

Sololique Projects presents

CINEMIA

choreographed by **Mlu Zondi**
2010 Standard Bank Young Artist for Dance



Mlu Zondi has a refreshingly contemporary choreographic signature which has earned him a sought after reputation as a dynamic, out-of-the-box performer. He is able to move seamlessly between the stage, gallery and public spaces. His work challenges the boundaries of the dance discipline with his cutting edge performance art, video and multimedia installations.

In *Cinema*, he showcases his virtuosity of incorporating dance, text, performance art, theatre, video, installations and interactivity to produce a riveting experience of moving images with painterly qualities in 5D.

Instead of being observers, the audience is invited to take a participatory role with an array of characters juxtaposed within the background of a variety of issues dealing with culture versus modernity. Through the use of dance, the antagonists simplify the complex situations in the plot. The startling result is a simpler engagement with the issues.

With the use of video, the characters are allowed to manoeuvre between the real and the imagined life creating performances that are narrative with tendencies towards the abstract through repetition and length. The use of colour, installation and landscape manifests painterly effects while space is incorporated into the installation as a key element in the narrative structure.

By immersing his audiences on different sides of a performance art installation, the interaction is much richer. Each side offers a different narrative with live and recorded performances that are blended to create 5D effects.

Cinema is an affirmation of a young artist whose talents can be celebrated on a variety of artistic platforms.

DANCE

TRANSNET GREAT HALL

MONDAY 21 JUNE 18:30

TUESDAY 22 JUNE 10:00 & 14:00

WEDNESDAY 23 JUNE 14:00 & 18:30

AGE RESTRICTION: PG 12+

DURATION: 1 hour

TICKETS: R46 (Full)

R44 (Discounted)

R30 (Student/Scholar)

Cape Town City Ballet presents

CARMEN & BALLET BONANZA



BALLET BONANZA

Production: Elizabeth Triegaardt
Lighting: Shamiel Abrahams

Accompanied by the
CAPE PHILHARMONIC ORCHESTRA

A treat for lovers of true classical ballet, featuring highlights of the classics, including the popular *Don Quixote pas de deux*, and extracts from *Flower Festival at Genzano* and *La Bayadere*.

The programme is designed to showcase the talent of this 75-year old company and emphasises the beauty and athleticism of this ageless art form – ballet, the ultimate sport!

MAIN PROGRAMME

CARMEN with the CAPE PHILHARMONIC ORCHESTRA

The ballet, *Carmen*, reflects Veronica Paeper's dramatic interpretation of the love triangle between the sultry *Carmen*, the dashing toreador, *Escamilo*, and the naive soldier, *Don José*.

Conductor
Naum Rousine

Choreography
Veronica Paeper
with
Music: Georges Bizet

Director
Elizabeth Triegaardt

**Music arrangement
and orchestration**
Michael Tuffin

Costumes
Peter Cazalet

Lighting Design
Shamiel Abrahams

The Cast
Carmen (the gypsy)
Megan Swart/Laura Bosenberg
Don José (a soldier)
Xola Putye/Laura Bosenberg
Escamillo (the toreador)
Robin van Wyk/Johnny Bovang
Micaela (Don José's fiancée)
Celeste George/Jane Fidler



THE STORY OF THE BALLET

ACT ONE

Outside a Cigarette Factory in Seville

People of the town are gathered in the square to see the changing of the guard. Don José arrives with the new guard, led by Captain Zuniga.

At noon the cigarette girls come out of the factory, Carmen among them. When she sees Don José she is attracted to him. The women return to the factory.

Micaela arrives and conveys a message to Don José from his mother. However, he is distracted when Micaela leaves. The cigarette girls erupt from the factory. Carmen is involved in a fight and is arrested. Don José is ordered to guard her, but she persuades him to release her and he himself is taken into custody.

