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correspondences

VITO

UROŠ

torek, 23. maj

21:29

Si videl mail od Nuše?

22:01

Ne.

22:02

Zaj pa sn.

22:05

Pol tud nisi videl, da
sem poslal najin plan

22:06

Zaj sem. Bravo.

22:07

Jebote

22:07

Smo na smsih? Al se
čujemo?

22:09

Jebote, se čujemo?
ali

Jebote, na smsih smo?

22:10

Jaz sem že na pol v
pojstli... Jebote tak
pač, ker ne gledaš
mailov. Saj bova jutri
Nuši odgovorila

22:11

Bova. Sorry, busy day.
Vidimo jutri.

22:11

Lepo spančkaj.

nedelja, 28. maj

00:13

Veš, sem nekaj
razmišljal...

08:38

Fajn

VITO

UROŠ

Tery Žeželj – Uvodnik

Drago bralstvo in gledalstvo,

gledališki list nastaja vzporedno in skupaj z ustvarjalnim procesom, potem pa ga zaradi lastnih striktnjših časovnic zapusti. Pogosto se zdi, da se v procesu pojavi prezgodaj, saj se ne uspe posodabljati ter uloviti neizbežno spremenljivih in dinamičnih procesov in odnosov. Tudi tokratni list je nastajal (pre)zgodaj in v času poletnih počitnic, ki so se ves čas križale, prekinjale, predčasno zaključevale in prepozno začenjale, v tistem času leta, ko okoljske spremembe z vročinskimi vali in letos katastrofalnimi lokalnimi povodnjimi postanejo najbolj oprijemljive.

Zbrane vsebine v listu se razraščajajo predvsem iz umetniških, sodelavskih in prijateljskih sopotništev in na izrazito intimen in iskren način reflektirajo in razpirajo vpogled v kolektiv in do sedaj prehojene herojske poti, ki *Heroja* in herojstvo vsakič znova omočajo, vzpostavijo ter v sami biti preizprašajo in zrušijo.

Vabljeni k branju in spoprijateljevanju prek zapisov ustvarjalke *Herojev*, vseh, ki so v herojstvo vključeni že od samega začetka!

Besedila se lovijo med privatizmi, poglobljenimi premisleki in refleksijami, trači, prijateljsko iskrenimi in ostrimi opazkami, in ravno to jih združuje v dragocene zapise nekkih odnosov in časov, ki se bodo zagotovo še spremenili.

Vito Weis in Uroš Kaurin nam ponudita vpogled v eno od možnih iteracij njunih delovnih in prijateljskih korespondenc, prek katerih premišljata gledališče in načrtujeta predstavo. Soustvarjalca, dramaturginja in »več kot dramaturginja« Katarina Stegnar razmišlja o dosedanjih herojskih projektih in prihajajoči projekt umešča v kontekst zapuščin predhodnikov ter preizprašuje prihodnost prijateljskega soustvarjanja. Soustvarjalca in avtorica glasbe Lea Čehovin popiše svoje sodelovanje in artikulira teritorije herojskosti. Boris Bezić, soustvarjalec, videast in »dramaturška motnja«, pa list zabrusi s prijateljsko nesramnim nehaikujem in nepomahom.

31. jul. 2023

14:41

Kaj se slišimo?

14:52

Zaj pa ja!

14:50

A se?

15:32

Evo me.

1. avg. 2023

00:07

>zvočna

datoteka<

00:08

To sem pred

dnevi nekaj

razmišljal.

Malo je dolgo,

malo je pa tud

zanimivo.

17 minut pa pol je.

5. avg. 2023

18:37

Yo. A heroj

project sajt je res

sam v angl, a sem

glupa?

Kako napredujejo

teksti?

18:44

Možno, se ne

spomnim

točno. Maš

na driveu, v

mapi Heroj

4.0, datoteko

»gledališki list,

skupni«. Ni še

dokončana

simfonija.

VITO

KATARINA

UROŠ

18:59
Uroš pa Klemen
Prepelič

18:58
<komentar na
zvočno datoteko>
Sam psihoti
govorijo o seb v
tretji osebi. 😏

18:59
Hahaha

19:00
Ignacija in Vasko
sta tut v tem
klubu

19:00
Jebiga. Taki pač
sn. Zato pa
se z Alešom
Novakom tak
dobro štekam.

19:03
>slika s
pospravljanja
po poplavax<
Heroj puca
poplavljene
bajte

19:03
Bravo. Kaj pa
ces....
Dramaturginja
pa piše text za
visoke honorarje

19:03
Bravo.

19:04
En je psiho, en pa
humanitarc.
<komentar na
prejšnji msđ
Katarine>
Lepo, da piše?
Prebrala je
tudi?

20:54
Ja. Treba je
dialog editat.
Bo Tery?

20:57
Jah, malo bova
še dopisala
in midva
zeditirala. Pol
pa ne vem.

20:58
A to je vse od
teksta, ki ga
bosta oddala?

VITO

KATARINA

UROŠ

FRIENDS DON'T CRY (PRIJATELJ NI CHERA)

Problemi

in

radosti

prijateljskega samouprizarjanja

med

in

pred

prijatelji

VITO

KATARINA

UROŠ

21:00

Ja, še jaz in Uroš
po en tekst...
Jaz mam plan
jutri to spisat.
Kak pa se ti
zdi do zdaj
dialog?

21:00

Ok. To je blo
vprašanje.
Se ti in Vito po en
tekst

20:59

Pa sej je že osem
strani jebote.
Ja, mišljeno
je, da še
vsak svojega
napiše. Jaz
tega še
nimam.

12:24

Saj danes ga
imava zvečer
namen do
konca spisat
in ga tudi
pregledat, pa
dat ven kar je
preveč privat
ali pa na meji
žaljivega :)...
To nama po
moje samo
pomaga, da
je bolj sočno.
Kak gre vam v
Estoniji?

6. avg. 2023

12:21

Dialog je kul,
super se vidi
dinamika med
vama... Je pa
velik privatizacij...
Mogoce lahk Tery
bolj objektivno
pove

21:24

>komentar na
prejšnji msd
od Katarine<
Jebote, kaj ti si
legastenik,
al je že rahli
arthritis v
prstih? Kolko
tipkarskih.

12:25

Pa super.
Intenzivno
delamo, mal je
sam naporno
vsak dan 8 ur v
anglescini

21:25

Se mi je pa milo
storilo.

12:26

U, pridni!

VITO

KATARINA

UROŠ

Pravijo, da o človeku največ pove to, kako si izbira prijatelje. Kako se odloči, ko se odloča med dvema izključujočima lastnostima: med lojalnostjo in zanimivostjo. (Ta odločitev je za psihodiagram posameznika enako pomembna kot to, kateri sorojenec si po vrsti.)

Zanimivi te bo slej ko prej prizadel, lojalni pa te bo na smrt zdolgočasil.

In prav ta dinamika se skriva v herojskih predstavah. Dinamika prijateljstva.

Prijatelja in sodelavca sta Uroš in Vito, prav tako smo sodelavci prerasli v prijatelje. Tudi zvesta publika je od pridnih opazovalcev marsikdaj prestopila v več kot platonično razmerje, ki se obojestransko pretaka prek odrske rampe.

Ampak naredimo korak nazaj. Odrska prezenca in humor dveh junakov sta od vsega začetka presenetljiva, dualistična. Junaka nihata med herojstvom in capeljstvom, med pretencioznostjo in skromnostjo, med inherentnim užitkom in bazičnim odrskim dvomom. Zaznamujejo jo neobremenjenost, humor, cinizem in ljubezen do scene (fizično, metaforično in socialno). Predvsem pa njuni (naši) začetki presegajo prve porodne krče mladih ustvarjalcev.

V *Heroju 1.0* preizprašujeta sodobno junaštvo. Modela iščeta odrske priložnosti v bazičnem narativu herojev na poziv. Gre za preprosto zgodbo o dveh herojih (kot so npr. gasilci) na klic, čeprav še ne vesta, kako bi to sploh bila in ali ju v bistvu kdo potrebuje. Gre za posel, najbrž tudi za odnos do sveta. Gotovo je njun osnovni odnos konflikt in tekmovanje. In čeprav vemo, da so vsi odrski konflikti narejeni, v izvedbi uživamo. V svoji sproščenosti sta tako kruta in radikalna drug do drugega, da to preseže odrsko narejenost in nas na trenutke celo zavede, da je izvedba improvizirana.

Če bi enko zreducirali na eno dimenzijo prijateljstva, bi to bilo prijateljsko zbadanje. Mladostniška dimenzija soustvarjalcev.

Konec napove tudi novo nadaljevanje, prijateljstvo je treba razviti in ohraniti. Morda pogledati skupne točke, podobnosti in interese.

Heroj 2.0 ali Predstava vseh predstav ali duhovita razgradnja igralca ali kako smo se znašli, kjer smo se.

Če ju je prej zanimal rdeči telefon in narativ, heroja tokrat usmerita pogled vase. V reševanje lastnega sveta, v reševanje gledališča. V lastno osebno zgodovino, vezano na karierno pot. In na tej poti sta si podobna, kot da trenirata na istem atletskem stadionu; včasih tekmujeta za isti klub, včasih za tistega iz sosednjega mesta. Tekmovalna siamska dvojčka, ki bi si prav gotovo želela do stotinke enakih rezultatov. A vseeno tekmujeta v areni gledališča, v monologih in dialogih, v znanjih in sposobnostih, prezenci, zato vesta, da ne moreta več teči vsak na svoji progi (morda zato, ker bi se rezultate dejansko

dalo primerjati), ampak da morata za zmago združiti moči, igrati šport za dva. Na primer dvojice v tenisu. Na drugi strani pa je avtomatska mašina, ki pošilja žogice čez mrežo. Ta mašina ima napis predstava. In jo je treba premagati. Treba je iz rekreativnega športa prestopiti v vrhunskost. V vrhunski izvedbi pokazati izpraznjenost forme gledališča. Predstavo poraziti z lastnim orodjem.

Zaradi te poti se pred nami zgodi nova dimenzija prijateljstva, v dobrem in slabem, zdravo in objektivno tekmovanje, občudovanje in prepuščanje. Pravi športni duh.

V najbolj športnem duhu se borita tudi proti velikemu problemu snovalnega gledališča. To je ustvarjanje iz nič. Ni nič.

Ker gre za zelo naporen proces, ustvarjalci vsako estetsko ali logistično odločitev (ki pa se navadno dogaja izven odra, včasih celo onkraj pogleda gledalca) že dojemajo kot vsebinsko odločitev. Oziroma si želijo, da bi jo tudi publika dojela kot tako. Ampak publiko je navadno vseeno, tisto, kar je na odru, je maksima. Če uporabim še eno športno analogijo: ko se Álvarez poškoduje, nam ostane samo slab tenis, ne glede na to, da situacijo razumemo.

Heroja sama prodajata karte, sta biljeterja, sta sama svoja tehnika. Na nevsiljiv način kažete, da za tekmovanje nimata najboljših pogojev, vendar se bosta borila kot leva.

Heroj 3.0. More than words

Saga se nadaljuje. Heroja se zavedata, da je za napredek treba tvegati. Se spoprijeti z intimnimi temami, temami, ki jih je prej prekival humor, cinizem in zajebancija. Kako postaviti pravo vprašanje? Kako brez besed razdelati odnos, v katerem morda nista več enaka? Kako v patriarhalnem svetu pokazati svojo moško ranljivost, kako biti to, kar si?

To je spolzek teren. Fizično in psihično. Kako se lotiti vprašanja homoerotike, vprašanja osebnega prestopa meje, ki si si jo gotovo postavil sam. In kako z mesta izrekanja heteroseksualnega belega privilegirane moškega govoriti o homoerotičnem odnosu kot delu narativa? Lahko herojstvo kot model vedno prekrije in pokrije intimno željo? Je stereotip heroja, ki se mu uklanjata, za vedno uničil možnost za pravo ljubezen?

»Can we get to another level?« je vprašanje, ki si ga postavljata pred nami. S to pogumno gesto dregneta onkraj problematike moške ljubezni in postavita morda bistvenejše vprašanje: je vsak dober kreativni odnos v svoji osnovi erotični odnos? Ali je bazično erotično že to, da smo v nekaterih situacijah skupaj, da skupaj stojita na odru, da imata skupnega sovražnika predstavo in skupnega zaveznika – občinstvo?

Herojstvo jima že tretjič spodleti, tokrat herojstvo ranljivosti, in to pred našimi očmi.

20:03

Na drajvu je
nezlektoriran
tekst

21:25

No, res so
tipkarske
problem.... Si znal
prebrat

21:26
Sem.

21:27

Jaz sem pa lih
hotel napisat,
da sem kr
malo solzico
potočil...

21:28

Lepo laufa. Pa tud
point z štirko
se mi zdi, da
odpira logiko,
ki je do zdaj
nisem dobro
razumel.

21:28

Midva pa tak
grdo udrihava
po Katarini v
dialogu

21:28

Super

21:28

Ko se tuče, taj se
voli.

21:29

Uroš to ni izgovor
za družinsko
nasilje

21:30

Prijateljsko pač.
Da se nadovežem
na Katarinino
misel.

21:31

Razumem prav,
da ni zadržkov?
Se tipkarske
popravim, pa jutri
poslejm Tery

VITO

KATARINA

UROŠ

21:34

Načeloma ja,
bova še enkrat
prebrala, pa
zdaj bova
pisala in se še
pomeniva...
Ampak meni
je kul.

21:34

Ok. Javta

7. avg. 2023

09:09

Razen občasne
disleksije in
glede na to,
da je bil pisan
na telefon, jaz
tudi ne bi nič
spreminjal...



9. avg. 2023

10:28

Na drajvu je
končni tekst

10:31

Čuj, za ged. list
bi v uvode
člankov dodali
naše sms ko-
respondence.
Za tvojega bi
pol to uporabili.
Pri najinem
tekstu v drajvu
je tudi že vpe-
to. Kul?

10:32

Ne vem. Daj
zraven, pa da
vidim.

10:32

Tako. Grem zdaj
to delat.

10:32

Moj tekst ima čisto
drugacno struk-
turo. Ne vem, če
korespondenca
pase

VITO

KATARINA

UROŠ

Heroj 4.o. Business as usual je na poti.

Heroja sta starejša, predvsem pa sta do sedaj preigrala kar lepo število kombinacij, v katerih sta se kot prijatelja znašla. Dovolj, da jima na prelomnici med zanimivostjo in lojalnostjo morda uspe uprizoriti absolutno sodelovanje. Zdi se, kot da odrski material nastaja iz popolne podpore, celo igralskega antiegoizma. Zdi se, da kadar na odru stoji eden, na odru stojita oba. Da sta skupaj in da sta prisotna. Da ne tekmujeta več, da med sabo nimata več konflikta. Prav tako ni več potrebe, da ga uprizarjata. Oba za enega, oba za vse. Zamenljivost je herojska, gledališko altruistična.

Kot da so vsi problemi odnosa za njima. Kot da nimata več potrebe po uprizarjanju dinamike prijateljstva, ampak se lahko spustita v obdelovanje téme in téme.

V novem razmerju se gotovo odpira tudi novo razmišljanje o svetu in o njima ljubem gledališču. Verjetno z zavidljivim *joie de vivrom*, pardon, *joie de theatrom*.

Zgoraj lojalni del, spodaj poskus zanimivega:

Prijateljska režija je režim, v katerem ustvarjata. Dinamika, razvoj in uprizarjanje prijateljskega razmerja je pomagalo sproducirati različna vsebinska vprašanja, različne predstave.

Seveda pa se porajajo tudi dvomi. Prvi je gotovo ta, da sta vse svoje kombinacije pred nami že preigrala. In da od tu dalje ne moreta nadaljevati herojsko, sploh če na odru ostaneta sama. Drugi dvom pa je procesualni (to je sicer beseda, ki se v bližini herojev velikokrat pojavi). Ker sta preigrala vse možnosti, sta napetosti v svojem odnosu izčrpala do skrajnosti in se bosta, kot bi rekel naš skupni prijatelj, slej ko prej zataknila v kavču.

Vprašanje, ali sploh sodelovati s prijatelji, je to sploh dobro ustvarjalno razmerje, je podobno vprašanju, ali se priključiti igralskemu ansamblu ali ne. Torej ustvarjalnemu razmerju, kjer nikogar ne moreš več presenetiti, kjer nihče od tebe ne pričakuje ničesar novega, kjer nikogar ni več strah, kjer se nihče več ne dokazuje, kjer ni več ustvarjalne napetosti, ampak ustvarjalno popuščanje.

Nekaj pa je treba seveda priznati: veliko ustvarjalne napetosti se zgodi, ko vstopiš v prazno, črno dvorano, ki jo je treba napolniti. Manko vsebine, ki jo je še treba sproducirati, je tvoj največji prijatelj. In seveda je na drugi strani čas, ki bo pokazal, kako herojsko se motim.





