INFO FOR SCHOOLS

JO STRØMGREN KOMPANI

The Ministry of Unresolved Feelings

Premiere of November 2021 – The Norwegian Opera and Ballet.

When the social safety net isn't enough.

Who do you turn to if you're only capable of crying when you don't want to, if you get angry with dustbins, or if bread gives you panic attacks?

The Ministry of Unresolved Feelings has scarce resources but an important mission. Its caseworkers are responsible for solving problems that no other agencies can remedy. The paper stacks in the incoming tray grow ever higher, but a surprisingly high number of applicants have their cases reviewed.

A delicious mix of absurd humour and poignant gravity is the hallmark of Norwegian choreographer Jo Strømgren. One moment we hardly dare look – and the next we're in paroxysms of laughter. Last year his creation for GöteborgsOperans Danskompani – The Ministry of Unresolved Feelings – enjoyed enormous success. Although created for teenagers and young adults it was acclaimed by people of all ages.

Jo Strømgren has previously created the dance works Herzschmerz (2009) and Utkanten (The Outskirts) (2011) for GöteborgsOperans Danskompani. This season he's back with another world premiere on The Göteborg Opera's Main Stage: The Fort, part of the dance double bill Out of Time.

Choreography, text, set design, light design, sound design: Jo Strømgren
Costume design: Bregje van Balen
Dancers: Henriette Hamli, Jakub Mędrzycki, Nora Svendsgård, Jon Filip Fahlstrøm, Iannes Bryu
Music: Nina Simone, Pjotr Tsjajkovskij, Anton Karas, Francisco Tarrega, Gaston Ouvrard, Domenico Scarlatti, Haukur Morthens, Janusz Gniatkowski, Sepultura, Georges Bizet, Lill Lindfors, Camille Saint-Saëns
Photos: Tilo Stengel
Co-production: GöteborgsOperans Danskompani

Duration: 50 minutes without break

Background with young audiences

Jo Strømgren Kompani has many years of experience performing for a younger audience. Our classic, *A Dance Tribute to the Art of Football,* has been celebrated by youth across the country since 2009. Our primary focus has never been to narrow down to a specific target group, but rather to make our performances accessible to a diverse, global audience through dance and pseudo-authentic language. Equally understandable, or incomprehensible, for all. Similarly, our goal has never been to impose our views on anyone, but rather to open space for a more associative interpretation. We have no moral or educational agenda; instead, we have a fundamental trust in our audience's capacity for perception and reflection. This is especially true in our encounters with youth.

Full of breath-taking surprises
- Borås tidning

An aquarium colored easter egg filled with breakthrough crazy whims, redeeming laughing powder and soulful sourdoughs.
- GT Expressen

It is playful and smart- an absolutely wonderful performance which takes you on a journey through our feelings, unresolved or not, in just 50 minutes!
- SR - Culture News

The exquisite dancers move equally crazy as tactfully in their intention to help their clients.
- GT Expressen

Totally without didactics, The Ministery of Unresolved Feelings is very enlightening, maybe it is an informative performance after all.
- GöteborgsPosten

(..) has a drastic, humorous mime play- communicative as any spoken line could ever be.
- GöteborgsPosten

About o Strømgren Kompani

JO STRØMGREN KOMPANI (JSK) was founded in 1998 and from its base in Norway it has grown to become one of the most successful independent groups in Scandinavia.

The company has been touring more than 60 countries so far, and around 150 performances take place annually both in large national theatres and small alternative venues all over the world. JSK's home stage in Oslo is the Norwegian Opera House, where Jo Strømgren is Choreographer in Residence

Our style is characterized by a peculiar mix of dance and theatre, with a distinct and often very physical humor combined with darker, political undertones. Another trademark is the extensive use of nonsensical language, and in the recent years a playful use of voiceover. JSK offers a standing repertoire of 10-12 different performances, covering a broad range of genres. Variations of dance theater is our most typical form, but we also have pure theater performances and puppet performances. JSK also offers performances for young audiences.

No matter what form or genre, all our performances are designed for smooth and flexible worldwide touring and can be adapted into almost any language.

Jo Strømgren Kompani is also known for our inspiring workshops, and we offer a wide range of workshops for all levels, be it dance or theater, or even administrative ones.

Post-Show Talk

Many choose to participate in a "post-show talk" after the performance. This serves as an informal conversation at the edge of the stage where students can ask questions directly. For example, some students can be given the task of acting as moderators or preparing questions. The topics are entirely open and can cover the performance itself, the company, how one becomes a dancer, what working life is like for dancers, how a dance performance is created, etc.

