=1243.44)):

Middle.

Anna Meredith ([20:43](https://www.rev.com/transcript-editor/Edit?token=4szFqy9ieVXu-oBC1TBPGJFw7f_HQVNJD84aCmhi0hstQur6siadcCjOb286GlnIbLPr9pDAByFc-gAJrW9u3uaol00&loadFrom=DocumentDeeplink&ts=1243.98)):

Yeah.

Nick Moran ([20:45](https://www.rev.com/transcript-editor/Edit?token=jrBbZpQ0VxA4XsfC9h49jvMuaZnTTyhoUfCVb7oaFoilLIoFSilem986qGFtQsebBThjJtt0IO6fTSBB-gSGS2CQwFU&loadFrom=DocumentDeeplink&ts=1245.18)):

A middle. You lay a zero straight in the middle of the grid. He is horrified. That is the one thing that he didn't expect to happen. He lays an X on the right hand side of the middle row.

Anna Meredith ([20:58](https://www.rev.com/transcript-editor/Edit?token=J6B_KvySwUz7Vk5t8ebDA_27mJPmireQuDVypHUZUKP0yow2faef61mtao70akVd3IKNfeQM1YIXYoqc0wsVBS87QTE&loadFrom=DocumentDeeplink&ts=1258.16)):

Okay. I'm in trouble here, but I'm going to go bottom right to save myself.

Nick Moran ([21:03](https://www.rev.com/transcript-editor/Edit?token=25paiuINf_iB0dFxUFdKqm6JUZRUfALkYIOUz8l-Gk5oI1LCQH-0RAV_AveFoDxmfQGGJcuPnxw3rLfg1s4AJRSuqc4&loadFrom=DocumentDeeplink&ts=1263.16)):

In a fit of genius, Anna leaps in and lays a not, right in the bottom end right of the row thwarting the guard's attempts. His eyes stream with tears. He lays an X in the centre of the top row.

Anna Meredith ([21:19](https://www.rev.com/transcript-editor/Edit?token=VQ7z-K3ZxBxPGhUo-L5kPiauMFLYPfZcWvTJXHB__gLtFCZFiZ4AkPJwVEoriiWHltekSou-LMR-_nOJSioBwxzydl0&loadFrom=DocumentDeeplink&ts=1279.74)):

I seize my moment and I go over the top left.

Nick Moran ([21:21](https://www.rev.com/transcript-editor/Edit?token=557t5T6EvY628ybANQZTzp8a7D9F-PXkbuYFio2kL81I9Ous9hkM_14_bW1QSm-SEm9JBChekyYKM3gCDfts1aJB5_E&loadFrom=DocumentDeeplink&ts=1281.93)):

The top left, Anna lays down the final zero, crossing them out smugly, incredibly slowly. The guard is horrified. His face is a mask. You win! He sighs or maybe he doesn't. His expressions are really difficult to see because his muscles are so large and opens the door. Guard challenge complete. You move into Dodge Corp HQ. There's a lot of dodgems here. Like loads.

Nick Moran ([21:47](https://www.rev.com/transcript-editor/Edit?token=YCyNCwkZ9Ns4II4iXjIOiNJUsVLmg-1ixwK-WPXWUiT2TdZFzWtzCjar96iW1EJhcGV8n93oK0NiUtpNluOa6LoFScI&loadFrom=DocumentDeeplink&ts=1307.19)):

If you have the problem with dodgems, this is not the place to be. You arrive at the lift where the narrative structure dictates you probably due a climatic rooftop showdown. I don't know. This is a pretty hacky story. Don't question the details. You flip into the lift and press the button with the heel of your high heel, which you're mysteriously suddenly wearing. Anyway, you hit the lift button. Boom! Rooftop, here you go.

Nick Moran ([22:17](https://www.rev.com/transcript-editor/Edit?token=si4kf5JbwohGH1074wU12uRXqO7nfka59IsQQHBnyyfHOaLTeH2zttsE5TehQHT6Q04oLJOJ9vgY6iFLTHkzsx-sJJQ&loadFrom=DocumentDeeplink&ts=1337.19)):

You arrive at the rooftop. It's like a big dodgem ring thing, whatever it's called. You know where the cars bump. There's a man there wearing a big top hat, pulling some levers. Across the world in unison, you can hear the bumps of thousands, possibly even billions of dodgems. "Aha! From here, I control all the world's dodgems. Anna Meredith, be damned," says the ringmaster to himself expositionally. He turns around, "Oh no, Anna Meredith (MBE). You found my incredible leading Pinterest messages and then subsequent follow up email with an embedded Google Maps link," he says. Weirdly closing a loop that you never really thought was a problem. "You will never control my dodgems empire. You can only defeat me if you answer this inconsequential riddle."

