

BEZJAK
EPNER
JORDAN
KANGRO
STEGNAR
ULFSAK



Fun Fact

Zanimivo dejstvo

Zasnova in režija
Primož Bezjak, Eero Epner,
Branko Jordan, Mart Kangro,
Katarina Stegnar, Juhan Ulfsak

Nastopajo
Primož Bezjak, Eero Epner,
Mart Kangro, Katarina Stegnar,
Juhan Ulfsak

Glasba in zvok
Jure Vlahovič

Kostumografija
Olja Grubič

Oblikovanje svetlobe in tehnično
vodstvo
Andrej Petrovič

Svetovanje pri oblikovanju svetlobe
Borut Bučinel

Izdelava scenskih elementov
Martin Podrzavnik

Grafično oblikovanje
Jaan Evert

Lektura angleškega besedila in
prevod v slovenščino
Tadej Turnšek

Lektura slovenskega besedila
Irena Androjna Mencinger

Izvršni producentki
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Produkcija
Bunker, Ljubljana, Kanuti Gildi SAAL,
Talin, Eero Epner, Juhan Ulfsak,
Mart Kangro

S podpora
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of Estonia, Estonian Ministry of
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Zahvaljujemo se
Aljoši Cetinskemu, ŠD Tabor,
Mateji Bučar, Mihu Kuharju,
Dandelionu, mali vrtni delavnici,
Slavici Janošević, Slovenskemu
mladinskemu gledališču,
Marii Arusoo, Tarmu Jüristu,
Priitu Raudu

Premiera
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Elektro Ljubljana

Estonska premiera
22. 1. 2024, Kanuti Gildi SAAL

Prijateljica mi je pripovedovala, kako je nekoč obtičala v grozni megli, eni tistih značilnih gostih kopren, ki občasno prekrijejo dolino Central Valley v notranjosti Kalifornije. Tistega dne je iz te megle, pomešane s prahom z bombažnih polj, nastala tako nevarna koprena, da je policija na avtocesti ustavila ves promet. Dva dni je skupaj s številnimi drugimi obtičala v majhni okrepečevalnici. Z možem sta spala sede, z ramo ob rami z neznanci, na oblazinjenih klopeh gostilniških separejev. Čeprav je že začelo primanjkovati hrane in vode, sta se imela fantastično. Tam zbrani ljudje so imeli le malo skupnega, vendar so se vsi odprli in si začeli pripovedovati svoje življenjske zgodbe. Ko je bila cesta spet varna, sta se moja prijateljica in njen mož le nerada odpravila na pot. Potem sta se le odpeljala naprej, domov v Novo Mehiko za praznike, tam pa so bili vsi začudeni, ko sta z navdušenjem pripovedovala zgodbo o tem, kako sta obtičala. Takrat v okrepečevalnici je njen partner, potomec ameriških staroselcev, prvič v življenju doživel občutek, da pripada širši družbi. V težkih okoliščinah se pogosto zgodi kaj takega.

• • •

Ni se težko zaljubiti. Občutki vas nekaj časa usmerjajo brez naprezanja, vse je harmonično in zdi se, da so možnosti neskončne. Nato pa se nekega dne zbudite v isti sobi s človekom, ki ima lastne potrebe in stališča, in začne se zanimiv proces dejanskega iskanja skupnih točk in

ustvarjanja trdne in trajne povezanosti ... Včasih pa ne uspe.

Nesreče nimajo prav nič skupnega z zaljubljenostjo, a ko se sodelovanje, improvizacija in empatija dogajajo kakor sami po sebi, so katastrofične utopije tudi urok. Nato pa pride na vrsto težka naloga ustvarjanja dobre družbe z odločenostjo in predanostjo. Civilna družba se tu in tam zaljubi vase ali praznuje obletnice, ko te vezi spet postanejo čarobnost in ne obveznost. Tisto obdobje, ko so se vzpostavljale povezave, ko so obstajale vznemirljive možnosti in je veselje prišlo z lahkoto, je pomembno. Spomin na take trenutke lahko izkoristimo, tako da jih spet podoživimo, obeleževanje takšnih trenutkov pa ponovno vzbudi in utrdi čustva. In zato praznujemo rojstne dneve, obletnice prvega srečanja ali poroke, obletnice revolucij, vojnih zmag, rojstva, čudežev in božjega vstajenja, svetnikov ali junakov in še in še. S spominjanjem in praznovanjem je ta čarobni čas mogoče spet priklicati in ga obnoviti, večina kultur ima koledar takšnih dogodkov, ko se ustavi linearni čas proizvodnje in se pojavi ciklični čas praznovanja.

