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STER CITY

JEAN-PAUL DELORE

LZD

LÉZARD DRAMATIQUE

STER CITY



All publics – from 10 years'old

Director : Jean Paul Delore

Assistant director and Text : Isabelle Vellay

Texts : Jean Paul Delore / Lindiwe Matshikiza / Nick Welch

With : Lindiwe Matshikiza / Nick Welch Dominique Lentin

Music : Dominique Lentin

Lights, scenography : Patrick Puechavy

Costumes and Makups : Catherine Laval

Vidéos, Images, Scenography : Sean Hart

Projection video, Scenography, General Production : Guillaume Junot

Technician : Bastien Lagier

Languages :

Nouchi – Bamanankan – Duala – Gikuyu – Luganda - Khomani- Xichangana – Lingala de Brazaville- Tshiluba – Ju'Hoan- Ewondo – Isixhosa- English – Lingala de Kinshasa- Kikongo – Xegwi – Twikiswahili (Bora) – Français- Xam – Tshivenda - Gacamfranglais – Ixôô – Bamileke (Medumba) Gwiisizulu – Xitsonga – Kheooekhoegowab – Português – Setswana – Fongbe –Afrikans – Hoanederlands – Sepedi – M alagasy – Soomaali – Lari – Kiluba KiaKatanga – Teke – Arabe de Djibouti – Arabe tunisien – Amharenya – Dioula – Munnukutuba – Camerounian pidgin – Njuuringas/iscamtho – Afar Af

CREATION IN THE STUDIO - THÉÂTRE DE VITRY - 2011

COPRODUCTIONS : LZD - LÉZARD DRAMATIQUE / TNP-VILLEURBANNE / THÉÂTRE DE SARTROUVILLE ET DES YVELINES - CDN / STUDIO THÉÂTRE VITRY.

WITH SUPPORT OF PRODUCTION ARCAD.

WITH SUPPORT OF : SPEDIDAM / LE TARMAC-LA SCÈNE INTERNATIONALE FRANCOPHONE / INSTITUT FRANÇAIS-PARIS



**WHO HOLDS
THE POWER
TO CALL
WHOM WHAT,
AND HOW WAS
THAT POWER
WON?**

JOHN MAXWELL COETZEE



In March 2009, I was invited by the French Institute of South Africa, *Scénographies Urbaines* and the Joubert Park Project in Johannesburg to work in one of those venues that, as soon as you walk in, make you nervous and give you knots in your stomach, leaving you speechless as you're about to think the place "legendary", "contradictory", "extraordinary"... The eastern heart of the inner city of Johannesburg houses what was once a white business centre which, today, is attracting migrants from the rest of the continent. In that section, one finds Joubert Park which was once considered the most dangerous public garden in the world (come to think of it, who actually decides these things?). Close by, one also finds the Drill Hall, formerly a military base, a conscription office and an unmarked combat training centre; it was also the venue for the start of the Treason Trial.

It is in this urban perimeter that a building – one of a kind in Africa – was built at the turn of the 1970s: a movie theatre complex with 8 cinemas on 5 floors (there was nothing like it in Europe at the time). The multiplex contained an interlacing of corridors, halls, stairways and rooms with futuristic settings and carpets. Several thousands of seats were available to "Whites Only" who could then be in love, go on an adventure or die on screen, the giant kind one finds in Hollywood, London or Bombay. History did not record which film was billed when the Whites, at the dawn of the second millennium, decided to leave their inner city and, in the process, leave their towers, avenues and New York-style cinemas to the new streaming tribes. In the rush, they probably took with them all the films, leaving the new occupants to act all the parts – live and with no special effects – and play all the pre-written scripts of love, adventure and death, in dialect, with no subtitles, and in informal-economy-masterpiece version. The multiplex, which by then had become multi-squat, was playing the real life intrigues of trafficking in persons and goods.