ACT TWO

It is a month later. Captain Zuniga, who has fallen prey to Carmen's charms, is dancing with her. Escamillo, the famous toreador, enters and he too is attracted to Carmen. She is impressed, but Don José still consumes her heart and mind.

On Don José's arrival Carmen attempts to seduce him. A bugle call summons him. Now furious, Carmen taunts him with placing duty above his love for her. Captain Zuniga is about to take Carmen into his arms when Don José in a jealous rage attacks his officer and wounds him. Don José, now hopelessly compromised, is forced to join a band of smugglers.

INTERVAL OF 20 MINUTES

ACT THREE

Scene I: A Cave in the Mountains

Although Carmen's passion for Don José is on the wane, he is still desperately in love with her.

Mercedes and Frasquita are telling fortunes using cards. Carmen turns a card – death! Escamillo arrives and invites Carmen and the others to a bullfight. An infuriated Don José challenges Escamillo and a fight ensues. The smugglers separate them and Escamillo departs. Micaela is discovered in the cave and she persuades Don José to return to his mother who is dying. Reluctantly he accompanies her.

Scene II: Outside the Bull Ring

The spectators await the arrival of the toreadors. Don José is in the crowd. As the procession enters the bullring, Carmen and Don José confront each other for the last time.

MANAGEMENT

Executive Chairperson: Prof. Elizabeth Triegaardt

Ballet Master: Keith Mackintosh

Cape Town City Ballet has a long and illustrious history, starting with the establishment of Dulcie Howes' UCT Ballet Company in 1934. This company consisted of students of the UCT Ballet School dancing in the *corps de ballet*, with staff members and professional dancers performing the leading roles. With the establishment of the four Performing Arts Councils in South Africa and their attendant companies, such as the 60-strong CAPAB Ballet under the direction of David Poole, an era of plenty was born, and large-scale lavish productions mounted with occasional tours to venues such as the Guy Butler Theatre in the Monument in Grahamstown, the Civic Theatre in Johannesburg and the Port Elizabeth Opera House.

In 1994 notice was given that all funding from Central Government would cease and that performing companies should become independent of their parent bodies. The Capab Ballet Company consequently became a non-profit organisation and is now known as the Cape Town City Ballet, administered by a Board of Directors under the chairmanship of Prof. Elizabeth Triegaardt, also Director of the UCT School of Dance.



BALLET

GUY BUTLER THEATRE, MONUMENT

CARMEN

FRIDAY 25 JUNE 19:00

SATURDAY 26 JUNE 19:00

DURATION: 2 hrs (including intervals)

TICKETS: R74; R64; R54 (Full Price)

R72; R62; R52 (Discounted)

R72; R54; R38 (Student/Scholar)

GUY BUTLER THEATRE, MONUMENT

BALLET BONANZA

SATURDAY 26 JUNE 11:00

DURATION: 1 hr

TICKETS: R68; R66; R66 (Full Price)

R58; R56; R54 (Discounted)

R48; R46; R38 (Student/Scholar)

The Dance Forum presents

SAN

choreographed by **Vincent Sekwati Koko Mantsoe**

MAIN PROGRAMME



“Vincent Mantsoe redefines what theatre dance can be – in any context.”

– Adrienne Sichel (South African dance critic)

The journeys and the spirits of the Khoi-San people inspire *San*. The San are the food gathering and the hunting aboriginal inhabitants of the southern African plains. They are known as the world’s oldest surviving culture and whom many believe are connected to the origins of humanity. These nomadic people are ‘the living people of the desert’ in southern Africa. This dance performance is a continuation of their journey. It is an extension of their spirit, a depiction of a different life form shaped into a different look, taste and smell, with a unique identity in the face of colonialism and globalisation.

