

Name of Composition: **L22P08M02**  
Structure: **3 Scenes**  
Description: **Computer generated Music for Mime Theatre and Dance and Visuals**  
Composer: **Dimitri Voudouris**  
Date composed: **2002-2005**  
Dedicated : **To the Landless Peoples Movement of South Africa and other similar Movements from all over the world.**

L22P08M02 – Landless Peoples March [staged by LPM-an organization opposing land eviction] that took place 22/August/2002 .Its a protest march that took place at the World Summit in 2002 and addresses the injustice of land eviction imposed upon impoverished people in South Africa and in the rest of the world.

The project is an out-reach project that involves dancers , mime actors [ between 20 to 30 in total] from less advantaged communities, visuals and electronic music.

## About the LPM

*The Landless People's Movement (LPM) is a national movement of landless people in South Africa formed on 24 July 2001 following a meeting between emerging regional and provincial landless people's organizations. The National Land Committee - a national network of nine land rights non-governmental organizations working with landless communities struggling to access land reform across South Africa - but it are a completely independent grassroots structure of landless people, supports the LPM. It is not an affiliate of the NLC. The following is the Plum's founding statement, issued on 24 July 2001.*



## Ahead of Earth Summit

We plan to use the World Summit for Sustainable Development to highlight our plight, because our own government is not responding," **Siphiwe Ngomane, a representative of the umbrella National Land Committee, which supported the march, told AFP.**The marchers, wearing red T-shirts and carrying placards berating President **Thabo Mbeki** as a "capitalist", walked under police escort to demand **Shilowa's** signature on a memorandum pledging to end all removals of homeless people. Provincial Housing Minister **Paul Mashatile** refused to sign the memorandum, and was eventually shouted down when he tried to speak to the demonstrators from the back of a police truck."They want us to stop removals completely. In many circumstances we are moving them from a dangerous places to better areas," **Mashatile told AFP.**"Under no circumstances can we sign a memorandum that will completely force us to stop move people," **he said.**

Computer generated Music

for

Dimitri

Voudouris

L22P08M02

Mime Theatre

and

Dance

## L22P08M02- *Description*

### Scene 1

*duration: 5mn 43s*

[For Visuals , 20 to 30 dancers and Electronic Music]

### Characteristics of a political demonstration in South Africa

Nature of the **Toi Toi**:

**Toi Toi** is an act of dance / song that has ritualistic roots and that distinctively characterizes the nature of protest in a South African demonstration.

Scene 1 represents the crowd of people protesting and focuses on:

- 1] The **kinetic energy** generated by the group of protestors that expresses mixed feelings of anger, disappointment, despair and an outcry for help.
- 2] The **spatial dimensions of sound** which was determined by
  - a] Different located positions in recording the demonstration i.e. in front, behind, amongst the demonstrators and also in shopping center arcades recording and capturing at all times the sound as it traveled through a variety of spaces.
- 3] Capturing and isolating the slogans from the crowd versus the individual.
- 4] Capturing the sound of objects in the environment that are moved by kicking, throwing and banging.

Having taken all of the above into consideration I started working on the first scene, sculpturing the intensity the spatial sound dimensions of the crowd of demonstrators and the mixed emotions that represented the disturbing nature of events that the Landless Peoples Movement had to face and are still facing.

## Symbolism

Symbolic nature of :

- The visuals
- The music
- The dancers

### The Visuals :

The visuals which are an extra source of information are not an abstraction or distraction of what is going on ,on stage but are an inseparable part to the rest of the performance and focus on the slogans , the symbols of unity, the kinetic energy generated , the global reality of homelessness affecting people ,etc.

### The Nature of Slogans

Slogans replace the banners held by the individuals in a protest march, the reason being that with careful visual manipulation my aim was to create a slogan that symbolizes extended visual information that creates total unity with its barer. Its three dimensional nature has both emotional and physical characteristics.

In the first 0.49 seconds of the scene we are confronted with a dense environment of sound and visual information.

To analyze a highly complex and dense environment of information in real time we need to take certain factors into consideration :

- the speed and rate that this information is approaching at
- the physical nature of the information
- the observers position in time from the information
- the state of mind of the observer in relation to the protestors approaching.
- the limitations of vision
- the limitations of hearing

The letters that form words are widely spaced, scattered and flash past as micro-particles of information. A protest that is moving at a speed in unison allows the observer to be bombarded by a huge amount of information and due to the organic nature of the observer certain limitations arise that address the physical state of mind which deals with rapid decision making and dealing with personal emotive ideas and decisions all this personal information is a mere distraction from the focal point, this state of mind results in a series of limitations which are directly related to hearing and vision and cognition. Thus in the first 0.49 seconds we are dealing with the limitations in relation to the information the observer needs to deal with at a given time.