MINISTRY FOR UNRESOLVED FEELINGS - SCENES

PRINCIPLE FOR ACTING

Not "making" but "being" –
You only know how to be when you know WHO you are.
Many elements communicating to the audience that this is a crazy show (if acting seriously – different kind of humor comes across)
- balancing the corniness in the music, texts

1. OPENING

Everyone waiting for audience coming in, by lights going down text over starts.

When almost all audience is in, Håkan comes in, looking for something (if needed more time for audience, goes out again). Håkan looking for tape.

Voiceover 1
"Welcome to the Ministry of Unresolved Feelings. You are now about to witness our official information performance. In our society there are a lot of problems; such as war, racism, diseases, and plastic. But there are also smaller problems which neither the police, the health service or the church can do anything about. The small problems that people laugh about. However, we seem to forget that these problems may involve life long suffering and reduced self-esteem for those affected. Wouldn't it be right to offer them professional help? Well, it's not of my concern, you may say. But remember, one day you may find yourself in need of help too."

After "PLASTIC/PLAST" Håkan decides to search his colleagues - Jesse, Satoko.... His approach is dry (not angry) - this routine has happened so many times. After Rachel (she react stronger, as this is the first opportunity for the audience to see a "special relationship" which will be revealed later) "FOR THOSE AFFECTED/FÖR DE DRABBADE" he gives up, puts hands in his pockets realizes that he has it in his pocket. ("REMEMBER,.../MEN KOM DÅ IHÅG….") finding the cassette in his pocket, making eye contact with his co-workers, puts the tape into the cassette recorder ("...ONE DAY YOU MIGHT FIND YOURSELF IN THE NEED OF HELP TOO/...EN DAG KAN DET VARA DU SOM BEHÖVER HJÄLP") plays the tape.

Music starts to play (not looking at his colleagues), set up starts. Co-workers are setting his table with all the props from the suitcase, Håkan can react slightly irritated *(thinking "why're they so slow")*

Voiceover 2
"What you see here now is the Ministry's outreach service unit and the man in charge, we can call him Håkan, is one of our special therapists. He has just

arrived in a small town and his team are about to open for consultations. Everyone has their important task in assembling the latest in mobile office technology. And there is no time to waste. Outside, a long line of local clients are waiting, all with different problems. Some of them are skeptical, some are nervous. Others may be on the verge of committing suicide. In order to take things seriously, the ministry has decided to use the newest methods in international psychotherapy. Each client has to deliver a brief summary of their problem, along with a music tape. Then they will be required to dance. Please have in mind that most clients have no artistic experience. However, no one is here to impress. The simple aim is to treat feelings with feelings."

Once everyone is ready with their chores by pre-setting, they can leave. Ideally by "TO DANCE/ATT DANSA" everyone's left.
"CONSULTATIONS/VERKSAMHETER" looking through the door - expecting his clients, Håkan comes to his table, arranges the lamp and puts it on, sits down - "ARTISTIC EXPERIENCE/KONSTNÄRLIG ERFARENHET" stops his music and takes the cassette out of the recordplayer.
Breath in, yoga fingers - ready for the today's job
Cue in text: "THE SIMPLE AIM IS TO TREAT FEELINGS WITH FEELINGS/VÅRT MÅL ÄR HELT ENKELT ATT BEHANDLA KÄNSLOR MED KÄNSLOR" - ready to begin his job.
Knock 3x

Håkan is dedicated, proper employee, taking his job very seriously, it's gonna be a long day, but he's ready for it.

2. LETTER

Janine knocks, comes in with slight urgency.
She hands the tape, then the form. Håkan changes the tapes, opens the form, realizes she has a letter, she hides it away from him. Håkan reads the form and reacts scornfully (*Really? This is the problem you come here with? Your letter-friend doesn't answer? Boring case...*)
When he puts the music on (on the way to stand up), something changes *(the music initiates the same physical reaction in both Håkan and Janine !)* he feels very touched…
musical cue: *"Qui s'enfuit déjà"* 4th phrase she sings - coworkers are coming in - NO CLICK
Håkan follows her story - reminding him of his own friend, finding the letter *(when letter drops on the floor)*, reading, giving back *(after big lift and Janine waving)*

Voiceover 5
"It is always a pleasure to see when a client opens up and let the feelings speak for themselves. It shows how necessary the ministry is. The danger though, is that emotional outbursts can trigger memories. For Håkan, the song reminded him of his neighbour from childhood, the only one he had ever loved, and the only one he had ever written letters to. Hundreds. Without a single

reply. So yes, good therapists are those who understand how the clients feel."