UROŠ

KAURIN

in

VITO

WEIS

STRICTLY PROFESSIONAL

ali

kdo

se

boji

gledališča

U: Kaj bova?
V: Ja, ne vem. Nekaj bo treba napisat.
U: Zakaj smo se zmenli, da mi pišemo tekste za gledališki list?
V: Pa če je bla to tvoja ideja, butl.
U: Ja, sej vem. Samo, kurac, ti si se pa tud strinjal.
V: Itak, da sem se, če pa bi bila pol nezadovoljna s tem, kar bi drugi napisali.
U: Itak da bi bla. Pa sej ideja ni slaba. Rok je pa tud jutri. Tak da, kaj?
V: Kaj, kaj? Pisat morava.
U: Sej, drugega nama tud nič ne preostane.
V: Mislim, skupen tekst morava napisat, pa še vsak svojega. Zakaj morava bit vedno tak ambiciozna? Ti že maš kaj? Svojega, mislim?
U: Joj, ne še. Ti?
V: Kdaj? Če sem bil na morju ... Nimam več te kapacitete, da bi bil na dopustu, pa še razmišljal o predstavi oziroma o tekstu. Mislim, neko idejo mam. Samo mi do jutri ne bo ratalo, ker morava najprej skupnega napisat.
U: Ja, nič. Zavihajva rokave.
V: Saj midva bova že nekaj sklanfala skupaj, bolj me za druge skrbi. Zakaj sva rekla Borisu, da naj še on piše?
U: Sej sva rekla, da lahko haiku napiše.
V: Pa saj to me skrbi. Ja, kurc. Zdaj je, kar je.
U: Ma, sej bomo dali ful fotk noter, pa bo. Skratka: *Heroji ...*
V: Ja.
U: Ja ...
V: Glej ga, prav nočeš začet, ne?
U: Jaz, pizda?
V: Ti, ja. Tvoja ideja je bla, ti začni. Vsaj prvi stavek.
U: Mislim ...
V: Samo ne o sebi spet v tretji osebi govorit. Ker to delajo samo psihopati.
U: Psihopati so te naredli. Če se s tabo pogovarjam. Če je dialog. Kak bom v tretji osebi govoril?
V: V najinem tekstu o *Herojih* mislim...
U: Ja, ja. Kakorkoli.
Skratka: *Heroj 4.0, Business as Usual.*
V: Ja, to je naslov. In potem?
U: Ja, kar se mene tiče, sem začel. Zdaj si ti.
V: Tak bi lahko tud jaz začel.
U: Samo nisi, jebiga.
V: Dobro, ajde. Nov projekt Vita Weisa in Uroša Kaurina. Evo, drugi stavek.

U: Po abecedi je v bistvu U pred V. Pa tud K je pred W. Tak da, zakaj si ti prvi napisan?

V: Mogoče po abecedi, drugače pa se ve, kdo je pred kom. OK, resno, kak se bova tega lotila? Ful je zajebano skupen tekst napisat.

U: Kak sva midva sploh do štirke prišla?

V: To se tud jaz sprašujem ...

U: Ker če je skupen tekst težko napisat, kak sploh pol predstavo skupaj narediš?

V: Ponavadi sva mela več sreče kot pameti.

U: Jebiga. Pač delaš s tem, kar imaš.

Kaurin in Weis sodelujeta v projektu *Heroj* že od leta 2014. Do zdaj sta ustvarila 3 uspešne predstave, ki so navduševale publiko v Sloveniji pa tudi v tujini. Gojita specifičen odrski jezik, ki je unikaten v slovenskem gledališkem prostoru. In tudi v tujini.

V: Ne vem, tak je, malo sterilno ...

U: Pa še v tretji osebi je.

V: Pa še to, ja. Kaj pa če bi kr to bil tekst?

U: To zdaj?

V: Ja, to, kar se zdaj pogovarjava. Pač dialog.

U: Pa sej to je neka klasika za gledališki list, ne?

V: Ja.

U: Pa pol tak nekak iskreno zveni. Pa sproščeno.

V: S tem, da ta dialog ne bi bil v predstavi, tak kot majo ponavadi izseke al pa cele tekste objavljene.

U: Ja, to verjetno ne. Mogoče pa. Nikoli ne veš.

V: Zakaj pa ne? Če bo dober ...

U: Dober že bo. Pol je samo najina odločitev, al ga dava v predstavo al ne.

V: Ok. Meni je to kul.

U: Ma ja. Kdo pa to preprečuje. Sej je najin tekst.

V: In najina predstava. Folk bo pa itak vedno pameten, kaj in kako bi kaj moralo bit.

U: Plus, da je folk itak vedno presenečen, ko jim rečeš, da delava štirko. Kao: Aja? Še kr, al kaj?

V: Pa vprašanje, če so trojko sploh gledali.

U: Da o enki sploh ne govorimo.

V: Tisti, ki pa so slučajno vse tri do zdaj gledali, pa so rekli, da je trojka ziher konec *Herojev*. Itak jima je zmanjkalo štofa.

U: Pa sej so tud rekli, da če bova slučajno štirko delala, naj ne govori riva spet o teatru pa o sebi.

V: Ja, pa da naj se ne kregava. Pa tekmujeva med sabo.

- U: Stari, dva sva na odru. Neki konflikt mora bit. Kaj, naj se s publiko kregava?
- V: Ja, res je, vedno lahko na budalo naletiš.
- U: Itak ful ljudi ni vidlo enke, pa tud trojke ne. Tak da je vseeno, ker mogoče bi pa kdo rad gledal kvaliteten kreg. A misliš, da zato ljudje hodimo v teater?
- V: Hodimo al hodijo?
- U: Sej midva tud hodiva gledat teater.
- V: Ne, pa ne hodiva. Zakaj lažeš?
- U: Dobro, vsake tolko pa vseeno greš, ne?
- V: Ja, saj vsake tolk grem kaj pogledat, samo mi je ponavadi žal ...
- U: Zato pa ne hodiva gledat. Ja, ja, sej maš prav. Samo da se ne izključiva. Razumeš?
- V: Mogoče pa bi blo vseeno fajn, da bi šla večkrat. Da vidiva, kaj drugi delajo, zato da ne bi istih napak delala.
- U: Če pa pol samo napake gledaš. Mislim, samo to je.
- V: Včasih sem bolj z veseljem gledal teater. Bolj sem se radostil.
- U: Radostil ... Okej, Slavko.
- V: Pizda, res se moraš prav na vsako besedo obesit. Jaz za razliko od tebe vsaj še kako knjigo kdaj pa kdaj vzamem v roke.
- U: V roke jo vzamem jaz tudi. Kaj dosti več kot to pa tud ti ne narediš. No, ampak si se *radostil*, praviš. Zdaj pa? Mislim, sej se strinjam. Jaz sem včasih hodil še plesne predstave z veseljem gledat.
- V: Jaz tud. Spomnim se, da smo včasih po 5 predstav na teden vidli. Saj sem tud zdaj vesel, da grem lahko v teater druge ljudi gledat, ampak se mi zdi, da vidim al pa gledam samo tisto, kar me moti, kar si sam rekel, ne. Ne znam več sproščeno gledat. Res so redke predstave, ki jim verjamem oziroma, ki z mano komunicirajo od začetka do konca.
- U: Ja ... Kot da vedno vidiš še zaodrje, kako so stvari nastajale, kdo je sprejemal odločitve (režiser, finance ...). Redkokdaj sem samo navdušen oziroma da se vprašam: Kako so se pa tega spomnili, kako so pa to naredili?
- V: Ne vem, saj verjetno je to normalno za tiste, ki se ukvarjamo s teatrom al pa z umetnostjo nasploh. Da ne bova zdaj tople vode odkrivala.
- U: Ma, nisem ziher. Prvo naj samo rečem, da slikarji pa pesniki ziher ne vidijo tak teatra kot mi. Oni so vsi po vrsti glupi ko kurac, ad ena. Ad dva pa: Se mi zdi, da vsi, ki se s teatrom ukvarjajo, tud ne vidijo teh stvari tak. Bi rekel, da je tud večina gledališčnikov glupih ko kurac. Če razumeš, kaj mislim?
- V: Očitno tud naduvanih ko kurac ... Razumem, Uroš, razumem ...

Zakaj pa misliš, da Jablanovec¹ že 30 let ne gleda drugih predstav razen svojih?

U: Sej, sej. Samo mi je pa ta drža tud glupa.

V: Zakaj? Oziroma čigava drža?

U: Ja, Bojanova.

V: Zakaj?

U: Ja, ker moraš vsake tolko prevetrit svoj pogled, preverit, na kakšnih valovnih dolžinah smo, kam pes taco moli, za katerim grmom tiči zajec, a tudi slepe kure zrno najdejo ... Pač zato, ker verjameš, da ima kdo kaj zanimivega za pokazat in da na tak način lahko tud kaj zase odneseš ... v tem smislu.

V: Pa ne Bojan.

U: Budalo. Ja, Bojan ne.

V: Maš prav in se strinjam. Če ne preveriš, kaj se dogaja, po moje tud sam izgubiš svojo misel, svojo identiteto. Si pač zadovoljen s tem, kar delaš, in te boli kurac za druge. Posledično pa te boli kurac tud za publiko. Midva pa vseeno hočeva met gledalce, ne pa da igrava trikrat za 8 frendov.

U: Ja, absolutno. Čeprav se mi pa po drugi strani zdi, da moraš držat svojo misel, da moraš terat, vztrajat. Tako se mi včasih zgodi, da več kot vidim predstav, bolj sem prepričan v svoj prav, bolj me boli kurac za druge. Ravno zato, ker me *ne* boli kurac za publiko.

No, ampak mislim, da sva tu na tej klasični paradoksalni jin/jang poziciji: delam za sebe, da delam za druge, in obratno. Bi se lahko strinjal?

V: Kaj se moram?

U: Sploh ne. No, malo se moraš. Ja, moraš se. Al kaj?

V: V bistvu se ne rabim, čeprav se. Itak pa ne vem, zakaj se sploh ukvarjava z Bojanom, pa s tem, kaj drugi pravijo, kaj naj bi midva delala in kako. Kdo je to sploh rekel, če sva že pri tem?!

U: Ja, Katarina. Ona je itak vedno najbolj pametna.

V: Ma, stari, če ne bi bilo nje, bi midva dala na oder lih vsako glu-post, ki bi se je spomnila.

U: Ko bi folk vedel, kaj je ona vse vidla.

V: Ko bi ona vedla, česa vse ni vidla.

U: Mislim, da jo kr rabima.

V: V bistvu je nepogrešljiva. Vsaj nekdo, ki razmišlja.

1 Bojan Jablanovec je gledališki režiser, ustanovitelj Vie Negative, eden najpomembnejših ustvarjalcev sodobnega slovenskega gledališča in dolgoletni mentor Uroša Kaurina in Vita Weisa, čigar ustvarjanje je ključno za njun umetniški razvoj.

- U: In osmišlja. No, ampak sem mislil, da boš par replik nazaj vprašal: Zakaj midva to sploh delava? Teater.
- V: Ne polagaj mi besed v usta.
- U: Ne, sej to sem jaz mislil, da boš ti rekel. Polagam jaz tebi kurac u usta.
- V: Položil je tvoj ata tvojo mamo, pa si se na žalost ti zgodil ...
- U: Iz Kungote si.
- V: To je to, to je tvoj odgovor, al kaj.
- U: Ne, to je tvoj rojstni kraj.
- V: In pol se čudiš, da naju Katarina prosi, če lahko ne prežvekujeva starega materiala.
- U: Jah ... Mislim ... Sej jo človek lahko razume.
- V: Pa misliš, da je res?
- U: Dobro, rodil si se v Mariboru, samo se tak pač reče.
- V: Ne to, idiot.
- U: Kaj pa?
- V: Če res žvečiva star material, če res ne veva, zakaj to delava. Mogoče še bolj bistveno vprašanje: Kaj sploh delava?
- U: Sej, to me je kr morilo. Mislim, me še vedno. Ampak bolj v smislu: A je to dobro? Je to, kar delava, dobro?
- V: Glej, če je nama dobro, kar delava, če se imava pri tem dobro, pol bi skoraj moralo biti tudi drugim dobro. Čeprav bi bilo za začetek fajn, da ugotoviva, o čem bo predstava. Ker se mi zdi, da je potem malo lažje ugotavljat, kaj je dobro in kaj ne. Je treba najprej met kaj v rokah.
- U: Kaj je blo prej: kura al jajce? Sej, se strinjam. Samo včasih ne znam več čist zares uživat v tem, kar delam.
- V: Pa kaj jamraš. Normalno, da ne uživaš vedno ali pa vsaj ne vedno isto. Sploh ko si že enkrat tolik časa not kot midva.
- U: Dobro. O čem je torej predstava?
- V: Ne vem. Zato pa mi tudi gre malo na kurac, da morava pisat tekst za gledališki list 2 meseca in pol pred premiero, nama pa ni jasno niti, o čem bo predstava, kaj šele da bi o tem lahko razmišljala in kaj pametnega napisala.
- U: To pač ma Glej neko foro.
- V: Mogoče pa za naju in najin kreativni proces to niti ni slabo. Da se ne zanašava na to, da nama bo že nekaj prišlo do dveh tednov pred premiero. Ker *več sreče kot pameti* tud ni večno.
- U: Ma ja. Ko tak razmišljam, bi itak najraje šel rezat jumbo plakate pa razstreljevat trgovske centre ... In pol pomislim, da je glavna stvar, ki jo morava naredit, to, da se bo publika mela fajn, da si bodo po predstavi rekli, da so kvalitetno preživeli čas. Ker to pač teater je. Kvalitetno preživljanje časa. V nemščini se reče »Zeitvertreib« – zapravljanje časa, samo ne v tem slabšalnem smislu.

VITO

UROŠ

13:49

Pa si že razmislil?

15:41

Kurba, zaj sem pa pozabo.

15:42

Ne, sej mislim, da vem.

21:16

Se cujeva pol? Mi gremo zdaj iz Primorske proti Ljubljani. Ene pol enajstih...

21:34

Če bom še auf. Verjetno bom.

22:42

Si še?

23:17

Sem.

ponedeljek, 5. jun.

19:48

Sem dobil eno idejo...

19:59

Daj ga srat...

20:03

Ja

20:20

Saj bom jutri... Kaj ob desetih rečeva?

20:25

Ja.

10:03

Lahko zraven piješ, jaz sem si čajček skuhal...

torek, 6. jun.

10:03

Samo, da kavico še spijem.

VITO

UROŠ

V: Razumem, kaj si mislil. Podpišem, čeprav mora bit jasno, da če se ma nekdo fajn v teatru, da to ni nujno poceni oziroma pogrošno, da spet malo Slavka vklopim.

U: Ja, ja. Itak.

V: Sicer si pa vedno govoriva, da delava Volkstheater in v to verjameva.

U: Absolutno.

V: Zakaj misliš, da imava težavo najti pravo temo za štirko?

U: Ja, sej to sem ravno zadnjič razmišljal, da v bistvu nimava teme. Da gre bolj za nek občutek, v katerem si, za neki Zeitgeist, da poskušaš izrazit neke misli in občutke, ki te okupirajo. Zgodba je v tem nekem smislu zelo osebno izpovedna, ni pa nujno fabulativna ... Če se to tak reče.

V: Kaj pa vem. Meni se zdi, da drugi teh težav nimajo. Pač, odločijo se za neko temo in pol nardijo predstavo, pa pustimo zdaj ob strani, kolk je to potem dobro ali slabo. Meni se zdi, da sva začela komplicirat. Da bi rada povedala več, kot je treba, oziroma če se naslonim na najin citat, da hočeva bit pametnejša, kot sva. In nama ni treba. Saj mava že kup enega materiala, samo odločit se morava, kaj od tega bova pograbila, in potem temu sledit.

U: Če poenostavim: tekst morava napisat.

V: A ne delava tega ravnokar?

U: Delava. Sej to: delat je treba. Arbeit macht frei.

V: Sem ravno razmišljal o tem in sem vesel, da si ti to rekel. Ti si res Hitlerjugend ...

U: Mama ti je Hitlerjugend. Ne, samo a ni hecno, kako so nam zajebali uporabo tega stavka. Ker po mojem je precej resnice v njem. Če seveda odzameš kontekst taborišča.

V: Ja, saj sem se zajebaval. Res je, itak pa je vse hiperkorektno danes, o ničemer več se ne da govorit, vsi so občutljivi, obešajo se na vsako izjavo, širši kontekst pa redko kdo vidi. Na kurac mi gre to, če sem iskren. Da moram pazit na to, kaj bom rekel in kdaj, pa kje in s kom.

U: Pa sej to. Če rečeš, da delo osvobaja, je to ena taka izjava, ki po svoje drži. Ko delaš, ko si zatopljen v delo, v ustvarjanje, si na nek način svoboden. Se mi zdi tud lepa misel. Zdaj pa skoči nekdo in začne, da ne moreš tega jemati iz konteksta. Valjda lahko. Enkrat mi je en škotski koreograf rekel, da ko mu nekdo začne govorit, da ne sme jest mesa, da je prva stvar, o kateri razmišlja, kako uporabiti meso v predstavi.

V: Točno to. Teater mora met to svobodo. Ker ko pridemo do točke kastracije, do tega, kaj lahko in kaj ne na odru, je konec. Lahko spakiramo, zapremo luči in gremo.

U: To je po primorsko.

- V: Kaj?
- U: Zapremo luči. Luč ugasneš.
- V: Kaj me jebeš?
- U: Samo pravim.
- V: Pol pa ugasnemo, jebote. Pizda, točno o tem govorim. Saj si me razumel. Ampak ne, ti moraš pristavit piskrček in bit pameten. Zdaj sem se pa razpizdil in ne vem več, kaj sem hotel povedat. Aja, vem. To me razpizdi, da si malenkosten oziroma to obče cefranje in obešanje na vsako faking besedo.
- U: Ja, ja, sej se strinjam. Absolutno.
- V: No, super.
- U: Samo mi gre na kurac, ker: zapiramo vrata, luč pa pač ugasnemo. Faking makaronar.
- V: Res, kot da se pogovarjam z neko študentko slovenistike, ki ni naredila sprejemcev za dramaturgijo.
- U: In vzporedno še študira na FDV-ju kulturologijo.
- V: Ja, čez dve leti pa bo pisala kritike za Sigledal.² O najini predstavi, razumeš.
- U: In pol se čudiva, da naju ne jemljejo resno.
- V: Če pa sva dva bela tipa, privilegirana, ki skačeta gola po odru in hodita po mejiokusnega in spornega.
- U: In pol ti je pa na nek način skoraj nerodno, da si bazično mišičast. Oziroma da je tvoje telo »lepo«.
- V: Dobro, samo midva tud kaj narediva za to. Ker res ni težko teh 100 sklec pa 100 trebušnjakov nardit, pa par počepov. In mogoče it laufat vsake tolko. Sem jaz kriv, da je folk len in zavaljen. In pol mi pišejo traktate o tem, da smo ekshibicionisti, samo zato, ker se njim zdi, da se slačimo zgolj zaradi tega, ker bi radi pokazali svoje telo. In problematizirajo to, namesto da bi se zares s predstavo ukvarjali.
- U: Če se pa ženske slečejo za performans, je pa to ok.
- V: Fak, stari, midva sva prototip belega, šovinističnega moškega.
- U: Mah, tega, da sva »bela«... tega sploh ne kupim. Če smo v Sloveniji.
- V: Kakorkoli, hotel sem samo rečt, pač: zdrav duh v zdravem telesu. »Vježbaj, pizda ti materina.«
- U: No, to.
- V: No, in to bi lahko bil super material, pa veš, da se boš zaklal, ker bojo vsi skočili v luft, da ne, to pa se ne govori al pa to se ne dela ...
- U: Ma, ne bojo. Je pa zanimivo, kako je žensko telo v teh časih v

2 Če obstaja oseba, ki ni naredila sprejemnih izpitov za dramaturgijo in ob slovenistiki vzporedno študira kulturologijo ter piše za Sigledal, se ji iskreno opravičujeva.