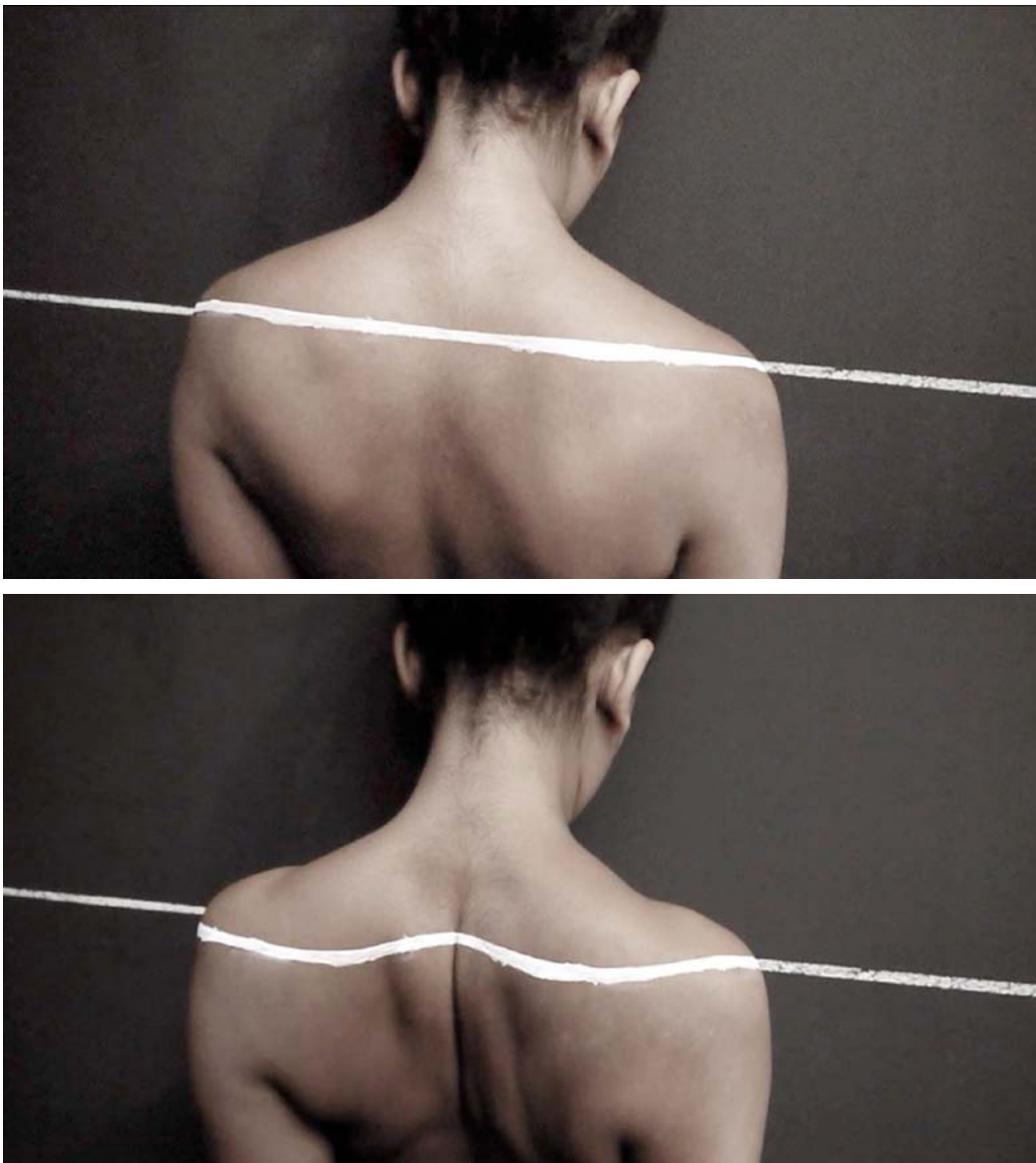
It wasn't long before time made its mark on the cinema, the wall-covering, the numbered seats and even on the cement, leaving them toothless, arthritic, bald and rheumatic like a bankrupt puppet theatre. We were told that, because the owner did not manage to convert the ruined multiplex into a shopping mall, he is currently looking for buyers among Western churches and sects that are always looking to set up branches between the Drill Hall and Joubert Park.