Obe, nesreča in revolucija, na neki način ustvarita karneval – pretres in skupno točko –, nesreča ima na sebi tudi nekaj karnevalskega. Revolucije bi lahko imeli za nekakšne karnevale, saj ne glede na svoje dolgoročne pozitivne posledice v trenutku, ko se zgodijo, ustvarijo vznemirljiv občutek odprtosti drug do drugega in do možnosti, ki so na voljo. Če jih torej jemljemo kot trenutke preнове in novih možnosti, ne pa kot poskuse uresničevanja nekih trajnih izboljšav, lahko tisto efemerno utopijo, ki jo ustvarjajo, vidimo z drugimi očmi. Med karnevali in revolucijami vsekakor že dolgo obstaja povezava.

• • •

Nesreče nas pahnejo v začasno utopijo preobrazbe človeške narave in družbe v drznejšo, svobodnejšo, manj navezano in razklano kot v običajnih časih, ne prazno, a tudi ne omejeno.

• • •

Nekoč sem spoznala mladega poljskega emigranta, ki mi je povedal, da številni Poljaki občutijo nostalgijo, a ne po komunističnem režimu, ki je padel leta 1989, temveč po tesno povezanih skupnostih, ki so se razvile, da bi preživele to težko obdobje, po kroženju blaga in idej na črnem trgu, po medsebojni pomoči pri dolgih vrstah za hrano in drugih načinih preživljanja, po sklepanju tovarištev za preživetje. V demokratičnem kapitalističnem režimu, ki je nadomestil poljski komunizem, takšna zaveznitva niso bila več potrebna in ljudje so se odtujili, so končno svobodni, a ne več skupnost.

• • •

Nimamo besedišča za ta vidik našega obstoja, jezika, ki ga potrebujemo, da bi opisali, kaj se dogaja med nesrečo.

Rebecca Solnit

Odlomki iz knjige *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster* (»Raj, ustvarjen v peklu: izjemne skupnosti, ki se rodijo v nesreči«; Penguin Books, 2009)

Kviz

K d a j

Petkovi večeri niso primerni, saj se takrat ljudje napijejo in ne morejo logično razmišljati. Najprimernejši čas za kviz bi bil četrtek zvečer ob 19. uri. Ljudje se takrat že počutijo nekoliko bolj sproščeno, ker se bliža vikend, zato je vzdušje dobro. Po drugi strani pa je naslednji dan še delavnik in ljudje se (bolj ali manj) nadzorujejo.

E k i p e

Kviz je običajno ekipna igra. Optimalna velikost skupine je šest ljudi. Ne zapravljajte preveč časa z iskanjem soigralcev – nikoli ne veš, kaj ljudje vedo. Če boste imeli srečo, boste sestavili zelo raznoliko ekipo: mlade in stare, državljane in nedržavljane. Eden bo morda vedel kaj o Anett Kulbin, drugi morda o Laibachu. Ni nujno, da ste prijatelji, morate pa se medsebojno spoštovati.

P r o s t o r

Prijetno vzdušje je ključnega pomena, ni pa treba ravno prižigati sveč, saj boste potrebovali svetlobo za pisanje odgovorov. Mehke preproge, pridušena svetloba, morda sklede s sadjem na mizah. Brez alkohola. Kemična reakcija v možganih, ki jo povzroči alkohol, je med kvizom

kontraproduktivna, saj so zaradi nje možgani slabši pri povezovanju informacij. Poleg tega so igralci sedijo precej blizu drug ob drugem, zato lahko zaradi zadaha izgubite dragocene prijatelje.

Za notranjo opremo so primernejši temnejši odtenki, ki pomagajo pri zbranosti. Naš predlog je mornarsko modra.

M i z e

Mize morajo biti postavljene dovolj blizu, da bodo imeli igralci občutek, da so skupaj v prostoru, obenem pa dovolj daleč vsaksebi, da ne more nihče prisluškovati vašim pogovorom. Idealna oblika mize je okrogla, saj se morajo igralci pri iskanju pravilnega odgovora nagibati naprej – če so mize pravokotne, se lahko ljudje pri nagibanju naprej poškodujejo na vogalih.

Zanimivo dejstvo: angleški izraz za vogal (*corner*) izhaja iz latinske besede *cornu*, »rog«, saj se na konici roga stikajo različne črte.

Nota bene! Ne uporabljajte kakšnih nobel miz, saj so ljudje bolj obzirni ob novih stvareh in se zato ne počutijo udobno.

