

About Unge Viken Teater

Unge Viken Teater is a Norwegian theatre for young audiences. The theatre has a dedicated program for the development of young playwrights (16-30), with open writing classes and workshops as well as extended support for four emerging playwrights each year.

As a follow-up from the event New Norwegian Playwriting Evening by Unge Viken Teater in collaboration with Presence Theatre at The Royal Norwegian Embassy the 22nd September, we've compiled a list of plays from our young writers that are available in English.

Feel free to contact us to read any or all of the plays!

The individual playwright has the performance rights for their work. Unge Viken Teater can help put you in touch with them.

Kind regards,

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Scripts from the Emerging Playwright Program (Debutantprogrammet) 2023:

***The Big Rip* by Frida Bjørnland**

The play *The Big Rip* is a play for young audiences about Jo who has run away from home. When Jo opens his favorite book about Mars he can actually go there! But the empty deserts of Mars may not be as empty as Jo thought, and in the real world Iben turns up looking for a lost rabbit.

JO

Before, I thought love was a waste of time because everything disappears in the end anyway. But now I think love must be a bit more like energy, that it never disappears, it only gets transformed into something else.

IBEN

Can I touch you?

***Extraterrestrial* by Kirsti Heltmann**

The play *Extraterrestrial* follows Evelyn who doesn't want to accept that her brother is gone. Perhaps the aliens came to get him? Perhaps he can hear her if she keeps transmitting her pirate radio show into the ether? When Evelyn finds a memory stick with a mysterious message, strange things start happening.

I've been sitting here for almost five years now. Talking out into nothing. Five years is nothing in the universe. The Milky Way is approximately 100,000 light years wide. Time, apparently, heals all wounds.

The deeper you travel out into the universe, the greater the distance between us, in terms of both time and space. Radio waves, on the other hand, can travel vast distances.

***Not That Kind of Child* by Kristine Brusdal**

The play *Not That Kind of Child* is a sharp three-hander about how trauma can trickle down through generations. A daughter, a mother and a grandmother are all gathered at the ER. The daughter has taken an overdose, and the waiting room turns into a dreamscape where the three women are pitted against each other in a battle to control the truth about the past.

A MOTHER

It doesn't matter

whether you're good at playing the piano

or not.

That's all it was.

That's what I was laughing at.

...

You can't,

I mean, you can't save the world

from climate catastrophe

by being good at playing the piano!

Waterborne by Hanna Adolfsen Fjeldbraaten

In the play *Waterborne* you meet Janne who has locked herself into her apartment. She waters the plants, watches the news and changes the bed. Talking to The Old Woman and The Child doesn't do much with the feeling of loneliness, and when Bloodsucker Britt from the local convenience store starts dropping by with food, it's more of a nuisance than a help. When one day Janne receives the message that she has a deadly brain tumor, she decides that's not something she is going to put up with. Instead, she embarks on a journey down into the deep, blue ocean to search for an immortal jellyfish. She is going to annihilate her own annihilation.

JANNE

*Did you know we have mapped less than a quarter of the oceans
And even less has been properly explored
Most species that live underwater
Are completely unknown to us
Yes
We live in a world of more water than land
So how can we humans
Claim that we know so much about everything
About the sky and the sea and about life and about death
About the spaces outside of ourselves?*

Scripts from the Emerging Playwright Program (Debutantprogrammet) 2022:

***The Sunny Side of Everything* by Tatiana Delaunay**

The play *The Sunny Side of Everything* is a dark comedy about mental health in which a young woman is held captive in her home by her alter ego, an older man who only wants to eat ice-cream and watch slow-TV.

HER

This is all a game for you isn't it?

DISORDER

I don't understand.

(naive)

I'm having the best time of my life.

ROT by Astrid Berg Hauge

The play *ROT* is about an adult woman who never grew up, and a dead sister who has become an apple tree.

THE NEIGHBOUR

Hello hello.

It's me and a pie. Apple pie.

Wondered if you might like a piece. Since they're your apples. In the pie.

With lots of sugar. Like you suggested.

If it's convenient.

TAMZARA by Aleksander Varadian Johnsen

The play *Tamzara* is a satirical and absurdist wonderland exploration of nationalism and diaspora drawing on the armenian-azerian conflict.

Trees can communicate with each other through roots.

There are root systems as large as cities

and if one tree is struggling, the others can send nutrients.

They protect each other when one is in danger.

And when one tree is slaughtered, the whole forest mourns.

If I don't have roots there

why does it hurt so much when they die?

Little blue men by Mari Qviller

The play *Little blue men* is about a troubled young man planning to take over the family farm – to go back to his roots, or to escape them?

DARIUS

At worst, we may not even get the deeds if dad gets to meet you.

LUCAS

Or even worse they might see that you're happy.

DARIUS

Happiness is not usually something we rate very highly in our family.

LUCAS

So I'm just never going to meet your parents?