Taking the words **STOP EVICTION** from 0.49 seconds into the scene we are dealing with a collective phrase, verbalized by the protestors and emphasized by the banners.The letters are moving in 360 degrees showing the geometric extensions such a word has coming from the protest.

From 1 minute 50 seconds the slogan **LAND REFORM** fills the screen, the X-ray nature and speed at which the letters move shows the urgency of the situation addressed.

3 minutes .48 seconds into the scene, letters are jumbled up as slogans form dissipate and re emerge – each letter symbolizes a protestor in relation to motion and communication in a dense environment and the way slogans emerge it's the observers interpretation of the bits of information that flashes and

emerges out of the chaos of mixed emotions here again the colors yellow=mixed emotions at a give time and the earth like colors of the background emphasize the earth linking Man to that which He is fighting to own making him inseparable .

The question mark shows its face in may sizes at different moments throughout the visuals it symbolises the individual and the collective reality of similar situations that impoverished people from all over the world are facing.

The letter **Y** that ends the first scene initially revolves like a rotating blade as it slows down to take the shape of the letter **Y** which symbolizes unity irrespective of sex , age or race.

### **Font and boldness of letters**

The font and shape of the letters that are used to create the slogans have there own symbolism

- **bold** = represents the general view of the protestors
- **normal** = different information merging from individuals
- **handwriting** = gives a human touch to the slogan
- **italic** = information drowned in the bigger picture

### **Color**

The colors of the letters symbolize:

- **red** = anger/frustration
- **yellow** = mixed feelings
- **black** = poverty
- **white** = transparency
- **blue** = spirituality
- **all other colors** = people of different sex, age and race

The sketched figures

**A sketched figure is faceless, sexless with no identity they are transparent. I have sketched them as I experienced them, a conglomeration of organic compartments encapsulating mixed emotions .**

**They turn themselves inside out constantly exposing themselves questioning there mere existence asking for help**

Tarring at the mind of the observer who intern observes and departs and treats the situation as a form of a sad entertaining experience.

The wired man eventually absorbed into the mere earth he is fighting to control.

The earth generates him again and again and absorbs him again and again.

*The symbolism of the eye*

The eye is the camera the mirror of the soul it reflects what it sees and experiences it's the observer and protestor capturing different sides of the same picture. Would looking through the same angle through the same camera address the situation differently?

## Figures and Homes

I have made them look like the negative of a photo they too are transparent so are there homes exposing themselves to the elements.

### The Sound

The recording and creation of **L22P08M02** required that I attain a discipline in the understanding of the mechanics involved in the generation of sound and the physical phenomenon there of. Taking into consideration the limitations involved in recording the material by the frequency range of the microphones, the MP3 recording device [As one application perceptual sound codecs could be mentioned—how can an MP3 codec throw 90% of an audio signal away and still reproduce a perceptually near perfect replica of the original?], the human ears in relation to the wavelength of audible sound, the decision taken in positioning myself at different areas in the demonstration to record and experience the sound source.

### The Dancers

#### Suggestions for the Choreographer

In my view the dancers on the stage should move against the music and the visuals this can add a different spatial dimension to the kinetic energy generated, were dancer, sound and visuals are one but oppose one another in motion.

[20 to 30 dancers = protestors ,flashing and rotating spotlights behind dancers = intensifies movement ].

## Scene 2

*Duration: 19mn 54s*

*[For mime actors, shadow theatre, dancer and Electronic Music]*

### History and Characteristics of :

#### Mime Theatre

The language of gestures was born with man and is reborn every day as part of his need to express himself. Before the human voice developed, gestures served not only to communicate but to aid in the development of vocal sounds. Later they were incorporated in the first forms of written language of, for example, the Egyptians, the Aztecs, and in the pictographic writings of the Hebrews. Gestures and expressive movement were also utilized in ancient religious dances and ceremonies. And from the ancient ceremonies in China, Japan, India, and Egypt emerged the actor, who was at once a dancer singer and mime. Thus mime involves acting without words. It is usually a silent drama with a heavy reliance on the actor's use of gesture and facial expression. The story is conveyed via body movement and simple props.

