

Predators

Choreographie, Objekte: Dieter Heitkamp

Musik: Sidsel Endresen, „survival techniques 1+2“, „survival techniques 3“, out here, in there
Jon Balke - *Comp.*, Sidsel Endresen - *Lyrics, Arrang.*, Bugge Wesseltoft - *Arrang.*

Tanz: Sandra Klimek, Laura Silina

Kostüme: Bridge Markland

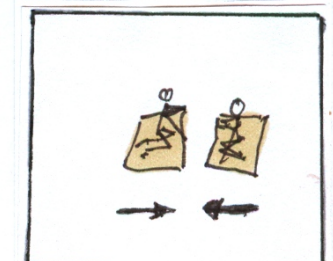
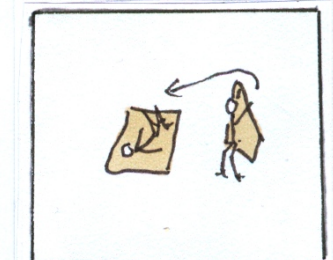
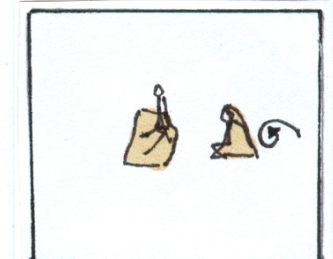
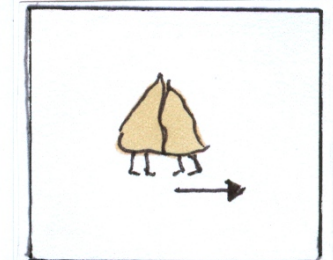
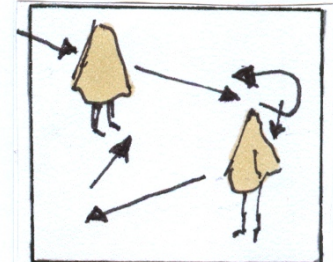
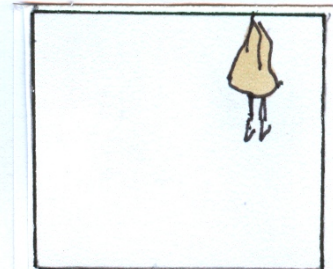
Silence 00:30 + Musik 07:14 (#1- 05:04, # 2- 02:10) **07:44**

- 1. entrances** *mats on top*
L tritt im Dunkeln mit Matte hinten rechts auf, bewegt sich im Raum

Licht #1: fade in 3-4 sec
L bewegt sich weiter, Rücken zum Publikum.

Ton #1: CD ab # 3_survival techniques 1 + 2 05:04

- 00:00 Accentuate the pretty parts *L reacts on text, looks into audience, as if somebody spoke to her*
camouflage the rest *from the audience*
certain things are just not worth displaying
S enters from left side. L walks downstage left, L & S with moveable homes/clothes specific walks, What is visible? How do you orientate yourself?
accentuate your navel *S goes to the right side.*
if that is what looks best *Their paths cross. Both express feelings/moods by shaping their mats.*
- 00:21 then cover up the rest *They slowly start walking towards each other.*



- 2. first meeting**
- 00:21–00:26 *Zwischenspiel* *L+S meet, touch, sniff, rubb,*
- 00:27 Accentuate the comfortable *push into each other.*
camouflage the rest *L pushes S to right side*
the naked truth is always so disturbing
mats from top to floor
Than throws her mat on the floor, moves right onto it.
accentuate the profits
if that is what looks best *S swings mat, throws it over L.*
- 00:47 and cover up the rest *S pulls mat to the right side,*
00:47–00:52 *Zwischenspiel* *rolls onto it, covers up.*

- 3. separate islands** *on individual/separate mats*
- 00:52 Accentuate the obvious *S throws herself back onto mat.*
camouflage the rest *L+S move with & on their mats,*
complexity is always so confusing
Accentuate the popular *towards center stage.*
if that is what looks best
- 01:13 then cover up the rest *S+L create crunchy little islands.*

4. Common Ground

01:14–02:24 *Zwischenspiel Distorted Voices*

02:25–02:55 *Zwischenspiel Piano*

S+L want to get closer, more friendly. They move closer with mats towards each other, connect & create a double playground. They enter the space of the other, their mats, look at each other from strange angles, touch with feet, connect through legs; go upside down on all 4, 1 leg up, wrestling in 3 feet support. S takes 2. leg off the ground onto L's back, than sticks 1 leg up, than comes down. S vacuums over L/ not so comfortable L over S/ S over L. They separate. S moves on left mat onto her back, head left, her legs reaching for L. L moves towards S. They go into contact with their feet. L moves closer giving weight into S's legs, than pelvis,