In short, this is where I rehearsed in March 2009 for the *Kukuga Système Mélancolique 10* Project, with a troupe of 20 actors from France, Mozambique and South Africa, in between the rubbles, the ripped seats and the strips of screen. From time to time, before dusk we would invite local residents, hawkers, taxi drivers or school goers to attend a rehearsal. On seeing these city dwellers, sometimes all done up in their Sunday best, sitting in the dust and the mould, waiting to become the audience of our hallucinated playlets, I was thinking again about the words of G. Büchner: "My head is an abandoned dance hall, smashed violins are lying in a corner, the last dancers have taken their masks off and look at one another, dead tired...".

And so it happens that my first contact with Johannesburg and South Africa was that surrealistic (hard baroque) encounter with Ster City, a place difficult to describe. It was as if, unwillingly, I had been dropped in there, in the presence of living souls and, at the same time, ghosts from the past, dictating a story that needs telling. A story for old and young alike, to be played by two clowns who rework the hopes and aesthetics of chaos, to transmit the past and the very strong present of the city and, indirectly, the South African nation.

That history is here, ready to be written, and it bears the name of that pioneering and ravaged cinema, the forgotten multiplex of the inner city of Johannesburg to which I owe a lot: STER CITY.

J.-P. Delore, March 2010





STER CITY IS A CHALLENGE IN MANY RESPECTS

1. Telling nothing less than the whole history of South Africa – from the first Homo sapiens to the post-Mandela presidency period – to a public of all ages, in the form of a burlesque show.

2. Writing the show mainly during the rehearsals, by confronting previous research works on the literary and geopolitical history of South Africa, with the unusual personalities of the two Johannesburg-based polyglot artists (English / French / isiXhosa / isiZulu) who form a duo (think Laurel and Hardy), the archetype of the products of our mixed, if not mixing, modern French and South African societies.

She, Lindiwe Matshikiza, a young black actress, a rising figure of South African cinema and theatre, was born of parents who were artists and journalists, who fought against apartheid and who went into exile in England. He, Nick Welsh, a young white actor who raps in Zulu, comes from a Scottish family that came to Johannesburg four hundred years ago.

What we need to understand here is how the real story of these two actors, their romantic genealogy full of drama and hope, “dresses” the many fictitious characters they incarnate in Ster City (prehistoric women, rugby players, giraffes, political icons, gold diggers, army men, Dutch settlers’ daughters, traditional chiefs, nouveaux riches, former settlers, etc.).

Lindiwe and Nick are, in their own way, legitimate representations of the new underground and popular South African art scene. They give us their insolent, free and happy version of South African history under the ultra- contemporary influence of a country which, today, keeps playing with the landmarks and unclear boundaries between tradition and modernity. The main task is for them to cloud the issue by incarnating brothers, sisters, lovers, humans, animals, confessions and anti-historical truths, anecdotes, war treaties, race treaties, masters, slaves etc.

3. Revisiting the aesthetics of chaos, hope, disaster and recovery peculiar to certain clown shows, by making use of new technologies: portable video projectors, live webcams, close-ups on the actors and the public mixed with pictures from Internet archives, live sound and music, offbeat playbacks, manual subtitling etc.





CARNETS SUD/NORD

THE CARNETS SUD/NORD AND THE STER CITY PROJECT

The show *Ster City* is one of the projects of the *Carnets Sud/Nord* which are a travelling theatre and music creation laboratory, under the direction of Jean-Paul Delore. The Carnets have been on the move since 2002 and have been conducted in Central and Southern Africa, in Brazil and in France, associating artists from various continents. They alternate between professional artists' research periods, training and creativity workshops open to amateurs, as well as creations and performances.

When I met Nick Welsh and Lindiwe Mitshikiza, two South African stage actors, I could feel we were going to find a middle ground for some of the principles underlying the Carnets, which involve travelling artists who co-opt one another probably through the curiosity they share for the abstraction of certain written, verbal, music and artistic forms, whether oral or improvised, through their curiosity for image processing (photo, video, web), through their quasi-organic relation to plastic art (human body, living matter), or still through the demanding, desperate and ironic looks they take at their respective situations as foreigners, as well as through their shared desire to address the audience directly, an audience made up of initiates or people found in the most unexpected places.