VITO

UROŠ

10:04
5 minut

sobota, 22. jul.

23:54

Daj, se cujeva kaj jutri...

23:56

Važi.

00:00

Da malo nadoknadviva.

00:01

Igen

nedelja, 23. jul.

22:06

Še je kaj baterije?

22:16

Minuta, da zvijem

22:18

Daj, jaz že mam.

22:24

Ta minuta je bolj 8
minut. Ne znaš
motat, al kaj?

sreda, 2. avg.

00:52

Na drive-u je v
mapi heroj 4.0
nov dokument z
naslovom »gledališki
list - skupni tekst«.
Noter je nekaj
predlogov. Ne vem,
mogoče bi lahko bli
tud teksti. Upam,
da se mate fajn. Se
slišima jutri? Mislim,
danes?

VITO

UROŠ

VITO

UROŠ

četrtek, 3. avg.

02:08

Zdaj sem komaj lahko odprl, ker si mms poslal in mi ga ni hotlo odpret na WiFi... Jaz sem ti pa že zjutraj na MSG poslal, pa sploh nisi pogledal... Skratka vozimo se, zdaj smo na Hrvaškem, se slišiva jutri, no v bistvu danes...

petek, 4. avg.

10:30

Sorry, samo čik skadim.

10:31

Saj je kul, jaz še na hitro na wc skočim... 10 min

nedelja, 6. avg.

20:16

Jaz pred deseto ne bom mogel, ker smo zdaj komaj končali...

20:29

Važi.

20:31

Saj verjetno bom kaj prej... Se javim

21:56

Poslal sem ti na mail

VITO

UROŠ

bistvu še bolj seksualizirano. Mislim, tud od žensk. Vedno manj blaga prekriva ženska telesa po cesti. In to ne iz feminističnih vzgibov. A ni res?

V: Ti si v bistvu en tak tradicionalist.

U: Ne vem, če bi jaz to tako ubesedil, samo mi je pa hecno, da so v času, ko se na veliko vsi zavedamo pozicije ženske v družbi, kikle in hlače vedno krajše. Če se temu sploh še lahko reče kikla ali hlače. Joj, a misliš, da sem res en tak bidermajer tradicionalist?

V: Po moje se samo staraš. Pol pa kr naenkrat opaziš generacijsko razliko in drugi te začenjajo drugače gledat.

U: In ti njih.

V: In ti njih, hkrati pa te ima scena verjetno v nekem momentu dovolj in ti ne posveča več toliko pozornosti in relevantnosti.

U: In si spet v tem nekem paradoksu, ko bi si želel pozornost, ampak ne nujno od teh ljudi.

V: In pri teh poskusih postajaš vedno bolj obupan. Vedno bolj željan pozornosti. In ljubezni.

U: Ampak je ne dobiš. Ker si tečen starček. In te noben več ne šteka.

V: Stari prdec, ki živi od anekdot.

U: Glej, pač ... Kdor visoko leta, nizko pade.

V: Kak to misliš?

U: Adi Smolar v eni pesmi pravi: »... odkar naš svet ima ljudi, se skrajnežem slabo godi, večini moraš bit enak, če ne osamljen si čudak ...«

V: Čakaj. A midva zdaj hočeva, da bi naju imeli radi, al nočeva?

U: Hočeva, hočeva. Samo je vedno težje. Nama. In drugim.

V: Še tistih par, ki nama jih je ostalo, mora vedno več truda vlagat.

U: Ja!

V: Zdaj pa pomisli, kolk je šele nama težko, da se prenašava in v tem še vedno vidiva smisel.

U: Sej.

V: Mogoče pa je to to. Predstava, štirka mislim. Pač opravljava svoj posel, Bussines as usual.

U: No, evo. In točno to me spomni na umetno inteligenco. Ker v bistvu je teater znotraj diskurza o umetni inteligenci še zadnji branik, zadnja čer, ob kateri se tehnologija razbija.

V: Od kod pa zdaj ta preskok?

U: Pač, umetna inteligenca in vse njene implikacije ne morejo nadomestiti živosti, dejanskosti, resničnosti trenutka, ki se zgodi med igralcem in publiko.

V: Ampak je res zanimiv ta moment odra oziroma gledališča. Doga-ja se tu in zdaj, neponovljiv je, v bistvu pa večen.

U: E, to. To. Ampak daj to z večnostjo malo razloži.

V: Najprej ti meni razloži, kak si preskočil s tega, da opravljava svoj

- posel, na umetno inteligenco ... Al se ti samo zdi, da bi se morala še o tem malo pogovarjat, da izpadeva pametnejša?
- U: Ne zato, ampak ker je zanimiva tema in se tiče teatra. Ampak ja, opravljava svoj posel.
- V: OK. Meni se sicer zdi, da umetna inteligenca nima absolutno nobene zveze s teatrom, ravno zaradi tega, ker kot si sam rekel, ne more nadomestiti živosti trenutka, ki ga lahko da samo oder.
- U: Ma, sem mislil še malo razglabljat. Ampak najprej posel.
- V: Ja, posel. To sem hotel rečt, da mogoče sva prišla do točke, ko je teater postal samo najina služba. Oziroma *Heroji* kot taki so v bistvu side job, popoldanski fuš, če se po domače izrazim.
- U: Tudi to so. V bistvu je hecno, kako je naša služba – glavna ali postranska – itak vedno služba, ampak je tudi poslanstvo. Mislim, mi res delamo to zato, ker smo to hoteli delat. Šli smo na sprejemce in podobno. To je bil naš hobi, še preden je postal služba. Po vseh teh letih pa počasi vsi mehanizmi, vse inercije, vse banalnosti teatra postanejo tolko močne ali pa prevladujoče, da včasih človek malo pozabi, da je to nekaj, kar si res želiš delat.
- V: Itak se strinjam. Malo sem samo relativiziral, verjetno zaradi razlogov, ki si jih naštel. V bistvu nam je lepo, ker se lahko zajebavamo in se »igramo«, pa še plačani smo za to. Jaz recimo doma redko rečem, da grem delat. Ali grem na vajo ali na predstavo. Da bi pa rekel, da grem v službo, pa ne vem, če se mi je kdaj zgodilo. Mogoče s kakšnim sosedom v dvigalu.
- U: Ja, ja. Čeprav sem jaz doma že kdaj rekel, da grem v službo. Ampak tak, zavestno. Po svoje sem si hotel ustvariti to neko distanco. Ne vem. Sem se pa zdaj spomnil, kako sem na neki novinarski konferenci (za *Pavlo nad prepadom*) pred leti rekel, da mi je super, da lahko igram in plezam v isti predstavi, da je dbest, da sem plačan za svoj hobi, in so drugi potem skočili, da res ne morem tega tak javno govorit. Verjetno bi moral samo rečt, da res z veseljem in ljubeznijo delam to, kar delam, ne?
- V: Verjetno. Po drugi strani pa je to vedno super poligon za tiste, ki nam pravijo zažiralci, ker če je to tak fajn, pol pa delaj to zastonj. Če se malo vrnem na svojo prejšnjo misel, ko sem rekel, da redko ali skoraj nikoli ne rečem, da grem v službo, sem se malo prenaglil. Kadar se pogajam za honorar ali pa me hoče kdo nategnit, takrat ta argument hitro vržem na mizo. To, da sem se leta izobraževal in vlagal v svoje znanje, pravzaprav še vedno, in da naj se ne zajebavajo, ker je to moja služba, in naj mi dajo, kar mi pripada.
- U: Ma, ti bi se lahko še za mene pogajal.

- V: V resnici mi ne uspeva preveč dobro ... Tu pa tam se mi userje. Se ti zdi, da si dovolj plačan za to, kar delaš?
- U: To se je pa meni vedno zdelo. Mislim, ja, bi mel več denarja, samo ne vem, zakaj bi moral bit boljše plačan. Pač, glej, se o teh stvareh pogovarjat tak izolirano, brez neke širše slike, mi je šlo vedno na kurac. Recimo v teatru: v teatru je igralec »bubreg u loju«. Mi smo časovno gledano najmanj časa v teatru, mamo pa najvišje plače. Ne vem, pizda, meni se nikoli ni zdelo, da moja umetniška presežnost in stres, ki naj bi ga zaradi predstav doživljal (kar mislim, da je itak precej larifari, al pa je vsaj pozitiven stres), upravičuje tako veliko razliko v plači med mano in recimo tehnikom ali pa čistilko, če že hočeš. Dobro, jaz jim ne dajem odstotka svoje plače, samo glih nekaj ful pravično in pravilno se mi pa to tud ni nikoli zdelo.
- V: To se pa ne morem zares strinjat. OK, to, da je precej ljudi podplačanih napram igralcem in režiserjem, ja. To pa, da smo časovno najmanj v teatru, pa absolutno ne. Vsaj jaz ne.
- U: Kaj te ne?! Folk mora štepat 8 ur na dan, dopusta je pa tam okrog 23 dni. Res? 8 ur na dan?
- V: A se še vedno pogovarjava o teatru oziroma o ljudeh, zaposlenih v teatru?
- U: Ja.
- V: Stari, jaz pridem v povprečju najmanj eno uro pred vajo v teater, da se pripravljam ali pa delam na fizični kondiciji, zvečer pred predstavo sem pa tud najmanj uro in pol prej tam. Če so samo večerne vaje, pa še doma delam na tekstu ali pa razmišljam in sestavljam prizor za naslednji dan. Če potegnem črto, je moj delovni dan dolg v povprečju 10–12 ur. Pa to ne pomeni, da se precej precej.
- U: Pa Vito, ti si working class hero, jebote.
- V: Obični proletarc. Ne, šalo na stran. Ja, imamo vmes luknje, ko nisi v novi predstavi ali pa ne igraš kakšne stare predstave in si lahko par dni fraj, pa ti ni treba v »službo«. Ampak iskreno, a si ti lahko vzameš dopust med letom? Ali lahko rečeš, da ne boš imel v nedeljo predstave?
- U: To ne. Ampak me pa zdaj zanima, a se ti zdi, da si premalo plačan za svoje delo?
- V: Tega nisem rekel, ker sem tudi jaz zadovoljen s svojo plačo. Mogoče ne vedno, ko pogledam kakšne kolege na primerljivem delovnem mestu, v osnovi pa mi ni hudega. In resno mislim, da bi moral biti marsikdo precej bolje plačan v teatru. Nočem pa zmanjševat svoje vrednosti.
- U: Da spet malo citiram Jablanovca: Vito, Vito, denar ni nikoli problem. Kar je po svoje kr zanimiva izjava, če jo vzameš resno.

V: Kakor vzameš.

U: Ja, resno, ne.

V: Ker na nek način se vse začne in konča pri denarju. Pa če si še tako zatiskamo oči.

U: Že, že, ampak nisem ziher, da so na primer nacisti delali stvari zaradi denarja. Pač, moraš tud verjet. Ajde, mogoče naciji niso zdaj najlepši primer, ampak zavoljo argumenta pa zdržijo.

V: Ti si res Hitlerjugend. Kaj res ne znaš najt druge primerjave kot naciji al pa taborišča?

U: Te pa ajde: partizani.

V: Uf, saj ne vem, kaj naj ti odgovorim. Mislim, jaz *Herojev* ne delam zaradi denarja, ker če bi, bi prosil še za kako izredno denarno pomoč, glede na to, s kom delam.

U: Ma, nima ministrstvo za kulturo tega denarja, da bi mi povrnilo vse čustvene, fizične in mentalne rane, ki mi jih je zadalo delo s tabo. Lahko nehajo ohranjat kulturno dediščino jutri, pizda.

V: Vidiš, zato je pa neprecenljivo, kar se greva.

U: To se pa absolutno strinjam.

V: A sva malo sentimentalna?

U: Jaz upam, da to bralec začuti. Jaz sem.

V: Mogoče pa samo postajava senilna.

U: Hotel sem samo še to rečt, da je ta obsedenost z denarjem in bogatenjem tako abotna in človeka nevredna, da ne morem verjet. Ko slišiš recimo Connorja McGregorja, kako razglablja o tem, kako je bogat in je njegova mama doma v neki vili in ono in tretje, ti je ono ... Spizdite mi vsi, pizda. Pa tud Messi al pa Đoković, onadva imata oba zabaviščni park, ki je posvečen njima, njuni-ma karierama. Jebote, Messi ma predstavo v Cirque de Soleil. Se ti zdi to normalno?

V: Ni normalno, seveda ni, pa še kam bi lahko šla, ker ti fantje so male ribe, če sem iskren. Se mi po drugi strani zdi bolj ogabno izkoriščanje v našem svetu, ko se mora folk pogajat za faking 10 evrov višji honorar za predstavo. Ker je še bolj ogabno, da se pri tem »drobižu«, ki je na voljo v kulturi, najde folk, ki se okorišča na račun drugih. Da se moram skregat z direktorjem gledališča, ker mi noče plačat vaj. In ti pol »milostno« fukne 500 evrov za dva meseca dela. Na primer.

U: Ja, sem tud jaz že imel take scene. To so kr hecne stvari, ja. Ker ne štekaš, kaj ljudem v glavah dogaja, da pridejo do takšnih zaključkov/idej. Ena kolegica je enkrat mela idejo, da bi si dala GoPro kamero na čelo, šla do vseh direktorjev in vsakemu stisnila šamar.

V: To misliš Katarino, ne?

U: Ja, samo nisem hotel rečt. Ampak taka akcija se mi zdi recimo

srednje duhovita.

V: Vsak si kdaj zasluži šamar, tud midva. Če dobro pomislim, zaradi naju nekdo drug ne dela predstave, ker sva midva dobila ta sredstva. Pa ne rabiva nujno tega projekta za preživetje. Veš, kakšno odgovornost nosiva, midva pa še ne veva, o čem bi sploh delala predstavo, jebote. A ti ne čutiš te odgovornosti?

U: Ja, sej jo. Samo se mi zdi, da jo moram zavestno odmislit, da me ne bi ovirala pri mojem delu. Ker če se spustimo po tej poti, lahko hitro postane samomor še najboljša opcija.

V: Dobro, ni treba bit dramatičen. Saj veš, kaj mislim. Itak se ne smeš s tem ukvarjat oziroma pustit, da ti zjebe kreativni proces. Samo praznih rok pa tud ne moreš prit pred ljudi.

U: Ja, jaz sem to enkrat naredil, pa ti povem, da ni blo fajn.

V: Se je tud meni to že zgodilo in je kr jeba, ker se nimaš kam skrit.

U: Točno to.

V: Oder je kurba. Vse se vidi.

U: Sem na eni delavnici enim dijakom enkrat rekel, da je glavna stvar to, da »ko si na odru, si na odru«.

V: In ti si hodil na akademijo za to?

U: Pač, modre misli starega mojstra. Kaj ni res?

V: Kaj, misel al to, da si star mojster?

U: V bistvu gre za neko absolutnost tega, da ko si na odru, si nemočen in vsemogočen hkrati. Na odru ni pavze. Ni skrivanja.

V: To si pa lepo povedal. Pizda sva pametna.

U: Ma ja. Sej sva tud že kaj naredila. Slovenski gledališki prostor brez naju ne bi bil isti.

V: Pa tud nič kaj skromna nisva.

U: Sej, če bi bla bolj pametna, bi bla lepo tiho.

V: Sicer pa je vprašanje, če bo to kdo sploh bral. Boljše, da ne. A ti bereš gledališke liste?

U: Ti, ti pa moram povedat, da v Lutkovnem jemljemo gledališke liste zelo dobesedno.

V: Kak to misliš?

U: Ja, včasih je bila to neka zloženka, zdaj je pa to dobesedno samo list. Oziroma že kr listek. Tak da, ja. Te liste preberem. Nisem pa še v lajfu prebral celega gledališkega lista. Glejevih še prelistam ne. Ti?

V: Kje pa. Še za lastne predstave jih raje ne preberem, ker se potem vedno čudim, aja, o tem smo delali predstavo ... Mogoče, ampak res mogoče tu puščam odprt prostor za umetno inteligenco. Da nam ChatGPT piše gledališke liste.

U: Pol pa sploh ne bi bral.

V: Maš prav. Saj nočem dajat v nič dela in razmišljanja, ki je vloženo v gledališki list, samo se mi vedno zdi, da se ga prehitro lotimo.