S t o l i

Običajni stoli so v redu, ne smejo pa biti preveč udobni, saj se bodo igralci morda preveč sprostiti in postali zaspani. Primerni so leseni stoli, ki vas bodo ohranjali budne.

K a p e t a n i

Izberite kapetane ekip. Ta vloga ni najbolj zaželena in je vsekakor izpostavljena, zato se ponudite sami. Ne pozabite se zahvaliti soigralcem za njihovo zaupanje.

I m e

Vsaka ekipa mora imeti ime. Izbira imena je pogosto zelo občutljiva zadeva, saj vsi mislijo, da si morajo izbrati kakšno

zelo smešno ime, in se bojijo, da ne bo dovolj smešno. Razmislite vnaprej in imejte na zalogi kakšen dober predlog, saj je v paniki težko razmišljati o smešnih stvareh. Poleg tega se ljudje bojijo, da bodo izpadli neumni, zato se pogosto odločijo za imena, kot so »Idioti«, »Bebci« ali »Imbecilni lovci«, da druge ekipe ne bi preveč pričakovale od njih. To je na začetku dobra taktika, kasneje pa ima lahko nasproten učinek, saj lahko v skladu z reko *nomen est omen* motivacija ekipe pade, ker se sodelujoči začnejo počutiti idiote in neumneže, tudi če to ni res.

Primerna so nevtralna imena, kot na primer »Sončnice«, »Žarek svetlobe« ali »Plaža«.

R a z p r a v a

Pri vsakem pogovoru obstajajo vodje (liderji), tisti, ki se sploh ne oglasijo, in tisti, ki vedno nekaj povejo, čeprav je jasno, da to počnejo samo zato, da bi se oglasili. To je običajno človeško vedenje (ljudje se želijo počutiti koristne), zato bodite potrpežljivi.

Ne pozabite, da pri kvizih ne gre toliko za to, kaj vemo oziroma česa se spomnimo, ampak bolj za logično razmišljanje. Če v ekipi vlada dobro debatno vzdušje in je tehnika prava, je mogoče odgovoriti na vsako vprašanje. Najpametnejši ljudje so običajno najtišji, saj pametni vedo, da so neumni (neumneži tega pač ne vedo). Zato nekako poskušajte spodbuditi k sodelovanju tiste bolj tihe.

Kar se tiče tehnike, imate na voljo več možnosti. Navadno se obnese tehnika Ronalda Reagana. To pomeni da vi kot kapetan(ka) ne začnete govoriti, ampak pustite, da se najprej oglasijo drugi. Sledite debati, pozorno prisluhnite različnim argumentom in spodbudite k sodelovanju druge, svojega mnenja pa še ne povejte. Oglasite se šele v zadnjih desetih sekundah in povejte svoje mnenje glede na to, kar so do tedaj povedali preostali. Takšna tehnika ima prednosti. Tako boste prišli do najboljšega odgovora (če bi vi prvi začeli govoriti, ostali ne bi samostojno razmišljali, temveč bi vam poskušali

ugoditi in bi našli najrazličnejše razloge, zakaj je vaš odgovor gotovo pravilen). Na koncu prevzemite odgovornost (in si prislužite spoštovanje soigralcev), pri čemer pa bo vaše mnenje temeljilo na mnenju drugih, s čimer ustvarjate pozitivno ekipno energijo (tudi če je odgovor napačen) in dobro vzdušje.

T e h n o l o g i j a

Kvizi so po svoji naravi analogne tehnike razmišljanja in govorjenja, zato različni pripomočki, kot so Google, telefoni, faksi, naprave ipd., preprosto niso primerni. Ena izmed osnovnih funkcij tehnologije je odpravljanje naših pomanjkljivosti, zaradi česar je koristna v medicini (umetna očesa ipd.), prometu (avti, celo Škoda) in pri prostočasnih dejavnostih (filmi), ni pa primerna pri seksu in razmišljanju. Za to dvojce so potrebne človeške ekipe.

Č u s t v a

Kazanje čustev je dovoljeno. Znanje ni racionalna zadeva.

O d g o v a r j a n j e

Na voljo imate več možnosti. Običajno vse ekipe zapišejo svoje odgovore, nato se odgovori zberejo in ekipe začnejo na glas odgovarjati. Ko pride na vrsto vaša ekipa, odgovarjajte glasno. S tem boste pokazali, da vas vaša samopodoba ne skrbi preveč in si upate na glas povedati neumnosti. Tako si boste pridobili spoštovanje vseh sodelujočih. Paradoksalno namreč nihče ne mara prepametnih ljudi, vsi pa imajo radi ljudi, ki jih ni sram priznati, da česa ne vedo.

