

PuSh International Performing Arts Festival

January 21–February 9, 2020 | pushfestival.ca

Introduction for patrons who are Deaf or hard of hearing

SE PRENDE by LION LION (from Canada)



January 29 at 7:00
January 30 at 7:00
January 31 at 6:00, 8:00
February 2 at 6:00, 8:00
February 3 at 6:00, 8:00
February 4 at 6:00, 8:00

At a private estate in Vancouver's
Shaughnessy neighbourhood

\$34

[Watch the vlog for this show](#)

Se prendre is a highly physical performance, mixing the vocabulary of dance, acrobatics and physical theatre. Spoken language is not central, used in only 2 scenes in an abstract way. The venue for this performance is a large estate; in this space, two people come together in an acrobatic dance that evokes tenderness and tension. Erotically suggestive, athletically impressive, and emotionally resonant, this is a psychodrama played out in physical terms—a truly haunting experience.

If you want to know what the performers are saying, check out the descriptions below of scene 1 & 6. If you want to know more about the use of music and sounds in the other scenes, read it all!

PERFORMERS

Mira, woman with darker hair
Claudel, the blond one.

SCENES

First scene: in the living room.

Mira and Claudel ask each other light and casual questions, trying to get to know each other. The questions are improvised and the answers short. Their voices are very soft and there is no music or sound except for their breathing and the noises their clothes and body might make. They might ask "What's your favorite color?" or "Beach or mountain?".

One of the questions relates to swimming, another to dancing. At some point, Claudel asks Mira if she is good with plants. The answer isn't always the same. Even when they are getting closer, the questions remain weirdly formal.

After Claudel almost crashes on the wall, kind of dropped by Mira, Claudel asks: "Can you play the piano?" to break the tension. Mira says "yes" and goes to the other room. When she comes back, a soft drone music starts playing, we understand she started it.

The soundtrack is low at first and gets louder as the couple progresses their path across the wall. They no longer ask each other questions.

The musical piece is made of long synthesizer notes that fluctuate slowly and that feel very soft and intimate. The intensity and volume of the sound will grow throughout the scene, in a slow imperceptible progression.

When Mira is put higher up and after Claudel puts a plant next to her, Claudel says : "You're very pretty".

Then Claudel sits on the floor, admiring Mira and asks: "Could you tell me a story?"

Mira hesitantly, as if she is inventing the story as she is saying it goes:

"There's plants...
that grow...
the plants are green.
They like to be in the sun."

She looks at Claudel and continues:

"Sometimes they grow on rocks"

Mira tells:

"The plants are going to die...
And we all know they are gonna die...
But they don't know...
so they just keep growing..."

Second scene: the bliss pink room

In this room, fairly loud music is playing. This is also a drone made of stretched out synth notes. It feels aerial and is made of higher pitch sounds. It makes the room feel endless and suspended. It sounds like the pink smoke and feels blissful, large and very soft.

At the back of the smooth sound, you can sometimes perceive a beat, like the echo of a nightclub dance music, buried in there.

Third scene: the blue bedroom

In the blue bedroom, a new soundtrack is playing. It is much lower in volume and made of repetitive melodic loops, like a confused and delicate lullaby. Opposite to the previous music, this one makes the room feel very intimate and small. We can hear the performer breath over it. When the first "ghost" is made and gets up, a second subtle layer is added to the music, making it sound distorted and aquatic. It's a bit fantastic but also subtly creepy. After the mattress is flipped, the soundtrack gets back to a bare loopy lullaby.

When Mira is sitting by herself, the sound is at its smallest, yet the loop continues faintly.

Fourth scene: the kitchen and the monolith

In this scene, there is absolutely no music. We can hear the performers chewing and any sound from the neighbours or audience.

After the previous flowing music, this silence feels dry and cold.

Fifth scene: the corridor

When Mira opens the first door, music starts. It is a muffled melody made of chords played on an untuned piano. We can hear the performers walking in the rooms, opening doors, turning on faucets, when they are not in the corridor. The music is sad and the chords held long.

The music fades out to silence after Claudel leaves the last time. We only hear the running water in the bathroom.

6th scene: the bathroom

When they sit, they start talking very quietly.

Mira: "Did you know the bathtub is the safest place to be during a tornado?"

Claudel: "No...Can you swim fast?"

Mira: "No...not really. Are you afraid of drowning?"

Claudel: "No. Are you afraid of sharks?"

Mira: "No, I've never seen one."

After Mira goes in the bathtub.

Mira: "Would you like to join me?"

Claudel: "Ok. But where?"

Mira: "I like your swimsuit."

Claudel: "Thanks. Have you ever seen a whale?"

Mira: "Yes"

Claudel: "I really like whales."

Mira: "Me too. Would you like to dance?"

Claudel, as they dance: "Could you sing a song?"

Mira sing very softly to Claudel hears, words are inaudible but the melody is delicate and soft.

Claudel, as they release their embrace:
"Would you like to have a popsicle?"
Mira: "yes"

7th scene: outside

The first part of the scene is in silence. As they walk away, the song "Rythm of the night" by Corona start playing from a speaker close to the audience. This 90' dance anthem is high power and has a very dynamic party vibe.

The song was the one we could vaguely hear in the pink smoky room. It keeps playing as the couple disappears.

Want to go to more shows?

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For full details and to discuss accessibility needs please contact:

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