- In mi je jasno, da mora v lekturo, pa tisk in še prevod. Ampak se večinoma potem zgodi, da ni v pravi relaciji s predstavo oziroma končnim izdelkom.
- U: Mhm. Jaz sem itak rekel, da bi se moral gledališki list začet delat tam enkrat po peti ponovitvi. Da lahko vse skupaj z malo distance porefektiraš. Vključiš neko evalvacijo, mogoče še kakšno kritiko, izjave, reakcije ... ne vem. Po mojem bi blo to ful zanimivo.
- V: To se je meni zgodilo, ko sem delal *Slabo družbo*. Zaradi finančnejev sem moral met interno premiero še med korono, uradna pa je bla 5 mesecev kasneje in smo lahko gledališki list pisali na narejeno predstavo.
- U: In je blo boljše, ne?
- V: Si ga prebral?
- U: Ne.
- V: No, vidiš.
- U: Pa dobro, si ga ti?
- V: Ja, sem, ja.
- U: In?
- V: Ni mi všeč.
- U: Povej, Vito, kaj ti ni všeč?
- V: Mislim, saj fotke so dobre. Ampak tudi če je blo pisano v tem vmesnem obdobju, so vseeno not neki stari teksti, predvsem moji in moj intervju, pol pa igraš predstavo in začne živet svoje življenje in se ti zdi, da bi zdaj vse drugače napisal oziroma bi drugače razmišljal o tem materialu. Mogoče bi lahko po vsaki ponovitvi kaj napisal. Pa to zdaj mislim na splošno, tud za druge predstave.
- U: Vprašanje, če bi se ti dalo. Pa tud, če bi blo zanimivo. Pa sej, verjetno bi že blo zanimivo. Samo za koga?
- V: Veš, da se mi ne bi dalo. Zanimivo bi pa to blo kvečjemu za kakega zadržtega teoretika.
- U: Kdo pa misliš, da to zdaj bere?
- V: Če je to v predstavi, pol to tudi nekdo posluša. In gleda.
- U: Če pa ni?
- V: Pol pa je zelo vztrajen.
- U: Ali vztrajna.
- V: Ali vztrajna. Čeprav mislim, da ni nezanimivo. Tud, če nisi zadržt teoretik.
- U: Ali teoretičarka.
- V: Saj govoriva o pravih stvareh. Pa tud če ne, sva iskrena.
- U: Ja, jebo mater, da sva. Ampak se mi vseeno zdi, da bi morala še kaj o predstavi napisat.
- V: Res je. Veš, kaj je meni zanimivo pri tem procesu? Pač, kolikor

sva ga imela do zdaj.

U: Kaj?

V: Da je vse, kar sva improvizirala, vsi prizori ali polprizori, ki so nastali, da je vse na eni čudni meji »slabega« gledališča.

U: Pa sej to je že skoz. Oziroma včasih se mi zdi, da so vse predstave takšne. Ne samo najine. Kot da je vedno neka neka točka, na kateri se predstava obrne in se odločitve postavijo v nek svoj red. Včasih je to vztrajanje, včasih večšina, včasih sreča, ampak kot da je na nek način vedno v zraku ta nek dvom ali propad, oziroma boljše rečeno, kot da je vedno v zraku ta bazičnini nesmisel vsega skupaj. Me razumeš?

V: Že, že. Ampak mam občutek, da je zdaj, s to predstavo, drugače. Vedno sva se prebijala skozi neke poskuse in postopoma slab teater gradila v dober teater. Zdaj pa mislim, da je slab teater osnova. In bo moral postat še slabši, da bo lahko predstava res jebeno dobra. Mi slediš?

U: Ne vem, če ti meni. Ja, sej se strinjam s tem, kar si zdaj rekel, samo mislim, da tisto, kar sem pa jaz prej rekel, velja tudi za to, kar ti zdaj govoriš.

V: Ja, ja. Na koncu moraš pred publiko in met nekaj dobrega za njih. Nekaj relevantnega, da mam vsi razlog, da smo skupaj.

U: Ampak me pa zdaj vseeno zanima. Čist za to, da bi lahko o predstavi razmišljal. Veš, ker meni se na primer ne zdi, oziroma nisem ziher, da bi furala neki trash. Veš, ta neka nemško-nizozemska cinična distanca, neka ta vzvišena subverzivna afirmacija.

V: Saj ne furava tega, niti tega ne znava, niti nočeva. Ker mava svoje gledalce rada.

U: Tako, tako. Ampak daj še malo o tem slabem gledališču.

V: Kaj ti si bil na najjinih vajah?

U: Sem. Pa vseeno. Ne izbegavaj.

V: OK, no. Prej sem namenoma dal slab v narekovaje. Ker mislim, da mava v rokah nek material, ki zelo hodi po meji in terja od naju hud skill, da bo zdržal.

U: Pa predvsem tekst, se mi zdi.

V: Ja, počasi bo treba kaj napisat tudi za predstavo, se strinjam. Mogoče improvizacije do dveh tednov pred premiero niso prava pot.

U: Se mi zdi, da ne. Vsaj ne tokrat. Se pa strinjam, ja. To glede skilla oziroma večšine. Bo treba špricat. No, vidiš, pa sem se spomnil na eno sceno iz ene predstave, kjer je nek mlajši glumac razbijal nek stol po odru pa divjal in kričal in se oh in sploh razmetaval in je bil v tistem trenutku najmanj prepričljiv v celi predstavi. Ampak sej to je skill: kontrola, ne?

V: A si bil ti ta glumac?

U: Ne.

V: Kontrola je večšina. In če kaj rabiš za oder, je to kontrola. Pa še kaj, da ne bova zdaj preveč pametna.

U: Pa ne, sej OK. Ja, kontrola je bistvena. Ni edina stvar, je pa bistvena. Kontrola v smislu, da veš, kaj se na odru dogaja. Al tebi, al v situaciji, al med publiko, al v tekstu, luči ... Da veš, kje si. In kaj tam delaš. Če ti je pa pol še vsaj malo jasno zakaj, pa je to itak že skoraj to. Pa kurac, nama je itak vse jasno. Kje je pol problem? Zakaj še nimava predstave narejene?

V: Uroš, Uroš, formo je treba tempirat. Ne moreš bit prvak pripravljalnih tekem, pol pa na prvenstvu spušit. Če bi mela predstavo narejeno, bi imela tudi že premiero.

U: Pa gledališki list tudi.

V: V bistvu ga v tem trenutku sploh ne bi rabla pisat. Samo a ni dober filing, ko imaš popolno kontrolo nad predstavo, če se vrnem na debato. Ko si na odru in delaš, maš publiko pred sabo in ti veš, da oni vejo, da ti veš, kolk je to dobro.

U: Pa sej, a ni ravno to rajc, da se eni in drugi malo delamo, da tega ne vemo. V osnovi vemo, samo se obojni pretvarjamo, da se s tem ne ukvarjamo. Ma ja, sej ni samo to, samo je pa ... ja, je zanimiv moment. Tud precej riskanten, ker lahko hitro prestopiš mejo. To je v bistvu malo kot ta zgodba s »consentom« in osvajanjem in seksom. V bistvu nočeš postaviti vprašanja, »če lahko«. Sam zase moraš vedet, kaj lahko in kaj ne. Tolk moraš bit pri sebi (oba sodelujoča), da vedno malo testiraš mejo, vedno si malo na robu. In če potem ne rata, pač ne rata. Ne siliš pol dalje. Razen če je to fora. No, ampak sej me razumeš.

V: Pa saj to je point teatra. Mi vsi se zberemo, eni na eni, drugi na drugi strani. In se gremo igro, ki je v osnovi absurdna, bizarna, če smo iskreni. Ampak vztrajamo, ker je smiselno. Ker vsa ta navidezna pozicija postane resnična, mogoče celo bolj resnična, kot če bi bilo res.

U: Absolutno. Če je dobro. Če je pa bedno, pa postane situacija tudi zelo resnična, samo v obratnem smislu. A ne? Pol se samo še bolj zavedaš, da je to vse skupaj fake, da se nekaj gremo.

V: In to je najlepše pri vsem skupaj. Vemo, da je fake ...

U: Ampak vseeno verjamemo.

V: Moramo, sami smo se odločili, in to je edino smiselno. Ker če ne, teater ne obstaja.

U: Za najino kariero je pa vseeno fajn, če obstaja.

V: Če ne bi, se midva ne bi o karierah niti pogovarjala.

U: Dobro, jaz še vedno mislim, da bi bil kr dober vrtnar. Al pa tišler.

V: Jaz bi mel pa eno tavernico.

U: Ja. Te prav vidim.
V: Ti bi mi pa pohoštvo izdelal, pa rože rihtal.
U: In vemo, kakšne rože bi to ble, ne?
V: V bistvu nimava tak slabih obetov.
U: Ma, stari. V tavernici je še en mali oderček, vsake tolko mava predstavo, folk bo itak napušen, tak da jim bo tud všeč ...
V: In sva samozadostna.
U: In te lepo boli kurac.
V: Pa še gledaliških listov ne bi rabla pisat.
U: V bistvu bi bli na rizlah napisani in pol bi jih lepo popušli.
V: In te lepo boli kurac.
U: Bussines as usual.
V: Bussines as usual.

U: Ti, to je pa kr šlo.
V: Dobro, glede konca še nisem najbolj ziher.
U: Pa jaz res ne vem, zakaj nimamo v Lutkovnem daljših gledaliških listov.
V: Itak tri četrt vaše publike ne zna brat.
U: Tolko bolj ne razumem.
V: Misliš, da je Gleju to tak OK.?
U: Pa sej tega itak nihče ne bere.
V: Sicer je pa najin gledališki list in lahko dava not, kar hočeva.
U: Mhm. Me zanima, ja. Poleg tega je pa Moment tud poleg. Mislim, Moment je prvi producent *Herojev*.
V: Ja, samo Glej ma gledališki list čez. Sicer pa ne vem, zakaj se to sploh pogovarjava, če itak noben ne bere tega.
U: Jah, plačajo pa.
V: Kdo? Publika al Glej? Al Moment?
U: Aja, ja ... Vsi.
V: Jih bova že prepričala.
U: Da preberejo?
V: In plačajo ...
U: Bi te rad vido.
V: Skupaj sva v to zabredla.
U: Se strinjam.
V: Kaj majčke bomo dali tiskat?
U: Še vedno smo jih.
V: Samo bo treba spremenit logo, ker ne delava več predstave o vampirjih.
U: Nikoli ne veš. Mogoče se pa še vrnejo. Ker logo z zobmi je dober.
V: Res je hud. Mogoče pa samo en prizor nardiva o vampirjih, tolk da so v predstavi.

VITO

UROŠ

ponedeljek, 7. avg.

01:48

>slika »zapiskov«
s sestanka za
gledališki list<

02:42

Pa to je vrhunsko. To je
prav top. Ful najino.
Malo je treba tu pa
tam porihtat, pa ne
ful (imena, špeh, tu
pa tam ritem...), pa
je to to. Celota noro
funkcionira, ful te
drži, skoz obrača

Dobro je.

Ob 11.00

11:10

Daj mi še 5 min, samo
da obarca zavre

VITO

UROŠ

U: In so pol lahko tud na majčki.

V: Lahko bi začela z vampirji. S tisto sceno z meglo.

U: Pa z vrati. To ni slaba ideja.

V: Zakaj sva že nehala z vampirji?

U: Ja, pozabla sva zobe s sabo vzeti, ko sva šla na rezidenco.

V: Sicer pa to ni blo slabo, ker sva dobila nov material.

U: Ma ja, hvala bogu.

V: Malo pa je vseeno škoda vampirjev.

U: Pa jih bova že nekak uturla.

V: Ja, tak kot gledališki list.

U: Točno tak.





VITO

LEA

— Sedim doma
in tuhtam, kaj
naj napišem za
programski list,
predvsem pa koliko.
Upam, da jo lahko
odnesem s polovico
napisane strani.
Odločim se, da o
količini napisanega
povprašam heroja,
ki pri ljudeh vzbuja
varnost in resnost

nedelja, 6. avg, 2023

12:31

Hej vito! Kok smo
rekli znakov za
programski list?

12:34

Joj, veš, da ne vem
točno ...

Daj vprašaj Uroša, kaj
se njemu zdi.

Jaz bi po občutku rekel
tm do ene strani,
ena in pol razmaka ...
Boris sicer dela na
haikuju.

12:35

Okej, super. Komaj
čakam Borisov
haiku!

VITO

LEA

UROŠ

LEA

— Borisovo pisanje
haikuja mi vzbudi
upanje, da jo vseeno
lahko odnesem z
manjšo količino
znakov. Še vedno
sicer sedim doma
brez jasnega
odgovora. Odločim
se, da vprašam
tistega heroja, ki
ima odgovor na vsa
vprašanja

nedelja, 6. avg, 2023

12:35

Hej, Uki, kok znakov
je za ta programski
list?

16:45

Tam okrog dve strani.
Plus minus.

17:05

Kaj pa velikost razmaka
in črk?

17:07

Ma tu nekje ... Uno,
12ka ...Ti pošljem
zapiske, ki sem si jih
naredil na sestanku
za gledališki list.

17:08

Okej, tenksić.

UROŠ

LEA

HEROJI!

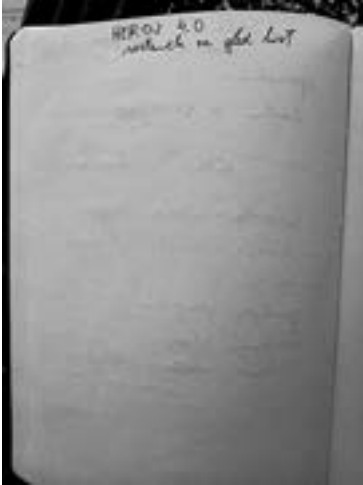
Kdo je heroj in kdo se vedno pretvarja? Kdo ima pogum za herojska dejanja? Če imate tudi vi kak problem, pokličite njiju, tu sploh ni dilem!

Tako se je glasil herojski song v *Heroju 1.0*. V herojskem univerzumu Vita in Uroša sem se znašla kot ustvarjalka glasbenih impulzov, nekakšna skrbnica glasbene podobe predstave, in skozi vsa ta leta sodelovanja se vedno znova vprašam, kako jima uspeva ohranjati svojstven čas in prostor in kaj herojstvo znotraj nekega umetniškega procesa zares pomeni meni. Ali to, da zagovarjam svoja načela skoz niz glasbenih idej, ki so mogoče izrecno jasna zgolj meni? Ali to, da sem pri pisanju glasbe čim bolj iskrena in resnično sledim sebi, se ne podrejam drugim v kolektivu? Ali to, da sem sposobna svoj egocentrizem postaviti ob rob in s skupnimi predlogi priti do nekih končnih rešitev? Mislim, da je vse to del herojskega v ustvarjanju. In herojske drže ni lahko ohranjati skozi čas. Zato se mi zdita Vito in Uroš heroja. Zato, ker sta iskrena, in iskrenost je beseda, ki se v zadnjem času čisto prevečkrat pojavlja povsod. Ampak Vito in Uroš sta brutalno iskrena. Brutalno iskrena do sebe. Na odru si dovolita biti razgaljena kot dva otroka. Hkrati znata zelo spretno zakriti svoje pomanjkljivosti. Dovolita si biti neumna, nespametna, dovolita si napaake. Dovolita si tudi izpostaviti svojo širino, védenje o stvareh, svojo popolnost. Dovolita si povedati drug drugemu v obraz, kaj si mislita. Dovolita si sanjati, preizpraševati, raziskovati. Dovolita si opazovati, reagirati, misliti. Dovolita si smeh, jok, jezo, žalost. Dovolita si tudi posmeh, ljubezen, sovraštvo, prezir. Dovolita si nedovoljeno. Dovolita si akcijo in dovolita si mir. Dovolita si šum in dovolita si tišino. Dovolita si

UROŠ

LEA

17:28
MMS



UROŠ

LEA

temo in svetlobo. Sta vse in hkrati nič zares. Dovolita si igro. Igro v peskovniku. Igro na igrišču. Družabno igro. Igro na odru.

In v vsem tem smo z njima mi. V vse to nas povabita in sprejmeta in za trenutek se zavemo, da nam je herojstvo skupno in da smo vsi heroji ob koncu predstave ljudje. Ob tem stavku se sicer počutim kot dolgoletna motivacijska govorka, ampak ob koncu njihovih predstav se venomer udejanji nekaj nenavadno prvinskega, čistega, jasnega. In vedno znova jima uspe uloviti čas in skonstruirati heroja, ki ostaja realen in je z dobršno mero humorja usmerjen naprej.

Kakšnih herojev se bosta lotila tokrat, verjetno še sama ne vesta. A vem, da to, kar bo nastalo, ne bo bližje tistemu, kar preizprašujeta. Bo pa zagotovo vsaj za čas predstave odstrlo njuno herojstvo in potrdilo to, da v mojem gledališkem univerzumu ne obstaja en, temveč dva heroja. In da v Wordu obstaja presledek 1,5, s katerim hitro zapolniš dve strani.





VITO

BORIS

nedelja, 6. feb. 2022

11:43

Ce se vampir ne vidi v ogledalu in ne vidi se ga na videoposnetku pol rabi publiko al pa vsaj kompanjona, da sploh ma neko sliko o sebi. in ce so pari vedno bolj podobni drugdrugemu pol si mors mislit po 300letih skupnega zivljenja. Sam tolk

ponedeljek, 12. jun.

2023

10:23

To sta dva komada malo za filing...

Zdaj se pa znajdi 😊

10:25

A veš, da ko sem nazadnje razmišljal o Herojih, pa malo nekja brskal po netu pa youtubu pa to, sem si točno ta dva komada dal na stran, ker se mi je zdelo tolk očitno, da pašeta na vampirje.

10:26

Ja... Vampirjev malo več ni v igri 😊

10:27

Zdaj sva terasa band

10:27

Neos reko. 😊

VITO

BORIS

VITO

BORIS

10:33

Ampak je hud ta El
Dolor, ne?

10:37

je

sreda, 21. jun.

22:26

Kdaj in kje?

22:27

Je pa guzva pr men jutri
res. A sta tak dalec,
da je kaj, al cez dva
tedna pridem?

četrtek, 22. jun.

00:26

Boris, ni panike, če ti
ne znese... Samo se
nama je zdelo, da blo
kul, da vidiš kje smo,
da bi pol lahko čez
poletje vsi skupaj
malo razmišljali.
Če hočeš ti lahko
pošljeva posnetek,
ker se itak vsako
vajo snemava...
Drugače pa nekaj
mava za pokazat, pa
še res je šlo v drugo
smer odkar smo se
nazadnje vidli. 😊

00:26

Aja, pa še za gledališki
list boš pisal 😊

VITO

BORIS

ali Kako Uroš in Vito nategujeta folk, da verjame, da ima to, kar počneta, nek smisel in globlji pomen

Vsi lahko pišejo traktate, mene pa sta prosila, naj napišem haiku, češ da bom tako še najmanj škodoval gledališkemu listu.