Allowing the mime to explore the use of physical expression thus creating a more complete or total form of theatre. This not only allowed the actor to challenge his own creative resources but drew the spectator into a fuller sensory experience, reestablishing the theatre as spectacle. (from the Latin *spectare* meaning to see).

#### Shadow Theatre

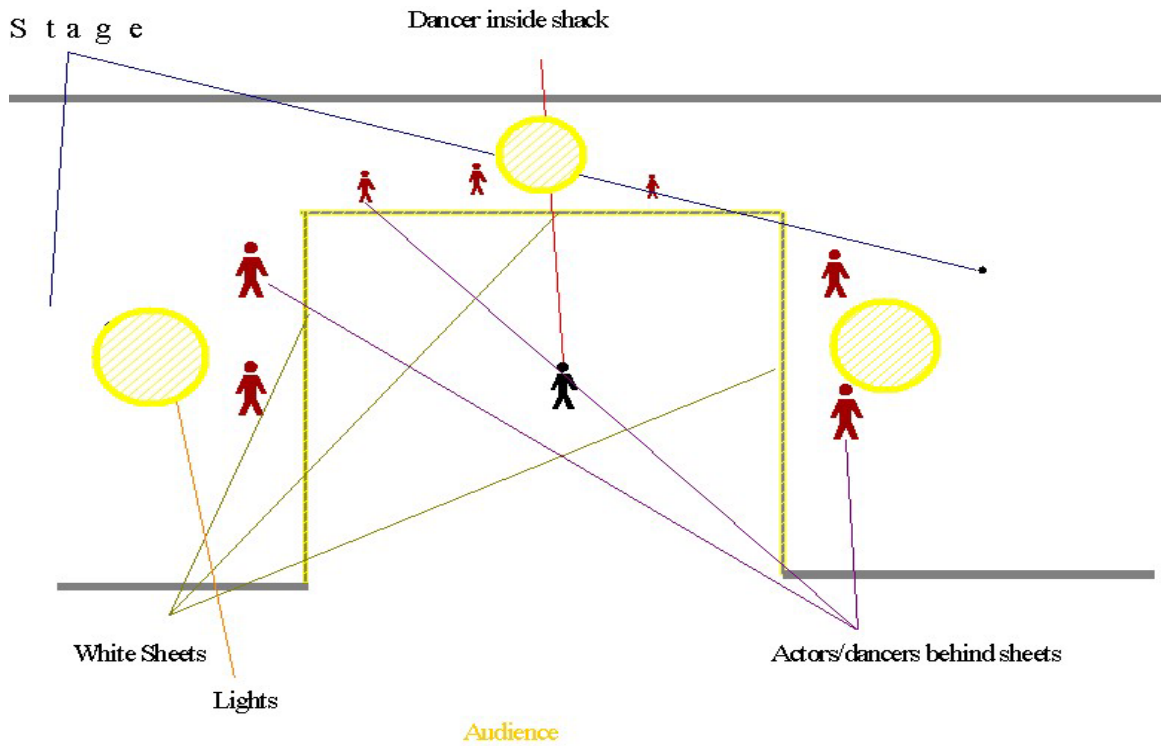
Long before the days of television, radio or even cinema there existed a different form of entertainment in Greece derived from folkloric traditions. Known as shadow theatre, or "Karagiozis" in Greek, it included paper-made puppets which were handled by one puppeteer who stood behind a white screen (a piece of cloth or a sheet were also used) that was illuminated by some source of light. Shadow theatre was developed in many lands, including China, India, Persia, Indochina and Asia Minor. It was often associated with the worship of the dead as well as with deities of the 'other world.' In Greek shadow theatre .the puppeteer who stood behind the illuminated screen and masterfully moved the paper or leather-made puppets representing humans was known as the 'Karagiozopaihtis' (the "Karagiozis" player). The 'Karagiozopaihtis' brought to life the puppets by altering his voice according to the character and by changing the story line depending on his inspirations. In fact, he was responsible for all aspects of the play, as he was the mime, the writer, the musician, the singer, the stage-designer and the director.

### About Scene 2

The second scene reflects the complex emotions that an individual about to be evicted is going through physically and mentally. Emotions of nightmarish proportions. It is a slower movement that landscapes both the environment and the individual and the way that the mind would race through moments of terror, prayer, pain, suffering and fear leaving the individual helpless and isolated.

## Describing the stage

The stage gets transformed into a shack or umkhukhu instead of walls comprising of scrap metal the umkhukhu structural characteristics are replaced by 3 white sheets [see Diagram 2a].