Č a s

Upoštevajte čas, ki je na voljo. Če boste poskušali zavlačevati z odgovori, se bodo druge ekipe razjezile, saj se jim bo zdelo, da dajete prednost svoji ekipi in si kupujete dodaten čas. Pri kvizu je najpomembnejša pravičnost. Spoštujte dodeljeni čas.

G l a s b a z a r a z m i š l j a n j e

Mariage D'Amour Richarda Claydermana, *Caribbean Blue* (Enya) ali *My Heart Will Go On* Celine Dion (inštrumentalna verzija), če želite nekoliko pritisniti na tekmovalce.

Nuvole Bianche Ludovica Einaudija ni primerna (dolčas), prav tako ne dela Arva Pärta (pregloboka) ali Yanna Tiersena (preveč melanholična).

Z m a g o v a n j e

Razumljivo je, da hočete zmagati. A ne jezite se, če ne boste (to velja tudi za druge priložnosti). Izgubiti zaradi neznanja je v življenju povsem normalno in običajno.

Če le zmagate, ste lahko veseli in to tudi pokažite. Vendar pa ne kažite s prstom na druge, nevljudno je.

N a g r a d a

Normalno je, da kot zmagovalec pričakujete nagrado. Gre za navado, ki jo imamo globoko vcepljeno že od otroštva, ko so bile nagrajene vse naše male zmage (prvi kakec v kahllico, prvi zobek, lepo obnašanje pred bogatimi sorodniki itd.). To še posebej velja za zahodno in srednjo Evropo, kjer je bilo zaradi kolonialnih ozemelj držav na voljo ogromno virov za različne nagrade. Vendar pa je tega obdobja konec. Vzpostavlja se nov svetovni red, v katerem so tudi pri kvizih na voljo samo drobna, poceni, neznatna, morda celo smešna darilca – krema za sončenje, kuli, blazina. Če ste razočarani, tega ne pokažite, saj bodo tako druge ekipe, ki niso prejele niti blazine, še bolj razočarane.

P o k o n c u

Ker boste verjetno še polni adrenalina, ne boste mogli zaspiti. Po glavi vam bodo rojila neodgovorjena vprašanja, a poskušajte se umiriti. V življenju vedno obstajajo tudi stvari, ki jih ne vemo, in niste sami krivi, da vaša ekipa ni

našla odgovora. Ne moremo vedeti vsega. Morda je tako še bolje.

Poskusite s tehniko spanja, ki jo uporablja David Bowie. Zaprite oči in se pretvarjajte, da ste nekdo drug. Nekdo, ki ve dovolj.

Katarina Stegnar (r. 1976) je igralka, performerka, gibalka, raziskovalka in snovalka, ki je v slovenskem gledališkem prostoru aktivno prisotna od leta 1999. S svojo ustvarjalnostjo je zaznamovala zlasti neodvisno sceno – je ena najbolj dejavnih sodelavk platforme za raziskavo, razvoj in produkcijo sodobne scenske umetnosti Via Negativa, članica skupine Betontanc in njenega spin-offa, kolektiva Beton Ltd., ki je ustvaril številne uspešne predstave. Sodeluje s številnimi slovenskimi nevladnimi organizacijami. Od leta 2014 je članica Slovenskega mladinskega gledališča. Odigrala je tudi nekaj vidnih vlog v filmih, zelo dejavna pa je tudi pri poučevanju in izmenjavi znanja, zlasti na področju snovalnega gledališča. Od leta 2012 sodeluje pri uprizoritvenem laboratoriju Via Negativa Lab, kjer skupaj z drugimi udeleženci razvija ustvarjalne procese in raziskuje strategije sodobnih uprizoritvenih umetnosti. Leta 2016 je prejela nagrado Prešernovega sklada, najuglednejšo nagrado v Sloveniji na področju kulture.

Primož Bezjak (r. 1977) je kot igralec, sodobni plesalec, koreograf in performer eden najbolj prepoznavnih umetnikov na slovenski sceni sodobne uprizoritvene umetnosti. Zadnjih trinajst let je zaposlen v Slovenskem mladinskem gledališču (SMG) v Ljubljani. Dvajset let je bil tudi član skupine Betontanc in je član in soustanovitelj kolektiva Beton Ltd., ki je uprizoril številne uspešne predstave, nazadnje npr. *Grosse Erwartungen* in *Ich kann nicht anders*. Sodeluje s številnimi nevladnimi organizacijami in institucionalnimi gledališči. V dveh desetletjih, odkar poklicno deluje na področju uprizoritvenih umetnosti, je sodeloval z gledališkimi režiserji, kot so Oliver Frlič, Boris Nikitin, Anja Suša, Wojtek Ziemiński, ter v koprodukcijah s številnimi tujimi skupinami, kot so Ultima Vez, Wunderbaum, Signdancecollective, Malpelo, Les Balets du grand Maghreb, Umka in druge. Za svoje gledališko delo je bil večkrat nagrajen, leta 2020 pa je na 23. Festivalu slovenskega filma prejel tudi nagrado vesna za najboljšo glavno moško vlogo.