By the end of the text "HOW THE CLIENTS FEEL/HUR KLIENTERNA KÄNNER SIG" - Håkan clicks the frozen dancers back to movement with the beginning of the music again.
CLICK 1x
Håkan takes the lamp - SWITCHES OFF THE LAMP by the table, with Janine starting to lipsync he follows her in the spotlight (puts the light on when she starts lip sync also continues during when she brings her props on: picture, knife, bottle, pills, revolver…)
Håkan shakes the memories and his sentiment off and returns to his routine.
Janine is dying. Håkan finishes his form by stamping the form by the end of the music. The stamp brings everyone back to reality - Rachel opens the door. He tries to pull Janine away - fails in the door frame several times, finally going through
Ben and Jesse leave as soon as Andrzej takes Janine. Rachel closes the door from outside, everyone leaves from 2 sides of the screen (including Rachel).

Voiceover 6
"For some problems, like heartache, there is no cure, not even with the police, the health service or the church. Or maybe the church, if you choose the Catholic one. Nevertheless, the ministry is not the place to recuperate after a consultation. The best way to wake up is the fresh air of the street. Lying on the pavement is also an underestimated way to meet new people."

Håkan comes back by "THE FRESH AIR/I FRISKA LUFTEN", sits down and takes out the cassette from the recorder. New client is coming in knocking right after the text "NYA MÄNNISKOR PÅ".

Janine is the first of the 3 ladies storyline (Letter, Soldier, Doctor) - Håkan feels sentimental as this case remind him of his neighbour who he was writing to many times without any answer. After the lamp he comes back to reality - pulls her out of the room, he's the one who's important and this is his office.

3. CUTTING

Jesse knocks, comes in, drops the bag with scissors by the door. Hands first tape (Håkan puts tape on the table), then letter.

Voiceover 3
"It requires competence to see the difference between unresolved and seriously schizophrenic. Håkan is however an expert on such judgments. If you want to help someone, you have to be both patient and tolerant. Members of Håkan's team are stand-by and ready to perform role play, all according to the client's unresolved feelings.

Håkan starts to read - realizes cut shapes - standing up, reads little more

CLICK 1x (“JUDGEMENTS/BEDÖMNINGAR”)
Ben comes in, Håkan falls the form back (without big importance). By the end of the text he plays the music (“UNRESOLVED FEELINGS/OLÖSTA KÄNSLOR”)
During the dance Håkan is observing and checking his form (*how the treatment is working well, by the time Ben is jumping around and away, he is almost ready with his client - comforting him what a good job he did - ready to stamp the case, when Ben comes back, realizes something goes wrong - when Jesse start to cut his nails, worse… even worse*).
Jesse: takes time after handshake to process his creepy idea of cutting the nails. Shows the nail-cutter first - open the image. That’s when everything goes wrong.

After Ben escapes (musical cue, end of the phrase), Jesse takes time to fold back his nail-clipper. Håkan feels sorry - treatment didn’t work, comes closer to consolidate Jesse *(thinking “calm down, pitbull”)* but it’s inappropriate for him to be too personal, therefore calls 3 girls to fix it (CUE: ...PROBLEMS/ETT PROBLEM.”)
CLICK 3x

Voiceover 4
“As you can see, sometimes there is no easy fix to problems. If professional consultation does not seem to work, the next step is always the old-fashioned care and comfort. This can, however, make things even worse. If the client has an obsessive disorder, it is utterly important to know when to stop the treatment. And every team is dependent on a responsible therapist who knows what to do in every situation. Håkan, competent as he is, has a wide range of security measures to take if things go bad. One of them is immediate evacuation.”

3 ladies come in, consolidating and tenderly caressing Jesse - he slowly realizes their fingers - they pull back and escape.
Jesse founds bigger scissors, goes around the curtain, we hear clicking of the siccors, Håkan feels unwell in front of the curtail….ladies come back with bandages on their hands
CUE: “...EVERY SITUATION/VARJE SITUATION” - complaining to Håkan *(look what he has done to us)*. Jesse comes back, ladies run away, Jesse sees Håkan, Håkan realizes his neck is in danger and escapes after Jesse takes the biggest scissors from the bag (around “EVACUATION/EVAKUERING”). approaches Håkan, he reacts first, runs away - Jesse follows. Håkan comes back still running from the other side of the curtain air is clear - angry stops the music, throws the cassette away (leaves the bag by the door) the door flies open.

There’s a lot of different clients coming, he’s used to it all. This client is ordinary level, just a little weird (he thinks first). First time setting up the treatment - little magic around it.
4. DEATH METAL

Håkan stops the music - directly death metal music starts, the door flies open almost hitting him, Rachel + Satoko storm in with the music. He is shocked.

