



# OROBROY, **STOP!**

1<sup>st</sup> Prize *Danse L'Afrique Danse*, Bamako/Mali, 2010

COMPANHIA HORÁCIO MACUÁCUA **MOZAMBIQUE**

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# OROBROY, **STOP!**

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***Stop!*** Stop the time, the thoughts, stop the feelings, the dreams, life, hope... I stop, you stop...the bodies wrapped, identities trigger. Four artists talk about issues from today, yesterday and from all time.

## PRESENTATION

*Orobroy* means “thought” in the language of gypsy nomads, people who created the origins of Flamenco. In this performance, deep emotions of the human being are expressed through the body, voice, the percussion of the shoes and the sound of the guitar.

***Orobroy, Stop!*** is the result of a recreation of Flamenco, the reconstruction of an artistic horizon never made.

Four performers from different artistic contexts, from the Traditional to Modern, from the African drums to Spanish guitar, from the barefoot to the footwear, from Europe to Africa, they cross timeless anxieties, generating a unique contemporary concept.

Horácio Macuácuá motivated by two dancers from different fields and origins, finds the inspiration to make this piece. After several experiences, the choreographer wanted to explore the feminine from an intercultural point of view.

Four dancers, two men transformed in women, a woman and a structure from iron and tissue express the evolutionist origin of human being, his conflicts, his doubts and his fears, with the movement fulfilled by the power of the body and the screams of an animal instinct.

# OROBROY, **STOP!**

## CREDITS

**Titul:** *Orobroy, Stop!*

**Duration:** 35 min.

**Concept and choreography**

Horácio Macuácuca

**Performers**

Sónia Janeth Mulapha

Domingos Bié

Pedro Machava

**Costumes**

Kadinhokut

**Set Design**

Pedro Alberto Novela

**Music**

*Orobroy* de Dorantes

*Stop* de Silent

*No es Cierito* de

JuanaMolina

*Violin Phase* de View

Points 2

**Colaboration**

Marián Domínguez

Cadinho



# OROBROY, **STOP!**

## HORÁCIO MACUÁCUA COMPANY

In 2009, an informal group of dancers got together in order to create the performance **OROBROY, STOP!** As the initiator and the choreographer of the performance the Mozambican dancer and choreographer Horácio Macuácua assumed the artistic direction of the Company with his name. Without establishing aesthetic limitations, the Company develops projects in order to make room for the creations of all collaborators who want to join it in order to explore each of their own choreographic language, sharing always a key aspect that is to contribute for the dissemination and promotion of contemporary dance as an artistic language in Mozambique, always trying to broaden the national artistic production to an international context, promoting the Mozambican culture, particularly Mozambican contemporary dance.



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## BIOGRAPHIES

**HORÁCIO MACUÁCUA.** Mozambican Dancer and Choreographer born on the 12th January 1979. He started to dance in 1996, in a Mozambican Traditional Dance Company. Is one of the founders of *CulturArte* Dance Company, created in 1999, one of the first Contemporary Dance Companies in Mozambique, and where he participated in the dance performances: **Ópera do Tambor**, **Mafalala**, **Sete**, **Cadeira de Rodas** and **Dentro de Mim Outra Ilha** by Panaíbra Gabriel. He participated in several workshops with international choreographers such as Frans Poelstra, Paulo Henrique, Marcelo Evelin, Sello Peza, George Khumalo, Mark Tompkins, Luis Lecavalier, Boris Charmatz, Ted Stoffer, Germaine LeBlanc and David Zambrano, among others. In 2002, performed in **Há Mais** by Thomas Hauert, performance from the project **Alma Txina** a co-production by *CulturArte* (Mz) and *Danças na Cidade* (Pt), toured in several countries in Europe. In 2005, in collaboration with the Pablo Colbert (Br), created **Oca** in Curitiba/Brazil. In the same year, performed in **Homens**, a project by Cristina Moura (Br) in Rio de Janeiro/Brazil. In 2007, he presented **Canais**, in collaboration with Sónia Janeth Mulapha, and **3M<>3L=COMUM** at *2nd Contemporary Dance Platform*, Maputo/Mozambique. Recently created **Orobroy, Stop!** a group piece presented in *Kinani – Contemporary Dance Platform (3rd Edition)* 2009, in Maputo/Mozambique, with a standing ovation from the audience. At the moment is one of the favorite disciples of David Zambrano (Venezuela) with who have learned and developed *Flying Low* technique and performed in David Zambrano's pieces **Shock**, premièred in February 2009, **Soul Project** and **Twelve flies went at noon**. Use to teach in many dance schools in Mozambique and has been frequently invited to teach in the best dance schools in Belgium, Holland, Spain, Portugal, France and Brazil.



