

# How many bpm does your emotion have?

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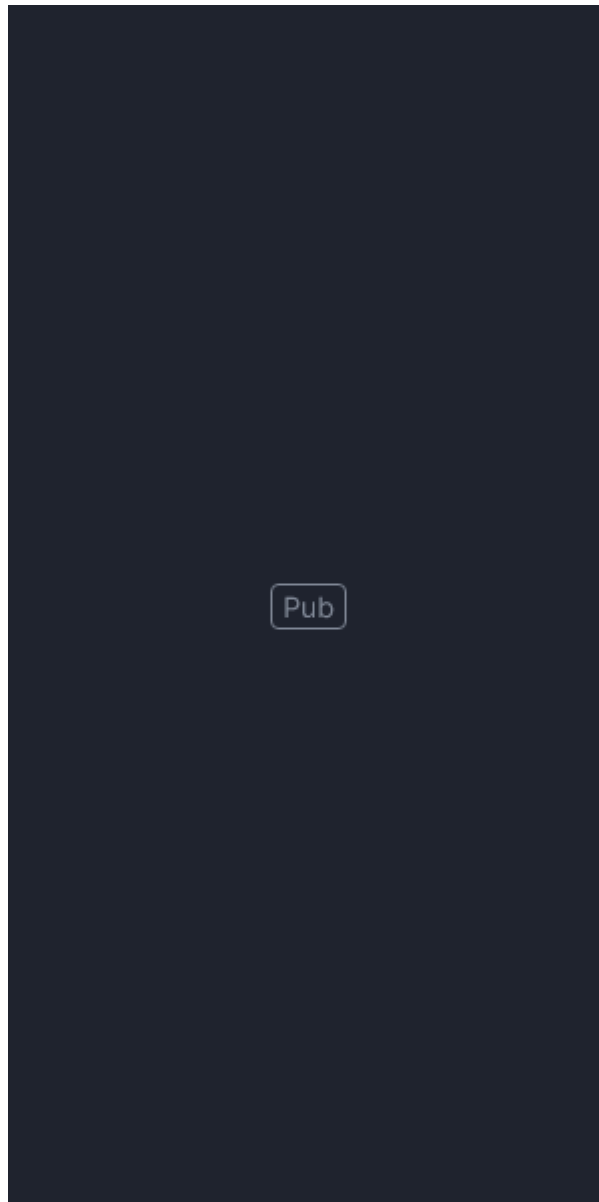
"One song: Histoire(s) du Théâtre IV" by Miet Warlop  
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Catarina Ferreira

**Teatro Rivoli, in Porto, celebrated its 92nd anniversary this weekend, with several free performances with a full house. The queen of the program was the proposal "One Song: Histoire(s) du théâtre IV" by Belgian Miet Warlop.**

Miet Warlop's proposal seems exhausting, for an hour we are going to watch a concert where they always play the same song. For anyone present in the audience, at one of the weekend's performances, the lyrics continue to resonate like a prayer or a kind of collective mantra "Knock, knock, Who's there? It's your grief from the past, not possible for all time sake, cause grief is like a rock, In your head, It's hard, it's rough".



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But you need to know how to give straw to the animal. And Miet Warlop created a brilliant package. In an allusion to the sporting world, he creates a presenter with three legs and a hoarse voice, distorted by a megaphone, strategically placed on a bench together with a cheering squad of fans from different teams. There is a flag that doesn't represent any particular country, but has an illogical anthem played at the end. In the competition we have a vocalist, a violinist, a keyboardist, a double bassist, a drummer and a cheerleader.

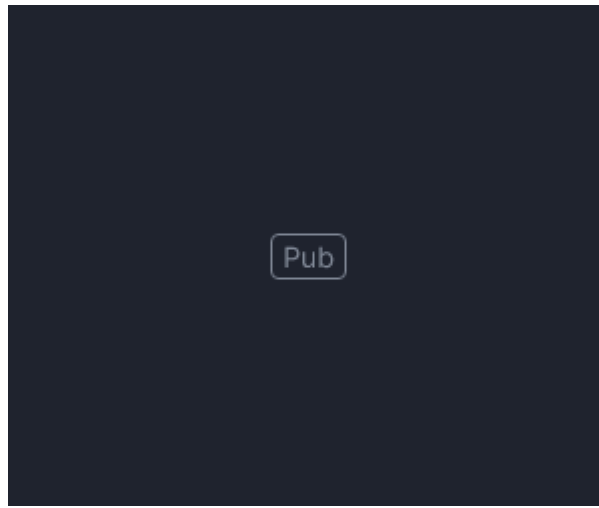
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Joppe Tanghe has to sing while running on the treadmill, Elizabeth Klinck has to play the violin while balancing on the beam. Simon Beeckaert plays the double bass, lying on his back while doing sit-ups. William Lenaerts jumps from a trampoline to play the keyboard. And the unbelievable Melvin Slabbinck runs from side to side across the stage, while playing a deconstructed drum without missing a beat.

Milan Schudel is the cheerleader and is the only one who gives qualitative responses to the music. Commanding the concert is a metromone that changes the beats per minute (bpm) creating everything from a punk beat to a waltz. Which allows Milan Schudel to dance classical ballet, dervish dances or acrobatic dances. The remaining members, including the fans, always have the same choreography in which only the tempo changes.

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Repetition and change enter into a constant confrontation, in which the musical exercise requires a permanent state of alert, from the public and the performers.



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Maarten Van Cauwenberghe was the composer of the music that, over the course of an hour, revitalizes the audience. The experience of listening to the same song for an hour varies between boredom and rapture. The musicians in a kind of trance move forward consistently and Milan Schudel does an impressive dervish number with a plasterboard in his hand that says "If".

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Maybe this is the question: If we give up, what happens? Exhaustion ends up betraying them one by one. The body fails and, drenched in sweat, they begin to fall. How many bpm does your emotion have? In the end, that will always be what counts. A good bet for the birthday.