Scene 2  
Stage : top view

Diagram 2a



The dancers/actors that are situated behind the white sheets replace the puppets and the puppeteer, the lights behind them are positioned in such a way that helps to extend their shadows and project them on the sheets, the dancers/actors in turn move in ways giving their own shadows a three-dimensional form. This restructuring integrates elements from Greek shadow theatre and that of the East. The mime actors disperse off the stage amongst the audience where they stare at the audience expressing mixed emotions.

My idea of integrating the mime actors with the audience was to break the psychological barriers between stage and viewer where the audience becomes one with what is happening on the stage. Eviction might affect part of our population however we at the same time could be the contributors. The role of the dancer in the shack resembles the individual who is about to be evicted.

## Scene 3

[for 10 Television monitors, 10 Video machines- on stands ,the whole cast and Electronic Sound]

*Duration: 4mn 47s*

The third and final scene deals with the way that politicians; the media and business view the situation the apathy, pessimism and other complex political issues generated by the media. Where does this leave the victim? Waiting? Hoping? I focused on combining the three forces that run the economics of a country in a comical operetta.

- 1] The **media** that is out there to get the story and sell the article at any expense.
- 2] The **politicians** that hear but do not listen turning a blind eye.
- 3] **Business** the economic backbone of the country, business is the watchdog that patrols the situation making at all times sure that their interests are secure.

The comical nature portrayed by this scene analyses the absurdities that the above 3 are involved in, there discussions and psychotic behaviors as they impose laws that have no practical relevance in the real world thus neglecting the severity of the problems that confront the community in need. As a result they purposefully abstract from reality whilst they focus on there own dilemmas.

### The Script

Audience and stage cast face stage and sit in audience seats off stage.

10 television monitors and video machines are placed on stage on stands

- 5 television monitors focus on the government [filmed mouths of people talking]
- 5 television monitors focus on business [filmed financial totals from stock- exchange]

The sound from the television sets is turned off as the visuals carry on right through the scene.

As the scene comes to an end a poet's voice says "stop" all sounds come to a breaking Halt.

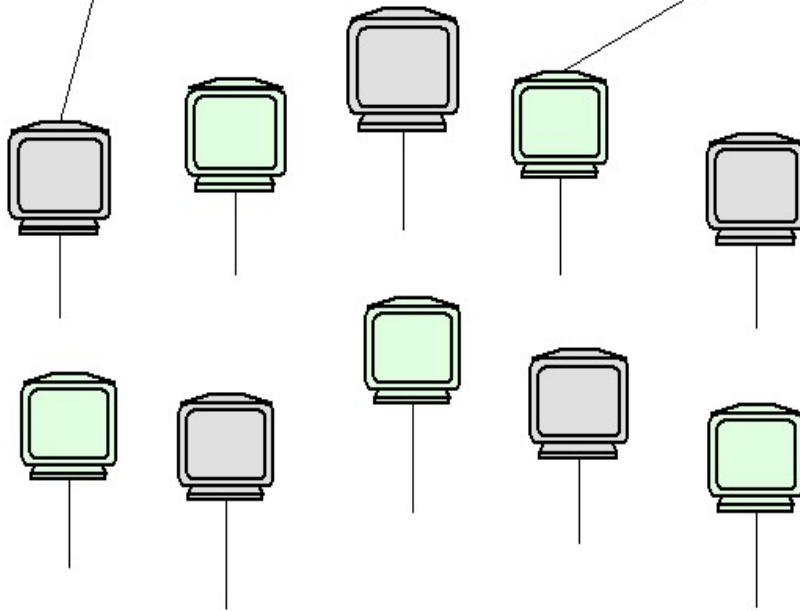
Members of the cast holding remote controls switch video machines off..

Snow appears on Television screens as the poet proceeds to to end the scene.

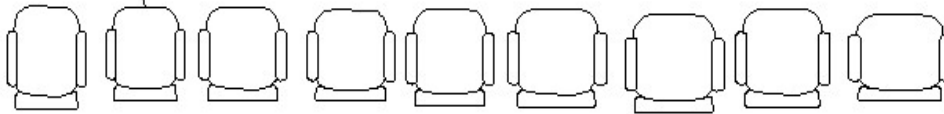
The Television screens are kept on for the next 30 seconds after everything else has ended.

TV monitor representing government

TV monitor representing business



Cast and audience facing stage



Scene 3

Stage setup :

10 television monitors with video machines onstands facing audience  
and electronic music

Diagram 3a

The End