Rachel and Satoko storm in throwing the skeletons on the floor not noticing Håkan. Håkan tries to get the skeletons from the floor by thinking *(what's this, what's happening? Almost like trying to pick up a napkin on the highway between speeding cars),* he gets to pick the skeletons when they lie on the floor Håkan that's when they shake off the floor and disappear - he, scared, slams the door behind them. Approaching table, hears yet another knock - getting hopeful - maybe it was the childhood neighbour from previous scene…no, it's just yet another client.

5. SOLDIER

Voiceover 7

"Major shock. Wasn't that his childhood neighbour? No, she was just another client. Of course. The neighbour had gotten attracted to a soldier and gone off with him. Every time he thought about it, he became unhappy. The best thing was to shake it off and concentrate on the work."

Håkan sees Janine, disappointed - it was not his friend from childhood, just yet another client. She hands him her tape *(CUE in text: "NEIGHBOUR/GRANNE")* - he realizes he's still holding the skeletons - throwing them away on the way to the table. Back to routine: she hands the tape, than the letter. He reads thinking *(what the hell is wrong with you women - a soldier??)*. Janine hints him to put the music on, then to click THE MAN for her.

CLICK 1x

Ben comes in as soldier with the first words of the song. Håkan is very jealous. Goes observing, by the "double faint (?)" sneaking around the screen from the back - observing from the side, after "Ben on the floor - heartbeat" going to come through the door, prepared to attack Ben, that's when Ben does a turn on the floor, Håkan gets an idea, backs away through the door - grabbing the bag with scissors, appears from the side with the biggest scissors, Rachel sneaks out from behind the screen and gives him an angry look (*thinking "don't even think about this"*), he lets go of the scissors, Ben approaching Håkan - pushing him down to the table *(Håkan feels uncomfortable, "how can you be so mean, I told you a secret…" Ben is winning).* Ben closes the door on the way out.

Voiceover 8

"It is difficult to concentrate when members of your team start enjoying their work too much. Enthusiasm over military costumes was also deeply immoral. And camouflage was something made for hiding, not for showing off. Håkan realized he would forever regret telling his team about his problems. If they thought this was funny, it was time to stop it."

By the 2 promenades, Håkan gets irritated more and more. After 3rd round of the lift, Janine appears in the door - Ben still teasing Håkan.

Håkan stops the music irritated, approaches Ben clicking him away with the cup and sorcerer. Janine disappears - keeps the door open (!), Håkan disappears for a moment behind the curtain also - "clicking" until Satoko closes the door.

CLICK Xx

Meanwhile clicking, Satoko comes in without knocking through opened door. Satoko closes the door behind her directly approaches the table, realizes no-one is sitting there, then noticing Håkan appearing back.

Håkan feels very emotional (humiliated, angry), but with Satoko, he has his hopes up as she seems quite promissing.

6. DOCTOR

Håkan is coming back to his table, realizing that another patient - yet another woman is ready by his table already. He sits down and switches back to his routine: tape, form.

Voiceover 9
"Even though the boring part of the job was to deal with all kinds of attraction to men in uniforms, every new client was a chance for something far more interesting. And this particular girl seemed promising."

(While opening the form, he thinks and reacts on the text - "THIS GIRL SEEMED PROMISING/DEN HÄR TJEJEN VERKADE LOVANDE"), He reads - this time he gets quite irritated - demonstratively, puts the music on - NO CLICK but hand invitation for the doctor.
Håkan is ostentatiously irritated - follows the couple around. Making faces. He tears the form before the Rachel and Janine appear on the sides with maracas and rhythmically support the scene (musical cue). Håkan chases first Janine away, then he tries to chase off Rachel as well - she protests a little. Satoko is leading the doctor out of the room by fainting and (not) getting the mouth-breath.
Doctor obviously won and he's smearing it in his wounds, Håkan looses (again) - change of the mood.
He slams (kicks) the door after the doctor.

After the Soldier scene Håkan felt humiliated, after the doctor he feels that this is just totally stupid - all these women falling for the men in uniforms…
Antipathy, more free in the space - hinting the couple that they should get a room. He is over it...

7. PAPER SCENE

Håkan hears the knock again. Now he has really enough! He's trully annoyed, suddenly Ben appears and closes the door after him. Håkan is stunned (!), feels inner sympathy for this man.

Voiceover 10
"Just when you lose faith in the lottery, you pick the winning ticket. Håkan felt a strange connection with the client in front of him. Was it physical? No, it wasn't. It was mental. The summary could have been his own, a dominant mother, loneliness, lack of irony, the desire to read about other people's problems. He even dreamt of working in the Ministry one day. For Håkan, this was not a client. This was like a nephew coming to visit for sweets and hot

chocolate and advice about life and everything. And Håkan knew exactly which sweets to serve."