Juhan Ulfsak (r. 1973) je igralec in gledališki režiser. V devetdesetih letih prejšnjega stoletja in v prvem desetletju novega tisočletja je bil eden vodilnih ustvarjalcev v gledališču Von Krahl, ki je temeljito vplivalo na estonsko gledališko sceno. V gledališču Von Krahl je delovala manjša skupina igralcev, ki je sodelovala z različnimi gledališkimi režiserji (Peeter Jalakas, Kristian Smeds idr.) in iskala različne nove oblike, tudi provokativne in transgresivne gledališke jezike. Hkrati je Ulfsak razvijal mednarodno kariero – delal je v Nemčiji, Belgiji, na Finskem itd. in sodeloval v več filmih ter postal eden najbolj iskanih filmskih igralcev v Estoniji. Leta 2010 se je uveljavil tudi kot gledališki režiser, sodeluje z manjšimi skupinami ter tudi z večjimi dramskimi gledališči v Estoniji in tujini. Režiral je dramska dela Houellebecqa, Pasolinija, von Trierja in drugih. V zadnjih letih je prejel številne nagrade za igro in režijo.

Mart Kangro (r. 1974) je performer in režiser, ki ne beži pred radikalnimi spremembami. V začetku leta 2000 je nehal plesati v Estonskem nacionalnem baletu ter s samostojnimi predstavami začel kariero performerja. Njegove produkcije so pomenile prvi val estonskega gledališča, ki se giblje na presečišču performansa in gledališča. Deluje na mejah in onkraj meja telesa, besede, prostora, časa in drugega ter je kmalu s svojimi predstavami delal

in nastopal v številnih evropskih in drugih državah. Sodeloval je s Christino Ciupke, Thomasom Lehmenom, kolektivom sodobne klasične glasbe Ensemble U: in drugimi. Od leta 2010 deluje tudi kot režiser z dramskimi igralci. Njegova dela vedno temeljijo na konkretnih situacijah in izvajalcih, njegova besedila so snovalna. Kangro je bil za svoje delo večkrat nagrajen.

Eero Epner (r. 1978) je dramaturg, umetnostni zgodovinar in novinar. Med letoma 2004 in 2018 je delal v gledališču NO99, od takrat pa deluje kot samostojni dramaturg. Kurira razstave modernih in sodobnih umetnikov v Estoniji in tujini, piše knjige itd. Kot novinar večinoma piše daljše, poglobljene članke o različnih temah. Ulfsak, Kangro in Epner so doslej sodelovali dvakrat: v predstavah *Workshop* (2018) in *It Stays As It Is* (2020), s katerima so gostovali v tujini, je bil poudarek na razmerju med performerji, občinstvom in prostorom.

Branko Jordan (r. 1977) je igralec in pedagog. V zadnjih dvajsetih letih je aktivno deloval na različnih gledaliških področjih in postal eden najvidnejših slovenskih igralcev svoje generacije. Med drugim je bil član ansamblov SNG Maribor in SNG Drama Ljubljana, sodeloval pa je tudi s številnimi neinstitucionalnimi skupinami in gledališči v Sloveniji in tujini. Leta 2018 je postal docent na Akademiji za gledališče, radio, film in televizijo (AGRFT) Univerze v Ljubljani, kjer poučuje dramsko igro. Leta 2010 je soustanovil gledališki kolektiv Beton Ltd., ki deluje v okviru zavoda Bunker, v katerem deluje kot režiser, scenarist in performer. Od leta 2020 je član igralskega ansambla Mestnega gledališča ljubljanskega. Za svoje gledališko delo je prejel več prestižnih nagrad.