Scripts from the Emerging Playwright Program (Debutantprogrammet) 2021:

***For Those of Us Who Have Lost a Dog* by Lisa Maria Berg**

The play *For Those of Us Who Have Lost a Dog* is an entertaining and touching one-woman-show on grief set in a newly started support group.

It turns out that's he making a very good dinner.

No kidding he's making like a totally dead good amazing dinner. The kind of dinner you'd like get in a restaurant. Totally brilliant. I don't chat I just eat. I don't say anything. I'm not close I don't converse.

I'm angry. Alright. It'll be OK.

I'm angry.

He's handsome.

He really knows how to make food. Just be there I think. Just be there.

***I'll Never Let her Go* by Marie Longva Danielsen**

The play *I'll Never Let Her Go* consists of three interwoven rhythmical monologues about three young women processing their experiences with sexual abuse, and how to move on from them.

When I watched horror films I always had to look away when the predator started to hit or attack its victim.

Felt a bit sick at the sight of it.

But this felt good.

This was really good.

In that moment everything changed. Now it was me who had power. He wasn't gonna get away with it. Not this time. He was gonna feel it. Really feel what its like to be on the other side. I'm not sorry. I don't feel guilty. I'd do it again.

Don't be Scared by Meriam Braanaas

The play *Don't be Scared* shows the love and guilt between a granddad and his live-in granddaughter, and how they both have to face their fears when he gets terminally ill.

TALIA

After high school, I thought I'd finally feel free, but all I feel is just so damned... lonely. And when you die, I won't have anyone, and it's my own fault.

THOMAS

When I lost Therese, I was ashamed for so long - I thought this was something I deserved for the way I'd lived my life. But then we got you, and it caught me by surprise. The innocence of a child is redemptive for those of us who've lived a while.

Lost Boys by Heiki Riipinen

Lost Boys is a play discussing modern masculinity, where four young men struggle to figure out life, and suddenly find themselves stuck on a strange island where you never grow older.

MARIUS

One day, on a desert plain or on top of a mountain or out at sea or at the office, right at the back, behind the copy room, I'll tell you about my father.

Scripts from the Emerging Playwright Program (Debutantprogrammet) 2020:

***Breathe, Dad, Breathe* by Ester Gjermundnes**

The play *Breathe, Dad, Breathe* is an exploration sorrow and regret based on Ester's experience of her father's suicide.

Anxiety hurts physically. It aches in your body. As well as make your heart beat faster, your breath, you sweat, shiver. You're actually terrified. Your body goes into fight/flight modus. An instinct that supposed to protect you against danger. Real danger.

But the anxiety I and dad felt wasn't real. Not in the sense of a hungry bear standing in front of you. But my worries about dad didn't pound any less inside for that.

Dad was standing in front of the hungry bear and if I didn't do anything, he was going to get eaten.

***I must scream but my sound card is broken* by Daniel Lien**

The play *I must scream but my sound card is broken* is a philosophical and witty doomsday story about artificial intelligence.

I repeated these truths when the machine said hello: the uncomplicated, the banal about technology. It's just a new telephone. Just a new satellite.

But I knew this would change everything; that what I'm feeling are tiny tremors in the foundations; that all people around the earth can feel it if they listen. In the same way that birds all fly off before the hurricane strikes. Something has awoken.

It's awake. And I'll soon be out of chocolate buns.

Break her New by Karoline Moen

The play *Break her New* follows Ava, who's sister disappears. The feelings of fear, confusion and loss that follow breaks down the foundations of character, time and place. It will be staged by Unge Viken Teater in 2023.

*your face, looks like
an animal, it reminds me of an animal
that draws its head back from
blood
from its prey
raises its head
from deep inside the dead, body
How the blood runs from the teeth
Have you seen that?
Down the throat, the neck
From the mouth
When they eat.
I wonder what it would sound like
If you tried to sing, now
what do you think it will sound like if you tried to sing?*

Yunus by Benjamin Lønne Røsler

The play *Yunus* is about gang culture and youth crime, about the fates behind the numbers and the dilemmas that can suddenly shape the life of a 14 year old boy.

*When other adults come past, we notice them change when they see us.
And if we're fighting, they either go in a big circle around or try to stop it or...*

*But this dude, he didn't do that.
He just stood a bit to one side and watched us. Me.
He was watching me.*

City of Glass by Erlend Rødal Vikhagen

The play *City of Glass* tells the tale of a city that wakes up one day discovering they've been surrounded by a tall wall. The text explores social structures and the psychology of the masses. The play has no character names and demands that the director becomes complicit in finishing shaping both plot and characters.

When it all comes down to it, humans are nothing but animals. Our animalistic qualities appear when we are pushed up against a wall and have no way out. Our instinct is not to help others, but to save ourselves.

It's not strange.

We are predators.

We just forgot.

Other translated scripts from our young writers:

Francesca by Tonje Dreyer Sellevoll

Francesca is Tonje Dreyer-Sellevoll's debut play. It was developed and staged at Unge Viken Teater in 2021.

