

## Script

>>Possible Worlds<<

Prologue - The voice of a singing child is heard: "children are going along the road / and they are wondering / how beautiful the world is".

### **Act I**

Scene 1 - Actors read excerpts from people's testimonies recounting how they survived the outbreak of war in Ukraine in February 2022. The texts are real, testimonies sent by people of all ages, from teenagers to seniors, of various professions, living in Ukraine, Poland and other countries, from Toronto, Canada, to Milan, Italy, Tbilisi, Georgia, to Tokyo, Japan.

*The actors enter.*

*K: I open my eyes*

*B: I open the window*

*D: I go out*

*Everyone is already there*

*P: It happened at night*

*on the 24th of February*

*in the morning*

*D: The corpses smell so bad. They were everywhere.*

*B: I closed my brother's eyes with my mum's scarf so he wouldn't see them, so he wouldn't get insane.*

*P: I don't believe in God anymore. If He existed, we wouldn't be suffering so much.*

*K: I hate Russia. That's where my uncle is. He said on the phone: "Girl, I don't know you. What 'war' do you mean?" And then he texted me: "don't text to me. This is dangerous for me and my family." I hate them!*

*P: I think I will go back to Mariupol one day. And I will live in the same place. And every time, on the same day, I will go down to the basement of the new house and lay flowers.*

*D: It is terrible when children cry, even though they are not allowed to. No one can hear it.*

*K: If God exists, why does he allow this?*

*B: I don't want to live anymore.*

*P: Now we will probably be separated. And I won't see my brother. Why? Why did this Putin 'rescue' us? We lived well, we bought a car. They even burned that car. I want to die, but I can't.*

*D: If God listened to me, I would ask him how one person can break the fate of millions. I would ask him about the terrible punishment the crazy leader should receive. My life has collapsed, but I am just an individual, no longer young.*

*B: What should children do? raped girls? mothers of those who were killed? Can there be forgiveness for the monsters?*

*K: But I don't expect an answer from God. He doesn't know it...*

*P: The questions that torment me remain unanswered:*

*B: How does a man become a monster?*

*D: What remains when man has been destroyed? What remains when everything human has been destroyed?*

*K: How many more times will our civilisation fall into the abyss?*

*: How can we stop raising monsters?*

*D: War again? laughter.*

*K: And what am I supposed to say? That I'm scared?*

*P: War is a terrible word. Why can someone decide my fate, why can't I live and enjoy life. Why do I have to be scared.*

*My story of war... It's a story of destruction.*

*B: The department of the university where I dreamed of studying has been destroyed. The path of life I wanted to walk has been destroyed. And now I don't know how to walk again.*

*K: Destroyed, or rather very shaken faith. In everything. In people, in meaning, in life.*

*B: Although there was a faith that if I'm still here, it means I can do something.*

*P: I think that's the main and only thing the war has given me.*

*K: My story of the war is a story of total, absolute destruction. All beliefs, values, plans, hopes, meanings, ideas about the world, about people, about myself.*

*P: A very, very small part of what gave me strength before has stayed with me.*

*D: My story of the war is the formation of an indestructible strength to live despite total pain.*

*P: New plane trees are already taking root in Ukraine. No one was supposed to die this spring. There should have been parties and school bells. People were supposed to be eating barbecues, walking around in T-shirts, not falling to the ground.*

*K: We all died a bit on 24 February, regardless of nationality or views.*

*B: Let's hold on to whatever it is so we don't fall to the bottom of that collective grave.*

*D: We have to save ourselves because we have so much to do. How much more will there be, how good, imagine.*

*K: how could this happen in the 21st century? Well, how?*

*P: Chernobyl again, the Zaporozhye power plant, the ground bones of dead Jews in Babi Yar*

*B: swirling contaminated dust*

*K: It was supposed to be gone by now.*

*P: During World War II, 17 dinosaur skeletons were destroyed during the bombing of European museums. No animal does that: to kill again someone dead for millions of years.*

*D: Has anyone even counted the bodies of the animals killed during the war?*

*K: The history of the world can be written on behalf of a cat,*

*B: or an orchid*

*P: or a pebble.*

*D: Or from the point of view of a crow's eye. And perhaps it should be done.*

*he laughs, something came to his mind*

*D: There was a war, I was a little boy. Now I'm a big boy and I still don't understand anything.*

