

# theatreinmotion

physical imagination takes flight

2009



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## 2009

### Programme A

Wednesday 28th and Friday 30

#### Main Theatre

Honours Choreography | **Hanna Richter** | *flower and sheep* | invited guests

Honours Choreography | **Gavin Krastin** | *Annunciation*

Drama 3 Dance Performance | *Some steps for Duchamp's nude as she descends the staircase*

INTERVAL | *Dreamweaver* | **Liane Halton** and **Michael Deall**

Honours Choreography | **Alex Richardson** | *Fractured Frappé*

Honours Choreography | **Nadine Joseph** | *tHEy STOPped at 4.48* | invited guests

### Programme B

Thursday 29th and Saturday 31st

#### Box Theatre

Honours Physical Theatre | *Study for Crying Girl*

INTERVAL | *Dreamweaver* | **Liane Halton** and **Michael Deall**

Honours Contemporary Performance | solo performances

# Introduction

## By Professor Gary Gordon

This theatre making and performance concert was devised as a way of featuring work from various papers and options in the Honours programme including choreography, contemporary performance, physical theatre and theatre design.

Theatre in Motion '09 highlights the corporeal imagination and an investment in the making and performing of original theatre. What is at play here is an interplay with ideas in the making of physical and theatre languages. A gesture, a breath, a tune, silence, a drape, loudness, redness, a push, a fall, darkness – all these sensual experiences collude in the imagination to construct individual spaces for making meaning and, at other times, of avoiding it. The quickness and speed of a movement might be all that matters. To get to a place on time and in time might be as important as considering why a person wants to go there.

This world that we inhabit is full of ideas, manifestos, ideologies and beliefs – so that the theatre artist is given the maddening challenge of playing and working with these multiple possibilities. Take a walk for example, no two people walk in exactly the same way. Why is this so? – shape and size of body, length of bone, muscularity and purpose. So the point is not to advocate sameness in theatre but to arrive at understanding, inquiry and appreciation by acknowledging variety, difference and endless possibilities. So these statements tonight are drawn from personal spaces and represent individual theatrical visions. What a superb way to begin a career in the theatre!

I would like to welcome our External Examiners: Ms Jenni-lee Crewe from Wits University, Mr Paul Datlen from the University of KZN, and Professor Jay Pather from UCT.

I would like to thank the staff of this department for their dedication and loyal support – and of course their theatrical imaginations – and to the students for their abundant energy and enthusiasm – and for provoking my imagination.



# flower and sheep | Hanna Richter

"... nothing in the universe can be the same if somewhere, we do not know where, a sheep that we never saw has - yes or no? - eaten a rose..."  
Antoine de Saint-Exupéry

Choreographer **Hanna Richter**

Cast **Amy Booyesen**  
**Jessica Foli**  
**Lucy Kruger**  
**Shaun Acker**  
**Robin-Neil Williams**  
**Saint Francis Tohlang**

Music *Haydreamer* | Lucy Kruger

Text Exerpts from "The Little Prince" by Antoine de Saint-Exupéry. Adapted by Hanna Richter, Natasha Lech and Robert Haxton

Stage Manager **Sifisio Sikhakhane**

# The Annunciation | Gavin Krastin

The angel said to her, "Don't be afraid, Mary; God has been gracious to you. You will become pregnant and give birth to a son, and you will name him Jesus ... Mary said to the angel, "I am a virgin. How, then, can this be?" The angel answered, "The Holy Spirit will come on you ..." (Luke 1: 30 - 35)

Choreographer **Gavin Krastin**

Designer **Gavin Krastin**

Lighting Designer **Royden**

Costume Designer **Gavin Krastin**

Assistants **Calvin Curtis Solomon**  
**Nomaphelo Dlayedwa**

Cast

Mary **Alex Richardson**

Succubus **Tracy Lewis**

Pan **Robert Haxton**

Gabriel/Hermes **Gavin Krastin**

Music *Reflections* | Lark  
*Clown Mayonaise* | Lark  
*Cradle of Cable* | Lark  
*Creature* | Lark  
*Razbliuto* | Lark