Kaj naj človek napiše o *Herojih*?

Pač ... muka. Muka in ološ.

Sploh ne vem, zakaj sta me prosila, naj nekaj napišem, če pa se ponavadi upirata mojim idejam, se jim posmehujeta, jih zavračata. Hkrati pa pozabljata, da karkoli sta v preteklosti vzela od mene, je izpadlo genialno, ostalo pa pač ... eh. In še to tak podpovprečen eh. Morska kumara ima več vsebine.

In potem me ljudje sprašujejo, zakaj še sodelujem z njima. Jah, sej ... jaz jima skoz govorim, da nočem sodelovati, potem pa se mi zasmilita. Predober sem po srcu, moja napaka, sej vem. In potem poskušam in poskušam, se trudim, ju vodim, navdihujem, opozarjam, učim, krvav pot mi teče po obrazu, se mi zliva v usta in me duši. Ampak na koncu dneva ... sardela ne bo nikoli kit.

Pa dobro, ker smo prijatelji, bom že preživel. Za pretekle in bodoče gledalce pa mi je res hudo. Sta pa kar pogumna in dokaj luštna, nimaš kaj.

Kar se pa haikuja tiče ... Ne bom ga napisal. Fak of. Na morju sem. Še podpisal se ne bom.

VITO

ponedeljek, 7. avg.

02:04

Kak napreduje haiku?

09:34

A to je bil haiku al
vprašanje?

09:36

Bolj harakiri vprašanje

😊...

09:38

Drugače sva pa en tekst
napisala, v bistvu
dialog.. Na drive-u
ga maš, ga lahko
prebereš, mogoče te
bo inspiriralo.. Al pa
potrlo

11:26

Saj, če rabiš še kak dan
ali dva, ni panike...
Samo javi se prosim
Tery, ker je pisala
mail in da se ji nisi še
nič javil

BORIS

09:33

Fak, ze 7.. bo

09:33

Pa vam?

09:35

Haikicno vprasanje

12:03

Sem napisal mejl

17:20

Kak se vama to zdi?

Upam da ne hvalim
prevec. 😊

VITO

BORIS

VITO

BORIS

18:34

Ja, kaj naj rečem Boris.
Razen, mestoma,
slovenščine
prilagojenega
programa, mislim, da
si dal vse od sebe...
Celo nekaj ljubezni
se čuti. Haikuja pa je
škoda 😊

19:20

To pa bomo v živo. 😊

sreda, 9. avg.

12:01

Boris, en del najine
korespondence bo
tudi v gledališkem
listu uporabljen... Saj
se strinjaš, ne?

14:55

Med tabo in mano? Al
med vama?

14:58

😊 Med nama... Saj
bomo videli kako
funkcionira

15:00

Lej ga, spet je reko med
nama. 😊 a to kar
sn bral med vama z
urosom al jaz pa ti?
Ker sploh ne vem kaj
sva si midva pisala?

15:35

Med mano (Vitolom) pa
tabo (Borisom)... 😊

VITO

BORIS

VITO

BORIS

15:46

To kar sva si pisala za
haiku pa vaje... Saj ni
dosti

15:45

No, se mi je zdelo. Kaj
pa?

VITO

BORIS

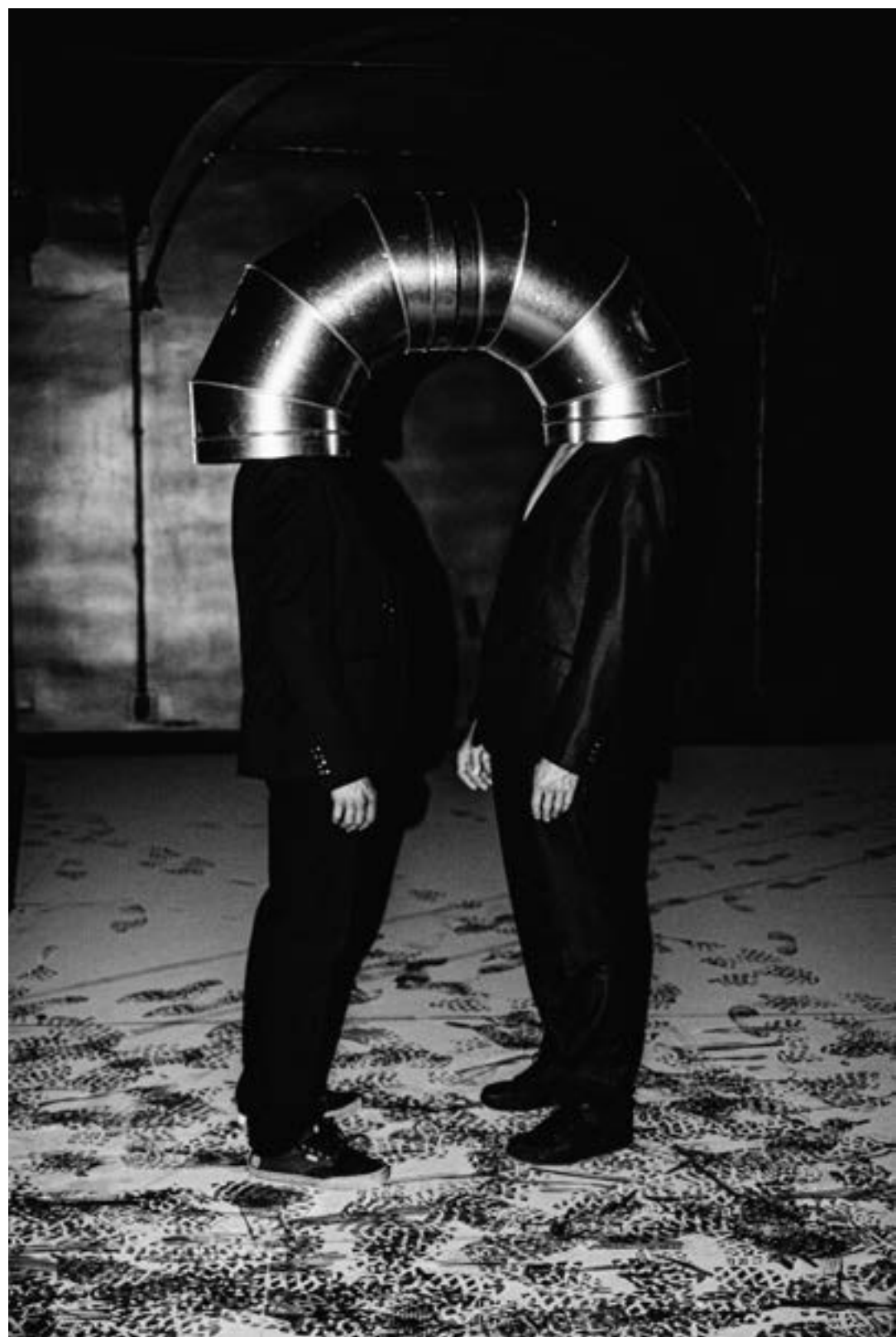
































VITO

UROŠ

Tuesday, 23rd May

21:29

Have you seen Nuša's
email?

22:01

No

22:02

I have now.

22:05

Then you also haven't
seen the plan I sent
you

22:06

I have now. Good work.

22:07

Fuck.

22:07

Text messages? Or
shall we talk?

22:09

Fuck, shall we talk?
or

are we sticking to text
messages?

22:10

I am almost in bed ...

Fuck, that's what
happens when you
don't check your
emails. We will reply
to Nuša tomorrow

22:11

We will. Sorry, busy
day. See you
tomorrow.

22:11

Sleep tight.

VITO

UROŠ

Tery Žeželj – Editorial

Dear readers and audience,

the theatre programme emerges alongside and in line with the creative process, and then it leaves it behind because of its stricter timelines. It often seems that it appears too early in the process, as it does not get updated and fails to capture the unavoidable changes, dynamic processes and relations. This theatre programme also emerged too early and to top it off, it emerged during the summer holidays, which constantly crossed over, caused the process to halt to a stop, ended too early or started too late, in the time of year when the environmental changes with heat waves and this year's catastrophic local floods became more tangible.

The texts in this programme emerged predominantly from the artistic, cooperative and friendly journeys that were taken together. The texts are exceptionally intimate and sincere, reflecting and offering an insight into the collective and heroic paths walked so far, which enable, set and question the essence of the *Heroes* and heroism and in the end bring them down.

You are invited to read and get acquainted with the performance by reading the texts written by the creators of *Heroes*, absolutely everybody who has been a part of this heroism from the very beginning!

The texts range from private ideas, deep thoughts and reflections, to gossip, friendly, honest and harsh remarks, which are merged into a valuable record of the relations and times that are bound to change.

Vito Weis and Uroš Kaurin provided us with an insight into one of the possible iterations of their working and friendly correspondences, in which they contemplated theatre and planned the performance. Their co-creator, dramaturg and 'more than dramaturg' Katarina Stegnar contemplated the Hero projects so far and placed the upcoming project into the context of the legacy of its predecessors and questioned the future of this cooperation between friends. The co-creator and author of the music Lea Čehovin wrote about her cooperation and articulated the territories of heroism. Boris Bezić, co-creator, video artist and in charge of dramaturgic disturbance, polished the programme with a friendly and rude non-haiku and non-salute.

31st July 2023

14:41

Can we talk to
each other?

14:52

Now we can!

14:50

Can we?

15:32

Here I am.

1st August 2023

00:07

>sound file<

00:08

This is what

I came up

with a few

days ago. It

is a bit long,

but it is also

interesting.

It is 17 minutes

and a half

long.

5th August 2023

18:37

Yo! Is the Hero
project site really

only in English,

or am I just being

daft?

How are the texts

going?

18:44

Possibly. I

can't really

remember.

You can find it

on the drive,

in the folder

Hero 4.0,

file "theatre

18:59
Uroš and Klemen
Prepelč

18:58
<comment on the
sound file>
Only psychos talk
about themselves
in the third
person. 😏

programme,
joint". It is not
a concluded
symphony yet.

18:59
Hahaha

19:00
Ignacija and
Vasko are also in
this club

19:00
Fuck it. That's
who I am. That
is why I get
along with
Aleš Novak so
well.

19:03
>a photo from the
cleaning after
the floods<
The hero is
cleaning
the flooded
houses

19:03
Bravo. What can
one do?....
The dramaturgist
is writing the text
for large sums of
money

19:03
Bravo.

19:04
One is a psycho,
the other a
humanitarian.
<comment on
the previous
msg from
Katarina>
Nice that she is
writing? Had
she also read
it?

FRIENDS DON'T CRY
The Problems and Joys
of
Friendly Performances
Amongst
and
in Front of Friends

20:54

Yes. The dialogue
needs to be
edited. Will Tery
do this?

20:57

Yeah, we will
write a bit
more and
edit it a bit.
What happens
afterwards, I
don't know.

20:58

Is this all the text
you will hand in?

20:59

We already have
eight pages as
it is. Also each
one of us is
going to write
our own text. I
haven't written
mine yet.

21:00

Yes, I and Uroš
have to write
another text
each... I plan
to write mine
tomorrow.
What do you
think of the
dialogue so
far?

21:00

Ok. That was the
question.
You and Vito are
going to write a
text each

6th August 2023

12:21

The dialogue is
cool, it shows
the dynamics
between the
two of you... But

They say that a lot is revealed about a person in the way he chooses his friends. How does one decide when choosing between two opposing characteristics: loyalty and interesting. (This decision is equally important for the psycho-diagram of the individual as is which child he or she was in line.)

The interesting one will hurt you sooner or later, while the loyal one will bore you to death.

It is this dynamic that can be found in the heroic performances. The dynamics of friendship.

The friends and coworkers are Uroš and Vito, but the other coworkers have also grown into friends. The faithful audience has often transcended from diligent observers towards a more than platonic relationship, which flows across the stage barrier in both directions.

But let's take a step back. Since the very beginnings, the stage presence and humour of the two heroes has been surprising, dualistic. The heroes swing between being heroes and losers, between being pretentious and modest, between inherent pleasure and basic stage doubts. All of this is marked by non-concern, humour, cynicism and love for the scene (physically, metaphorically and socially). Most of all, their (our) beginnings surpass the first labour cramps of young artists.

In *Hero 1.0* they questioned contemporary heroism. The actors searched for stage opportunities in the basic narrative of on-call heroes. This is a simple story about two on-call heroes (e.g. firemen), even though they are uncertain as regards how to become a hero or whether anybody truly needs them. It is a business, most likely also an attitude to this world. Their main relationship revolves around conflicts and competitiveness. And even though we are fully aware that all stage conflicts are not real, we enjoy their execution. They are so cruel and radical towards each other in their casualness, that this breaks the stage pose and occasionally even misleads us to believe that the execution is improvised.

If we were to reduce *Hero 1.0* onto a single friendship dimension, this would be friendly taunting. The youthful dimension of the co-creators.

The end also announces a new part, for the friendship needs to be developed and preserved. Maybe they will look at their shared points, interests and characteristics.

Hero 2.0 or the Performance of All Performances or a humorous decomposition of an actor or how we have found ourselves where we are.

If they were previously interested in the red telephone and the narrative, this time the heroes turned their gaze inwards. Into solving their own world, saving the theatre. Into their personal histories linked to their careers. Their paths are similar, as if they were training on the same stadium; sometimes they compete for the same club, sometimes for one from the neighbouring town. Competitive Siamese twins, who are hoping their results will be the same to the last hundredth of a second. And yet they compete in the theatre arena, in monologues and dialogues, in skills and knowledge, presence, thus they are fully aware that they cannot run each on their own track (possibly so that the results could actually be compared), but that they have to combine their strengths, play a sport for two players. Like for example doubles in tennis. On the other side is an automatic machine that is sending the balls across the net. This machine bears the name Performance. And it needs to be beaten. One needs to step out of recreational sport into professional sport. Show the empty forms of theatre through an exceptional performance. Defeat the performance with its own tools.

As a result of this path a new dimension of friendship appears in front of us, for better or for worse, a healthy and objective competition, admiration and indulgence. A true sportsmanship spirit.

They also fight against the great problem of creative theatre in sportsmanship spirit. This is creating from nothing. It is not nothing.

As this is a very exhausting process, the creators perceive any aesthetic or logistic decision (which usually takes place off stage, sometimes even beyond the view of the audience) as a decision as regards contents and they hope the audience will also perceive it as such. However, the audience does usually not care for this, what happens on stage is the maximum. If I were to use another sport analogy: when Álvarez is injured, all that is left is poor tennis, regardless of how we understand the situation.

The heroes sell their own tickets, they check the tickets, they are their own technical crew. In an unobtrusive way they show that they have no chances of winning the competition, but they are willing to fight as lions.

Hero 3.o. More than Words

The saga continues. The heroes are aware that they need to take risks if they wish to show any progress. They need to confront intimate themes, that they previously covered up with humour, cynicism and general fooling around. How to pose the right question? How to work out a relationship in which they may no longer be the same, without words? How can one show one's masculine vulnerability, be who he is in a patriarchal world?

This is a slippery slope. Physically and mentally. How does one deal with the issue of homoeroticism, the issues of overcoming personal borders, which one has set oneself? How can we talk about a homoerotic relationship as a part of a narrative from the point of view of a privileged heterosexual white male? Can heroism as a model always cover and hide the intimate desire? Has their stereotype of a hero ruined the chance of experiencing true love forever?

“Can we go to another level?” is the question that they pose while standing in front of us. With this brave gesture, they go beyond the issue of male love and pose a perhaps even more essential question: is every good creative relationship fundamentally also an erotic relationship? Is it erotic to find ourselves together in certain situations, standing together on stage, sharing a common enemy, the performance, and a common ally – the audience?

Heroism has failed them for the third time, this time the heroism of vulnerability, and this took place right in front of our eyes.

Heroes 4.o. Business as Usual is on the way. The heroes are older, but most of all they have played through numerous combinations in which they have found themselves as friends. Enough that they might manage to stage an absolute collaboration at the turning point between being interesting and loyal. It seems as if the stage material is born from total support, even the actor's anti-egoism. It seems that when one is on stage, they are both on stage. That they are together and that they are present. That they no longer compete, they are no longer in conflict. There is also no need to act it out anymore. Both for one, both for all. Interchangeability is heroic, theatrically altruistic.

It's as if all relationship problems are behind them. It's as if they no longer need to act out the dynamics of friendship, but can get down to processing the darkness and the theme itself.

In their new relationship, a new way of thinking about the world and the theatre they love is beginning to open. Probably with an enviable *joie de vivre*, sorry, *joie de theatre*.

12:24

We plan to finish it tonight and go through it and chuck out what is too private or on the border of offensive:)... I believe this helps us to keep it saucier. How is it in Estonia?

12:26

Uh, you are doing well!

there are a lot of private jokes... Maybe Tery can write it more objectively

12:25

Great. We are working intensively, but it is hard work, 8 hours a day in English

20:03

The text on the drive has not been proofread yet

21:24

>comment on the previous msg by Katarina<
Fuck it, do you have legasthenia or is this a result of a slight arthritis in

Above is the loyal part, below is an attempt at being interesting. Friendly direction leads their creativity. The dynamics, development and enactment of a friendly relationship helped open new questions as regards the contents, and produce different performances.

Of course, doubts arise. The first is certainly that they have already played all their combinations in front of us. And that from here on, they cannot continue heroically, especially if they are left alone on stage. The second doubt is procedural (this is a word that often appears in the vicinity of heroes). Having played all the odds, they have exhausted the tensions in their relationship to the extreme and, as our mutual friend would say, sooner or later they will be stuck on the sofa.