Since the beginning of the *Carnet Sud/Nord*, there has been an attempt to describe individual children, women or men, like heroes of a disastrous civilisation enjoying and, at the same time, being a victim of chaos.

With *Ster City*, ordering the strong facts of South African History, from prehistory to date, as told to a public as young as 10, is what makes up the framework of the show. We need to add that this false historical conference is acted by two young, brilliant and unusual actors who improvise throughout. They share difficult fragments of South African history as well as their own history, and look towards a future which is symbolic of South African modernity...



BIOGRAPHIES

JEAN PAUL DELORE

Stage director, author and actor under Bruno Boëglin, Yves Charreton and Robert Gironès as well as in his own shows, Jean Paul Delore is the artistic director of Lyon based company LZD - Lézard Dramatique. He is the author of *Départ* (1982), *Encore* (1992), *Dommages* (1995), *Suite* (1997), *Divagations régionales* (1998), *Absences de problèmes* (2000), and has staged various works by E. Delore (*Départ*, *Artic Bay*, *À L'Ouest*), E. Joannes (*La forêt des Zuckers*), as well as M. Couto, M.BeyDurif, E. Durif, H. Michaux, P. Minyana, N. de Pontcharra, J.Y. Picq, R. M. Rilke, J.M. Synge and S.L. Tansi. LZD was resident in Vaulx en Velin – France until 2002.

Moving across genres (at one stage his work led him to meet and create with unusual “groups”, e.g. sportsmen, youth with problems and high school goers), his approach progressively brought him to work with contemporary musicians and composers, resulting in the creation of an original style of music theatre, as with *Les Hommes* (1999) and *Mélodies 6* (2001).

In 1996, he met Dieudonné Niangouna and, since then, they have been working together regularly. Since 2002, JeanPaul has been directing the travelling theatre and music creation laboratory *Carnets Sud/Nord*, in Central and Southern Africa, Brazil and France. Since then, he has created and staged *Affaires Etrangères*, *Songi Songi*, *Kukuga Système Mélancolique*, *Un Grand Silence Prochain*, *Peut Être* and *Carnet 17*, as well as many other shows in the large towns of the same regions and countries. Then he created the *Kukuga Système Mélancolique 10 Project* (Saint Étienne / Johannesburg / Maputo / Paris2009), *parhasards.fr* (Paris2010), the first online theatre experience ever produced, *Ilda & Nicole* in Rio De Janeiro (April 2011), *Ster City* (Paris, Lyon, Johannesburg Market theater, Grahamstown festival 2012). This show was also performed all around Africa in 15 countries and in 30 different languages.

Later he created *Sans doute* at the Avignon festival 2013 with various artists coming from South Africa, Japan, France, Congo, Mozambique, Brazil and *Langues et Lueurs* with the french musician Louis Sclavis (Paris and large tour in France 2014 2015).

More recently he created *Machin la hernie*.

He is also involved in various schools of dramatic art in France and abroad and also still regularly collaborates with many musicians of contemporary, traditional, rock and electronic music.

Until 2013 he was associate artist at théâtre Paris Villette (Paris).

LINDIWE MATSHIKIZA

Independent performing artist, director and writer working in theatre and film. Based primarily in Johannesburg, Matshikiza's work involves a predominantly collaborative and cross-disciplinary approach. On the underground arts scene she is most known for her experimental work in public and performance art, active involvement in improvisation, and her versatility as a stage performer. In more mainstream circles, Matshikiza is recognised for her work in high-profile films such as *Mandela: Long Walk to Freedom* and *Four Corners*. She consolidates her multitude of skills, personas and collaborative relationships under the name Donkey Child Projects.

Her most recent project – *The Donkey Child* – was a collaborative partnership with the Hillbrow Theatre Project (HTP), coordinating a theatrical encounter between a handful of artists and a group of children, together forming a cast of over forty performers. Matshikiza has worked across the African continent and in other parts of the world and is currently developing two original film projects, *One Take Grace* (documentary) and *Desert* (fiction).

LINKS

- > www.donkeychildprojects.org
- > www.ccjoburgglasgowlove.tumblr.com

DOMINIQUE LENTIN - MUSICIEN, COMPOSITEUR.