## Drama 3 | Introduction to Dance Performance

### ***Some steps for Duchamp's nude as she descends the staircase***

A dance piece in four parts and with three interludes:

- I. She enters quickly
- II. She marches  
And she marches too
- III. She sees
- IV. She walks  
He walks

This work is dedicated to the memory of the American choreographer, Merce Cunningham (April 16 1919 - July 26 2009). Cunningham, like the artist Duchamp whom he admired, completely changed the way we view dance. He structured dances through chance methods and believed any space was worthy of performance. He advocated a new kind of collaboration which respected the contribution of each artist, and believed that both the handshake and an arabesque could be dance steps. In fact, his work is perceived as democratising previous dance structures and hierarchies. Cunningham continued his dance innovations into his old age developing incredible works through computer generated dancers interacting with dancers on stage. He was regarded as one of the greatest choreographers in a contemporary idiom.

Choreographer **Gary Gordon**

Designer **Roux Englebrecht**

Lighting Designer **Royden Paynter**

Performers **Robin Williams**  
**Ayanda Madela**  
**Jessica Foli**  
**Amy Booyen**

Text **Gary Gordon**; certain selections adapted from the writings of Merce Cunningham, Susan Sontag, Saleem Badat and the *Southern Plantation Cookbook*.

Vocals **Andrew Buckland**

Music *Inni Mér Syngur Vitleysingur* | Sigur Rós  
*March* | Philip Miller  
*Organic* | Philip Glass  
*Duo de Amor* | Ricochet



The Annunciation | Gavin Krastin

# Fracture Frappé | Alex Richardson

The ballet specifically highlights the fragile obsolete body, the wilting prima ballerina and the birth of a new balletic contemporary form. Fracture Frappé is a witty commentary on the classical ballet performance structure and technical lexicon, musing on the deconstruction and inversion of the quarter ballet.

Choreographer **Alex Richardson**

Designer **Alex Richardson**

Lighting Designer **Royden Paynter**

Costume Designer **Alex Richardson**

Stage Manager **Kutloano Kunutu**

Cast **Gavin Krastin**  
**Kyle Dylan de Boer**  
**Joni Barnard**  
**Nomcibesi Moyikwa**

Pianist **Robert Haxton**

Vocals **Andrew Buckland**

Music *Sonata Nr 5, Allegro con Brio | Beethoven*

# tHEy STOPped at 4.48 | Nadine Joseph

Love had crippled me to a point where I could not remember my own name. Love invested in me a feeling of worthlessness and disgust. Love, with all its hurt, its destruction, its power to give, only to have it taken away. This thing with its poisonous pleasures, gives me hope, the hope to believe that tomorrow will be better; that tomorrow will be more, that there will be something less of something bad, and something more of something great. Love provides certitude of hope. If you live for nothing else live for that, live for the belief that tomorrow might be better, greater, filled with more of something and not with more of nothing.

Choreographer **Nadine Joseph**

Cast **Hannah Lax**  
**Amy Green**  
**Kay Mngadi**  
**Charné Glinski**  
**Chiminae Ball**  
**Candace Gawler**  
**Sebastian Tuinder**  
**Juliette Pauling**  
**PJ Waugh**

Music Siren Song  
*Only you* | Portishead

## Special Thanks

To my Joseph's, and to those who were briefly my Joseph's, Lucy Kruger and Samantha Brill. To my Stage Man, PJ Waugh. Also Willy Coombs, Royden Paynter, Kate Bold, Candace Gawler, Chimonae Ball and Sebastian Tuinder. Finally thanks to Alex Sutherland for introducing me to Sarah Kane and Gary Gordon for dealing with my angst.

# Honours Physical Theatre | Study For Crying Girl

The work was initially developed around character studies based on paintings chosen by each performer: Dumas' Barbie; Lichtenstein's Crying Girl series, and Botticelli's Venus. Each image seemed to provoke questions about beauty, appearance, cliché and icon. A tone of emotional restraint was pursued partly a reply to this play with surface and appearance but a detachment also emerged as a response to the shape and design of Beckett's Quad.

Later, as the game-playing strategies evolved, something more sinister seemed to leak out from beneath the veneer...

