



RHODES DRAMA DEPARTMENT

UPCOMING EVENTS

August | Young Directors Season '10

Postgraduate Directing

October | Theatre in Motion '10

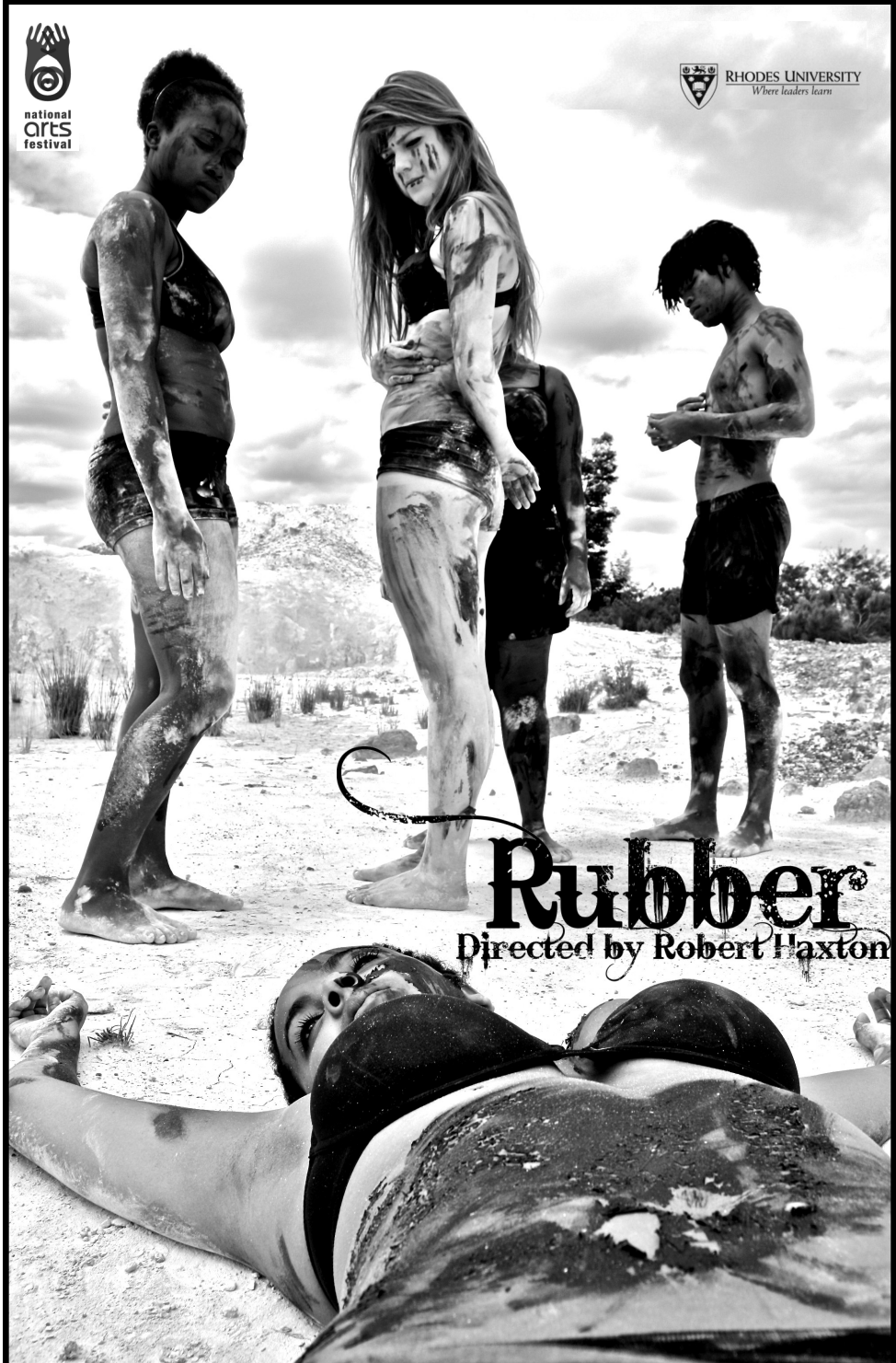
Physical Imagination takes Flight

Postgraduate choreography,
contemporary performance and
physical theatre.

