

PuSh International Performing Arts Festival

January 21–February 9, 2020 | pushfestival.ca

SHE MAMI WATA & THE PUSSY WITCHHUNT by The Frank Theatre (from Canada)



Jan 29 - Feb 1 at 8PM

At Performance works at Granville Island

Price \$39

Written by d'bi.young anitafrika

Performed by d'bi.young anitafrika and Shanique Kelly

Directed by Fay Nass

Image description

d'bi.young anitafrika stands in front of a black wall with words written in gold on the wall, on her body and the tight black plastic wrapped around her body. She gazes off to the right. There are three horizontal strips of black tape stretched across her body. She holds on the middle strip with her right hand and the lowest strip with her left hand.

Introduction for patrons who are blind or have low vision

There are two performers onstage:

d'bi.young anitafrika performs: Sister Kizzy, Pastor M or Michael, Modda Terza, Niki, Everdon and Kizzy. Pastor M and Michael are the same character. As Pastor M, he stands erect and delivers his words forcefully. His voice has the deepest register of all the characters. He crosses the stage from left to right horizontally. As Michael, he is a bit more relaxed but retains the same characteristics.

Modda Terza's voice is shaky from old age. She speaks slowly and with care. Her posture is hunched over. She often walks in circles.

Niki speaks in a Jamaican drawl. Often she is smiling while talking. Her body is fluid like water and moves with ease in dynamic patterns. She is often dancing on the pole.

Everdon/Everdeen's body moves in bog gestures. Everdon is a Drag Queen whose love of performance exudes through everything that they say and do. They love being inside their body and it shows. They enunciate their words and speak with conviction and erotic energy.

Shanique Kelly performs: Sister Ochun, Dj Ochun and Ochun.

Sister Ochun is a church member and always speaks with excitement about her faith in her voice.

DJ Ochun is a dancehall DJ at the PussyWitch Nightclub and speaks with excitement in her voice whenever she is supporting Niki at the club or spinning tunes.

Ochun is the Goddess energy watching over everything that happens. When she speaks it is Goddess-like and all encompassing.

All the present-day action of the play occurs over a Saturday night in the PussyWitch nightclub and a Sunday morning in The Church of the Righteous with flashbacks to childhood.

Staging:

There is a dance pole located in the centre in front of the DJ booth against the back wall in the middle. While Sister Ochun, Dj Ochun and Ochun stay in the booth here are three locations that the performer d'bi's characters move through:

On the right: past/childhood flashbacks.

On the left: PussyWitch Club and the present time

Front of the stage: Pastor M, Church Scenes.

There are 6 panels onstage, and 4 drapes made of tassels where Modda Terza appears from.

Modda Terza and Oshun are characters that walk-through time and space and exist in the real and mythological world.

In scenes 6 and 13, there is a haze that represents Mami wata. In scene 13 the space is filled with haze as if Mami Wata has taken over the space.

There is microphone at the DJ booth, Ochun sometimes uses the GOD microphone for scenes that have another world quality.

This show is quite intense and may feel like a flood of words coming at you at times. That is why we have broken down the story into the scenes to help you figure out what is happening. We hope it is helpful.

Actions and Scenes:

Prologue:

Sister Kizzy & Sister Ochun welcome the congregation to the church.

Scene 1:

Pastor M begins the Sunday morning service and identifies all the major characters of the play.

We jump back and forth to this Sunday service during the play.

We also meet Niki at the club.

Scene 2:

Introduction to Modda Terza.

Flashback to childhood with Niki, Kizzy, Everdon & Michael playing childhood game.

Scene 3:

Modda Terza sets the stage for the play.

Pastor M continues his Sunday morning service.

Scene 4:

Modda Terza draws our attention to the PussyWitch nightclub where Niki lap dances an audience member. The Jamaican Buggery Laws are introduced. The comparison with the Transatlantic Enslavement System is made.

Scene 5:

Pastor M and Modda Terza tell contrasting creation myths.

Scene 6:

Modda Terza tells the creation story of how Niki came into being, birthed by the Mami Wata.

For full details and to discuss accessibility needs please contact:

Accessible PuSh Coordinator, Anika Verweken

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Scene 7:

Everdon & Michael are at the PussyWitch. They argue about Everdon's outness.

Scene 8:

Flashback to childhood. We learn from Niki what happened to Michael's mother.

Scene 9:

Back in present day at the church Pastor M gives a sermon on homosexuality.

Scene 10:

Flashback Scene Kizzy and Niki explore their sexuality in the school washroom as children. They are caught at age 16 by Michael who threatens to out them.

Scene 11:

Back in present day at the PussyWitch, Niki runs into Michael by surprise. She finds out he is the new Pastor of the Church. Scene also flashes back to young Michael telling Everdon about seeing Niki and Kizzy in the bathroom.

Scene 12:

Michael leaves the PussyWitch upset and leaves without Everdon who will not accompany him back to Little Rock.

Scene 13:

Back in the Church in present time, Niki walks in and attempts to go the pulpit. Someone in the church outs her. A public 'burning' ensues, while Niki figuratively dances in the pole and delivers her own wombanifesto. At the same time the church floods caused by the Mami Wata. At the end Modda Terza who has been narrating the story tells us that the four little friends were gone.

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