- (I) *Surface*
- (ii) *Charade*
- (iii) *Girl With Tear: 1 - 4*

Choreographer **Juanita Finestone-Praeg**

Designer **Sonja Smit**

Performers [and co-devised]  
**Byron Davis**  
**Gavin Krastin**  
**Alex Richardson**  
**Hanna Richter**

Music Ed Alleyne Johnson  
Michael Nyman  
65 Days of Static  
David Motion and Sally Potter

## Special Thanks

Special thank you to Drama staff and Alan Parker for feedback.



# Honours Contemporary Performance

## Introduction

By Heike Gehring, course co-ordinator

Honours contemporary performance is aimed at encouraging independent and innovative thinking with regards to the performer as theatre maker. It affirms the position of contemporary performance as an art form that seeks ways to transcend traditional notions of performance. The course is designed to allow student to embark on a journey of discovery. We started from the unknown, asking more questions than having answers. What emerged from the process were six diverse solo performances. Each work is based on a personal concern, but we hope that others will be able to recognise themselves in some of these solo expressions.

I would like to thank everybody that was involved in helping us along the journey.

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## Roshnee Guptar | Moo

Fat Girl's Have a Voice...Dare to Listen?

This Piece is an over due rebellion against the fascist, discriminatory and demoralising antics of thin people and the thin plot to take over the world. It is inspired by every single thin model, fashion designer, vanity magazine and weight loss program that aim to keep thin people in a constant state of neurosis for fear of getting fat and fat people in a constant state of depression for not being thin enough...It's war!!!

## Special Thanks

Thanks to Heike Gehring, Andrew Buckland, Willie Coombs, Royden Paynter and Kate Bold. Your artistic and practical guidance for this course and year have been absolutely wonderful. Thank you Byron Davis for your support with this piece and finally thank you to the Rhodes Drama Department, it's been another long love-hate filled year but as usual I'm grateful to be a part of it and to have grown within it.

# Byron Davis | ... Lest your eyes reveal your secret

An Honours Contemporary Performance piece – conceived and performed by Byron Davis

“Remember the Tinman found he had what he thought he lacked”

Tracy Chapman (Remember the Tinman)

Music *Going to School* – John Williams  
*Porcelain* – Red Hot Chilli Peppers  
*Birthright* – Jacob Israel

## Special Thanks

To Heike Gehring, Juanita Finestone-Praeg and Andrew Buckland for their guidance and assistance. As always to my parents. Thank you.

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## Alex Richardson | Mutilation

How do you define beauty? Is it a small waist and large breasts, or perfect smile and straight hair? If you flip through the pages of any fashion magazine, you may think beauty is narrowly defined ... but that's not the case. In many cultures beautification has always been ceremonial. No matter what culture you belong to body mutilation and modification connects the women of the world.

Design **Alex Richardson**  
**Gavin Krastin**

Stage Manager **Kutloano Kunutu**

Extra Cast **Gavin Krastin**  
**Byron Davis**

Music *Mutilation is the most sincere form of flattery* |  
Marilyn Manson and *Obsequy (The Death of Art)* | Marilyn Manson

## Special Thanks

Many thanks to my devoted parents, Tom, Nelly and Chandy for their constant love and support. To Juanita Finestone-Praeg for her invaluable guidance. Thanks to Kut, you're a filming genius! Thank you to course coordinator Heike Gehring, Royden Paynter for lighting, and Willie Coombs for my Karen rings! To my sister Caroline, this is for you and to my boy, Gavin, you have been a constant and beautiful friend, I love you – ahahaaaa.

# Tshego Khutsoane | Strung into Being

Created and Performed by Tshego Khutsoane

Thanks a million to Andrew Buckland, Willie Coombs and Heike Gehring. If the titles had not already been taken, each one of you would have every right to claim “the way, the truth and the light”. You are much appreciated my dear, dear friends and staff. Thank you for the generations of women that are my inspiration.  
Power to the she-ro!

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# Tristan Jacobs | 20,000 PIXELS INTO THE SCREEN

This piece was inspired by the amount of hours people of my generation spent in front screens as children, immersing themselves in worlds variously different from their own. A theatrical story about losing yourself in modern technology as well as exploring what it would be like to meet the spirits in your PC.