Håkan reacts on the text ("PHYSICAL/FYSISKT, MENTAL/MENTALT"). Ben, rather obsessed with lines and creases (on the paper or his pants) hands him his hidden paper, Håkan reads and is even more surprised - *(is this even possible? He's like myself)* walks reading towards his table, sits and reads, totally focused on what he is reading - meanwhile the audience has time to observe Ben as a new character.

(CUE: "...MINISTRY ONE DAY/MINISTERIET EN DAG.") Håkan stands up and hugs Ben (in quite a masculine - macho way - this is the real man), then he shows Ben to sit in the front. Ben goes from the door directly to the front to sit.
Håkan takes the lamp and sits besides Ben. They're sharing centre, lamp in between.
(Music starts when Ben clicks the Lamp on, ladies come through the door when they hear music, no click, no tape).
3 ladies are seducing Ben with the sheets of forms and papers.
When Rachel seduces Ben with her forms, Jesse appears in the door half way through - Andrzej realizes him, reacts fast, hands the lamp to Ben - closing Jesse off - trying to keep his precious private moment.
Music finishes, Håkan offers Ben to choose one of his favorite forms, wants to approach him and taking him along (attempt for a hug), however he is interested in the ladies leaving - by the door, Satoko winks on Ben. Ben follows and disappears through the door - his paper gets stuck in the door on his way out.
Håkan is left alone, with the text (about realizing how one is so small in the big world) he's moving back towards his seat by the table, re-setting the table, quite tired. Ben moves the stuck paper in the door (CUE: "LIKE YOURSELF/PRECIS SOM DU") until the end of the text.

(Ben is a nerd, which Håkan appreciates a lot and feels a special connection to, but Ben might be as well interested in the girls, which disappoints Håkan, when he chooses to follow Satoko instead of staying with Håkan)
Håkan left alone, empty, almost found a friend, but left again with no-one to take a beer with after work…

8. PUPPET

Voiceover 11
"The disadvantage of working with people is exactly that risk of meeting someone like yourself. When it happens, you are reminded of how small you are, and how big the world is. And how much work it is to help yourself through helping others. Håkan is not a machine, he is a man with a bird's heart and a sweat problem, a difficult combination indeed, and sometimes he realizes that there is nothing to look forward to."

With the beginning of the music Jesse and Satoko come in, stay by the curtail first - concerned colleagues about their boss. They're approaching Håkan, ready to start with the music

Håkan is getting rid of the stuck cassette on his hand. When he throws the tape away, Håkan freezes in a thought of his childhood and his dominant mother being the source of his misery.

Voiceover 12
"Dominant mother. Maybe that was the source of his misery. They always did what she liked. In the end he didn't know what he liked himself. And now? What does he like now? He wasn't sure of anything anymore. His thoughts were just as incomprehensible as the group of deaf people who showed up in the last town. Waving their hands and trying to get understood. He had helped them though. Hm. Maybe he could help himself?"

Jesse approaches Håkan (by 2nd sentence, has time) moves him to the centre, Satoko comes, corrects his face and hugs him, Jesse fixes his clothes, joining the trio - Håkan wakes up in his memory of his childhood.

(CUE: "MAYBE HE COULD HELP HIMSELF/KANSKE KUNDE HAN HJÄLPA SIG SJÄLV") - ready to start the deaf trio.

Dominant mother - his thoughts are as incomprehensible as the group of deaf people gathering, waving their hands to be understood…

9. DEAF TRIO

Trio continues.
Janine and Rachel appear during the trio having a short sign-language conversation. In their sign language they decide to open the door where Ben appears with Mandoline. He takes a little walk around and ends back in the same spot where he started, after the last tone of the Mandoline Janine closes the door - Ben comes from around the curtain hearing the telephone. After miming section, both Jesse and Satoko leave him - they stay by the door observing Håkan alone in his dream - stuck in his invisible box. Then they join him one more time for the together section. After they leave him alone again - standing by the door/curtain. Håkan is left alone - hears phone ringing from far far away first - coming closer, more and more insisting, little more time for Håkan's realisation – *(Realizing what year is it now? Oh phone is ringing…, oh I am expecting an important call and I might not make it to pick it up)*.
When Håkan pics up the phone we the rhythm section starts, he makes notes.

Håkan gets lost in his fantasies. Although rejoined by his colleagues at some point, left alone once again. Slowly waking up back to the reality via the sound of telephone approaching from far away.