San is about change – the change that occurs within all of us, emotionally, physiologically and as a society as a consequence of time passing. The visual simplicity of the image created by hanging ropes strung across the stage, like a spider web under which the dancers perform, draws you into the warm ambience creating an earthy effect. The movement is soft and slow and the dancers barely interact with each other, each outwardly in his or her own world, yet the unison work is captivating and highlights themes of the individual versus the group. Within each framework the interpreters give a personal journey, accompanied by dialogue with the others. It is a journey that takes the interpreter to the end of a couplet in which another replies about the same journey that has been travelled.

“*San* takes us back to our roots as human beings. It takes us back to the earth. And, oh, what a visceral and invigorating journey it is.” – *Rahiem Wisgary Citizen*

The ‘poetry’ of the music is a key factor in the choreography. It works with the sensibility to melodies in the dancers’ bodies, the space and distance in the music, its intentions and its influences. The great Persian poet, Mawlana Jalal Ad-din Balkhi Rumi, born in Afghanistan, inspired the musical score. The composition of *The passion of Rumi* takes the singer Shahram Nazeri on a poetic journey of life; accompaniment is by his father, Hafez Nazeri, on the Persian lute. One does not need to understand the words in order to appreciate the transformation of a language that speaks to the pure emotions. It is said that monophonic melodies dressed in harmony make full glorious coats which are instantly accessible to the ears of other cultures – be they western or African.

The instruments that are played in the compositions are mainly the Kamancheh (violin), Barbat (lute), Tar (long-necked lute) and Daf (frame drum) together with voices and vocals that give the poetry of music a sense and a far distance of discovery.

With grateful thanks to: Co-Production: Centre National de Danse (CND Paris Pantin-France), Theatre d’Aurillac (France), National Dance Project (NDP-USA) and Association Noa-Cie Vincent Mantsoe

With the support from: Conseil Regional d’Auvergne, Conseil General de l’Allier (FRANCE), IFAS-Institut Fraçais d’Afrique du Sud, Ambassade de France in Johannesburg and Theatre de Cusset (FRANCE) and Dance Forum/FNB Dance Umbrella, Johannesburg

DANCE

ALEC MULLINS

THURSDAY 24 JUNE 12:00

FRIDAY 25 JUNE 12:00 & 18:30

SATURDAY 26 JUNE 12:00 & 18:30

DURATION: 1 hour

AGE RESTRICTION: All

TICKETS: R44 (Full)

R42 (Discounted)

R30 (Student/Scholar)

Rehearsal Assistant
Lighting & Set Design
Costume Design
Music
Dancers

Cecile Maubert-Mantsoe
Serge Damon
Vincent Mantsoe
Shahram Nazeri
Aude Arago (France)
Desire Davids (South Africa)
Romain Cappello (France)
Sara Cerneaux (Reunion)
Vincent Mantsoe (South Africa)



The National Arts Festival presents

INSCRUTABLE

Conceived and performed by **Acty Tang**
Co-directed by **Gary Gordon**



Photograph by Gary Gordon

In an age where mobility and an almost a-cultural fusion are the norm, Acty Tang is the archetypical artist for the global village. Having won the 2007 Standard Bank Young Artist for Dance, he has firmly established for himself, an artistic reputation that positions him as an avant-garde South African performer and choreographer.

Having lived his early years “on the road” with no single-culture as his home-ground, he has been able to draw on the snatches of memories, sounds and ways of moving that were embedded in his life experiences. Acty was born in Hong Kong where he spent most of his childhood before going to Japan as an exchange student. He moved to South Africa as a pre-teenager.

Often venturing into the deep strange places of the psyche that words cannot risk, his work disturbs and provokes. His signature is a refinement and a delicacy that pervades his work and his persona.

Inscrutable is his most autobiographical work to-date. It is both an installation and a solo performance and it comes out of his engagement with the cultural and personal meanings of being Chinese, the beauty and the horror, the inheritance and the losses. While people everywhere are scrambling to learn Mandarin, Acty is searching for a personal calligraphy, to inscribe the loss in his family and the horrors in modern history.

