3-16-2013

**Katlehong Cabaret**

Office of Arts + Cultural Programming

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American Premiere!

Via Katlehong Dance
Katlehong Cabaret

Artistic Director Gabriel Sphiwe Nkosi
Conception Hlengiwe Lushaba
Choreography Vusi Mdoyi

Singer Nolwazi Ngidi
Narrator Xolani Qwabe
Dancers Mandenkosini Fanie, Vuyani Feni, Lemi Fudumele, Mpho Malotana, Vusi Mdoyi, Buru Mohlabane, Thato Qofela

Tour Manager David Hlatshwayo
Stage Manager Gauthe Monchusi
Booking Agent Damien Valette, www.jgdv.net

Produced by Damien Valette Productions. Co-produced by Via Katlehong Dance, Peak Performances @ Montclair State (NJ), Théâtre national de Chaillot, and Scène nationale d’Orléans.

Supported in part by an award from the National Endowment for the Arts.

Duration: 70 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

PROGRAM NOTES

The roots of Pantsula can be traced back to Apartheid-era South Africa in the 1960s, when much of the country's black population was forcibly relocated to townships on the fringes of the urban zones, turning them into war zones, notable for overwhelming unemployment and a breeding ground for criminal activity. But out of this poverty came Pantsula, a culture of the streets based in fashion, music, and dance. Although many consider Pantsula a thug culture because of its popularity among the tostitis (thugs) of the township, there was pride in representing the Pantsula culture of one's home township. As access to musical equipment was limited to very few, most of this competitive spirit was played out in the street. These self-styled gangsters would use Pantsula dance as a competition between themselves and other townships, with recognition going to those who dressed the most flamboyantly or had the flashiest dance steps. Pantsula therefore uses the street as theater to articulate the angst, joy, and issues of the townships, all coded in specific steps.

In the post-Apartheid era in South Africa, township dance and its accompanying music, known as kwaisi, has slowly moved into the commercial arena, where it has been diluted by commercialization and now often appears less true to the survival spirit that gave birth to it. Only very few groups such as township-based Via Katlehong have managed to bring the creativity, sheer energy, and rebellious attitude of Pantsula and Gumboot dance onto the stage.

Katlehong Cabaret

This new piece combines the traditional repertoire of Via Katlehong with a cabaret format. The dancers are presented in virtuoso numbers mixing dance and play, tap, Pantsula (mime scenes of life in the townships), Gumboot, and traditional song. It is a celebration of life, but one that never forgets that, behind the scenes, life is never easy.

In collaboration with singer/performer/TV actress Hlengiwe Lushaba and comedian Sphiwe Nkosi, Via Katlehong has devised a cabaret that is “full of cool inventions, filled with African imagery.”

(Adapted from a text by Philippe Noisette, published in the season program of the Théâtre national de Chaillot, Paris.)

Interview with Vusi Mdoyi

What is this new piece?

This piece speaks to us. We wanted to talk about our lives. We address everything that we as blacks of South Africa [experience] of the political, social, religious, cultural, traditional... It is the nesting of these different dimensions that constitutes our experience and our identity.

Why cabaret?

Our agent proposed the idea. We accepted, because it seemed an interesting and different approach to our work. And most importantly, we can continue to be ourselves on the boards.

Why did you choose to work with two other artists: Hlengiwe Lushaba and Sphiwe Nkosi?

Hlengiwe is a woman, and Via Katlehong is an exclusively male group. She is a performer who has a different experience to ours, which has allowed us to work in new and unusual directions. Sphiwe is a comedian, actor, and singer with great experience, with a certain maturity that has helped us greatly.

How has your dance evolved? What are you looking for in your dance?

Every show has different themes with interesting challenges. Our dance or work should also allow us to be ourselves before pleasing the next person. Coming from an underprivileged art background in South Africa or Africa, it has always been our mission to be the ambassadors of our continent by expressing deep truth through our craft. Our mission is to enrich everyone in all corners of the earth with our dance.

Do you still live in Katlehong? Is your work supported by the South African government?

We have been based in Katlehong all our lives. We have established an association that teaches dance to young residents of Katlehong and two neighboring townships. We try to support, as much as possible, talented young artists in our community, and we would like one day to create a school of Pantsula and Gumboot. It is true that we are confronted with issues regarding financing in South Africa. There are not enough large structures that support our projects. In general, there are so few opportunities for South African artists that many very talented persons are forced to abandon their work. As a group, Via Katlehong receives no government assistance, but this may change in the future. We are hopeful.

(Interviewed by Maxime Fleuriot for Théâtre national de Chaillot, Paris.)

ABOUT THE ARTISTS

The award-winning Via Katlehong Dance was formed in 1992. Originally a community troupe, the company is named after a notorious 1980s East Rand (Johannesburg) township war zone. Their mission has been to provide the local youth with an alternative to crime by uniting and educating them through dance. Led by Vusi Mdoyi, Steven Faleni, and Buru Mohlabane, Via Katlehong Dance now comprises a community school of dance and a professional 18-member troupe. They specialize in the South African township dance Pantsula and other neo-traditional forms such as Gumboot, tap, and “steps”—a township interpretation of Gumboot dance. They have won numerous awards including FNB Vita Dance, Dance Umbrella, Gauteng Dance Showcase, KTV Most Brilliant Achievement, and Gauteng MEC Development Award, among others.

They also recently participated in Step Africa, an international cultural exchange dance workshop involving South Africa, the United States, and Great Britain. They were recently involved in the cultural exchange dance educational workshops in Centre National de Création de Diffusion Culturelles Châteauvallon (France).