Anna Meredith ([23:02](https://www.rev.com/transcript-editor/Edit?token=UazWuJc1B_uxtmEzC__Tww-FAO-NxOxDJj-xWhkn2yUZFhxOCD2s49ZD5F3a7j6P09oxgo-qcfufK-vYXlhEgZo7GkQ&loadFrom=DocumentDeeplink&ts=1382.41)):

Oh no.

Nick Moran ([23:02](https://www.rev.com/transcript-editor/Edit?token=ftYkvdaYNHhqs_rtKSv813SdM0ZPBqNphsvQJYFcVcCsziQt9QauQM6a5SC4dLvFDlQFgDx4zGOosvy8SW_q6E69oPs&loadFrom=DocumentDeeplink&ts=1382.69)):

What gets wet whilst drying?

Anna Meredith ([23:06](https://www.rev.com/transcript-editor/Edit?token=fbUVTUwXt_vVspn4uT8Mi4R1lqSYzXyXaXTi2Qty0StKwyrd1LwJ_xyJZdmXYOQgEcGt_okCwv6feBLjPZtlGR0oIt0&loadFrom=DocumentDeeplink&ts=1386.76)):

A towel!

Nick Moran ([23:07](https://www.rev.com/transcript-editor/Edit?token=ZjINtqgWjp0sl8g_6YSyQ5xSLU4s08JeyggGLE40DWATPF0qH_b9AMi_5n09EWgzl5nLivIH2hXV9tOftSToZWPGUBQ&loadFrom=DocumentDeeplink&ts=1387.7)):

"A towel? Oh no. The correct answer," he says recoiling as if shot in the mind with the correct answer, which is kind of exactly what happened. The ring master is defeated. He collapses to the ground evaporating like milk on a hot Tuesday. Among his clothes you pick up a key, the key to Dodge Corp. Now you are alone. Anna Meredith, alone with the dodgems and I guess the controls of all the world's sonic bumping. Congratulations, I guess. You won.

Anna Meredith ([23:37](https://www.rev.com/transcript-editor/Edit?token=gSUaaBGj9E7gylUVboAMzwbCcLBgbv6Uov5ohrCubpnDJmgGhEC3wA68JwEMW6q6Ti9BAo0XC04tWXPqiNCq2bGk6g4&loadFrom=DocumentDeeplink&ts=1417.93)):

Yay! I haven't been so happy for such a long time. Thank you so much.

Nick Moran ([23:47](https://www.rev.com/transcript-editor/Edit?token=axAPXiFleSNkXQVLoTZhFit_59vCtQXfxKpwZHThiOdaInqWGnJ2yYzq41pHgkP9mhD1eK2kwQa5wo4VpZGM55Z-Vrc&loadFrom=DocumentDeeplink&ts=1427.26)):

You're an excellent Tic-tac-toe player. You beat the best.

Anna Meredith ([23:50](https://www.rev.com/transcript-editor/Edit?token=8qUPfpeaIJvjE4I21dAscf6eLrW-HJbLcmyDg9q7-BjjJ7thHUX52iXkckQYmuMGAfIvrYSU0VA9qao5hl_oFnddap0&loadFrom=DocumentDeeplink&ts=1430.12)):

God, that was really exciting. I'm drenched of sweat. Thank you so much. God, that was amazing.

Nick Moran ([23:58](https://www.rev.com/transcript-editor/Edit?token=pB29zovryqOsm5b3HLlLAauPIdHJeQxItCcoRvjaDzJuMc5S8_Gc05Wcfh-R6JjhzBzm4JhqAC54n-AEWZVGhl1RJE8&loadFrom=DocumentDeeplink&ts=1438.2)):

The game is only as good as the player. That's what they say.

Anna Meredith ([23:59](https://www.rev.com/transcript-editor/Edit?token=d9CsHqH0tDXlmJxWA_82WBbRC5tXOUe9aVLfJD4RKmLGeD-qFlsrMhYwIJvXoy2Nqhg6XtPJ3oX4bHMl3C2LqK6xWg4&loadFrom=DocumentDeeplink&ts=1439.48)):

Wow! Yeah, I really do throw myself into the escape room. I'm the person who is like-

Nick Moran ([24:04](https://www.rev.com/transcript-editor/Edit?token=L4yJLMDfwk4a7byNywir0Lyyg2XVL_ZVossDoDmWTW2bAXH1BOik6ZwVbgbVr35_0B-osyLGk5k72B4hYhXUaC4n9t8&loadFrom=DocumentDeeplink&ts=1444.6)):

But it's so much about the energy, isn't it? That's what it's about. The thing about it is people always say what makes a great escape room player? I'm like, you've got to care. You've got to want to be inside the room. You've got to want to share information with your friends. You've got to be excited about every moment.