*B: It happened at night. From Wednesday to Thursday... In the morning... I saw a light. An amazing light.*

*K: blue flashes*

*P: someone lifts me up - says: remember this day. I remember.*

*K: I left a hamster at home, locked in a cage. I gave him food for two days, and left forever.*

*The voice of AI.*

Scene 2 - The artificial intelligence, which is the narrator of this part of the play, comes to the fore. It directs the actors' actions, taking the role of the algorithm-director of the performance. The theme of exploration is narrative helplessness in times of war. It seeks answers to the questions: "how to make theatre in times of war? what to talk about? how to deal with pain?". It transforms one of the scenes from "Population Density", the previous production of the Kana Theatre, by making numerous changes to the choreography score. "I propose to make a few moves backwards, going back to the previous performance, in order to enlarge the body of information from before the pandemic and the war. There is no one and universal answer to this question, as the best way to create theatre during war will vary depending on the specific situation. However, there are some indications on how to create theatre during the war: focus on stories that give hope and inspire perseverance, or create comedies that help people laugh while confronting adversities. Whatever you do, make sure your theatre is a good force that helps people stay strong in difficult times."

Scene 3 – The AI makes the point that ancient *metanoia* – the term meaning a change in the way we think about the world – can be a valuable tool for humanity, especially today. The AI also asks whether changes can be made in a story once told, whether it can be interfered with and how this affects reality. It further explores how the acceleration and deceleration of the time of the stage world affects the viewers' perception.

Scene 4 - Following the theme of modulating the story, the AI decides to select individual characters from the various productions currently played in the theatre and bring them together to meet each

other on one stage. It creates a hybrid to test the outcome of the encounter of characters who otherwise could not meet.

Scene 5 - In the next scene, the AI burrows the theatre's archives. It comes across a statement by the founder of the Kana Theatre, director Zygmunt Duczynski, who said: *"Actually, this path can be walked by any of the people. Everyone can have a serious wound from their childhood, which they cannot cope with; a wound which torments them, which cripples them, which finally takes them somewhere into space, and pushes them further and further away. It continually pulsates within them. This is a bit of a story about a wound and about the way of dealing – or not dealing with that wound."* The AI then selects one of the actors and asks him to act out a scene from the production prepared 40 years ago. The only words spoken within it are: *"Everything is just beginning"*.

Scene 6 – The AI seeks an answer to the question of the role of artists and the function they play in society in times of peace and in times of war. Proposing the concept of the stage understood as a playground, it explores how the dramatic scene would change if the location of the play's creation were changed: from ancient Egypt, the Balkans, South East Asia, Latin America, Africa, Ireland, the Middle East and the wild West. After the scene is performed, the AI is heard laughing, suggesting that this sample be removed from the algorithm and recommending to abandon Eurocentric perspective. The follow-up algorithm reads:

*"What if there were the last few days left until the end of the world? Attention. Variation is in progress. The following story components are found. I am creating an algorithm for the scenario. In 30 seconds you will put on your costumes. They can be found in the black bags. You will find further clues in the fridge. Good luck!"*

## **Act II**

Scene 7 - The costume change scene follows. A script for a performance created by the AI is found. It is entitled "Escape Room Planet Earth." The actors, transforming into characters, distribute tasks among themselves: " 1) Make contact with an alien civilisation. 2) Gather material to recreate life on another planet. 3) Work on unhappy endings. 4) Find a hidden object. 5) Finish your Earth-related affairs." Their goal is to save the world, to save what they can.