10. TELEPHONE

Håkan picks up the telephone - absurd voice comes out, in the background 5 other co-workers dancing the rhythm scene, last position of the choreography - is back to observing him. Håkan is making notes, slams the phone with the end of the music. –

Voiceover 13
"Despite all protests, Håkan had always insisted on a telephone. News from around the world was important to the ministry, and especially from his psychotherapy colleagues in France. Radical changes in methods was also of interest to the team. We could mention last year's extended use of electricity and ice-cold showers as an example. The current method was more popular with the team though. Especially because of all the groovy music."

Håkan continues making notes. Everyone else getting closer to the Håkan's table - curious what is he writing *(what was the secret message in the phone?)*. Around the sentence "LAST YEAR'S EXTENDED USE OF ELECTRICITY/FÖRRA ÅRETS UTÖKADE ANVÄNDNING AV EL" - the co-workers look at each other - checking the situation.

Satoko knocks after the voiceover "MUSIC/MUSIKEN".

Håkan got possibly some serious important information from his colleagues in France, gets disturb by the knock - continues writing but realizes that no-one is coming. That makes him switch his focus - forgets about the paper and now he's on a different mission - to find out the invisible client.

11. INVISIBLE

By the end of the text Satoko knocks on the door everyone backs up to the curtain. No-one is coming in, Ben looks at the door together with Håkan – strange, no-one is coming in.
CLICK 1x
Håkan clicks on Ben who's going to check the door - opens, no-one there. They realize movement beside the curtain – everyone including Håkan moves towards the curtain, *Ben closing the door (!)*. Håkan opens - Satoko under the curtain, takes the curtain down.

Håkan goes through the door (not closing) - finish song starts.

Håkan appears first stage left, when Håkan disappears behind the screen again. Before the group decides to follow him - they exchange a little uncertain look. Finally, after some rolling eyes reaction, everyone enters through the door. Håkan appears stage right, doesn't see her there neither, disappears behind the curtain again. Movement behind the screen, mumbling – *(have you seen her somewhere?).* Satoko starts to crawl, Janine opens the door. Janine closes the door, everyone crawls *(except Rachel - changing to Boxer).*
After Janine closes the door Håkan appears from around the curtain again. He realizes crawling creatures under the carpet and he gets an idea to catch one. He stops the music and runs to the

other side to expect Satoko coming out from under the carpet - Ben appears. When the music stops, everyone should crawl out and leave. Satoko out behind the screen.

Voiceover 15
"Working in small towns is a challenge sometimes. People can be like animals in the forest - extremely shy. There are also the Finnish immigrants, who have been a problem for centuries, living in their wooden huts and occasionally entering towns searching for food. But luckily for the team, Håkan, knows a trick or two."

Håkan gives up for a moment and helps with fixing the carpet, then he realizes that the handle on the door was shaking (CUE: "TRÄHYDDOR") - he tries his last chance. she must be hiding behind the door - he sneaks to open the door where he believes Satoko's hiding, but surprised, finds a Boxer.

(CUE: "HÅKAN, KNOWS A TRICK OR TWO/KAN HÅKAN ETT KNEP ELLER TVÅ") - Håkan opens the door - Boxer stands in the frame, broken. (No knock).

12. BOXER

Håkan opens the door expecting to see Satoko, finds Boxer (Rachel) stumbling weakly out from the door. He takes form from her hand - music starts (no click). Others come one by one to help Rachel. Håkan watches closely from behind the group, all the details - what's happening to Rachel (projects as much as possible on her).

Voiceover 16
"Winning and losing, losing and winning. The philosophical aspects of being a fighter is enormous. Why do someone, day after day, meet up behind the school, to fight, knowing they will lose, just like the day before and the day before that again. Maybe that's what winning really is, to fight like a true loser, knowing he will never ever win. Håkan suddenly felt a resemblance to his own life. Every day was a fight for him, but perhaps one day he would be promoted to inspector. Traveling around to the different Ministries, seeing people shrink in respect when he entered the room on surprise inspections. One day. One day."

Following the text (CUE: "FIGHT LIKE A TRUE LOSER/ATT SLÅSS SOM EN SANN FÖRLORARE") he moves towards his table - starting to change his thoughts - comes to sit on the table, (CUE: "HÅKAN") points the lamp to himself - dreaming for promotion in his job. With the end of the music he switches off the lamp, back to reality and leaves through the door directly. He gets stuck.

Door shakes, little nervosity is felt in between his co-workers, they try to help - Janine tries to open the door, but the handle stays in her hand.
(Between the shakes Andrzej needs to pick his cleaning device prepared by Rachel, so when he shakes 2nd time he already has them ready with him)

Door shakes even more. More panic. We can hear unclear mumbling. They decide to put it down. Håkan's head shows up - start of voiceover.