C'est avec le groupe expérimental *DAGON* qu'il commence sa carrière en 1970, puis dans l'underground des années 80 participe à l'exposition d'Andy Warhol au Musée d'Art Moderne. À partir de 1980, il intègre le groupe "*les L*" à Saint- Etienne, travaille à la Maison de la Culture de Firminy et commence à composer pour le théâtre.

Parallèlement, il enseigne la batterie dans les écoles de musique. De 1990 à 1995, il fait de nombreux concerts en Europe et aux Etats Unis avec le groupe "*Ferdinand et les Philosophes*". Il joue dans différentes formations de musiques innovatrices, rock tordu,, musiques improvisées . Il forme également un duo avec Takumi Fukushima, violoniste.

Au théâtre, il collabore avec Laurent Fréchuret sur plusieurs de ses créations et en tant que musicien au Théâtre de Sartrouville , avec Jean-Paul Delore, sur plusieurs projets des *Carnets Sud/Nord*, avec Philippe Vincent pour la compagnie Scènes.

Création d'un duo / Ali Boulo Santo (Kora et chants) et dominique Lentin (Batteries et samplers). Tournée actuellement en France et au Sénégal.

NICK WELCH ALIASES: PULE WELCH, NRH PULE WELCH, PULE KAJANOLINTSHI, GWAZA JUSE, «PULE SKHOTHANE»
- ACTOR, RAPPER, LINGUIST

- Presenter of SABC1's township documentary series 'Mikasi Sukasi'
- Original host of music request show, 'Pls Call Me' on Mzansi Magic Music
- Appeared in hit Mzansi Magic Lokshin Bioskop TV film 'Taxi Cheese Boy' alongside Riky Rick
- Supporting cast in SABC1 drama series 'Temy Pushas'
- Sketch performer on TV comedy shows such as 'LNN' and 'Bantu Hour'
- Featured comedian in groundbreaking vernacular stand-up comedy DVD 'Strictly Vernac' (2009)
- Co-creator and performer in 'Vernacular Spectacular' theatrical comedy show at the Lyric Theatre Gold Reef City (2015)
- Host of major national events, like the unveiling of the Mandela statue at the Union Buildings, attended by president G J Zuma, the annual South African Hip Hop Awards, and the 2015 South African Traditional Music Awards.
- Stand-up comedy performances in vernacular languages touring dozens of towns and cities in SA (all provinces), Botswana and Lesotho, particularly in townships and occasionally in rural areas
- Theatre performer with a degree in Dramatic Arts from Wits University (BADA Hons) and training at Helikos school of performing arts in Florence, Italy (Red Nose Clowning with Elizabeth Baron).
- Theatre plays ('Ster City', 'Sans Doute', 'Quand Meme') touring 19 different countries in Africa and 6 different cities in France, including at the Festival d'Avignon in 2013
- Rapper and producer in Meadowlands, Soweto based hip-hop group 3rd Wave with three independent releases and features on upcoming releases by the likes of Amu
- Collaboration as a rapper on jazz luminary, Marcus Wyatt's Language 12 album 'Maji Maji in the Land of Milk and Honey' and with the band Bomshelter Beast that includes Siya Makuzeni and Pitch Black Afro.
- Beatmaker for 3rd Wave and other local hip-hop acts, using the Akai MPC2500 and Ensoniq ASR-10 samplers and vinyl records.
- Award winning linguist (LSSA Young Linguist of the Year 2011) with an Honours degree from Wits University specialising in phonology of African languages, currently completing a Masters by dissertation at the University of Cape Town entitled «The Secret Languages of South Africa»
- Co-director of <http://isibheqe.org/ikhibhodi.html> - a website devoted to the indigenous South African writing system which is a decolonial alternative literacy.

SEAN HART - VIDEOS / IMAGES

Multidisciplinary artist, whose artistic approach is similar to the conceptual art, Sean Hart is a young free electron in the universe of the urban contemporary art. Him who defines himself by the statement : « lives and works in situ », practice with energy in a creative spirit of non-resignation, an *Art of the territorial conquest*.