The question of whether to collaborate with friends at all, is this a good creative relationship, is similar to the question of whether or not to join a theatre group. Whether to join a creative relationship where you can no longer surprise anyone, where no one expects anything new from you, where no one is afraid anymore, where no one is proving themselves anymore, where there is no more creative tension, but creative relaxation.

Of course, something needs to be said: a lot of creative tension occurs when you enter an empty, black hall that needs to be filled. The lack of content yet to be produced is your best friend. And of course, on the other side, time will prove me heroically wrong.

VITO

KATARINA

UROŠ

your fingers?
So many
typos.

21:25

Yes, typos are
truly a problem....
Could you read
it?

21:25

But it made
me all gushy.

21:26

I could.

21:27

I just wanted to
write that I
shed a tear or
two ...

21:28

The two of us are
so rough with
Katarina in the
dialogue

21:28

Super

21:28

It reads nicely.
And the point
with four
seems to
open a logic
that I have not
understood
until now.

21:29

Uroš, this is
no excuse
for family
violence

21:28

If you love
somebody,
beat them.

21:31

Have I
understood this
right? You have
no objections? I
will correct the
typos, and send it
to Tery tomorrow

21:30

Friendly.
To connect it
to Katarina's
thought.

VITO

KATARINA

UROŠ

VITO

KATARINA

UROŠ

21:34

Generally yes, but we will read it again, and we will write and talk about it ... But I think it is fine.

21:34

Ok.
Let me know

7th August 2023

09:09

With the exception of occasional dyslexia and taking into account that it was written on a phone, I wouldn't change anything ... 😊

9th August 2023

10:28

The finalised text is on the drive

10:31

Look for the theatre programme. We want to add our text messages into the

VITO

KATARINA

UROŠ

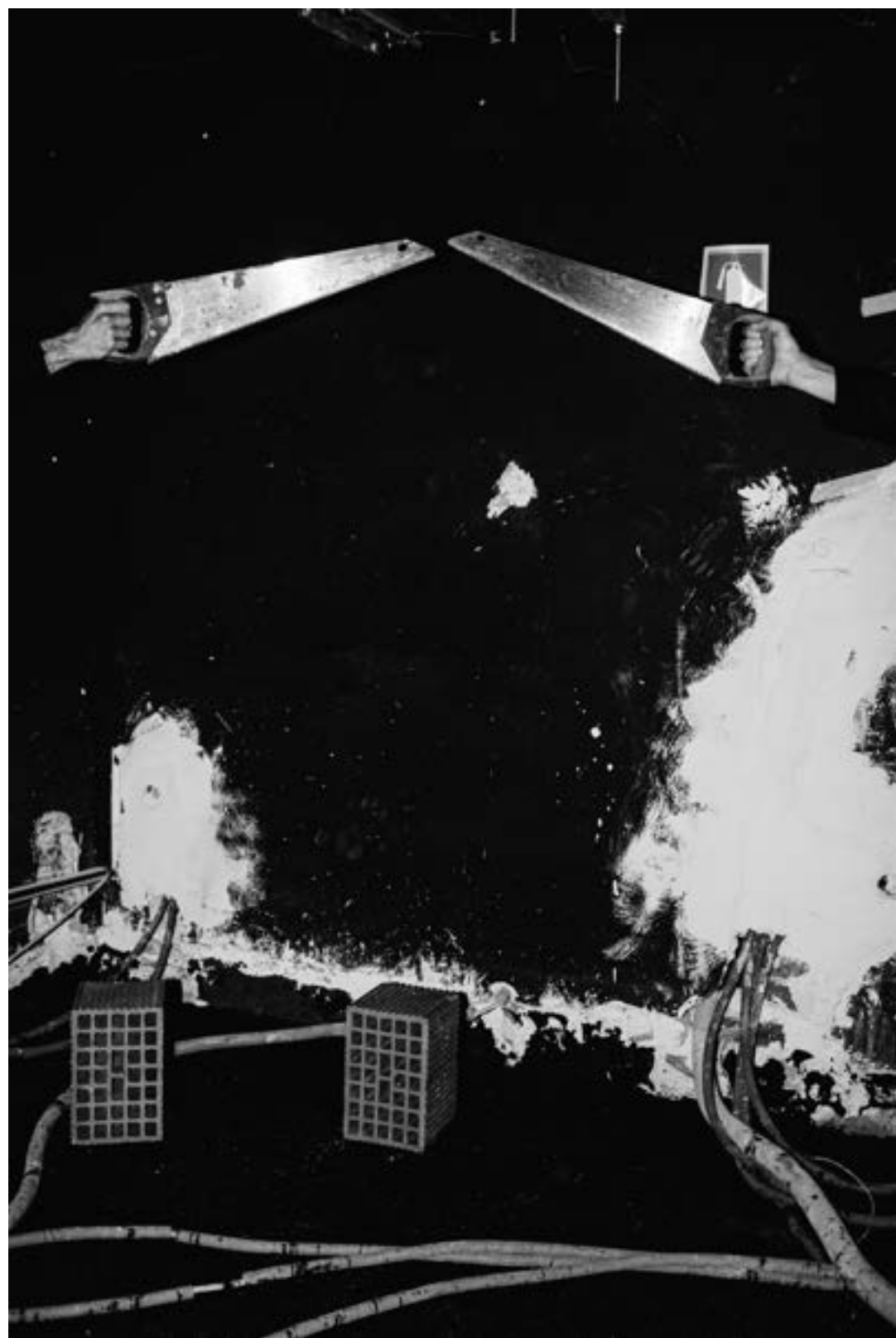
introductions
of the articles.
We would also
do this with
yours. We
have already
added them to
our text in the
drive. Is that
OK?

10:32
I don't know.
Attach it and I will
see.

10:32
My text has a
totally differ-
ent structure. I
am not sure the
correspondence
goes with it

10:32
OK. I am
going to do
this now.





VITO

UROŠ

Sunday, 28th May

00:13

I've been thinking ...

08:38

Good for you

13:49

Have you figured it all
out?

15:41

Fuck, I forgot what it
was.

15:42

No, I think I know.

21:16

Shall we talk later?

At the moment we
are travelling from
the coast towards
Ljubljana. Around
ten thirty ...

21:34

If I'll still be up, but I
probably will.

22:42

Still up?

23:17

Yup.

Monday, 5th June.

19:48

I had an idea ...

19:59

No shit ...

20:03

Yup

20:20

I'll tell you tomorrow ...
Shall we say at ten?

VITO

UROŠ

UROŠ

VITO

and

KAURIN

WEIS

STRICTLY PROFESSIONAL

or

Who

is

Afraid

of

Theatre

VITO

UROŠ

20:25
OK.

10:03
You can drink while
talking, I have some
tea on the go ...

Tuesday, 6th June.

10:03
I need to finish my
coffee first.

10:04
5 minutes

Saturday, 22nd July.

23:54
C'mon, let's talk
tomorrow ...

23:56
Let's.

00:00
We need to catch up a
bit.

00:01
Igen

Sunday, 23rd July

22:06
Any battery left?

22:16
One minute, I just need
to roll one

22:18
Ok, I've already got
mine.

22:24
This minute is more like
8 minutes. You don't
know how to roll, do
you?

VITO

UROŠ

U: What are we going to do?

V: I don't know. We need to write something.

U: Why did we agree to write the texts for the theatre programme?

V: It was your idea, idiot.

U: Yes, I know. But fuck it, you agreed to it.

V: Of course I did. Otherwise we would just be dissatisfied with what the others would have written.

U: Of course we would. But the idea isn't half bad. The deadline is tomorrow. So, what now?

V: What, what? We need to write.

U: What else can we do?

V: I mean, we need to write one text together, and then we each have to write our own text. Why are we always so ambitious? Have you written anything yet? I mean for your text?

U: No, not yet. You?

V: When? I was at the seaside ... I no longer have the capability to think about a performance or a text while on holidays. Well, I have an idea. But I won't manage to write it by tomorrow as we have to write our joint text first.

U: Ok then. Let's get started.

V: The two of us will manage to put something together, I am more worried about the others. Why did we ask Boris to write something?

U: We told him that he could write a haiku.

V: That's precisely what I'm worried about. Fuck it, it is what it is now.

U: We will include loads of photographs and everything will be fine.
So: *Heroes...*

V: Yes.

U: Yes ...

V: Look at you, you really don't want to start, do you?

U: Me? What the fuck?

V: Yes, you. It was your idea, so you start. At least the first sentence.

U: I think ...

V: Just don't talk about yourself in the third person again. Only psychopaths do that.

U: Psychopaths made you. I am talking to you. It is a dialogue. How could I possibly speak in the third person?

V: In our text about *Heroes*, I mean ...

U: OK. Whatever.
So: *Hero 4.0, Business as Usual.*

V: OK, that's the title. What comes next?

U: As far as I am concerned I have started. It's your turn now.

V: I could start in the same way.

U: But you didn't, you fuck.

V: OK, let's start. The new project by Vito Weis and Uroš Kaurin.
There you go, the second sentence.

U: U comes before V in the alphabet. And K also comes before W. So why does your name come first?

V: That might be true in the alphabetical order, but everybody knows who comes before who. OK, seriously, how are we going to do this? It is really hard to write a text together.

U: How did we even arrive at part 4?

V: I would also like to know that ...

U: If it is so hard to write a text together, how do we manage to create a performance together?

V: We usually have more luck than sense.

U: Fuck it. You work with what you have.

Kaurin and Weis have been working on the *Hero* project since 2014. So far, they have created 3 successful performances that have thrilled audiences in Slovenia as well as abroad. They cultivate a specific stage language, which is unique in the Slovene theatre space. And abroad.

V: I'm not sure, it's sort of sterile ...

U: And it is written in the third person.

V: And that, yeah. What if we used this for the text?

U: This now?

V: Yes, our current debate. The dialogue.

U: A dialogue is sort of classic for a theatre programme, isn't it?

V: Yup.

U: And it sounds kind of honest. And relaxed.

V: But this dialogue would not be in the performance, in the way theatre programmes sometimes include fragments of the play or the entire play.

U: Probably not. Or maybe. You never know.

V: Why not? If it was good ...

U: It will be good. And then it is just down to us if we include it in the performance or not.

V: OK. Sounds good to me.

U: Sure. Who can stop us? It is our text.

V: And our performance. And everybody will anyway be clever, telling us what and how things should be.

U: And, everybody is always surprised when we tell them we are doing part 4. Like: really? You are still going on with it?

V: And one has to wonder whether they have even seen part 3.

U: Not to even mention part 1.

V: And those who might have seen all three so far, were convinced the third one was the last in the *Hero* series. That we have run out of ideas.

U: They also said that if we do part 4, we should not talk about the-atre and ourselves again.

V: Yes, and that we should not argue. And compete against each other.

U: Dude, there are two of us on stage. There has to be some sort of a conflict. Surely, we are not going to argue with the audience?

V: No, we are not, there might be an idiot amongst them.

U: Loads of people have not seen 1, or 3. So, it doesn't really matter, maybe some want to see a good argument. This might be the reason why people go to the theatre.

V: We people, or they people?

U: We also go to the theatre.

V: No we don't. Why are you lying?

U: OK, you go every now and then, don't you?

V: Yes, I go every now and then, but I usually regret it ...

U: And that is why we don't go to the theatre. You are right. But we should not exclude ourselves. Do you get it?

V: Maybe it would be good if we went more often. To see what the others are up to, so that we wouldn't make the same mistakes.

U: But then you only look for mistakes. I mean that's all there is.

V: I used to enjoy going to the theatre. I used to rejoice .

U: Rejoice ... OK, Slavko.

V: Fuck. You really like to hang onto each word, don't you? Unlike you, I also pick up a book every now and then.

U: I also pick up a book every now and then. But you don't do much more than that, either. But you used to *rejoice*, you said. What about now? I mean, I totally agree. I even used to watch dance performances with great pleasure.

V: Me too. I remember we used to see 5 performances a week. I'm also happy watching other people perform, but it seems that I see or watch only shows I find disturbing, just as you said. I can no longer watch something without prejudice. Only occasionally does a performance convince me or communicate with me from the beginning to the end.

U: Exactly ... It's like that you always also see the backstage, how the performance emerged, who was in charge of the decisions (director, finances ...). I am rarely thrilled and I rarely ponder: How did they think of this, how did they do this?

V: I don't know, it is probably normal for us who work in theatre or art in general. I mean, there is no need for us to rediscover things that have already been discovered.

U: I don't know, I'm not so sure about that. First of all, I would like to say that I'm certain painters and poets don't see theatre in the same way as we do. Firstly, they are all thick as fuck. Secondly: I don't believe all of us who work in theatre see things the same way. I would say that most people who work in theatre are also thick as fuck. Do you catch my drift?

V: And, apparently also full of themselves ... I get it, Uroš, I get it ... Why do you think Jablanovec¹ has not seen any performance except for his own over the last 30 years?

U: Exactly. But I find this pose somewhat stupid.

V: Why? And whose pose?

U: Well, Bojan's.

V: Why?

U: Well because you need a fresh view every now and then, check the wavelengths of others, see where they are heading, what are they doing, do they have any sense of what they are doing ... because you believe that somebody has something interesting to show and in this let's you find something for yourself ... in this sense.

V: But not Bojan.

U: Idiot. Of course not Bojan.

V: You are right. I totally agree with you. If you don't check what is going on I believe you lose your thought, your identity. You are content with what you are doing and you don't give a fuck about the rest. As a consequence you also don't give a fuck about the audience. But the two of us want to have an audience, and not perform three times for 8 friends.

U: Absolutely. Although I think you need to hold your thought, you need to stick to it and persist. It sometimes seems that the more performances I see, the more convinced I am that what I am doing is right, the more I don't give a fuck about the others. Precisely because I give a fuck about the audience. I believe we have thus reached the classical and paradoxical yin/yang position: I work for myself, so I can work for others and vice versa. Would you agree?

V: Do I have to?

U: Not at all. Well, you have to a certain extent. Yes, you have to. Or what?

1 Bojan Jablanovec is a theatre director and founder of Via Negativa, one of the most important creators of Slovene contemporary theatre and a years' long mentor of Uroš Kaurin and Vito Weis. His work is essential in their artistic development.

V: I don't really need to, even though I do. Anyway, I have no idea why we are talking about Bojan, and with what others have to say, about how and what we should do. Who said this, anyway?!

U: Katarina. She is always the smartass.

V: Dude, if it wasn't for her, we would put on stage just about anything that we could think of.

U: If people only knew all the daft things she has seen.

V: If she knew what she didn't see.

U: I think we need her.

V: I think she is vital. At least somebody uses their brain.

U: And gives meaning to it all. But I thought you would ask me a few replicas back: Why do the two of us do this anyway? Theatre.

V: Stop putting words in my mouth.

U: No, *I* thought that *you* would say this. I am not putting anything in your mouth.

V: Your dad put it in your mom, and you were the unfortunate result ...

U: You are from Kungota.

V: That's it, that's your answer or what?

U: No, that's where you were born.

V: And then you wonder why Katarina asks us not to chew on our old stuff.

U: Yeah ... I think ... One can understand her.

V: But do you think it is true?

U: OK, you were born in Maribor, that's only a phrase.

V: Not that, you idiot.

U: What then?

V: If we are truly chewing on our old material, if we truly don't know why we are doing this. Maybe this should be the essential question: What are we doing?

U: That was what was bothering me. I mean it still does. But more in the sense: Is this good? Is what we are doing good?

V: Look, if what we are doing is good for us, if we are enjoying ourselves, then I believe it is also good for others. However, it would be good to start figuring out what the performance will be about. I think this would make it easier to figure out what is good and what is not. First, we need to have something graspable.

U: What came first: the chicken or the egg? I agree in general. But sometimes I forget how to enjoy my work.

V: Stop complaining. It is perfectly normal not to always enjoy your work or at least not to the same extent. Especially once you have been doing it as long as the two of us have.

U: OK. So what is the performance about?

V: I have no idea. That's why it pisses me off that we have to write the theatre programme two months and a half before the opening night, when we still have no idea yet what the performance will be about, let alone can we think about it or write something that makes sense.

U: This is the way Glej seems to do it.

V: Maybe this isn't bad for the two of us and our creative process. This way we will not rely on coming up with something two weeks before the opening night. We can't be lucky all the time.

U: Sure. When I think like this I want to go and slash billboards and blow up shopping malls ... And then I remember that the main thing we have to do is make sure the audience has a good time, so they leave after the performance with the feeling that they had a good time. Because this is what theatre is all about. Time well spent. In German they say "Zeitvertreib" – spending time, but not in a bad sense.

V: I get what you are saying. I totally agree with it, but it has to be clear that if somebody is having a good time in theatre that this does not mean it is cheap.

U: Yes, of course.

V: Anyway, we keep saying that we are creating Volkstheater and we believe this.

U: Absolutely.

V: Why do you think we are having such a problem with part 4?

U: I was thinking about this just the other day. We don't have a theme. It is more about a feeling that we have, some sort of Zeitgeist, trying to express our thoughts and emotions that preoccupy us. In this sense the story is exceptionally personal, but not necessarily a fable ... If that's how one says it.

V: I don't know. I think others don't have this problem. They decide on a theme and then they create a performance, and let's not delve into whether the result is good or bad. I believe we have started overcomplicating things. We want to say more than we have to, or, if I use our own quote, we want to be smarter than we truly are. And we don't need to be. We already have a pile of material, we only need to decide what we are going to use and then follow the idea as it unravels.

U: If I was to simplify this, we need to write the text.

V: Are we not doing this right now?

U: We are. Precisely: one needs to work. Arbeit macht frei.

V: I have just been thinking about this and I am glad that it was you who said it. You are really Hitlerjugend ...

