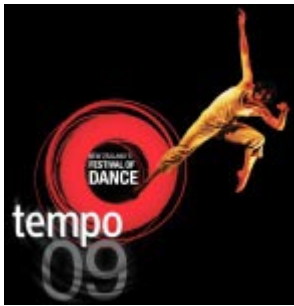


# VIVA LA MATURE DANCER!

PRINT VERSION



*Tempo Festival of Dance 09*

## [Late Show #1](#)

Marieke Marygold, MJ O'Reilly, Kilda Northcott & Lyne Pringle

at TAPAC Theatre, Western Springs, Auckland  
Until 3 Oct 2009

Reviewed by Natalie Dowd, 3 Oct 2009

The #1 Late Show gifts us women dancers who bring a richness and experience to their performance: They've been there, done that, and who knows where they'll go next, but they sure do it in style.

### **SUITE MEMORIES** by Marieke Marigold

In *Suite Memories*, Marieke Marigold's youthful voice that is perfect for story telling narrates three excerpts taken from the full length work *From Both Sides Now*, first performed earlier this year (2009).

The Kiwi tale of love, passion, loss and heartbreak in relationship and dance is brought to life with interchanging props, pieces of costume and Marieke's highly expressive face as she hams up the greats: Swan Lake and Giselle.

Along with a suitcase of surprises, we are taken artfully on a satirical journey through mime, gesture, movement and the music of the masters.

The story begins with young burning desire to dance and the stage is set with an array of ballet shoes, perhaps Marieke's own from her childhood and years in the RNZB.

Marieke becomes the master of corps de ballet *en pointe* (but not as we know it) galloping along and eventually dissolving into chaotic frenzy. Fokine's Dance of the Little Swans set to Tchaikovsky's music has fallen prey to many a satirist over the years, but this movement epithet is by far the cleverest: hilarious and a definite highlight.

Then it's all drama and tragedy as the dance of love and love of dance become entangled

using a long knitted scarf and a waltz with a large red heart.

And later, judging by the laughter I suspect at least one audience member related to the stuffing down of food in order deal with the rejection, loss, anguish and failure known to woman and dancer. That's what a modern day Giselle would have done.

And then the final comical attempted resuscitation of the fluffy deflated swan that 'becomes her' to the melancholic cello of Saint-Saens, the last flutter of hand a perfect finishing touch.

### **WITCH BITCH** by MJ O'Reilly

Whilst "reinventing herself as an older dancer" MJ has used her consummate skills, and artistry to bring a new twist to the chair solo.

Resplendent in black strapless bodice tied with a bow, leggings, and long fingerless gloves to the elbow MJ side steps, head down. Bringing herself piece by piece to sit in the chair, her ciggie and draught of wine leaves us in no doubt that we are dealing with a sophisticate, physically and metaphorically. Very Marlene Dietrich.

'Boogie St', by Philip Glass and Leonard Cohen, is from the album Book of Longing and is a great accompaniment to a dance that is full of sensuality, strength and passion expressed through strong extensions and slow sustained dramatic movement and great fluidity.

I laugh with the others at the outstretched flickering fingers '...river sand and waterfalls...' and the passionate moments and perhaps bitter memories of a woman scorned.

I also enjoy the reflection of vulnerability; the whimsical 'petits battement' and playful clever use of Argentinian Tango vocabulary that adds dynamic range and interest as she dances with an absent partner.

MJ still cuts a fine figure and has a commanding theatrical presence on stage, carrying off the femme fatale beautifully, right down to the final extension and back arch across the chair as she kisses the air and the lights fade.

### **THE RODWELL MONOLOGUES: *Gonne Strange*** by Kilda Northcott and Lynette Pringle

In another scintillating adventure by Biped Productions, Kilda Northcott and Lynette Pringle are both the wacky irreverent Rhonda Gonne, a character from a collection of monologues devised by the late Sally Rodwell.

Kilda and Lynette barely need introduction. Suffice to say, they've been around a long time, and ain't going away soon. Praise be.

Storming the stage again, they stomp in unison arm in arm onto a stage that becomes alive with noise, colour, fun, laughter, song, dance, and flagrant satire. Like two wayward street cats, the two Rhondas with their off-the-wall mixed with cheap-and-slutty dress sense are out on an acidly funny rampage.

It's a veritable melee of naughty and nothing but nothing is sacred. Everything is up for grabs in the Two Rhondas' world; even nipples. I wonder how Lynnette and Kilda manage with the incredible volume of funny quickfire action, including musical theatre, that just keeps on coming. Their comedic timing is spot on.

This show has outstanding moments galore, is absolutely hilarious and "totally kooky". Favourites: The send up of contemporary moves - "very popular with the young ones..mmm"; Lynne's hip hop sequence with Kilda crouched and spluttering the backbeat; and the 'couch choreography'

Themes are layered and these veteran performers are the queens of send up right to the last arm motif. Personifying the serious fun women are capable of having, they leave as they came, arm in arm, this time singing, and us with them.

Go along arm in arm and revel in it. Viva la mature dancer!!!!

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