5. into eachother

L looks through legs, pushes with ass into S's feet, Her feet come off the ground, continues leaning with her back into legs, turns & takes her legs, places her feet on pelvis, becomes an flying angel, goes back to floor, moves into „leg parallel to floor support“ on S's legs. S transports L behind left upper corner of mats. S moves towards center mats, L forward into bench, slightly diagonal towards left front corner. S steps with 1 foot on L's back, than 2nd foot goes into horizontal balancing bridge L rolls onto her right side, S stays on top, kneels on L upperbody upright, L continues to roll, S on own feet, stands up,

02:56 Eyes look

hands touch

feet walk

ears listen

mouth kiss taste eat.

03:06–03:09 *Zwischenspiel*

03:09 Eyes look

hands touch

feet walk

ears listen

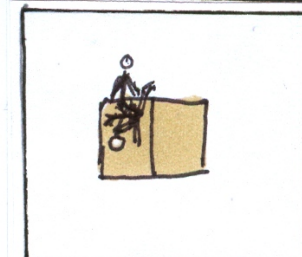
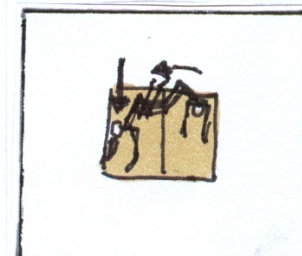
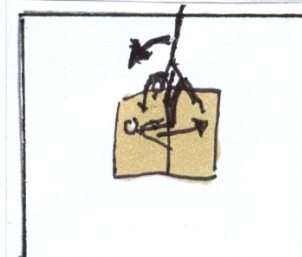
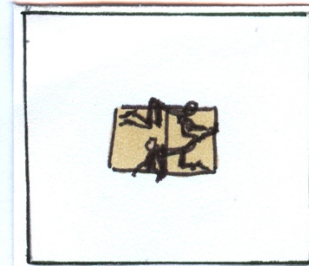
03:19 mouth kiss taste eat.

03:21 and these are basic

03:25 survival techniques

6. trouble in paradise 01:25

L rotates on back ends pelvis to left side. S places her left thigh on L's feet, transfers weight, sitting lift, L transports S to front of mat. S reaches for L's hand, pulls her into counterbalance, up all the way, very close, getting even closer!! how do you go under the skin? „work the costumes“



S turns L and takes L's top, counterbalance to left front corner pulls her back, finds a way with her hands into L's ribs on back. L likes it, looks over left shoulder, longing for S's ribs, sticks her hands into the ropes, starts to also stick her head in, S doesn't like this and pushes L's head out, going into counterbalance both hands against L's head.

03:26–03:41 Instrumental–scratchy Piano

03:42–04:30 Instrumental–Piano less scratchy

Suddenly S takes hands away, L runs to right side, S back on mat. L runs to S and jumps around her waist, S transfers L over right foot, L on own legs takes S across her thighs, S rotates up,

7. transition from predator to human being

04:30 – 05:03 Instrumental–Piano almost no scratch

L carries S to center of mats, lets her down.

L goes into crawler position, S climbs on L's back.

L lifts her pelvis, S stays on top than steps down.

L comes to standing upper left corner.

S sticks head between L's legs shoulder on thighs,

L pulls S's pelvis into upside down balance.

S legs diagonal up, than over L's shoulders.

L curves back, reaches for S's hands,

pulls her up, holding her in front of her chest.

carries her to left side of mats, lets her down

S & L ending up standing in front of each other

CD # 4__survival techniques 3 02:10

8. gift

00:00–00:20 Vorspiel S sinks down, pulls L knees from behind, pushes into L's pelvis, brings L to the ground, long onto back, S moves L's arms + legs into X.

00:20 if I parttake S starts to step and move on L in the exchange of poses only using hands & feet.

if I grasp every gesture L travels on the floor.

and beam or bristle S always stays on top of L.