**SÓNIA JANETH MULAPHA.** Mozambican dancer and choreographer. She started to do Dance in 1998 at *Máscara* Dance School at *CulturArte*, where she practiced Traditional and Contemporary Dance. She continued her studies on dance taking part in several dance workshops led by international choreographers such as Boyzie Chekwana, Desire Davids, David Zambrano, Mat Voorter, Gilles Jobin, George Khumalo, Sello Pez and Frans Poelstra. In 2000, she took part in *CulturArte* Company as creator and dancer in performances by Panaíbra Gabriel. As performer she presented her work in Portugal, Switzerland, Belgium, Germany and Brazil. Recently participated in *Orobroy, Stop!* by Horácio Macuácua (2009) and in *Travessia Project* (2010) by Panaíbra Gabriel.



**DOMINGOS BIÉ.** Mozambican Dancer born in 1979. He started to dance at *Casa da Cultura do Alto-Maé* in 1997. In 1998, took part in *CulturArte* Dance Company, directed by Panaíbra Gabriel and studied at *Máscara* Dance School until 2000 when became effective dancer in *CulturArte* Dance Company. In 2004, performed in *Dentro de Mim outra Ilha*, by Panaíbra Gabriel. In 2005, in collaboration with Sónia Janeth Mulapha created *Duas Culturas em Contraponto*. In 2006/07 performed in *Mafalala 2* by Panaíbra Gabriel and *Há mais* by Thomas Hauert, piece from the project *Alma Txina*. In 2009, performed **Orobroy, Stop!** by Horácio Macuácua, premièred at *Kinani – Contemporary Dance Platform (3rd Edition)* 2009, Maputo/Mozambique.



**PEDRO MACHAVA.** Mozambican dancer. He started to dance at *CNCD – Companhia Nacional de Canto e Dança*, the National Company of Sing and Dance from Maputo/Mozambique, since 2000, where she took part in classes on traditional, modern and contemporary dance. He continued to practice especially contemporary dance with experienced choreographers such as Zezé Kolstad, Kettly Noël, Sello Penza, David Abílio, Augusto Cuvilas and Virgílio Sitole, among others. He participated in several national and international projects having the opportunity to present his work at the United States, Libya, South Africa, Egypt, China, Portugal, France and Canada.





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## PRESENTATIONS CALENDAR

### 2009

**Premiere on the 3 and repetition on the 7 November:** Kinani – International Contemporary Dance Platform (3<sup>rd</sup> edition), Franco-Mozambican Cultural Center, Maputo/Mozambique