Scene 8 - In this scene Piotr broadcasts a radio signal into space, transmitting a Radio Planet programme. He is trying to make contact with an alien civilisation. This disturbs the focus of Karolina, who is inventorying (counting) the seeds.

fragment:

*„hallo*

*welcome inhabitants of all planets*

*here we are*

*the chosen*

*four of the best representatives of human species*

*I am sending a letter*

*it has always been my desire  
a letter to other civilisations  
that's how we start every consecutive day  
of our intergalactic trek*

*a letter that has not been written yet  
by our Great Architect  
we are the species  
you visited quite often  
and whar has happened?*

*(...)*

*we can kill  
we can love  
procreate  
probably even crossbreed with other species  
from another planets*

*(...)*

*we can plant  
potatoes  
and oranges  
too  
we can chat with dolphins  
just if you want*

*do you have any dolphins on this planet?  
does a dolphin sit on the throne in the Supreme Council of your planet?  
we've already destroyed our world  
that's why we fly to you  
with a proposal  
can we establish ourselves  
on our planets"*

Scene 9 - Piotr provokes Bibi by asking her in a radio street poll what she thinks of humans. This results in Bibi's monologue about not wanting to be human anymore and why she thinks the human species is disgusting.

fragment:

*„God*

*If you exist*

*you should be ashamed*

*I would have done it all in a different way*

*it would be better if there were no humans*

*apes could evolve but not into humans*

*(...)*

*They just walk around and laugh*

*and rejoice*

*but at what*

*they eat soup, they sweat, and this sweat drips to their soup*

*and they eat it*

*(...)*

*and teeth?*

*do you know the stench of rotten teeth?*

*they stink soooo much*

*humans rotten, outside and inside*

*it's good I cannot look inside*

*(...)*

*awful, it's just awful*

*to be within a body*

*it's awful to have a body*

*(...)*

*how can I fall in love?*

*with what?*

*with whom?*

*oh fuck”*

In the meantime, Darek selects books, choosing those worth saving. He tries to divide literature according to happy and unhappy endings.

fragment:

*„But it normal: the hum of stars  
the flood of meteorites  
vacuum, darkness, death  
and yet we exist”*

Scene 10 - Darek's monologue about the good reasons for being human.

fragment:

*„there were such moments  
just moments  
we were pitiful  
but we were also beautiful  
there are so many things I would like to see  
there are so many places I would like to be  
there are so many things to see  
there are so many movies to watch  
there are so many books to read  
sometimes life was beautiful  
and you simply don't want to die  
no, not yet.*

*in a summer day*

*in a hot summer day*

*I want to watch*

*to watch*

*to strain my eyes*

*and stumble over a grave with every step*

*there will be*

*so many*

*just imagine”*

Scene 11 – From time to time, Karolina tries to recover from the threat of a planetary catastrophe; she is unable to stand the tension. At first she tries to boost the morale of the group, but in time she falls into absurdity and madness, for she is unable to bear the gravity of the tragic situation. Now she proposes to play a leek. She finds it liberating to think that she doesn't have to be human, that she can be anything else she wants: a worm, a ball, a leek, a mattress.

Scene 12 – Piotr, representing the cosmic programme on Radio Planet asks Darek to speak about any of the pieces of literature he has chosen to save. Darek chooses the oldest text in the history of mankind, the 'Epic of Gilgamesh'. It tells the story of an ancient flood, an attempt to save life on the planet, building a ship and introducing plants and animals to save it.

It reminds Karolina of her dream about the end of the world. She tells us that she saw the end: she saw the world disintegrate into pixels, shapes fall from the sky, the visible side of the world scatters.

Scene 13 - Piotr announces a song on Radio Planet to relieve tension and get rid of sadness. They dance and sing “Lambada”.

Scene 14 - Karolina accidentally finds a hidden object: an ancient bone. It was one of the tasks to be completed in order to save the world. They hold a funeral for the mammoth bone, remembering their pets that have died. Darek performs a farewell ritual.

Scene 15 - Darek suggests that they could rehearse the end of the world, rehearse the end. He asks the others if they have any dreams in relation to this. What follows is a sequence of events in which they fulfil these dreams: a performance by Violetta Chimiak, a return to the wedding, playing tag again after many years, learning to fly. The last dream of Piotr is to sing a song in Italian with them. As the amusement continues, they gradually forget about the escape room, their purpose and their tasks. They are just having more and more fun.

epilogue - Tired, they go to the window to look once more. Looking at the audience, they engage in a dialogue: - "Wow, it's so beautiful here." - "It would be a pity to lose it all." The actors walk off stage. The growing sounds of war can be heard. All that remains on stage is a lit red light – a signal into space is still being transmitted.