accordingly

if I don't upset

the name-tags

if I accepted what's offered

and make sounds

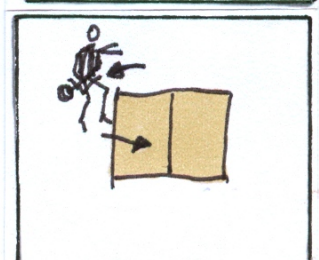
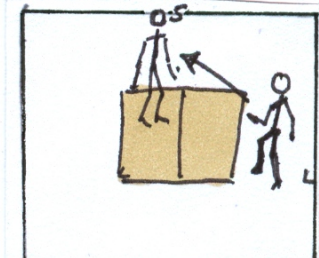
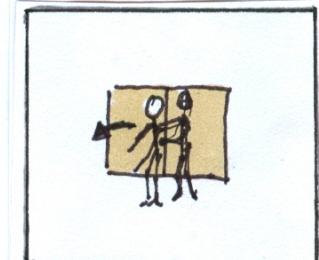
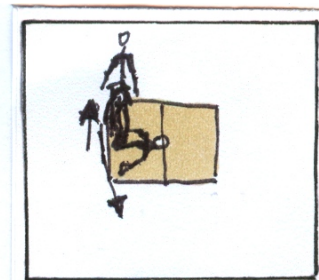
as though I had just received

a gift

01:06 I shall accomplish three things:

a place at the table

01:22 the recognition of my peers S pulls L up onto legs, into counterbalance, into stepping, L reaches for her her mat



9. time to go *dancing with mats*

01:29 the slow and easy pulse of any predator

*L looks at her mat smiling, than smiles at S.
S lets go of L's hands.*

L picks up mat, starts to dance with it. S steps on L's mat.

01:32 slow and easy pulse of any predator

S goes to her own mat, picks it up, dances with it.

01:41 slow and easy pulse of any predator

Both dance with mats, shifting between specific images.

01:50 slow and easy pulse of any predator

Licht #2: Fade down to black in 7 sec

draging mats They leave, draging their mats behind them

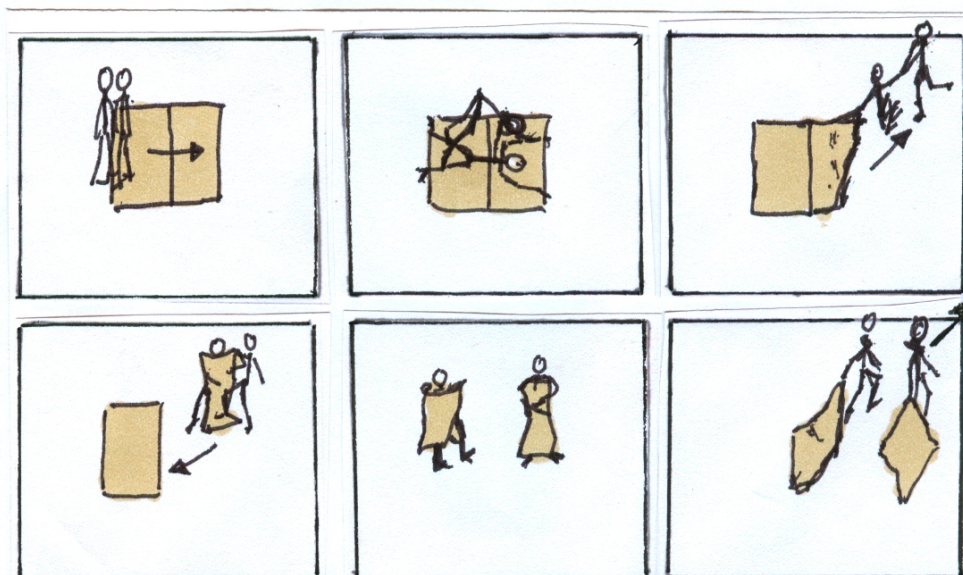
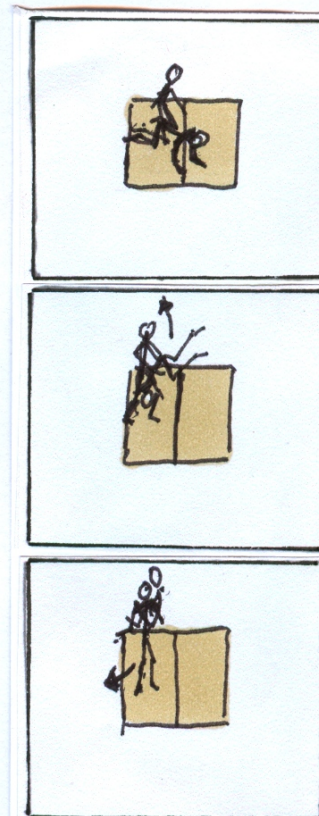
02:02–02:10 slow and easy pulse of any predator

towards the exit upstage right.

Ton #2: stop, end of CD

L+S leave mats behind the wings

Licht #3: Verbeugungslicht



GEMA:

out here in there / Sidsel Endresen, Bugge Wesseltoft
2002 Universal Music Norway