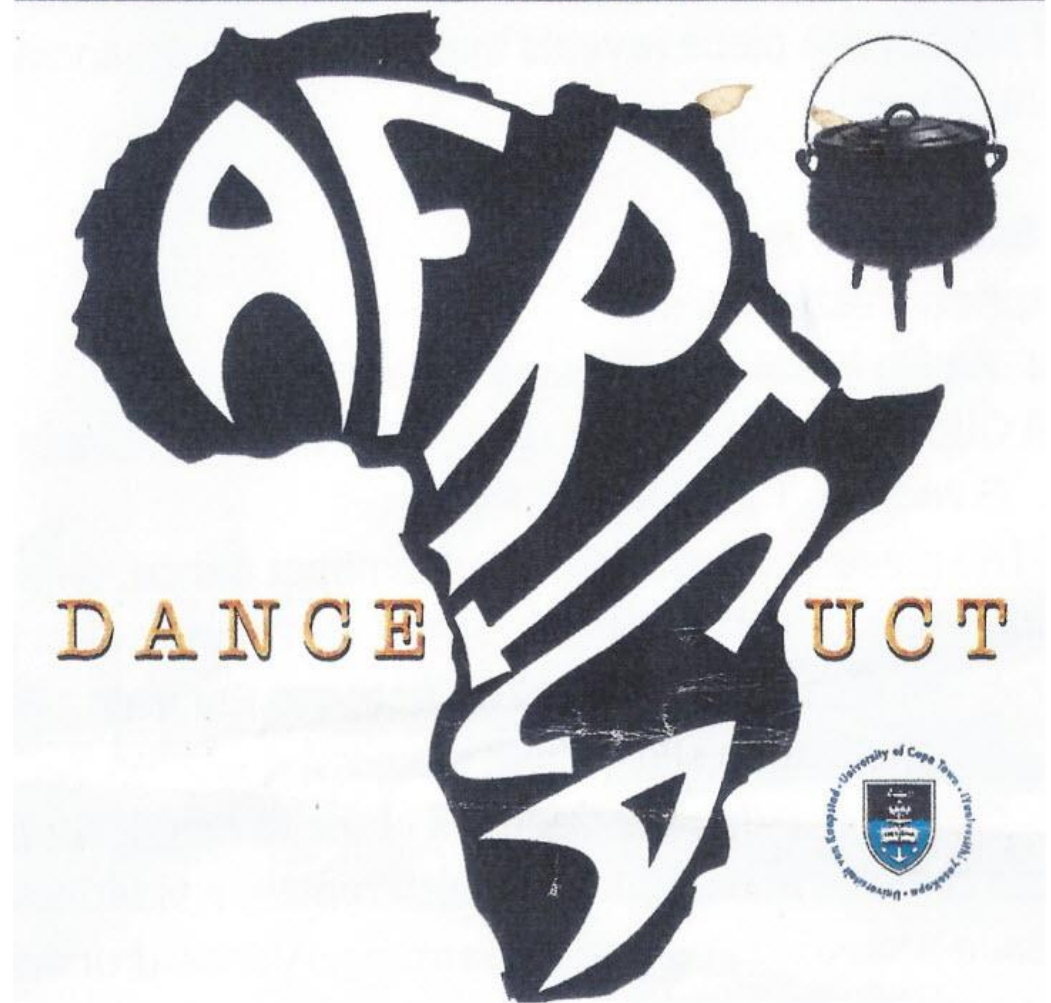
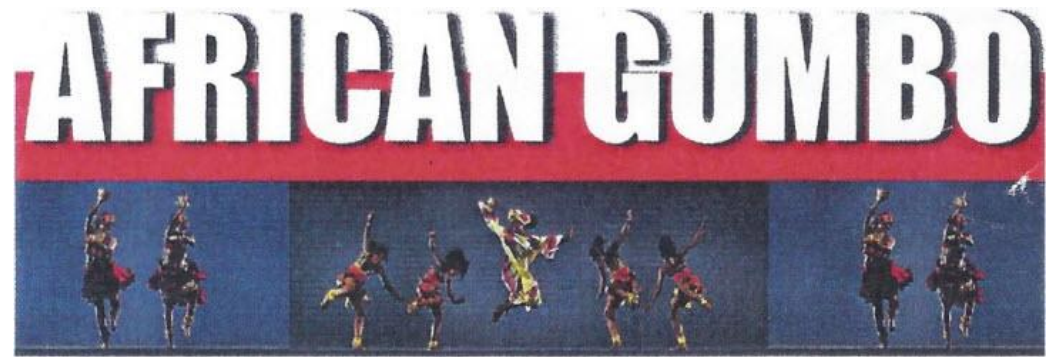


Conceived and Directed by Maxwell Xolani Rani

African Gumbo is about celebrating Africa as a continent and its dynamic influences in the modern world through African and African Diaspora dances staged with 21st century interpretations. The month of May is celebrated across Africa as **Africa month** and it is an important event in the history of Africa. The 25th of May signifies the rejection of colonial and imperial domination in the continent. African Gumbo explores materials of decolonisation by focusing on telling Africa's stories which are written by themselves and owned by themselves democratically. This means 'writing back' against the ongoing colonialism and colonial mentalities that permeate our ways of being, education, media, government policies, and 'common sense'. African Gumbo celebrates such a cause, through dance, African music, African cuisine and scholarly discussions in a resistive Nubian way. African Gumbo is about transformation in our African dance artform and to create a platform for decolonial act. The work that is covered in this 2019 Gumbo **commemorate Wom(e)n** and their hardship they experience in the modern 21st century Africa and its gender challenges.