### 2010

**15 May:** Teatro Avenida, Maputo/Mozambique

**22 May:** Aldeia Cultural, Maputo/Mozambique

**20 October to 5 November:** Bienal Danse L'Afrique Danse, Bamako/Mali

#### **African tour (prize Danse L'Afrique Danse):**

**9 November:** Saint-Louis/Senegal

**16 November:** Dakar/Senegal

**20 November:** Cotonou/Benin

**24 November:** Lome/Togo

**1-3 December:** Lagos/Nigeria

**7 December:** Niamey/Niger

**14 December:** Ouagadougou/Burkina Faso

### 2011

**5-6 June:** Festival *Juli Dans*, Amsterdam/Holland

**22 September:** Franco-Mozambican Cultural Center, Maputo/Mozambique

**3-5 November:** Pavillon Noir à Aix-en-Provence/France

**8-9 November:** Tanzhaus, Dusseldorf/Germany

### 2012

**12 November:** Festival "A Cena 'tá Preta", Salvador/Brasil

### 2013

**12-16 March:** Inflecting the City Live Art Festival, Cape Town/South Africa (to be confirmed)

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## CONTACTS

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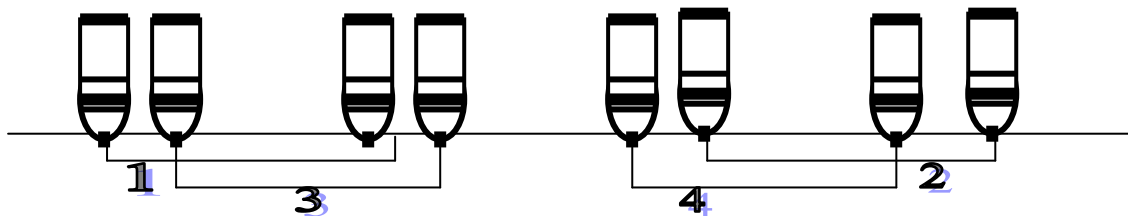
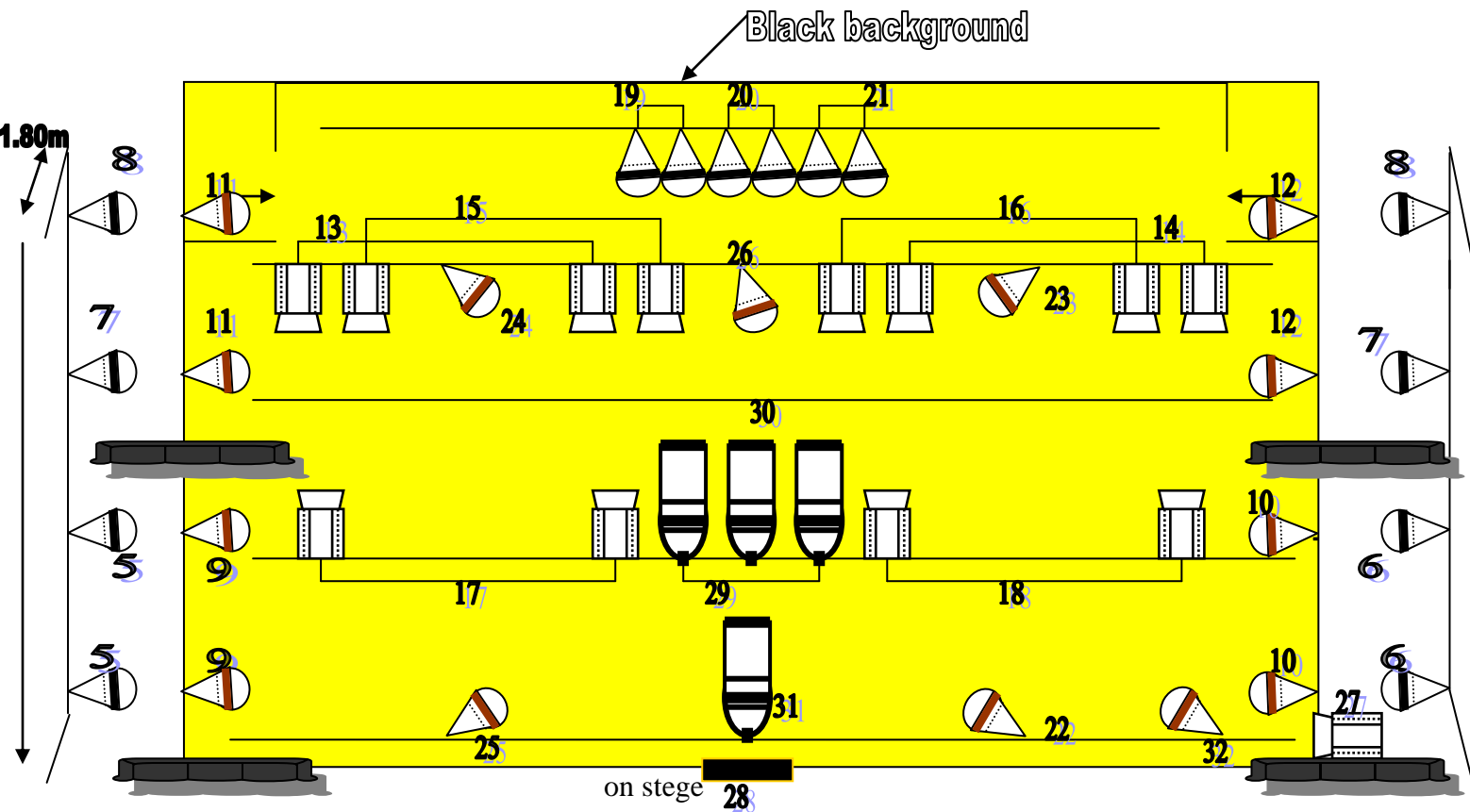
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**TECHNICAL RIDER**





**Legend:**

- 14×  Par 64 cp61 1kw
- 14×  Par 64cp62 1kw
- 13×  Pc 1kw
- 12×  Decoup 22° 30' 1kw
- 1×  Iodine/ flud 1kw
- 4×  black curtains

Gels : # 200 ; #201 ; #179 ; #345 ; #151 ; #120; #105

NB: No scale.