Operating «in situ», where the risk is the strongest, Sean Hart adapts carefully his gesture to predefined and standardized contexts. His track is then a productive and not ornamental agent of insemination who modifies the initial context due to its contents and its unexpected insertion.

She allows the creation of new atmospheres, the construction of situations, that is: of moments of life at the same time singular and short-lived. Here the purpose is clear: subvert, live as a parasite on the established code, by inviting us by surprise to move our look, our certainties and our desires.

The notion of Movement is fundamental in its work. It seems that at the heart of his work practices a kind of centrifugal pressure suggesting us moving mentally of course but also physically ; a feeling felt by the ephemeral character of the left tracks.

Everything seems then based on the mobility, as if his work thought as he builds itself: « in movement ».

Sean Hart is an artist in full ascent today, showing his work in the institutional world of the contemporary art - to *Art Basel Miami* in December, 2015, to the *Spring / Break Art Show* of New York in March, 2016 or still in June, in a collective exhibition in the *Centre Pompidou* in Paris. In January, 2016, he becomes the first artist to whom the SYTRAL (Mixed Labor union of transport for the Rhône and the Lyon urban district) confides the global nature of the transport network in common of Lyon to realize an exhibition in situ of three months. This occupation, titled: *Stranges Strangers*, put in perspective the whole work of the artist and his approach. His messages, posted for the opportunity in the corridors of correspondences of the main subway stations and outside on buses, were also broadcast on screens videos inside the streetcars which cross the city and its suburbs, As well as published by certain free distributed daily on public roads.

Let us note that this project echoes the precedent, introduced illegally by the artist in 2014 in the Parisian and carrying subway for title the legal mention: «*Ne pas jeter sur la voie publique*» / «*Do not litter*».

ISABELLE VELLAY - ASSISTANT DIRECTOR

Isabelle Vellay a suivi l'enseignement de Jacques Lecoq et possède une maîtrise d'anglais. Elle a participé à de nombreuses créations de Jean-Paul Delore depuis 1982 en tant que collaboratrice artistique (*Départ, Les Hommes, Affaires Etrangères, Peut-être, Un grand silence prochain, Kukuga système mélancolique dix, Ster City*) ou comme comédienne (*Sans Doute, Encore, Divagations régionales, Dommages, Mélodie 6, Absence de problèmes*), et avec Mariapia Bracchi (*Chronique des jours de pluie*). Elle a animé des ateliers de théâtre en lycée et au théâtre Paris-Villette, et mis en scène un spectacle pour enfants (*Papillages*) sur un projet de Michala Marcus et récemment *La Poème*, solo conçu par Jeanne Mordoj.

CATHERINE LAVAL - COSTUME DESIGNER

Catherine Laval a une formation de costumière en théâtre et cinéma et c'est à partir de ses expériences que peu à peu elle s'est intéressée aux matériaux de récupération, du plastique, du métal, du bois, du carton, des végétaux pour la conception de ces costumes.

C'est une plasticienne reliée au plateau et qui travaille au service de la fiction. Elle a travaillé notamment avec Bruno Böeglin, Laurent Fréchuret, Chantal Morel, Yves Charreton pour le théâtre, Jérôme Diamant-Berger et Emmanuel Parraud au cinéma, le collectif de l'ARFI, les Bampots pour la musique. Elle rencontre le collectif du Léopard dramatique en 1991 et travaillera plus spécifiquement avec le metteur en scène Jean-Paul Delore sur la plupart de ses spectacles : *Les Hommes, Affaires étrangères, Un grand Silence prochain, Peut-être, Parenthèse de sang, Kukuga système mélancolique dix, Ilda et Nicole, Ster City, Sans Doute* et dernièrement *Machin la Hernie*.

Elle participe également depuis 2002 au laboratoire de création *Carnets Sud/Nord* avec la série de résidences/performances/ateliers *Rien Avoir Avec* au Mozambique, au Brésil, en France, en Afrique du Sud et au Congo.