Anna Meredith ([24:20](https://www.rev.com/transcript-editor/Edit?token=9aKoKlvKxCwr10d9-yblgZfGORgi0xQdwgBMCSxDPb9kt7xgl8EpvjkRQ1jvAtwYsaKCq9lMEZ3nHwQ9mXZ5l5Uj50g&loadFrom=DocumentDeeplink&ts=1460.61)):

Yeah.

Nick Moran ([24:21](https://www.rev.com/transcript-editor/Edit?token=5lPqUAb8mX7MAtDgdecTPftOJak6Ju4wvLvJfm8bAjaAG_MUjXgrwGL2ys8f8t8qPRlb00Fv0OT-8Q0ZIpANViU-d8o&loadFrom=DocumentDeeplink&ts=1461.17)):

It's not like a show or a theatre show where it's something that's done to you or you absorb intellectually. You've got to absorb it through your play and your energy because you're fighting against time within that. And the more you can consume per minute, the more fun you're having per minute, the more intense your time is. So you are playing correctly.

Anna Meredith ([24:38](https://www.rev.com/transcript-editor/Edit?token=74lNchL1F5u9TUwKj7-COW2Pn8zKKMD9aroKVc8FtH7b2H0_Uc1YwEX5I773ppyZe2CtT9n_0DrCMeXDsRlYm9nB8C0&loadFrom=DocumentDeeplink&ts=1478.46)):

Yes. So in your excellent game, how did you control so that there was still a linear narrative while still giving me obviously the idea of, well, I still had choices?

Nick Moran ([24:51](https://www.rev.com/transcript-editor/Edit?token=wt6Y--HUy41IeE-IRoBsjZdxeYouJUnu3hhleBZoKB-nKhvaTgXBruRzEhpwBZ2PmfvTlUH8NPlGnkuiu0ALEjbrLUc&loadFrom=DocumentDeeplink&ts=1491.62)):

Well, you had no freedom.

Anna Meredith ([24:53](https://www.rev.com/transcript-editor/Edit?token=At1ONiQP5ih_BmwjR-I-sMOXrItyOXfa6qxb3NMVcfK-z9dthbtd7N9UHXRw4P682K8LXLgvIE620dHSRpbScZ6r5Nw&loadFrom=DocumentDeeplink&ts=1493.68)):

Yeah.

Nick Moran ([24:54](https://www.rev.com/transcript-editor/Edit?token=k9sb-BNYrZmUBwzaaRpHgpz2pW3pdpZW4gWnFw8nIekLJhM1PnnmNsQujY9BXXj5GLFDibY2TXy8JF1ICQDA1PvsJ18&loadFrom=DocumentDeeplink&ts=1494.14)):

Oh-

Anna Meredith ([24:54](https://www.rev.com/transcript-editor/Edit?token=YgQBBysbnSTk_3ijhLQzGr1vWLtsWGnMiyRG6VPOK87biSFO9pKif2Ggan1z8W-u-AYR2q9ktj1RUhckVq1-40w4QcM&loadFrom=DocumentDeeplink&ts=1494.39)):

The curtain falls.

Nick Moran ([24:56](https://www.rev.com/transcript-editor/Edit?token=_Ci02g_WFdN1MZhjxsLACjprasAWXeVoKNGRhYYEL4BE93SPCv4EuRN1V6002MvOkexLsv6XbblAvX2u4lPrYILp6CM&loadFrom=DocumentDeeplink&ts=1496.1)):

Yeah. Oh my God, there was no freedom. You were always going to defeat the man in the big gun provided you could solve the riddle, which I assumed you could.

Anna Meredith ([25:04](https://www.rev.com/transcript-editor/Edit?token=LFLZSmhSB2-4cIMmRQGGfOKWvbiMmXOOaSYGPUG8Koi2B2aLKe-waT9cg24D9JO3s6CM2R0kX_j-1dOhUM-_9hB3Hag&loadFrom=DocumentDeeplink&ts=1504.61)):

I did panic.