Concept and direction
Primož Bezjak, Eero Epner,
Branko Jordan, Mart Kangro,
Katarina Stegnar, Juhan Ulfsak

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A friend told me of being trapped in a terrible fog, one of the dense tulle fogs that overtakes engulfed California's Central Valley periodically. On this occasion the fog mixed with dust from the cotton fields created a shroud so perilous that the highway patrol stopped all traffic on the highway. For two days she was stranded with many others in a small diner. She and her husband slept upright, shoulder to shoulder with strangers, in the banquettes of the diner's booths. Although food and water began to run short, they had a marvelous time. The people gathered there had little in common, but they all opened up, began to tell each other the stories of their lives, and by the time the road was safe, my friend and her husband were reluctant to leave. But they went onward, home to New Mexico for the holidays, where everyone looked at them perplexedly as they told the story of their stranding with such ebullience. That time in the diner was the first time ever her partner, a Native American, had felt a sense of belonging in society at large. Such redemption amid disruption is common.

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Falling in love is easy. The experience carries you along effortlessly for a while, everything is harmonious, and the possibilities seem endless. Then one day you wake up in the same room as another human being with his or her own needs and views and the interesting process of actually

finding common ground and forming a resilient and lasting bond begins... or fails.

A disaster is as far from falling in love as can be imagined, but disaster utopias are also a spell when engagement, improvisation, and empathy happen as if by themselves. Then comes the hard business of producing a good society by determination and dedication. Civil society has moments when it falls in love with itself or celebrates its anniversaries, when those ties again become enchantments rather than obligations. That era when the connections were made, the possibilities were exciting, and joy came readily matters afterward. Memory of such moments becomes a resource to tap into through recollection and invocation, and celebrating those moments revives and reaffirms the emotions. Thus it is that we celebrate birthdays, the dates on which couples met or were married, on which revolutions began, battles were won, on which a god, saint, or hero was born, performed a miracle, left the earth, and more. The enchanted time can be reclaimed and renewed by memory and celebration, and most cultures have a calendar of such occasions, when the linear time of production pauses and the cyclical time of celebration appears.

Disaster and revolution both create in some sense a carnival – an upheaval and a meeting ground, and there are carnivalesque aspects to disaster. We could think of revolutions as carnivals, for whatever good they create in the long term it is only in the moment that they create the sense of openness to each other and to possibility that is so exhilarating. That is, imagined as moments of renewal and reinvention rather than attempts to secure some good permanently, we could see the ephemeral utopia they create with new eyes. And certainly carnival and revolution have long been linked. (Though the word is used more generally in the English-speaking world, Carnival is most specifically the festivities that occur before Lent – in other words, a series of celebrations in the span of time between Christmas and Easter.)

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Disasters throws us into temporary utopia of transformed human nature and society, one that is bolder, freer, less attached and divided than in ordinary times, not blank, but not tied down.

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I once met a young Polish émigré who told me that many Poles were nostalgic, not for the Communist regime that fell in 1989 but for the close-knit communities that developed to survive that malevolent era, circulating black-market goods and ideas, helping each other with the long food lines and other tasks of survival, banding together to survive. In the democratic-capitalist regime that replaced Poland's communism, such alliances were no longer necessary and the people drifted part, free at last but no longer a community.

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We lack the language for that aspect of our existence, the language we need to describe what happens during disaster.

Rebecca Solnit

From *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster* (Penguin Books, 2009)

Q u i z

W h e n

Friday nights are not good as people get drunk and cannot think logically. The best time for a quiz would be Thursday night starting at 7 pm. People already feel a bit relaxed because it's Thursday and the weekend is near, which creates a friendly atmosphere. On the other hand, the next day is not a day off and people control themselves (more or less).

T e a m s

The quiz is usually played in teams. The best team size is about six people. Don't waste too much time choosing teammates: you never know what people know. If you are lucky, you will have a very diverse team: young and old, citizens and noncitizens. One might know something about Anett Kulbin, the other about Laibach. You don't have to be friends, but respect for each other is a must.

S p a c e

A nice atmosphere is vital, but no candles as you need light to write down your answers. Soft carpets, dim lights, maybe a bowl of grapes on each table. No drinks. The chemical reaction in the brain caused by alcohol is counterproductive during the quiz as it reduces the brain's ability to make

connections. Also, as team members sit quite close to each other, you could lose valuable friends because of your breath.

Dark tones are preferred for the interior design, as they help to concentrate. Navy blue, if you ask us.

T a b l e s

The tables need to be close enough to each other to give a sense of being together in the room, but distanced enough from each other so that no one can overhear what you are discussing. The ideal shape of the table is round as people need to lean towards each other in order to discuss the answers – if the tables have corners, people might hurt themselves while leaning.

Fun fact: the term “corner” comes from the Latin word *cornu* or “horn”, because different lines meet at the tip of the horn. Nota bene! Do not use fancy tables, as people have respect for new things and don’t feel comfortable with them.