## **Rider Técnico/ *Technical Rider***

Espaço Cénico/ *Scenic space:*

9x11 m (mínimo/ *minimum*)

Linóleo Preto/ *black dancing mate*

paineis, dispostos de modo a permitir passagem da carrincha, e da mama Sibonguile, e ainda na entrada doutros bailarinos/ *way thru for the entry to the stage of marionet and dancers as well, in both sides stage.*

### **Equipamento de som/ *Sound equipment:***

- uma lapela/ *Whi fi mic;*

-PA Adaptado ao espaço/ *PA adapted for the stage;*

-1 Leitor de CD;

-Som de retorno.

### **Desenho de Luz/ *Light plot:***

12 decoups/ recortes/ profiles 22'50°;

13 Pc 1kw;

28 par64;

Dimmer 36 Circuitos/ *Dimmer 36 Chanel*

Mesa de 48 canais (programável)/ *programable console 48chanel;*

Filtros/ *Gels.*

### **Plano Técnico e de Montagem (turnos a definir)/ *set up times:***

1º dia, set up Luz e som, ensaio técnico

/ *first day, light, sound seting, and technical rehearsal;*

2º dia, espectáculo/ *Performing day2.*

### **Recursos humanos/ *Human resources:***

2 Técnicos de luz/ *2 lighting technicians;*

1 Técnico de som/ *1 sound technician.*

A operação de luz e de som, é feita por técnico da companhia/  
*the operation of sound and light is done by the company technician.*

NB: A luz Publico deve se ligar no dimmer/ *The llight house must be conected in the dimmer.*

## Kews do Espectáculo

<b>Memoria/Kew</b>	<b>Projectores e intensidades/ <i>projectors &amp; intensities</i></b>	<b>Cena/ <i>sequence</i></b>
1	9 & 10- 40%; 5 & 6- 30%	Inicio(Domingos & Pedro)/ <i>Beginning(Domingos &amp; Pedro)</i>
2	9 & 10- 40% 5 & 6- 40%, 1,2,3 & 4 – 50%	Domingos & Pedro, em steal picture <i>Domingos &amp; Pedro, in steal picture</i>
3	19,20 & 21 – 60%; 29&30- 45%; 5,6,7&8- 25%	Entrada da Mamã Sibonguile/ <i>The marionete entry</i>
4	5, 6, 7 & 8 – 40%; 13&14 – 85%; 19,20 & 21 – 50%; 123 & 4 – 40%; 17&18- 55%	Mama Sibonguile levanta- se/ <i>Dancer stands up from the marionete</i>
5	5, 6, 7 & 8 – 25%; 31% - 95%; 33 – 75%(publico/ <i>public</i> )	Discurso/ <i>Speech</i>
6	22 – 100%	Pontual
7	23 – 100%	Pontual
8	24 – 100%	Pontual
9	25 – 100%	Pontual
10	26 – 100%	Pontual
11	9, 10, 11& 12 – 40%; 15 & 16- 85%; 3&4 – 40%; 17&18- 80%; 19, 20&21- 35%	Rock
12	32 – 90%	Ponto para evolução/ <i>point to evolution</i>
13	27 – 55%	Chao/ <i>floor</i>
14	28 – 85%; 9, 10, 11& 12 –30%	Evolução/ <i>Evolution</i>
15	13, 14- 80%; 15&16- 45%; 5,6,7&8- 35%; 9,10,11&12- 50%; 3&4- 65%; 1&2- 35%	Posterres/ <i>posters</i>
16	13, 14- 40%, 15&16- 80%; 5,6,7&8- 55%; 9,10,11&12- 30%; 3&4- 35%; 1&2- 65%	Fim/ <i>The end</i>