Nick Moran ([25:05](https://www.rev.com/transcript-editor/Edit?token=RS1tWlBl-RkeDp2sK5IkEsduiztZVUsYVXvMMWcANOiDHmLR6WDg1UtY_rtCnOn122Icgsr6oUGoUwg4NHRkko9TaL8&loadFrom=DocumentDeeplink&ts=1505.26)):

So apart from that moment, I had an option for everything and it always linked back to the central plot because again I structured it so I knew where everything was going to end or had links between it. It was just a machine that a very primitive, on paper machine in a Google doc, but I knew where everything would go next. And if you went off, I knew how to get back.

Anna Meredith ([25:29](https://www.rev.com/transcript-editor/Edit?token=bBVBCF3DHU92Vp94jHE_utJ9L_1NoAOdNXfJwf9iGFFI7Xckem5SSNUVBSFfuX1S2YBv4BtEuoxXf8UXA_iaTQTh_fQ&loadFrom=DocumentDeeplink&ts=1529.23)):

So you want to make me or you want to make the user feel like they are shaping it. But obviously at each point, the options of things you could do are limited to make sure it still stays within the other parameters of what you've set?

Nick Moran ([25:42](https://www.rev.com/transcript-editor/Edit?token=LlKr8R3dsKVFhhhEc8k5vxPBSItuGZmiPMC3FwWY9_6_wnUDPGCqmlTQmBY7soFKoPnb-dHcxHzVNPuzLnwX7Q83z2I&loadFrom=DocumentDeeplink&ts=1542.88)):

Exactly. Precisely.

Anna Meredith ([25:44](https://www.rev.com/transcript-editor/Edit?token=2cCJvj2lR8eHHkQ5L5ccc-Z4bf-EZW5Ysblj-KxvKSI5Mano4Ska3ea91N52DNtL6ovPSVcpoGViC7V_2AyNrlkYO6E&loadFrom=DocumentDeeplink&ts=1544.06)):

So could you imagine making a game? Does that feel scary or did that feel like a different kind of creative area, the idea of making something where people had such an extent of control that actually it became something that you weren't defining anymore?

Nick Moran ([25:58](https://www.rev.com/transcript-editor/Edit?token=tjh7s_EQGBOhqhzbGRENn778jvICiStMcNaPlWF7DtW5ZEfQhpIA5XMey7NmgtZSjqtzalx0SZmA39ShCsNH0HeInao&loadFrom=DocumentDeeplink&ts=1558.22)):

For me, that idea is very interesting. I don't know how you would make an experience where you told a story. And I think that's quite difficult within the frame of music. People do need that guiding hand as well. And where that line is so difficult that it's, I think it's only through failure if you ever find out.

Anna Meredith ([26:23](https://www.rev.com/transcript-editor/Edit?token=OGnO6dn_sSWfzEI1jZI5fE8RqnrYLfQyZOmM3E4Q8gW203xZkz2Rh_Yo1wPlRp62APLs-aIaNXWXNRrC5ZI-Uy2Mwk8&loadFrom=DocumentDeeplink&ts=1583.67)):

It's been great to hear someone talk so amazing and passionately about games. And quite often, sometimes I've even felt a bit almost embarrassed about how important fun is to me as a kind of creative starting point. And I've maybe had some criticism from people like it implies that there's less artistic merit or that it somehow got less value or weight. And to me, I think this whole process and meeting someone like Nick has really clarified for me just how valuable it is to have things that are fun. And also how serious making good fun experiences is. It's not easy to do. It's like people who say writing a pop song is easy and oh God, it's not. So it's been really validating to hear these amazing professionals talking about the role of escapism and fun. Music for escape rooms? Yep, I'd do in a flash.

Laurent John ([27:26](https://www.rev.com/transcript-editor/Edit?token=S47R9BpbbFKr8sI-2nDvcgo2WA-_WKNUJ35vkXdMntwMtDZfHHKea1H_g08MVBEFc4rgKzjubSMZHhpgIIgAPFQ2iow&loadFrom=DocumentDeeplink&ts=1646.62)):

God, I love an escape room, I have to say. And if Anna's doing the music, I'm there.

Laurent John ([27:35](https://www.rev.com/transcript-editor/Edit?token=1dCFXerfzBAEeyuwLxuruZtWiPo_rNrG2QoYXnxEhnqDHtYC1tYPgZd4R0m5KazijgR3OGcGuqarkCVpIGqTkXiy9yo&loadFrom=DocumentDeeplink&ts=1655.96)):

Thanks very much to Anna Meredith, Nick Ryan, and Nick Moran. The theme music is by Cat Beard, with additional music by Anna herself. This series is produced by Alannah Chance and presented by me, Laurent John. The exec producer is Eleanor Scott. Next episode will be out on the River Terms to try to reclaim the comments with artist Col Self.