Voiceover 17
"One of the benefits a special therapist has, is to give information on a need-to-know basis. Right now for instance, Håkan has decided it is time for a cleaning break. After all, with so many clients, the Ministry is vulnerable to all kinds of diseases. A solid proof of professionalism, as always with our government and our state employees."

CUE: "HÅKAN HAS DECIDED THAT IT'S TIME FOR A… *(he appears with his cleaning device)* … CLEANING BREAK/HAR HÅKAN BESTÄMT ATT DET ÄR DAGS FÖR ETT AVBROTT … FÖR STÄDNING. "

Andrzej comes out of the box - starts to clean the table, meanwhile everyone else leaves (Janine changing to Carmen costume). He realizes he's alone in the room - puts the music on with the end of the text (STATE EMPLOYEES/STATLIGA MEDARBETARE") - relaxed mood.

Rachel is still left on the floor from after Boxer's scene. Alone – everyone left - when Håkan puts his music on, she has to help herself – offended, disappointed approaches Håkan, he sends her away - she's trying to leave through the door, failng because of her gloves, leaves through the curtain.

Voiceover 18
"Cleaning brakes are also important for the afterthought. They clean the mind. Thoughts find their place on the right shelf. And Håkan has had a rough day with many unfinished thoughts. The neighbour girl, doctors, soldiers, dominant mother, that Finnish immigrant, and not to forget the poor fighter, everything loaded with heavy symbolism. Was it worth it all? Maybe deep down he was supposed to do something else? Or be someone else? Sometimes he wished he could wash his head too. Start from scratch. Undergo a…surgery?"

Meanwhile Rachel's exiting scene, Håkan finished cleaning his table. He places it "under a better light" - in the middle of the stage. Following the voiceover text - he's going through different thought process, after ("SURGERY/KIRURGI") projects at the table as a surgical table, lays on it pretending as undertaking a surgery - becoming someone else, scared gets off again - switches of his music.

Janine comes in without knocking, without looking at Håkan - just hands him the form directly - with a little struggle - not letting go of the form, following her mission - to get on the table.

13. CARMEN

Janine entering - not noticing Håkan, handing him the form - directly going to lay down on the table - which is not the easiest task for her. During the voiceover Håkan reads the form, checking her meanwhile, closing the door, then puts it into his pocket.

Voiceover 19
"If there is one thing for sure, in the universe, it is that your thoughts are shared by others. This client didn't just want to be someone else, she had known she was someone else ever since she was born. It was just a matter of making the change. A radical choice with a radical consequence. But if you have to you have to. Deep inside she felt…Spanish."

CUE: "DEEP INSIDE SHE FELT ...SPANISH/HON VAR...SPANJORSKA"
Janine laying down - music starts

Ben entering *(on the 1st accent in the music)* from stage left curtain with extra hat for Håkan. Jesse assists on handing the jacket to Håkan from the other side of the curtain *(on 3rd accent, Håkan makes a spanish move on the 5th accent - or after receiving his jacket.)*
Rachel enters with the red/yellow cloth during the first quite choir in the music, crosses the stage.
After Janine leaves (with the end of the music), Håkan and Ben keep on speaking poor spanish together - ordering for him to order the table back to the same order using repetitions of basic words. More "spanish village" animal sounds (cow, goat) sound from behind the curtain. Satoko comes out with the sheephead on. First Stage right, then left - disappears only when inspector enters.
Ben takes away stamp, cassette, cleaning device, puts on extra cup and spoon.
When Ben leaves, changing with Jesse directly.

14. INSPECTOR

When Ben leaves - voiceover plays.

Voiceover 20
"A surprise visit from the inspector is always welcome. It is a chance to show that everything is in order and according to standards. However, the inspector does not come unless someone has filed a report. Håkan could not remember any incident worth reporting though. All clients seemed to have resolved their feelings and his unit had delivered top score results. But there was another alternative. Håkan had heard about teams that had reported their own therapist, in his mind a horrible betrayal, reminiscent of school yard justice. Nevertheless, this was not the case here. He was liked and respected by his team. They had complained about him never sharing his coffee, but in his opinion, he deserved a few privileges as a therapist. Just as he deserved to sleep in a hotel while the team spent the nights in the truck. If there was anything, it could be that incident last week, where he unfortunately happened to look through the keyhole of the bathroom door. He had told them that it was just to check if she was all right and that he had

no idea she would be naked. He had tried to repair the damage by being nice and giving her compliments about her body afterwards, but that had just made everything worse. In a desperate attempt to make her feel better he had suggested for her to sleep in his hotel room instead of the truck. She surprisingly refused. Shortly afterward she was rushed to hospital for very unexpected drug overdose, strange because she had not taken anything apart from the coffee Håkan as an exception had served her. A following staff meeting was held in the truck, unfortunately they forgot to invite Håkan, a normal mistake in work places. Anyway, nothing of anything could hide the fact that he was the perfect leader of his unit."