His solo work is distinctive for the unconventional use of site, and his *butoh*-inspired physical theatre, concerned with revealing subtle inner spaces, wrapped within a bold visual aesthetic.

Inscrutable was first produced for the Rhodes University China Week in 2008.

The audience size is limited to 35 people per performance.

DANCE

GALLERY IN THE ROUND MONUMENT

MONDAY 28 JUNE 11:00 & 13:00

WEDNESDAY 30 JUNE 11:00 & 13:00

THURSDAY 1 JULY 21:00

AGE RESTRICTION: A

DURATION: 45 minutes

TICKETS: R42 (Full)
R40 (Discounted)
R26 (Student/Scholar)

La Rosa Spanish Dance Theatre presents

SENTIMIENTOS



MAIN PROGRAMME

The word “Sentimientos” conjures up images of passion and grace. It evokes moods which ebb and flow with the strumming of guitars, the rhythms of castanets and the stomping of feet. It paints collages of bright swirling skirts of flamenco and of men in dark black suits. In this dynamic dance production directed by Caroline Holden, La Rosa Dance Theatre offers the audience a passionate display of flamenco dancing that explores the broad spectrum of human emotions, ranging from fury to elation.

La Rosa’s founder and director, Caroline Holden, is well known for her bold concepts and innovative choreography. In *Sentimientos*, she draws from various influences to create a visual feast that combines traditional flamenco and a contemporary flare.

In essence, flamenco is the structured expression of raw emotions. On the one extreme, the deep songs – *jondo* – convey a cry, a lament or a protest and at the other extreme, the light songs – *chico* – are a celebration, often tongue-in-cheek and usually with a hint of satire. The middle songs – *intermedio* – are the narrative, recounting event and episodes. These bubbling currents of universal human emotion flow through *Sentimientos*, sweeping the audience along on an emotional journey.

The production also features choreography by the Madrid-based choreographers Joaquin Ruiz and La Truco. The haunting vocals of Loreán Swartz and the five-piece band draw their inspiration from world music.

The production in Grahamstown has been made possible with the support of the National Lottery Distribution Trust Fund and the National Arts Council.



Direction and choreography
Additional choreography
Costume design
Costume makers

Caroline Holden
Joaquin Ruiz and La Truco
Dicky Longhurst
Dawid Stassen and Daravesh Ahtow

Dancers

Pedro Aguilera, Maria Cortes, Nicole Kleinhans, Zara Mati, Carmen Pastori, Alexandra Parolis, Beth Shapiro, Ndumiso Tafeni, Luvuyo Simandla, Deidre Jantjies, Pabi Nhlapo, Thandolwethu Sam and Mkiwa Patosi.

Musicians

Flamenco Guitar
Cello / Guitar
Cajón
Violin
Double Bass
Vocals

Bienyameen
Robert Jeffery
Robert Davids
Christopher Jeffery
Brydon Bolton
Loreán Swartz

DANCE

VICTORIA THEATRE

SUNDAY 20 JUNE 12:00
MONDAY 21 JUNE 12:00 & 18:30
TUESDAY 22 JUNE 14:00 & 18:30
DURATION: 1 hour 20 minutes
TICKETS: R46 (Full)
R44 (Discounted)
R30 (Student/Scholar)

The Dance Factory presents Dada Masilo's

SWAN LAKE



Twenty-five-year-old dancer/choreographer Dada Masilo, 2008 Standard Bank Young Artist award-winner for dance has become a firm favourite of audiences at the National Arts Festival. In 2008, her production of *Romeo and Juliet* alluded to both classic and modern ideas of love, prejudice, ill-timing, death and reconciliation drawing from popular culture without compromising the integrity of the classical legend.

In 2009, her 'explosive' production, *Carmen*, once again played to packed houses delighting audiences as she took a generally politely veiled tale of sexual violence and manipulation, and split its seams wide open.