C h a i r s

Ordinary chairs, but not too cozy, as they might make you feel too relaxed and sleepy. Wooden chairs are nice because they keep you awake.

C a p t a i n s

Choose the team captains. It is not a very desirable position and definitely a lonely one, so you should take it. Remember to thank the other members of the team for their confidence and trust.

N a m e

All teams must have a name. This is often a very delicate moment because people feel obliged to choose a very funny name and are afraid that they won’t be funny enough. Do your homework and come up with some good team

names already, because people in panic cannot think funny. People are also afraid of seeming stupid to others, so they often prefer to name their teams “Idiots”, “Stupid Ones” or “Imbecile Hunters”, so that other teams don’t have too high expectations. It’s a good tactic at first, but in the long run it might be bad for the team motivation, as *nomen est omen* – people in your team start to feel idiotic or stupid, even if they’re not.

Neutral names like “Sunflowers”, “Ray of Light” or “Beach” are good.

D i s c u s s i o n

Usually every discussion has its leaders and frontrunners, and the ones who don’t say anything and the ones who always say something, but you know that they’re saying it because they just want to say something. This is normal human behavior (people don’t want to feel useless), so be patient.

Remember that quizzes is not so much about knowing or remembering as it is about logical thinking. Any answer is within reach if your team has a good discussion vibe and technique. The smartest persons are usually the most quiet ones, because smart people know that they’re stupid (stupid people don’t know that). So find a way to make the quiet people talk.

As for the technique, there are several options available. Usually the Ronald Reagan technique works well. This means that you, as the captain, don’t start talking, but let other people talk first. Follow the discussion, listen carefully to the different arguments, involve people who are not speaking, but don’t give your own opinion. Only in the last ten seconds should you offer your opinion based on what people have discussed before. This has three advantages. You might get the best result (if you started, people won’t think freely but will try to please you and find all sorts of reasons why your answer must be the correct one). In the end, you take the responsibility (and earn the respect of others). But your opinion is based on other people’s opinions, which creates good team energy (even if the answer is wrong) and a nice atmosphere.

T e c h n o l o g i e s

As quiz is by its nature is an analogue technique of thinking and talking, Google, phones, faxes, machinery etc. are just not cool. One of the basic functions of technology is to repair our imperfections, which makes it good for medicine (artificial eyes, etc.), traffic (cars, even Škoda) or entertainment (movies), but not suitable for sex and thinking. Both of which require human teams.

E m o t i o n s

It's OK to show your emotions. Knowing stuff is not a rational thing.

A n s w e r i n g

There are different options available. Usually all teams write down their answers, which are then collected and one team answers out loud. When it's your turn to answer out loud, do so in a loud voice. This shows that you are not too stressed about your self-image: you have the guts to say stupid things out loud. It will earn the respect of everyone in the room. It's a paradox: no one loves people who are too smart, but everybody loves people who are not ashamed to admit they don't know a thing.

T i m e

Respect the time. If you try to delay your answer, other teams will get angry because you will seem to want to put your team above the others and get extra time. Nothing is more important in the quiz than equality. Respect the time.

T h i n k i n g m u s i c

Mariage D'Amour by Richard Clayderman, Caribbean Blue by Enya or My Heart Will Go On by Celine Dion (instrumental version), when you want to put some pressure on people.

Nuvole Bianche by Ludovico Einaudi is not good (too boring), nor is Arvo Pärt (too deep) or Yann Tiersen (too melancholic).

W i n n i n g

It is fine if you want to win. But don't get angry if you don't win (this also applies to other occasions). Losing because you don't know is normal and a common human way in life.

If you do win, you can be happy and also show it to others. However, don't point your finger at other people. It's not polite.

P r i z e

As a winner, it is natural to expect a prize. It is a habit deeply ingrained in us since childhood, as all the little wins of a child (first poop into the pot, the first tooth, good behavior in front of rich relatives, etc.) are rewarded. This is especially true in Western and Central Europe, where the resources for different prizes were enormous thanks to their colonial domains. This is no longer the case. As the new world order takes its shape, a quiz is expected to have small, inexpensive, insignificant and perhaps even funny prizes – a bottle of sunscreen, a pen, a pillow. If you're disappointed, don't show it, because other teams who didn't even get the pillow will be even more disappointed.

A f t e r m a t h

With your adrenaline probably pumping, you won't be able to sleep. Unanswered questions are rambling in your head, but try to calm down. There are always things in life that we don't know, and it's not your fault that your team couldn't come up with an answer. We cannot know everything. Maybe that's a good thing.

Try the David Bowie sleep technique. Close your eyes and pretend you are someone else. Someone who knows enough.