Low key (contrast to the previous stupid scene). Jesse checking that everything is in order but not knowing what the inspector is actually really thinking. Håkan is not stressed about inspector's presence - he's confident that everything is as it should be. By "TOP RESULTAT" - Satoko sneaks from behind the curtain - observing the situation and by "LASTBILEN" cues Rachel to go in. By "IF THERE'S ANYTHING.../OM DET FANNS NÅGONTING ATT KLAGA PÅ..." Jesse points the lamp at Håkan - he starts to remember the story, voiceover talks about. By "KEYHOLE AT THE BATHROOM DOOR/BADRUM DÖRRENS NYCKELHÅL" Rachel comes in. Andrzej reacts uncomfortably on the text describing his embarrassing memory. By "A FOLLOWING STAFF MEETING/ETT PERSONALSMÖTE HADE..." everyone sneaks around the door by Rachel.
By the same time - Håkan realizes that he wears the spanish Jacket still - decides to change it - leaves. Håkan runs to change, everyone leaves, Rachel hints to Jesse. He approaches Håkan's table and poisons his coffee. Rachel leaves. Jesse puts the cassette recorder music on and then poison into his coffee. Håkan comes back, inspector offers him to sit back again. After Håkans sits, inspectors offers him coffee - he accepts. Jesse stears the coffee with the spoon, Håkan drinks the poisoned coffee offered by inspector, Jesse leaves - Håkan is having a trip…

15. TRIP - DANSE MACABRE

After the puppet scene - Jesse takes telephone, Rachel or Satoko takes cassette recorder and Ben takes coffee can.

Voiceover 21
"Thank you for watching our information performance. We hope you appreciate our efforts to keep our services up to date and upgraded. If you have an unresolved feeling, do not hesitate to contact us. There is spot in line for everyone"

Door closes with the end of the music.
Rachel comes in in a suit with a new telephone. Throws all the garbage from the table to the trash can, moves the chair and table to the new position. She sits down and breaths in as a new minister.
Rachel lip-sync last sentence: " There is spot in line for everyone" ".
We hear the knock on the door - BLACK OUT

JO STRØMGREN KOMPANI

Music list – Minestry of Unresolved Feelings

Artist: Nina Simone
Track: “Ne me quitte pas”
Album: “Don’t let me be misunderstood”
Kompositör: Jacques Brel
Duration: 03:35

Artist: Jussi Björling, Nils Grevillius
Track: “Förbi, förbi (Lensky’s aria)”
Album: “Operatic Arias”
Kompositör: Pjotr Tchaikovsky
Duration: 03:00

Artist: Anton Karas
Track: “Harry Lime Theme (Der dritte mann)”
Album: «Anton Karas»
Kompositör: Anton Karas
Duration: 01:30

Artist: Pepe Romero
Track: «Recuerdos de la Alhambra»
Album: «Flamenco!»
Kompositör: Francisco Tarrega
Duration: 01:50

Artist: Gaston Ouvrard
Track: «La Modernisation”
Album: “Ouvrard”
Duration: 00:32

Artist: Il Seminario Musicale, Gérard Lesne, Véronique Gens
Track: “Salva Regina - Ad te suspiramus”
Album: “Scarlatti, Alessandro – Motets”
Kompositör: Domenico Scarlatti
Duration: 01:55

Artist: Haukur Morthens
Track: “Hæ Mambo”

Album: “Svona Var 1955”
Duration: 02:00

Artist: Janusz Gniatkowski
Track: “Male”
Album: “Polskie przeboje (1953-1960), Vol. 2”
Duration: 03:00

Artist: Teresa Berganza, Ileana Cotrubas, Placido Domingo, Etc.; Claudio Abbado: London Symphony Orchestra
Track: “Act 1: L'Amour Est Un Oiseau Rebelle (Havanaise)”
Album: “Carmen Highlights”
Kompositör: Georges Bizet
Duration: 02:25

Artist: Lill Lindfors
Track: “Du är den ende»
Album: «Du är den ende»
Duration: 03:00

Artist: Georges Montalba
Track: “Danse Macabre”
Album: “Fantasy In Pipe Organ And Percussion & Pipe Organ Favorites”
Kompositör: Camille Saint-Saëns
Duration: 05:10

"La Modernisation" - Gaston Ouvrard

"Male" - Janusz Gniatkowski