LIENS

MILLE FEUILLE > <https://www.youtube.com/watch?v=wIWBBvdypj8>

WATER SPIDER > <https://www.youtube.com/watch?v=Vo4-gcqL59M>

WATER SPIDER chez MEGASTORE > <https://www.youtube.com/watch?v=IR3tbrXRirM>

EAST SIDE SCORIES > <https://www.youtube.com/watch?v=-R58hONe4P0>

TECHNICAL ELEMENTS



SINCE THE SHOW IS STILL BEING FINALISED, THE ELEMENTS GIVEN HERE ARE FOR INDICATION PURPOSE ONLY:

The touring team consists of five people: Two actors (in Johannesburg), and one musician, one control room/video manager and director / France

Ster City is a general public show (from 10 years' old), played by two actors and musicians (drum kit, percussions, samplers).

Estimated Duration: 60 minutes

Languages spoken during the show: English, French (simultaneous translation by actors), Zulu, Xhosa...

The show can take place in an empty space, on the floor (it's better to avoid rooms with stages off the ground. If possible, plan for a black dancing carpet, and can face up to a maximum of 250 terraced spectators. Initially, the stage dimensions were 9 m x 8 m, but these can be reconsidered.

The only element of the set is a black, rigid background (initially it was a wall long of 7 m and high of 2,5 m made up of wooden panels). This surface which can be adjusted to the stage dimensions, will need to be reassembled on site and is used for the projection of videos and as a drawing board for the actors who use chalk on it; otherwise, the actual wall of the theatre can also be used if appropriate...

The technical team comes with its own video projectors which are placed on the ground...

The musician required a full drum kit.

For the technical riders for the light and sound, which are simple and use typical material.

Possible to see on our Website > <http://www.lzd.fr/espace-pro/>

When the above conditions are met, the show requires the presence, on site, of a light manager and a sound manager, and ***a general installation and rehearsal period of 8 hours***; it is possible that the technical team needs to arrive on the eve of the show.



2011

17/12/2011 > 18 /12/2011 Studio théâtre de Vitry / France
Residence of creation & representations

2012

28 /02/2012 > 01/03/2012 TNP de Villeurbanne / France
02/03/2012 Théâtre de Vénissieux / France
06/03/2012 > 17/03/2012 Le Tarmac , Paris / France
26/03/2012 > 30/03/2012 CDN Théâtre de Sartrouville/ France10/
03/04/2012 > 04/03/2012 SN Théâtre de Vandoeuvre- Lès Nancy / France
19/07/2012 National Art Festival Grahamstown / South-Africa

2013

19/09/2013 > 22 /09/2103 Market-Theatre / Johannesburg / South-Africa
24/09/2016 Institut Français Maseru / Lesotho
27/11/2013 > 08/12/2013 La Maison des métallos, Paris/ France

2014

03/04/2014 > 04/04/2014 Théâtre de Saint Quentin en Yvelines / France

10/10/2014 > 07/12/2014

PAN AFRICAIN TOUR / French Institute of : Maputo / Mozambique – Luanda / Angola – Nairobi / Kenya – Douala, Yaoundé / Cameroun - Accra / Ghana – Abidjan / Côte d'Ivoire – Cotonou / Bénin – Addis-Abeba / Ethiopie – Brazzaville, Pointe Noire / République du Congo – Bamako / Mali – Djibouti / République de Djibouti – Kampala / Ouganda – Antanarivo/ Madagascar – Kinshasa, Lubumbashi / République Démocratique du Congo.

Languages :

Nouchi – Bamanankan –Duala – Gikuyu – Luganda - Khomani- Xichangana – Lingala de Brazaville- Tshiluba – Ju'Hoan- Ewondo – Isixhosa- English – Lingala de Kinshasa- Kikongo – Xegwi – Twikiswahili (Bora) – Français- Xam – Tshivenda - Gacamfranglais – Ixôô – Bamileke (Medumba) Gwiisizulu – Xitsonga – Kheooekhoegowab – Portuguais – Setswana – Fongbe –Afrikans – Hoanederlands – Sepedi – M alagasy – Soomaali – Lari – Kiluba KiaKatanga – Teke – Arabe de Djibouti – Arabe tunisien – Amharenya – Dioula – Munnukutuba – Camerounian pidgin – Njuuringas/iscamtho – Afar Af



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