Katarina Stegnar (b. 1976) is an actress, performer, movement artist, researcher and deviser who has been active in Slovenian theatre since 1999. With her creativity she has left a mark particularly on the independent scene – she's one of the most active collaborators of the platform for research, development and production of contemporary stage art Via Negativa, a member of Betontanc and its spin-off Beton Ltd., a collective that has staged a number of successful performances. She has collaborated with several Slovenian NGOs. Since 2014 she has been a member of Mladinsko Theatre Ljubljana ensemble. She has created several acclaimed roles in films and is also very active in the teaching and sharing her knowledge, especially in devised theatre. Since 2012 she's been part of Via Negativa Lab, developing creative processes and exploring strategies of contemporary performing arts together with the participants. In 2016 she received the Prešeren Fund Award, the most prominent award in Slovenia for work in culture.

Primož Bežjak (b. 1977) is one of the most looked-for artists on the contemporary performing art scene in Slovenia, working as an actor, contemporary dancer, choreographer and performer. For the last 13 years, he has been working at the Mladinsko Theatre (SMG Ljubljana). He was also a member of Betontanc group for 20 years and is a member and cofounder of the Beton Ltd., a collective that has staged numerous successful performances, most recently *Grosse Erwartungen* and *Ich kann nicht anders*. He has collaborated with numerous NGOs and institutional theatres. In his 20 years of professional experience in the performing arts, he has collaborated with the theatre directors such as Oliver Frlić, Boris Nikitin, Anja Suša, Wojtek Ziemilski, and in co-productions with many international groups such as Ultima Vez, Wunderbaum, Signdancecollective, Malpelo, Les Ballets du grand Maghreb, Umka... He has received several awards for his work in several performances and in 2020 he received the Vesna Award for Best Actor in a Leading Role at the 23rd Festival of Slovenian Film.

Juhan Ulfsak (b. 1973) is an actor and theatre director. In the 1990s and early 2000s he was one of the main driving forces behind the Von Krahl Theatre, which reshaped the Estonian theatre landscape. Von Krahl Theatre was a small group of actors who worked with different theatre directors (Peeter Jalakas, Kristian Smeds, etc.), searching for various new forms, including provocative and transgressive theatre languages. At the same time Ulfsak started his international career, working in Germany, Belgium, Finland etc. and participating in several films, becoming one of the most engaged film actors in Estonia. In the 2010s he has also established himself as a theatre director, working with small groups as well as in larger drama theatres in Estonia and elsewhere. He has directed works by Houellebecq, Pasolini, von Trier and others. In recent years, Ulfsak has won numerous awards for both his acting and directing.

Mart Kangro (b. 1974), performer and director, is not averse to radical change. In the early 2000s, he left his job as a dancer with the Estonian National Ballet and began his career as a performer by creating independent works. His productions established the first wave of theatre located at the

intersection of performance and theatre in Estonia. Working on and beyond the borders of body, word, space, time, etc., Kangro quickly became a performer who worked and performed in numerous countries both in Europe and beyond. He has collaborated with Christina Ciupke, Thomas Lehmen, the contemporary classical musical collective Ensemble U: and others. Since 2010s, Kangro also been working as a director with drama actors. His works are always based on concrete situations and performers, his texts are devised. Kangro has won several awards for his work.

Eero Epner (b. 1978) is a dramaturge, art historian and journalist. Between 2004 and 2018, he worked at Theatre NO99 and since then he has been working as a freelance dramaturge. He has curated exhibitions of both modern and contemporary artists in Estonia and abroad, written monographies, etc. As a journalist he mainly writes long reads on different topics. Ulfsak, Kangro and Epner have had two collaborations so far. *Workshop* (2018) and *It Stays As It Is* (2020) were internationally touring productions with an emphasis on the relation between performers, audience and space.

Branko Jordan (b. 1977) is an actor and educator. Over the past twenty years he has worked extensively in different fields of the theatre and became one of the most prominent Slovenian actors of his generation. He has been a member of the ensembles of the Slovenian National Theatre Maribor and the Slovenian National Theatre Drama Ljubljana, among others, and has collaborated with numerous non-institutional groups and theatres in Slovenia and abroad. In 2018 he became an Assistant Professor at Academy of Theatre, Radio, Film and Television (AGRFT) at the University of Ljubljana, where he teaches stage acting. In 2010 he co-founded the theatre collective Beton Ltd. (produced by Bunker Institute), in which he works as co-director, co-writer and performer. Since 2020 he has also been a member of the Ljubljana City Theatre ensemble. He has received several prestigious awards for his theatre work.

