

# EVERYTHING REMAINS RAW

Tuesday May 22nd 2007

THE STARTONIGHT

## MOLORA

REVIEW BY DIANNE DE BEER

RATING \* \* \* \* \*

In selecting a Greek Tragedy to explore the cycle of violence, and the irresistible human impulse for revenge, uncompromising director Yael Farber creates sophisticated theatre in its rawest form.

It is gut-wrenching stuff as the emotional and immediate impact of the production overwhelms on a purely sensory level.

The guttural sounds of the Chorus grab you by the pit of the stomach and never let go. Dorothy Ann Gould's Clytemnestra echoes the sounds of the Chorus as she plunges her voice into what seems an almost dark void. Her character takes you into a world most would shy away from.

This is not a play for the faint-hearted. Through the measured removal of the floor cover, which appears to contain a story that unfolds layer for layer, Farber creates a painting in visual splendour with not a brushstroke out of place.

Its the age old story of revenge, told in a rich ritualistic style, as a mother and her daughter tempt and torture one another - the torturer trading places with the tortured in her nightmares and life.

"Notions of a rainbow nation gliding effortlessly into forgiveness are absurd", writes Farber in her director's note. While Cynthia Ngwenya, mother of one of the Guguletu Seven said: "If it means... this

man who has killed my son, if it means he becomes human again... so that all of us get our humanity back... then I support it all".

"It seems", reasons Farber, that never before have we faced ourselves and our capacity for vengeance more than since the shocking events of September 11th 2001. It is the response of the victims of apartheid, followed by high praise from the world community and then the attack of vengeance post 9/11, that all play a part in the creation of this astonishing work.

But it is Farber's phenomenal ability to tell a story which, in all its simplicity, becomes intensely complex. Her use of the Ngqoko Cultural Group is sheer genius, as they are both the chorus and the conscience while infiltrating the text on every possible level. Their other-worldly chanting, the ancient musical sounds and their omnipotence, drives the production and thrusts the Greek tragedy powerfully into an African context.

From Gould's almost beastly interpretation, to Tshabalala's potent performance, the two women tragically draw the horrific picture of an uninterrupted vengeance that can even take a playful turn.

As Matsheni takes flight, he completes the cycle of vengeance, and reason - which has been banished up to this point - is given its rightful place.

*Molora [Ash]* can be viewed from many different perspectives, but these discussions only come in a more sober retrospection of the work. While watching, one is irresistibly drawn into the vortex of a dismantled family who turn on, rather than to, each other.

THE MARKET THEATRE  
JOHANNESBURG, SOUTH AFRICA



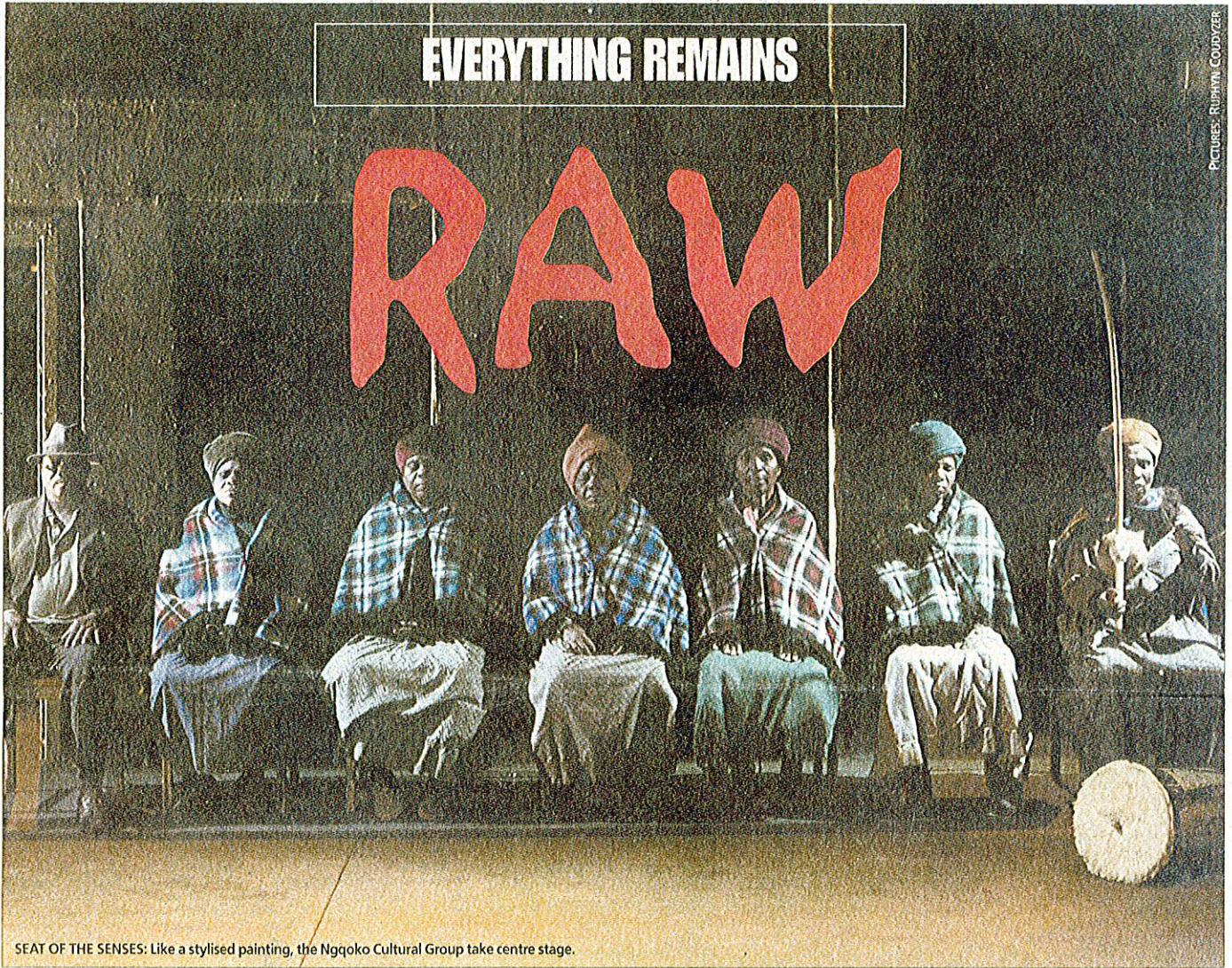


# TONIGHT

As the challenges reveal, Tyra Banks sure is tough on her band of modelling wannabes and tonight is no different. The girls are given a full makeover, before having to dangle from wires suspended 100m in the air for a photoshoot. And here we thought modelling was just about looking pretty! *America's Next Top Model*, 9pm.

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PICTURES: RUIJAN COUDYZER

SEAT OF THE SENSES: Like a stylised painting, the Ngqoko Cultural Group take centre stage.

THEATRE



By  
**DIANE DE BEER**

**Molora**  
The Market's Barney Simon Theatre  
Director: Yael Farber  
Cast: Dorothy Ann Gould, Jabulile Tshabalala, Sandile Matsheni, The Ngqoko Cultural Group  
Rating: ★★★★★



**SPITTING BLOOD:** Sandile Matsheni (above), Dorothy Ann Gould and Jabulile Tshabalala (far right)

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never before have we faced ourselves and our capacity for vengeance more than since the shocking events of September 11th 2002. It is the response of the victims of apartheid, followed by high praise from the world community and then the attack of vengeance post 9/11, that all play a pivotal part in the creation of this astonishing work.

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