U: Your mom is Hitlerjugend. Isn't it weird how they screwed up this sentence. I believe there is a lot of truth in it. Of course, if you

- ignore the context of concentration camps.
- V: Yeah, I wasn't serious about it. Everything is hyper-politically correct these days, you are not allowed to mention anything, everybody is overly sensitive, they hang onto your every statement, but only a few can see the broader picture. To be honest, this really pisses me off. The fact that I have to be careful about what I say, when I say it and where and to whom.
- U: Exactly. If you say that work is liberating, this statement kind of works. When you are working you are deeply involved in your work, in your creativity and, in a sense, you are free. This seems like a nice thought to me. And then somebody jumps and starts saying you cannot pull the sentence out of its context. Of course you can. A Scottish choreographer once told me that when somebody tells him he should not eat meat, the first thing he starts thinking about is how he could include meat in his performance.
- V: Exactly. Theatre needs to have this freedom. Once we reach the point of castration, the moment people start telling us what we can and cannot do on stage, that's the end. We can pack our bags, shut down the lights and leave.
- U: That is how they say it on the coast.
- V: What?
- U: Shut down the lights. You turn off the lights.
- V: Are you fucking with me?
- U: Just sayin'.
- V: Then we turn them off for fuck's sake. Fuck, this is precisely what I am talking about. You understood me, but no, you had to be a smartass. Now I am pissed off and I forgot what I wanted to say. Oh, yes, I remembered. It totally pisses me off that you are so attentive to details and that you hang onto every fucking word.
- U: Yes, yes, I agree. Absolutely.
- V: Great, excellent.
- U: But it pisses me off because we shut the door and turn off the lights. You are such a fucking Guido.
- V: It is as if I am talking to a student of Slovene, who failed her dramaturgy entrance exams.
- U: And she also studies Cultural Studies at the Faculty of Social Studies².

2 If there is a person who did not pass the entrance exams for dramaturgy and is studying Slovene language and culturology, we apologise profoundly.

V: Of course, and in two years' time she will be writing reviews for Sigledal. About our performance, get it?

U: And then we are surprised that we are not taken seriously.

V: That's because we are two privileged white dudes, jumping naked on stage and walking on the border of tasteful and the divisive.

U: And then you are embarrassed that you are muscular. That your body is "beautiful".

V: Ok, but we also do something to achieve this. It really isn't hard to do those 100 push-ups and 100 ab crunches and a few squats. And maybe go running every now and then. It is not my fault people are lazy and fat. And then they write tractates about the two of us being exhibitionists, just because they think we take off our clothes just to show off our bodies. And they write about this instead of writing about the performance itself.

U: If women get naked for a performance, that is OK.

V: Fuck dude, we are the prototypes of white chauvinist males.

U: I don't go for this "white" stuff ... We are in Slovenia after all.

V: Whatever. I only wanted to say: Healthy mind, healthy body. "Practice, you cunt".

U: Exactly.

V: This could be excellent material, but you know, everybody will jump into the air and tell us we should not say this, or this is just not done ...

U: No, they won't. However, it is interesting that the female body has now become even more sexualised. I mean, also by women. Women in the streets are wearing less and less clothes. And this is not down to feminism. Isn't this true?

V: You are such a traditionalist.

U: I am not sure I would put it like that, but I do find it strange that in the times in which we are becoming more and more aware of the position of women in society, their skirts and trousers are getting shorter and shorter. If they can even still be called skirts and trousers. Oh no, do you truly believe I am such a Biedermeier traditionalist?

V: I think you are getting old. And you have suddenly noticed the generation gap and others have started looking at you differently.

U: And I at them.

V: And you at them. At the same time the theatre scene has had enough of you and stopped focusing on you, believing you have become irrelevant.

U: And I'm caught in a paradox once again, for I want some attention, but not necessarily from the people I am getting it from.

V: And you are getting more and more desperate with all these at-

tempts. You want to get ever more attention. And love.

U: But I don't get it. Because I'm a grumpy old man. And nobody gets me anymore.

V: An old fart living on anecdotes.

U: Look ... Highflyers always crash down.

V: What do you mean?

U: In one of his songs Adi Smolar says: "... ever since there are people in this world, extremists have it bad, you have to be one of the majority, otherwise you become lonely and weird ..."

V: Wait a minute. Do we want to be liked or not?

U: We do, of course, we do. But it is getting harder and harder. For us. And for others.

V: Even those few that we are left with, have to work harder.

U: Exactly!

V: And now think just how hard it is to tolerate ourselves and see sense in it all.

U: Exactly.

V: Maybe this is it. The performance. Part 4 I mean. We perform our work, Business as usual.

U: There you go. And this reminds me of artificial intelligence. Theatre is the last defensive wall, the last rock against which the technology crashes within the discourse on artificial intelligence.

V: Where did this leap come from?

U: That's just how it is, artificial intelligence and all its implications cannot substitute the liveliness, the reality of the moment that occurs between the actor and the audience.

V: This moment on stage, in theatre, is truly interesting. It takes place here and now, it is unrepeatabe, and yet it is eternal.

U: There you go. But do explain this with eternity.

V: First you explain to me how you made this leap from the two of us doing our work, to artificial intelligence ... Or do you just think we need to talk about this so that we appear smarter?

U: No, not to appear smarter, it is an interesting theme and it has to do with theatre. But yes, we are doing our work.

V: OK. I don't see any connection between artificial intelligence and theatre, because, as you said, AI cannot replace the liveliness of the moment that can be found only on stage.

U: I want to discuss it further. But business first.

V: OK, business. I wanted to say that we might have reached a point at which theatre became solely our job. In fact, *Heroes* as such are in fact a side job, an afternoon job if I were to say this bluntly.

U: They are also that. It is funny how our job – the main or side one – is always a job, but it is also our vocation. I mean we truly do

this because we want to do this. We took our entry exams and stuff. This was our hobby before it became our job. After all these years, the mechanisms, the inertia, the banalities of the-atre slowly become so strong and dominating that sometimes one forgets that this is something one really wants to do.

V: I agree. I relativised it slightly, possibly due to the reasons you have mentioned. In fact, we are having a good time, because we can fool around and “play” and we get paid for it. I almost never say at home that I am heading off to work. I either go to rehearsals or to a performance. I don’t think I ever said I am off to work. Maybe to a neighbour in the lift.

U: Exactly. Even though I have already said at home that I am off to work. But deliberately. Because I wanted to create some sort of a distance. I don’t know. But I just remembered how I, years ago, at a press conference (for *Paula above the abyss*) said that I love that I can act and climb in the same play, that it is excellent that I am getting paid for my hobby and then the rest of them leaped into the air and said I can’t say this publicly. I guess I should have said I love doing what I do, shouldn’t I?

V: Possibly. On the other hand, this is always a great training ground for those who call us scroungers, because they believe that if we like doing what we do so much, we should do it for free. If I return to my previous thought, when I said that I rarely or almost never say that I am off to work, I might have jumped the gun a bit. When I am negotiating a fee or somebody wants to screw me over, I quickly put this argument on the table. I tell them I have studied for years and I had invested in my knowledge, in fact, I still do, and they shouldn’t screw with me, because this is my job, and they should give me what I have earned.

U: You could be my negotiator.

V: To tell you the truth I am not that good at it ... Every now and then I strike it lucky. Do you feel you are paid enough for what you do?

U: Yes, I have always believed this. I mean, yes, I would like to have more money, but I don’t know why I should get paid more. Look, I always hated talking about this isolated, without a general picture. For instance, in theatre, actors are best off. We spend the least time in the theatre, but we have the highest salaries. Fuck, I don’t know, I never thought that what I contribute artistically or the stress that I am supposed to experience because of the performances (which I believe is a bit of a fairytale, or it is at least positive stress), justifies such a great pay gap between me and for instance the technician or

- the cleaning lady. True, I don't give them a percentage of my salary, but I also never believed this was just or right.
- V: I don't agree with this as a whole. OK, I agree that a lot of the people are underpaid compared to actors and directors. But I will never agree that we are the ones who spend the least time in the theatre. I can't agree.
- U: You don't?! People have to work 8 hours a day and they have annual leave for some 23 days. Really? 8 hours a day?
- V: Are we still talking about theatre and the people who work in the theatre?
- U: Yes.
- V: Dude, I usually arrive at the theatre at least an hour before the beginning of the rehearsals, so that I can get ready and work on my physical condition. In the evening I am in the theatre at least an hour and a half before the performance. If I only have evening rehearsals I also work at home on the text or contemplate and put together scenes for the next day. If I were to draw a line, my average work day is 10-12 hour long. And this is not an overstatement.
- U: Vito, fucking hell, you are a true working class hero.
- V: An ordinary worker. Joking aside. Yes, we have gaps in between, when we are not in a new play or are acting in some old plays and we can take a few days off, and we don't have to go to work. But honestly, can you take a holiday during the year? Can you say you will not perform on Sunday?
- U: I can't. But I would like to know whether you believe you are not paid sufficiently for your work?
- V: I did not say that, because I am satisfied with my salary. Maybe not always, when I look at some of my colleagues in similar work positions, but basically, I am doing all right. And I honestly believe that many in theatre should be paid better. But I don't want to knock my worth.
- U: If I am to quote Jablanovec once again: Vito, Vito, money is never a problem. Which is quite a fascinating statement if you take it seriously.
- V: Depends on how you take it.
- U: Well, seriously.
- V: Because in a way everything starts and stops with money. No matter how many blindfolds we pull over our eyes.
- U: True, but I am not certain that Nazis, for instance, did things for the money. One also needs to have the belief. OK, maybe Nazis are not the best example in this case, but they prove my point.
- V: Are you truly incapable of finding a comparison that does not involve Nazis or concentration camps?

U: Ok then: partisans.

V: Uff, I don't know how to respond. I mean, I don't work on *Heroes* because of the money, because if I did, I would demand extra special financial aid, taking into consideration who I am working with.

U: The Ministry of Culture does not have enough money to repay me for all the emotional, physical and mental wounds that I have suffered from working with you. For fuck's sake, they can stop preserving cultural heritage tomorrow.

V: See, that is why what we do is priceless.

U: I totally agree with that.

V: Are we becoming a tad sentimental?

U: I hope the reader will feel this. I am.

V: Maybe we are only becoming senile.

U: I only wanted to say that I can't believe how foolish and unworthy of mankind this obsession with money and getting rich is. When you hear, for instance, Connor McGregor, talk about how rich he is and explain that his mother lives in a villa and so forth, it is all ... Fuck off everybody, for fuck's sake. And Messi or Đoković, they both have amusement parks dedicated to them, their careers. For fuck's sake, Messi has a show in Cirque de Soleil. Do you think this is normal?

V: It is not normal, of course not, and we could go further, because these guys are small fish, to be honest. On the other hand, I find the exploitation in our world more disgusting, when people have to negotiate for a 10 EUR rise in the fee for a performance. What is even more disgusting is that with this "change" that is available in culture, there are still people who benefit at the expense of others. That I have to argue with the theatre director because he doesn't want to pay me for the rehearsals. And then he "leniently" chucks 500 EUR for two months' worth of work my way. That's just one example.

U: Yes, I also had such scenes. These are strange moments, because you can't comprehend what is going on in these people's minds, how can they possibly reach such conclusions. One of my colleagues had an idea once to put a GoPro camera on her forehead and go to each and every director and slap him across the face.

V: You are talking about Katarina, aren't you?

U: Yes, but I didn't want to say her name. But I consider such an act to be sort of funny.

V: We all deserve a slap across our face every now and then, even the two of us. If I really think about it, nobody else is creating a performance right now, because we were given the funds for

- this performance. And we do not need this project in order to survive. Are you aware of the responsibility we are carrying on our shoulders and we don't even have a fucking clue what our performance will be about. Don't you feel this responsibility?
- U: I do. But I push this into the subconsciousness so that it does not hinder my work. Because if we follow this line of thought suicide might quite quickly become the best option.
- V: OK, no need to be overdramatic. You know what I mean. You shouldn't deal with this anyway, you shouldn't allow it to ruin your creative process. But you can't appear in front of the audience empty handed.
- U: True. I've done that once and I must say it wasn't fun.
- V: It had also happened to me and it was quite a drag as I had nowhere to hide.
- U: Exactly.
- V: The stage is a bitch. Everything is out in the open, visible.
- U: At a workshop I once told my pupils that the main thing is that "once you are on stage you are on stage".
- V: And you attended the Academy to come up with this stuff?
- U: You know, wise thoughts of an old master. Did I lie?
- V: What about, the thought, or that you are an old master?
- U: In reality, it is an absolute fact that when you are on stage, you are powerless and almighty at the same time. You can't take a break on stage. You can't hide.
- V: Nicely said. Fuck, aren't we clever?
- U: Exactly. The two of us have already done something in life. Slovene theatre would not be the same without us.
- V: And we are not in the least bit humble.
- U: Exactly, if we were smart, we would keep our mouths shut.
- V: The question is whether anybody is going to read this at all. It would be better if nobody did. Do you read theatre programmes?
- U: I must say that we take theatre programmes in the Puppet Theatre very seriously.
- V: What do you mean?
- U: Well, they used to be booklets, but now they are only pieces of paper. To be honest, small pieces of paper. So yes, I read these programmes. But I have never read an entire theatre programme in my life. I don't even flip through the ones Glej publishes. You?
- V: No way. I don't even read them for my own shows, because I am always surprised to learn what the show was about ... Maybe, but only maybe, I would leave some room here for artificial intelligence. Maybe ChatGPT could write theatre programmes for us.

U: No way would I read that.

V: You are right. I don't want to belittle the work and ideas that go into creating theatre programmes, but I always feel that we start working on them too soon. I get it that they need to be proof-read, printed and translated. But then they usually do not have the right relation with the performance, the final product.

U: Yup. I have already said that one should start working on the theatre programme only after the fifth repeat or so. So that you can reflect on everything from a bit of a distance. Include some sort of an evaluation, maybe even a review, statements, reactions ... I don't know. I believe this would make it much more interesting.

V: This happened to me when I was working on *Bad Company*. Because of the financiers I had to stage an internal opening night during covid, but the official opening night was 5 months later and we could write the theatre programme once we had finished the play.

U: And it was better this way, wasn't it?

V: Have you read it?

U: No.

V: Well, there you go.

U: Ok, have you read it?

V: Yes, I have.

U: And?

V: I didn't like it.

U: Tell me Vito, what did you not like?

V: I mean, at least the photos were good. But even though it was all written during this period, it still included some old texts, especially the ones I wrote and my interview. Once the performance is staged it gets a life of its own and you think you would write everything differently or that you would think about the material differently. Maybe I could write something after each repeat. I mean in general, also for other performances.

U: I wonder if you would find the will and time. And even if you did, would it be interesting? I guess it could be interesting, but for who?

V: You know I wouldn't find the will nor the time. And it would only be interesting for a hardcore theoretician.

U: Who do you think is reading this now?

V: If it is in the performance then somebody is listening to it. And watching it.

U: And if it is not?

V: Then he is exceptionally persistent.

U: Or she.

V: Or she. However, I believe this is interesting. Even if you are not a hardcore theoretician.

U: Or a female theoretician.

V: We are talking about the right things. And even if we are not, at least we are honest.

U: Yes, we fucking are. But I still think we should write something about the performance.

V: True. You know what I find the most interesting in this process? I mean as much as we have had it so far.

U: What?

V: That everything we have improvised, all the scenes and semi-scenes that have emerged, everything lies on the strange line of “bad” theatre.

U: But it has been like this all along. Sometimes I think all performances are like this. Not only ours. As if there is always a point at which the performance turns around and the decisions line up in some sort of order. Sometimes this is a result of persistence, sometimes skill, sometimes luck, but it is as if a doubt or failure is constantly hanging somewhere in the air, or to phrase it better, as if the basic nonsense of it all is hanging somewhere in the air. Do you get it?

V: I do. But I have a feeling that it is different now, with this performance. We have always struggled through various attempts and gradually changed the bad theatre into good theatre. Now I believe that bad theatre forms the basis. And it will need to become even worse for the performance to be fucking great. Do you follow?

U: Do *you* follow? Yes, I agree with what you have just said, but I believe what I have said before also holds true for what you are saying now.

V: Yes, indeed. In the end you have to face the audience and give them something good. Something relevant, so that we all have a reason to spend our time together.

U: But I would like to know. Just so I will find it easier to think about the performance. Because I don’t think, or I am not sure, that we should be aiming for some sort of trash. You know this German-Dutch cynical distance, some sort of superior subversive affirmation.

V: We are not doing this, nor do we know how to, nor do we want to. Because we like our audience.

U: That’s right. But tell me more about this bad theatre.

V: Have you been to our rehearsals?

U: I have, but anyway. Don’t try to wiggle out of it.

V: OK then. Before I deliberately put bad in quotation marks. Be-

cause I think that we have some material that is very borderline and demands hardcore skills from us both for it to work.

U: Especially the text.

V: Yes, we will soon have to write the text for the performance. Maybe improvising until two weeks before the opening night is not the right way.

U: I don't think it is. At least not this time. But I do agree. This is about the skills. We will have to sweat. I remembered a scene from a performance in which a young actor was smashing a chair on stage, he was completely wild, screaming and was all over the place and he was the least convincing in that moment of the entire play. But this is skill: control, right?

V: Are you talking about yourself?

U: No.

V: Control is a skill. And if you need something on stage that is skill. And something more, just so we don't appear too clever now.

U: It's OK. Yes, control is essential. It is not the only thing, but it is essential. Control in the sense that you know what is happening on stage. Or with you, the situation, the audience, the text, the lights ... That you know where you are and what you are doing there. And if you know why, then you have almost got it. Fuck it, we know it all. So where is the problem? Why isn't our performance finished yet?

V: Uroš, Uroš, you need to time your form. You can't win all the friendly games and then lose at the championships. If we had finished our performance, we would already have had the opening night.

U: And the theatre programme.

V: In fact, we would not need to be writing it now. Isn't it a great feeling, when you are in total control of the performance, if I return to our previous debate. Being on stage, doing your stuff, the audience in front of you and you know that they know that you know how good it is.