In the play *Francesca*, two versions of the same woman questions life and death, birth and expectations, as she turns 22 years old. Should she jump out the window like Francesca Woodman, or could it be possible to find some meaning in life?

K1

I am girl, woman, female, childless. I live here, alone. This, here, is my home. The alarm'll go off in about two hours. I've tossed and turned all night, consumed by thoughts I no longer remember. I gave up a little while ago.

K2

I masturbated to the evening news, sent cat memes to my boyfriend, checked the weather forecast for today, noted that the weather forecast for yesterday was accurate. I am a human being, and today I enter my twenty-third year.

Black Ice by Julian Karenga

Julian Karenga's debut play *Black Ice* was developed and staged in a co-production with Unge Viken Teater, Hålogaland Teater and Teater Ibsen in 2021. He's one of the supported playwrights at The Norwegian Centre for New Playwriting in 2022-2023.

Black Ice is a rhythmical monologue about feeling like a foreigner in Julian's hometown Tromsø, and like a muzungu in Tanzania. How do you find yourself, when everyone sees you as a stranger?

I am a black man. What? You're not even black though. No. I'm white together with my black friends, and black together with my white ones. with tears in my eyes, pretending as if there's nothing, am I trapped in a spectrum invisible to others. I am confusion, hesitation along the curb, sat lost in the space between two chairs taunting my own dear open wound. But I refuse to disappear in the spring.

I am Hummingbird by Maria Petronella Muri Nygren

Maria Petronella Muri Nygren's debut play *I am Hummingbird* was developed and staged at Unge Viken Teater in 2018.

How do you love someone who is too sick to want help? A woman in an institution gets yellow roses from her boyfriend every Thursday. Once they were in love. Now she's growing feathers.

Hummingbird. The world's smallest bird. Iridescent feathers. They are able to hover in front of flowers. It is hard to determine how long a hummingbird lives, because the hummingbird rarely lives as long as it can.

Missing Cat by Maria Petronella Muri Nygren

Maria Petronella Muri Nygren's second play *Missing Cat* was developed and staged at Unge Viken Teater in 2020. The play was also turned into an audio drama in collaboration with Fabel.

Carla is ten years old, and to impress the boys she shoots the neighbour's cat Conrad with a sling. We follow her relationship with boys develop as she grows older with parties and Tinder dates in a monologue skillfully moving from comedy to stomach punch.

See if you can hit that fat cat then!

Course I can.

I pick up a stone. Never think about actually hitting him. He's at least 10 yards away and moving.

Conrad looks at me with an expression that says 'What the fuck?'

I pop a stone into the pink balloon. Place two feather-light fingers around the stone, pull it back and release it as exactly the right moment.

The stone shoots through the air like a guided missile.

Oh. Shit.

Empathy Machines by Amalia Sanchez Knotten

Amalia Sanchez Knotten was one of six participants in our collaboration with The Royal Court in 2020, together with Debutantprogrammet 2020 and Julian Karenga.

Empathy Machines is a short play about an app giving solace to strangers, and the pressure to be efficiently genuine.

This app is better than any life style coach. Better than God. You understand? Coaches are expensive and God doesn't respond. The app is free, and thanks to p eople like you, there's always someone on the other end.

Exposed by Regine Folkman Rossnes

Regine Folkman Rossnes' play *Exposed* was translated for a workshop with Presence Theatre in 2020.

Exposed is a play about the fall out of teenagers sharing nude pictures, mixing dialogue with slam poetry.

Upper second'ry school, first week

Went to a party, so loud you can't speak

Went along, felt at my peak

Found a guy for kinda cosy fun

Didn't think about it none

Ended up in bed alone

People stared

Body bared

Head impaired

Translators

Matt Bagguley:	<i>I am Hummingbird</i>	
Lise Lærdal Bryn:	<i>Francesca</i>	
Neil Howard:	<i>Breathe, Dad, Breathe</i>	
	<i>Exposed</i>	
	<i>For Those of Us Who Have Lost a Dog</i>	
	<i>I must scream but my sound card is broken</i>	
	<i>Little Blue Men</i>	
	<i>Lost Boys</i>	
	<i>Missing Cat</i>	
	<i>ROT</i>	
	<i>Yunus</i>	
	<i>Extraterrestrial</i>	
	<i>The Big Rip</i>	
	<i>Waterborne</i>	
Sindre Kartvedt:	<i>Don't be Scared</i>	
Benjamin Noble:	<i>Empathy Machines</i>	
	<i>The City of Glass</i>	
Kate Pendry:	<i>I'll Never Let Her Go</i>	
Siân Mackie	<i>Not That Kind of Child</i>	
Aleksander Varadian Johnsen:		<i>Tamzara</i>
Julian Karenga, with the consultation of Oladipo Agboluaje:		<i>Black Ice</i>
Karoline Moen, with the consultation of Kenneth Dean:		<i>Break her New</i>