Produced by the Rhodes University Drama Department

Corner Somerset & Prince Alfred Steer | Grahamstown | South Africa

PO Box 94 | Grahamstown | 6140 | Tel: 046 603 8538



About the Director | Robert Haxton

After completing his BA in Drama and English in 2007, Robert went on to obtain his Honours in Drama (2008) specialising in Directing, Choreography, Physical Theatre and Writing. Throughout his time in Grahamstown he has worked, performed and directed for the National Arts Festival (NAF). 2006 saw him perform in Alan Parker's *Attic Stories* for the *First Physical Student Company*. At the National Schools Festival 2007, Robert did the musical direction and performed with the *Ubom! Eastern Cape Theatre Company* for a revival of *Triplets of Tanti*. In 2008, he performed in Wesley Dientje's *Hamlet Machine*. Robert performed at the 2009 NAF in Zoe Reeve's *Outside & beside Herself* as well as directing and performing in Martin Sherman's classic comic thriller *Cracks*. Last year Robert went on to start Masters in Directing where he successfully made headlines and drew huge audience numbers to his notable production of Martin Sherman's *BENT*. This year Robert has been given the opportunity of directing and writing the Student Production for Rhodes University at the 2010 NAF titled, *RUBBER*, as well as directing Tristan Jacobs in his physical comedy, *Dedicado*, on the fringe.



If fundamental theatre is like the plague, this is not because it is contagious, but because like the plague it is a revelation, urging forward the exteriorization of a latent undercurrent of cruelty through which all the perversity of which the mind is capable, whether in a person or a nation, becomes localized.

- Antonin Artaud, *The Theatre and it's Double*

Thank You

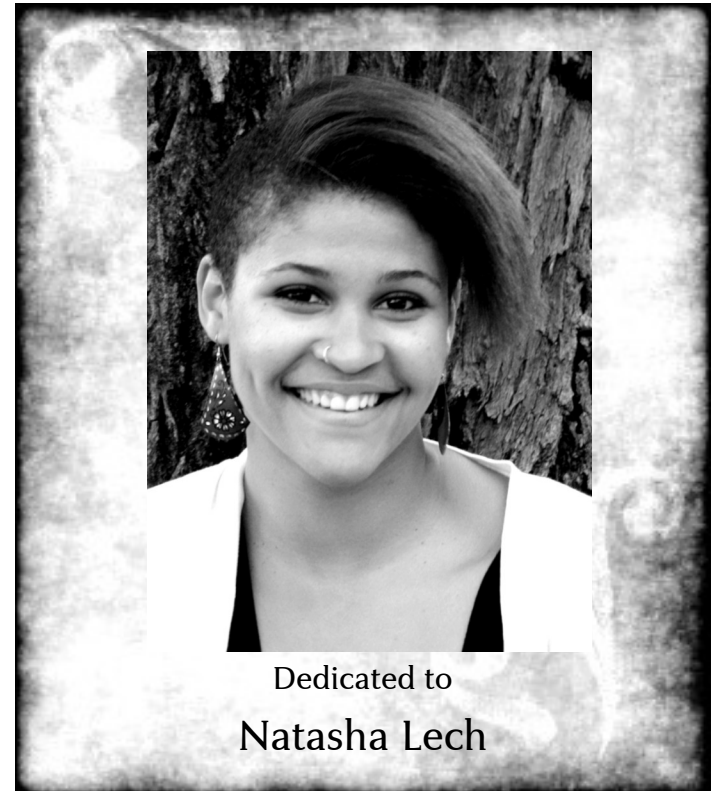
First of all the entire cast has to be commended for their patience, hard work and dedication to this project. Without the talent, determination and sacrifice they gave, *Rubber* would not have been a third of what it is.

Secondly to the National Arts Festival. This production would not have been possible without them. Thank you for this opportunity.

A huge thanks to Ilana Cilliers for helping us with the Afrikaans and every other bit of help. Claire Braithwaite and Chanel Pallent - your hard work and dedication is insurmountable. Alex Farmer as always.

Prof. Gary Gordon, Heike Gehring, Janet Buckland, Andrew Buckland, Royden Paynter, Kate Bold, Willie Coombs, Roux Engelbrecht, Rita Westbrook, Alex Sutherland, Juanita Finestone-Praeg, Anton Krueger, Dion van Niekerk and Acty Tang, Ryan Haynes, A Look Away magazine and Jiggered magazine.