Video game Unreal Tournament 2004 (Epic Games)

Sound Design **Ignus Vermaak**

Music Samples from Linkin Park | *My<Dsmbr*  
(Reanimation, 2002)  
Eminem | *Lose yourself* (2002)



theY STOPped at 4.48 | Nadine Joseph

# Nadine Joseph | EnWombed

**mother:** n. **1** a woman in relation to her child or children... v. **1** bring up (a child) with care and affection. **2** look after kindly and protectively. **3** dated. give birth to.

- DERIVATIVES **motherhood** n. **mothering** n. **motherless** adj. **motherlessness** n.
- ORIGIN OE *mōdor*, of *Gmc* origin.

Created and Performed by **Nadine Joseph**

Music *Overture* | Chicane

## Special Thanks

Heike Gehring and Andrew Buckland. Once again thanks to Willy Coombs for making my womb, Royden Paynter for lighting me up in all the right ways, and my Hybrid for taking the photos. Thanks also to PJ Waugh. Lastly thanks to Alex Richardson for giving me all those unwanted hugs.

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## Special Appearance by Dreamweaver

Dreamweaver began unofficially in 2007 when guitar enthusiasts **Liane Halton** and **Michael Deall** unintentionally picked up two guitars at a small gathering. The musical chemistry was immediately apparent. Consequently, a unique and transcendent journey of musical discovery began. Deall and Halton are both classically trained guitarists who share an appreciation for story-telling through music.

# Drama Department and Theatre Complex

Production Manager	<b>Royden Paynter</b>
Theatre Administrator	<b>Kate Bold</b>
Chief Technical Officer	<b>Oliver Cartwright</b>
Head of Wardrobe	<b>Rita Westbrook</b>
Design & Technical Supervisor	<b>Roux Engelbrecht</b>
Secretary	<b>Vusiwe Mnyobe</b>
Messenger & Clerk	<b>Vuyelwa Nonie Hoza</b>
Stage Hand	<b>Welcome Mgwanci</b>

## Production Credits

Poster & Programme Design	<b>Bronwyn McLean</b>
Production Management	<b>Royden Paynter</b>
Production Crew	<b>Melissa Pentz</b>
	<b>Anelisa Ngcibi</b>
	<b>Kutloano Kunutu</b>
	<b>Ben Greaves</b>
	<b>Kirsten MacGillivray</b>
Theatre Administrator	<b>Kate Bold</b>
Front of House Manager	<b>Andrea Kemsley</b>
Costumier	<b>Rita Westbrook</b>
Designer	<b>Roux Engelbrecht</b>
Resident Photographer '09	<b>Sophie Marcus</b>
Set Construction	<b>Willie Coombs</b>
Lighting Designer	<b>Royden Paynter</b>

# Theatre Management Committee

Chair	<b>Mr Tim Huisamen</b>
HOD Drama	<b>Professor Gary Gordon</b>
HOD English	<b>Professor Paul Walters</b>
HOD Music	<b>Professor Marc Duby</b>
School of Languages	<b>Professor Russell Kaschula</b>
Theatre Director	<b>Ms Alex Sutherland</b>
Theatre Administrator	<b>Ms Kate Bold</b>
Production Manager	<b>Mr Royden Paynter</b>
Senate	<b>Professor George Euvrard</b>
Senate	<b>Dr Anton Krueger</b>
Senate	<b>Dr Tim Radloff</b>
Finance	<b>Mr Mike Olivier</b>
Estates	<b>Mr Cromwell Dyala</b>

## Upcoming Events

### **First Physical presents Collections 2009**

Works performed and created by the First Physical Theatre Company Including choreography by Sifiso Kweyama

November 2009 | dates to be confirmed | Box Theatre  
for more information | Tshego Tlholoe | t.thloloe at ru.ac.za

### **Ubom! Christmas Show**

21 and 28 November  
for more information | <http://www.ubom.co.za>  
Sarah Roberson | s.roberson at ru.ac.za

### **Next year**

Exciting new productions from the Drama Department!