About the Centre for Theatre, Dance & Performance Studies- CTDPS

The CTDPS proposes to teach Dance and Theatre performance as modes of critical inquiry, creative expression, pedagogy and public engagement. We see performance as a public forum for contemporary ideas, allowing us to test and debate the central concerns of our time in a space that is once critical, emotional and collective. Through performance training and research, we aim to produce graduates with expanded analytical, technical and imaginative capacities. As a public institution, we place diversity and inclusion at the centre of our teaching, performance-making and public programming.



1. **Zulu Dance (Umzant(s)l 13h00 AND Kpalogo Dance (Ghana) 16h00**

Choreographer: Maxwell Xolani Rani

Accompanist: Andile Kraai

Dancers: Ingrid Aadnesen, Ariel Baron, Joy Chiu, Francis Clowting, Caitlyn Dabagian, Emma England, Simone Gaines, Shawnei Harris- Lenoir, Caroline Lassa, Cassey Lieberman, Emma Lunking, Katherine Marlow-Benedick, Megan Mathew, Daelen Morris, Kimberley Reilly, Rachel Rothman, Tara Samra, Rebecca Shaevitz, Danielle Solish, Sierra Strattan, Victor Tran, Hannah Ward, Jenna Wilf, Jordyn Zolty, Marissa Vonesh, Cara Ganning.

Synopsis: Celebrating Zulu dance, a build up from Pan African movements to the dance itself. This dance is often characterized as an “ancient war dance” of the Zulu people. It developed through a history of migrant labour in the 20th century, it is one of the most dramatic of the Zulu ngoma styles.

Kpanlogo: It is a recreational dance associated with the urban youth of Ghana. It is a neo-traditional social music and dance style of the Ga people. The dance has evolved and associated with “High Life” of Ghana. The dance is usually performed at celebration-gatherings.

2. **Ritual**

Choreographer: Maxwell Xolani Rani

Accompanist: Andile Kraai

Dancers: S Gaika, D Collings, A Singeni, R September, R Van Neel, U Makhambi, S Julie, J Van Stuivenberg, P Mngxekeza, T Kakaza, G Tabea Tenga, B Mc Lachlan-Evans.

Synopsis: This dance piece commemorates and offer a window of opportunity to witness a theatrical interpretation of a dance ritual which is a set of actions or words performed in a regular way, often as part of a conscientious ceremony. A dance ritual is also any act done regularly either be a class structure or performance.

3. **Amabibi “Deep and dark family secrets”**

Choreographer: Maxwell Xolani Rani

Music: Habib

Dancers: B Cupido, D Fischer, S Jacobs, T Isaacs, N Chauke, T Petersen, E Halford, N Mtshabe, R Settler, N Zimba, N Haimene.

Synopsis: “Don’t ask Don’t tell”, this piece refers to the various ways persons react to and are affected by the need of their families to maintain secrets. Don’t tell is the fear and stress associated with the consequences of the secret being revealed. “Let’s just say the neighbors are more talkative than family members”...

4. **Ngeny’imini sopenhulelwa “One day someone will answer for us”**

Choreographer: Maxwell Xolani Rani

Dancers: S Gaika, R Lewin, K Jones, W Thoane, U Makhambi, J Van Stuivenberg, P Mngxekeza, T Kakaza, A Jacobs, R September, B Mc Lachlan-Evans.

Synopsis: As posited by Andre Lorde, an American writer, activist and feminist “There is no [such] thing as a single -issue struggle, because we do not live single issue lives”. This strand of feminism is aimed to illuminate the ways in which we, as complex and multi-faceted beings, navigate our contexts and circumstance. It also recognise the need for an inter-sectional approach that would adequately consider and address the unique ways in which Black women experience oppression.

5. Amasoja “Soldiers”

Choreographer: Wendy Thoane

Music: Composed and Directed by Elvis Sibeko

Dancers: S Mvandaba, P Mngxekeza, B Mclachlan-Evans, S Julie, T Kakaza, T Thethani, U Makahmbi, S Gaika.

Synopsis: This piece is inspired by wom[e]n soldiers that were never commemorated like their male counter parts. Women soldiers fought for our liberation in Africa in order for humanity to get the freedom and democracy they desired. This piece of art work shows equality and strength as a pulling and pushing factor between males and females that they shared during the time of war.

when she does tell you, you will wish she should have never told you how you came to existence as a child.

6. Solo: Inimba

Choreographer: Wendy Thoane

Dancer: Ngobunolo Mtshabe

Music: Hanzhimmer

Synopsis: A connection between a child and mother is not to be tainted nor taken lightly. A bond is scientifically proven that is based on love and been present. In this piece an umbilical cord is explored to showcase how deep a connection can venture.

7. Far...far away

Choreographer: Maxwell Xolani Rani

Music: Salif Keita

Dancers: B Cupido, D Fischer, S Jacobs, T Isaacs, N Chauke, T Petersen, E Halford, N Mtshabe, R Settler, N Zimba, N Haimene.

Synopsis: “*Ungakulinge uzondibuza ngo yihlo mna*”, this piece is inspired by a story of a mother that never told her children about their father. The moral is that, you must never push your mother to that corner or open that closed door of her past while she is not ready to tell you. Because