A special thanks to Zanne Solomon and Wesley Dientje for your input with the acting and choreography. Nina Bekink and *Photo Authority* as well as Ruth Nausbaum and Russel Bruns for *Two Green Plums* for your fabulous photos. Also to Roland Ruthinda for your help with the sign language.



Dedicated to
Natasha Lech

Dram Dept & Theatre Complex

Production Manager	Royden Paynter
Theatre Administrator	Kate Bold
Chief Technical Officer	Oliver Cartwright
Head Of Wardrobe	Rita Westbrook
Design & Technical Supervisor	Roux EngelBrecht
Secretary	Vusiwe Mnoybe
Messenger / Clerk	Vuyelwa Nonie Hoza
Stage Hands	Welcome Mngqwanci Zola Funani

Theatre Management Committee

Chair	Mr Tim Huisamen
HOD Drama	Professor Gary Gordon
HOD English	Professor Dirk Kloppe
HOD Music	Professor Mark Duby
School of Languages	Professor Russel Kaschula
Theatre Director	Ms Heike Gehring
Production Manager	Mr Royden Paynter
Theatre Administrator	Ms Kate Bold
Senate	Dr Anton Krueger
Senate	Professor George Euvrard
Finance	Mr Mike Oliver
Estates	Mr Cromwell Dyala



Note from the Director

How does a rubber factory work? What are the mechanics? What belongs where, and what exactly is the product? What is rubber actually?

Well, ask someone and I guarantee they will all have different answers. This is because “rubber” has over twenty possible definitions. I won’t list them all, but I’m sure you’ll figure out quickly that we’re not talking about condoms. Unless you like to think metaphorically in which case the idea of protection, danger and desire could apply... I’m rambling.

The point is we as a cast have been stuck in “the rubber factory” for over two months now, trying to figure out how it works. Where do we place each component, which one belongs and what rubber product are we trying to make? It’s all quite complicated. This is until you realize that an overly defined word loses its meaning to the point of meaning anything which is chaotic. Chaos leads to anarchy and anarchy often leads to violent and alien behaviour. (Rather a bold statement, so challenge me if you like).

I have been interested in working with wrongness. What happens when incorrect or alien features are made a component of a system that has already defined its characteristics? For example, adding a drop of morphine into a large Tai curry, or injecting air into a person’s bloodstream, or supplying a serial killer with the idea of oral asphyxiation? What about placing a rubber factory in the middle of the Karoo?

In *Rubber*, I have deliberately placed incorrect and illogical characteristics into what appears to be a traditionally defined form. As a cast we have attempted to drive these aspects through to their ‘logical’ conclusions.

Portrait: An isolated family in almost the middle of nowhere; all with devastating secrets and the threat of unresolved feelings. Society’s rules go unnoticed. Reality gives way to dream and logic is understood outside of itself (or at least outside of ours).

One (or two) more question(s): Can rubber be melted? If yes, can you start again and create a new mold or does it just burn, leaving us with the scarred look and stench of an unresolved product?

A broken, unresolved story leaves very little room for hope. Unless one were to see hope from a different perspective. Sometimes everything needs to be poisoned so that the cancer to subside and die itself.

Enjoy.

Robert Haxton

Cast

Ravina	Pumelela Nqelenga
Jemina	Julia te Reh
Stefan	Stefan van Der Vegte
Elaine	Buhle Ngaba
Arend	Francis Mennigke
Pa	Jen Schneeberger
Ma	Juliette Pauling

Chorus | The Crows

Guitar	Madelé Vermaak
Electric Guitar	Ed Pepperell
Dancer	Lucy Kruger
Dancer	Nomcebisi Moyikwa
Violin Dancer	Jethro Thomas



Production Credits

Directed by	Robert Haxton
Written by	Robert Haxton
Afrikaans Translations by	Ilana Cilliers
Choreographed by	Robert Haxton & Lucy Kruger
Design	Robert Haxton
Musical Director	Madelé Vermaak
Stage Manager	Claire Braithwaite
Assistant Stage Manager	Chanel Pallent
Set Construction	Willie Coombs
All Original Music by	The Crows
Poster & Programme Photography	Nina Bekink
	Ruth Nausbaum
	Russel Bruns
Production Manager	Royden Paynter
Finance & Marketing	Kate Bold
Poster & Programme design	Robert Haxton