U: Exactly. Isn't it exciting that we and the others are pretending we do not know this. Basically, we know, but we are all pretending we are not dealing with this. Well, it is not just that, but it is ... yes, an interesting moment. It is also quite risky, because you can quickly overstep the line. And this is similar to the story with consent and hitting on somebody and sex. In reality you don't want to pose the question, "may I...". You have to know what you can do and what you cannot. You have to have it so together (both of you), that you are constantly testing the line, always walking on the edge. And if it doesn't work, it just doesn't work. You don't push it further. Except if this is the

VITO

UROŠ

Wednesday, 2nd Aug.
00:52

The map Hero 4.0 on the drive has a new document "theatre programme – joint text". It includes a few suggestions. I don't know, they could also be texts. I hope you are having a good time. Talk tomorrow? I mean today?

Thursday, 3rd Aug.
02:08

I only managed to open it now, because you sent me a MMS and I couldn't open it over WiFi... I sent you a msg on messenger already in the morning but you didn't check it ... Anyway, we are driving now, we are in Croatia, talk to you tomorrow, well, today in fact ...

10:31
It's OK, I'll just pop to the bog ... 10 min

Friday, 4th Aug.
10:30
Sorry, I'll just finish my fag.

VITO

UROŠ

VITO

UROŠ

Sunday, 6th Aug.

20:16

I won't make it before
ten, because we
have just finished ...

20:29

OK.

20:31

I might be a bit earlier ...
I'll let you know

21:56

I sent you an email

Monday, 7th Aug.

01:48

>a photo of the
'minutes from the
meeting for the
theatre programme<

02:42

This is phenomenal. It
is top notch. Truly
ours. It needs to be
sorted out a bit, but
not a lot (names,
the length, the
rhythm every now
and then ...), and
that's it. Generally
it comes across
excellently, it holds
you throughout,
constantly twisting
and turning.

It's good.

at 11.00

11:10

Give me another 5 min,
I'm waiting for the
stew to boil

VITO

UROŠ

joke. Well, you know what I mean.

V: This is the essence of theatre. We all gather, one on one side, the others on the other. And we play the game, which is in its basis absurd, bizarre, if we are honest. But we persist because it makes sense. Because this apparent position becomes real, maybe even more real than it would be if it was real.

U: Absolutely. If it is good. But if it sucks, the situation also becomes very real, but in a different way. Doesn't it? Then you become even more aware that it is all fake, that we are just playing a game.

V: And this is what makes it all even more beautiful. We know it is fake ...

U: But we still believe.

V: We have to, we have decided this and this is the only thing that makes sense. If we don't believe it, theatre does not exist.

U: And it is good for our careers that it exists.

V: If it didn't, we wouldn't even be talking about careers.

U: Well, I still believe I would make a good gardener. Or a wood-worker.

V: I would open a taverna.

U: I can totally see that.

V: And you would make my furniture and arrange my flowers.

U: And we know exactly what sort of flowers they would be, don't we?

V: I believe we would do rather well.

U: The taverna would have a little stage, and we would put on a play every now and then, the audience would be high anyway, so they would love it ...

V: And we would be self-sufficient.

U: And we wouldn't give a fuck.

V: And we wouldn't need to write theatre programmes.

U: They would be written on rolling papers that would be smoked afterwards.

V: And we wouldn't give a fuck.

U: Business as usual.

V: Business as usual.

U: This went rather well.

V: Ok, I am still not sure about the ending.

U: I have no idea why we don't have longer texts in the Puppet Theatre.

V: Because three quarters of your audience doesn't know how to

read.

U: That's why I don't get it even more.

V: Do you think this is OK for Glej?

U: Nobody reads this anyway.

V: It is our theatre programme after all, and we can put in whatever we want.

U: Aha. I wonder. But Moment is also in the game. I mean, Moment is the first producer of the *Heroes*.

V: Yes, but Glej is in charge of the theatre programme. To tell you the truth I have no idea why we are discussing this when nobody ever reads theatre programmes anyway.

U: Yup, but they do pay.

V: Who? The audience or Glej? Or Moment?

U: Well, yes ... Everybody.

V: We will convince them somehow.

U: To read it?

V: And pay ...

U: I would like to see this.

V: We are in this together.

U: I totally agree with that.

V: Will we also print T-shirts?

U: We have always done it so far.

V: But we will have to change the logo as this is no longer a performance about vampires.

U: You never know. They might come back. Because the logo with the teeth is really good.

V: It really is wicked. We could do one scene about vampires, just so that they are in the performance.

U: And then they can also be on the T-shirts.

V: We could start with vampires. The scene with the fog.

U: And the door. That's not a bad idea.

V: Why did we throw out the vampires?

U: We forgot to take the teeth with us when we went for the residency.

V: But that wasn't all bad, as we got some new material.

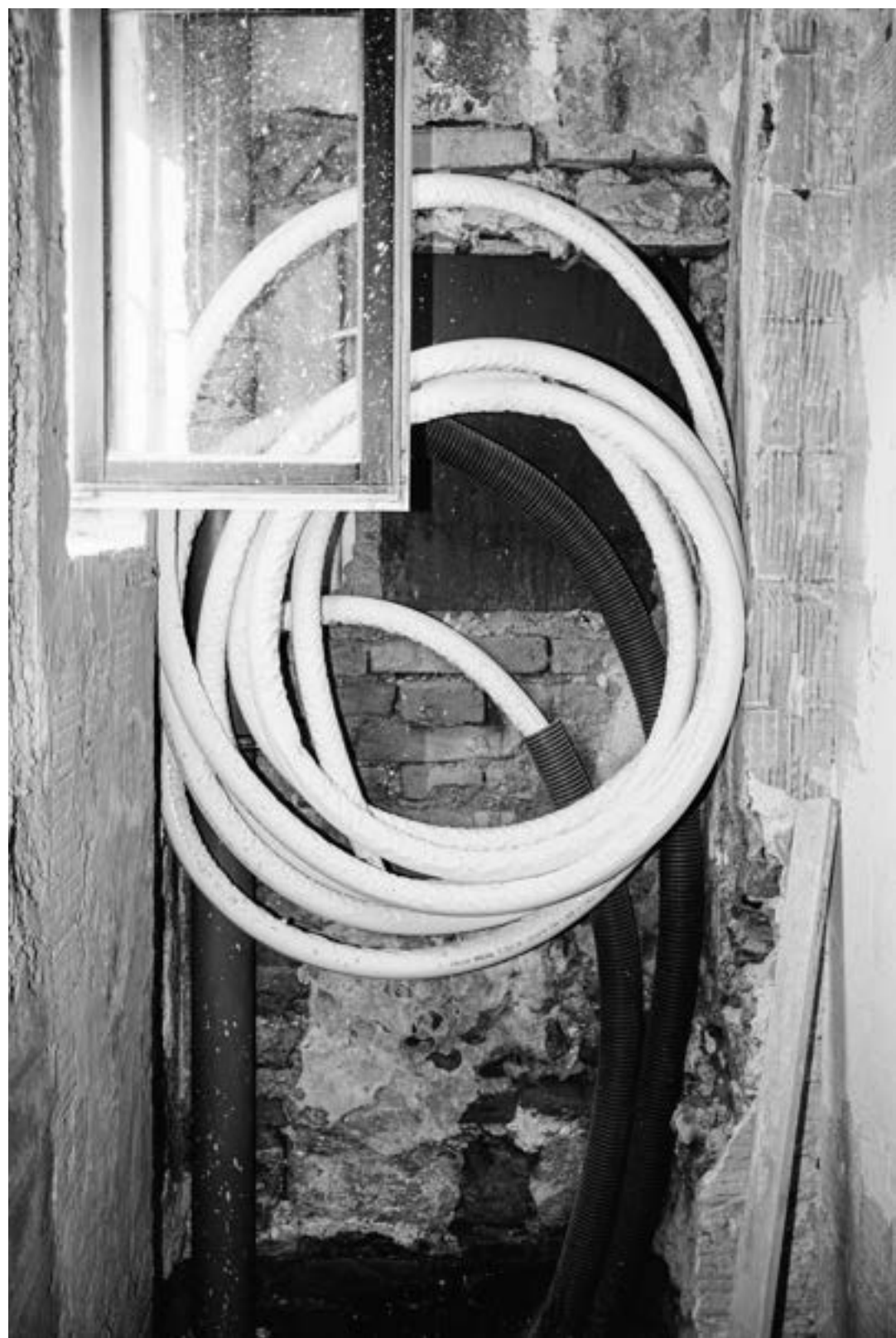
U: Yeah, thank god.

V: It's a pity about the vampires though.

U: We will squeeze them in somehow.

V: Exactly, just like the theatre programme.

U: Exactly.





VITO

LEA

— Lea is sitting at home, contemplating what to write for the theatre programme, focusing on how much she needs to write. She is hoping she can get away with half a page. She decides to ask the hero who encourages safety and seriousness as regards the quantity of the written.

Sunday, 6th Aug 2023

12:31

Hey, Vito! How many characters did we say we needed for the theatre programme?

12:34

Oh, I am not sure ... Ask Uroš what he thinks. I would say, from the top of my head, somewhere up to one page, with 1.5 spacing ... I know that Boris is working on a haiku.

12:35

OK, great. I can't wait to read Boris's haiku!

VITO

LEA

UROŠ

LEA

— Lea is encouraged once she learns Boris is writing a haiku. She believes she can get away with fewer characters. She is still sitting at home without a clear answer. She decides to ask the hero who has the answers to all the questions.

Sunday, 6th Aug, 2023

12:35

Hey, Uki, how many characters do I need to write for the theatre programme?

16:45

Around two pages. Give or take.

17:05

What about spacing and font size?

17:07

Something like... you know 12 ...I'll send you the notes I made at the meeting for the theatre programme.

17:08

OK, thanks.

UROŠ

LEA

LEA ČEHOVIN
HELLO,
#truestory

HERO!

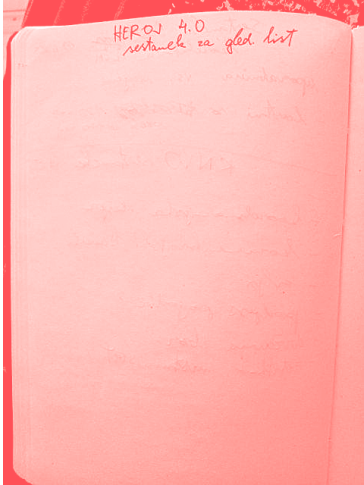
Who is a hero and who is constantly faking it? Who has the courage to perform heroic actions? If you have a problem call the two of them, do not hesitate!

Those were the lyrics in the heroic song in *Heroes 1.0*. In the heroic universe of Vito and Uroš I have found myself as the creator of music impulses, some sort of caretaker of the music in the performance, and throughout these years of cooperation I constantly wonder how do they manage to preserve a unique time and space and what does heroism within a certain art process mean to me. Do I defend my principles through a series of music ideas, which might be understood solely by me? Am I honest and truly follow my ideas and do not submit to the rest of the collective while I write the music? Am I capable of placing my egocentrism aside and reach certain solutions through shared suggestions? I believe that all these are a part of the heroic in creativity. It isn't easy to preserve a heroic stance all the time. This is why I believe Vito and Uroš are heroes. Because they are honest, and even though honesty is a word that appears way too often lately, Vito and Uroš are brutally honest. Brutally honest to themselves. On stage they reveal themselves as two children. At the same time they know how to skilfully hide their drawbacks. They do not mind being stupid, careless, they allow for mistakes. They also reveal their broad views on life, their knowledge, their perfection. They do not mind telling each other their honest opinions. They allow themselves to dream, question, research. They let themselves observe, react, think. They allow laughter, tears, anger, sadness. They also mock, love and hate each other. They allow themselves

UROŠ

IME

17:28
MMS



UROŠ

LEA

impermissible things. They permit actions and they permit tranquillity. They allow noise and they allow silence. They allow darkness and brightness. They are everything and at the same time nothing. They allow themselves to play. Play in a sandpit. Play in the field. A board game. Play on stage.

And we are with them in all of this. They invite us to join them, they accept us and for a moment we are aware that we share the heroism and at the end of the performance it is us, the audience, who are the real heroes. As I write this sentence I feel like a long-time motivational speaker, but at the end of their performances something unusually elemental, basic and pure materialises. They manage to capture time and construct the heroes that remain real and oriented ahead with a good measure of humour throughout.

Even they probably do not know what type of heroes will they address this time. However, I am convinced that what will emerge will not bring them any closer to what they are exploring. But I am also convinced that their heroism will be revealed during the performance, thus confirming that in my theatre universe there is not one, but two heroes. I am also glad that Word has a spacing of 1,5, with which one can easily fill two pages.





VITO

BORIS

Sunday, 6th Feb. 2022

11:43

If a vampire can't
see himself in a
mirror and cannot
be seen on video,
then he needs an
audience or at
least a companion
to have some
sort of an image
of himself. And if
couples become
more like each other
the longer they
are together, then
just imagine what
they are like after
300 years of living
together. Just a
thought

Monday, 12th June

2023

10:23

Here are two songs
to get you into the
feeling ...

Now do something 😊

10:25

Do you know that when
I was thinking about
Heroes a few days
ago, I was browsing
the net and flipping
through YouTube,
these were the two
songs that I marked,
because it seemed
so obvious that
they are suitable for
vampires.

10:26

Yes... Vampires are no
longer in the play 😊

VITO

BORIS

VITO

10:27
Now we are a seaside
band

10:33
But El Dolor is wicked,
isn't he?

Thursday, 22nd June

00:26
Boris, don't worry if
you can't make
it... The two of us
just thought that it
would be cool for
you to see what we
have done so far,
so that we could
all think about it
over the summer.
We can send you
a recording if you
want, for we record
all our rehearsals...
We sure have
something to show
as it has gone in a
different direction
since we last saw
each other. 😊

VITO

BORIS

10:27
You don't say. 😊

10:37
Yup

Wednesday, 21st June

22:26

When and where?

22:27

To be honest, I'm rather
busy tomorrow.
Have you got
anything, or shall I
come in two weeks'
time?

BORIS

BORIS BEZIĆ

Hero 4.0
or How Uroš and Vito fool people into believing that
what they are doing has some sense and deeper meaning

Everybody was given the opportunity to write long-winding essays, while I was asked to write a haiku. I was told that I will cause the least harm to the theatre programme this way.

What can one write about *Heroes*?

Well... torment. Torment and trash.

I have no idea why they asked me to write something, as they usually oppose, mock and reject my ideas. However, they keep forgetting that whatever they have taken from me in the past turned out to be pure gold, while the rest was ... eh. I would go as far as saying it was a substandard eh. A sea cucumber has more content.

People ask me why I still work with them. Well, you know ... I keep telling them I don't want to work with them, but then I feel sorry for them. I am a good person, and that's my mistake, I know. I try and I try, I work hard, I guide them, inspire them, warn them, teach them. I sweat blood down my face, till it pours into my mouth and starts choking me. But, at the end of the day ... a sardine will never be a whale.

But OK, I will survive, we are friends after all. But I feel truly sorry for the past and future audiences. But one has to admit they are relatively brave and cute.

As regards the haiku ... I will not write it. Fuck you all. I am at the seaside. I won't even sign my text.

VITO

BORIS

00:26

Oh yes, and you will
write something
for the theatre
programme 😊

Monday, 7th August

02:04

How is the Haiku
going?

09:33

Fuck, it's the 7th
already... It will come

09:33

How about you?

09:34

Was that the Haiku or a
question?

09:35

A haiku question

09:36

More of a hara-kiri
question 😊...

09:38

We have managed to
write a text, or a
dialogue in fact...
It's uploaded to the
drive, you should
read it as you might
find some inspiration
there... On the other
hand, it could also
bring you down

11:26

Don't worry if you need
another day or two...
Just let Tery know...

VITO

BORIS

VITO

she has written a
mail and said that
you have not got in
touch with her

18:34

What can I say Boris.
Except for the,
at points, wonky
Slovene, I think you
have given your
all ... One can even
feel some love. Pity
about the haiku
though 😊

Wednesday, 9th August

12:01

Boris, a part of our
correspondence
will be used in the
theatre programme...
You don't mind, do
you?

VITO

BORIS

12:03

I wrote the email

17:20

What do you think? I
hope it is not overly
praising. 😊

19:20

We will do it live. 😊

14:55

Between you and me?
Or between the two
of you?

BORIS

VITO

BORIS

14:58

😊 Between the two of us... We will see if it works

15:00

You said between the two of us again. 😊 Do you mean what I was reading between you and Uroš or between you and me? I have no idea what the two of us have been writing to each other.

15:35

Between me (Vito) and you (Boris)... 😊

15:45

I thought so. What exactly?

15:46

What we have written about the haiku and the rehearsals ... There is not a lot of it

VITO

BORIS
















A black and white photograph capturing a candid moment in a public restroom. In the foreground, a man with a beard and tattoos is bent over a sink, shaving with a safety razor. He is wearing a dark t-shirt and shorts. In the background, another man stands near a mirror, looking towards the camera. The restroom door is partially open, and a sign is affixed to it. The walls are plain and show some signs of wear.

Glej, ni v uporabi

































Heroj 4.0, Business as Usual / Hero 4.0, Business as Usual

Premiera / Premiere:

13. 10. 2023, Intimni oder GT22, Maribor

1. 12. 2023, Gledališče Glej, Ljubljana
(prenovljena premiera / renovated
premiere)

Avtorja in igralca / Authors and
performers:

Uroš Kaurin in / and Vito Weis

Dramaturgija / Dramaturgy:

Katarina Stegnar

Video:

Boris Bezić

Glasba / Music:

Lea Čehovin

Oblikovanje plakatov in gledališkega
lista / Graphic design of Glej, Poster and
Glej, Paper:

Ivian Kan Mujezinović in / and Mina Fina
/ Grupa Ee

Urednica gledališkega lista / Editor of
Glej, Paper:

Tery Žeželj

Oblikovanje majic in prodajnega
plakata / Graphic design of

T-shirts and sales poster:

Toni Soprano Meneglejte

Oblikovanje svetlobe / Light design:

Gašper Bohinec

Tehnično vodenje predstave / Technical
management of the performance:

Gašper Bohinec in / and Grega
Mohorčič

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Nejc Vehovec

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