Now in 2010, by taking the music of Tchaikovsky as her primary inspiration, she is once again preparing to mesmerise her audiences with her contemporary take on *Swan Lake*. Of the production Masilo says, "It is a work that will not take itself seriously all the time. It has to be fun, sad, strange, quirky and interesting. Most of all, I would like it to be beautiful..."

There is absolute certainty that this flamboyantly bold contemporary choreographer/dancer will once again snatch her audience's attention as she takes to the stage accompanied by a cast of 11 young professional dancers, especially selected for the production.

Towards *Swan Lake*, Masilo has already created a six-minute solo which premiered in her draft work *Umfula Wamadada* at the FNB Dance Umbrella in March 2010. Of the work Sibusiso Mkwazi of The Citizen wrote "...Masilo's interpretation epitomises what contemporary dance is...perfectly balances what is thought to be too difficult to fuse: classical ballet and African contemporary dance...as usual, she is exceptional..."

Additional music for *Swan Lake* is by René Avenant, Philip Glass and Arvo Pärt.

MAIN PROGRAMME

DANCE

ALEC MULLINS
FRIDAY 2 JULY 14:00
SATURDAY 3 JULY 12:00 & 18:30
SUNDAY 4 JULY 12:00 & 16:00
AGE RESTRICTION: PG 13+
DURATION: 1 hour
TICKETS: R46 (Full)
R44 (Discounted)
R30 (Student/Scholar)

The Eastern Cape Department of Sport, Recreation, Arts & Culture presents

THE EASTERN CAPE CULTURAL ENSEMBLE

From the vibrant foot-stomping sounds of the AmaBaca to the dexterous animal movements of the Khoisan, the Eastern Cape Cultural Ensemble is an extravaganza of the indigenous cultures that descend from the rural hills and mountainous landscapes of the Eastern Cape to sing and dance with passion. Every sound, every movement and gesture is intended to take the audience on an exclusive journey into the heartland of tradition, rituals and ancestral homage.

This is a celebratory feast of dance. It is vibrant and energetic. It is a whirlwind tour through the province's cultural villages, heritage routes and its many oral traditions. You'll be able to feel the vibrations as the percussive sounds resonate from the ground as the dancers tread their rhythmical feet. You'll feel the denseness of the air as the sounds of whistles beautify the atmosphere. The dancers balance the intent of their performances between ritual and enjoyment, "Igubu litsh' intsholo, umlenz' awauzinzi", tempting you to want to join in and dance along with them.

Embodied in multi-layered textures, the dancers are an assembly of vitality. The fifty-five talented dancers move as if they are woven together like a tapestry to tell the stories about the AmaMpodomise, AmaBomvane, AmaGcaleka, AbeSotho, Amagqira and the AbaThembu communities.

Their costumes are adorned in colour and fine indigenous craftwork. The intricate beadwork and embroidery is a feast for the eye.



While this is a celebration of ancestry, tradition and cultural legacies, the sounds of the Eastern Cape's urban cultures are also allowed to filter through to showcase just how effectively the Eastern Cape has embraced the influences of its urban landscapes. The energetic enthusiasm of youngsters is shared on the stage with aplomb as the older and more traditional folks watch the youngsters render a fun-filled fusion of traditional Xhosa, Sotho, Khoisan, Pondo, Baca, Indian and Afrikaner dance styles.

This rhythmical potpourri reflects the Eastern Cape Department of Sport, Recreation, Arts and Culture's vision and its commitment to preserve its cultural legacies while at the same time creating an opportunity for multi-cultural diversity to harmoniously exist alongside with each other.



DANCE

**GUY BUTLER THEATRE
MONUMENT**

THURSDAY 1 JULY 18:30

FRIDAY 2 JULY 12:00 & 18:30

DURATION: 1 hour 10 minutes

TICKETS:
R44 (Full)
R42 (Discounted)
R30 (Student/Scholar)



Province of the
EASTERN CAPE
REPUBLIC OF SOUTH AFRICA