

# BOX OFFICE

JULY  
2014  
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The Boy Who Walked into the World



UJ Arts & Culture presents Cheraé Halley's chilling debut solo performance in *What The Water Gave Me*, directed and designed by Jade Bowers  
Photo :: Jan Potgieter



# REVOLUTION<sup>MMXIV</sup>

A meditation on the ideas and ideals of freedom from a global perspective.

PRESENTED BY  
**UJ ARTS & CULTURE**  
ADVANCEMENT

## pppeeeaaacccee

By Darren O'Donnell  
Directed by Alby Michaels  
Performed by Matt Counihan,  
Motlatji Ditodi and Thato Motsepe  
Venue: NG Kerk Hall

7 JULY :: 10:00 8 JULY :: 20:30  
9 JULY :: 14:00 10 JULY :: 16:00  
11 JULY :: 10:00 12 JULY :: 12:00

## WHAT THE WATER GAVE ME

By Rehane Abrahams  
Directed by Jade Bowers  
Performed by Cherae Halley  
Venue: NG Kerk Hall

5 JULY :: 10:00 5 JULY :: 16:30  
6 JULY :: 18:30 7 JULY :: 12:00  
7 JULY :: 18:00

## THE BOY WHO WALKED INTO THE WORLD

By Robin Malan  
Directed by Motlatji Ditodi  
A UJ Student production performed by a UJ student cast

Venue: Rehearsal Room  
8 JULY :: 11:00 10 JULY :: 21:30

UJ ARTS & CULTURE produces and presents student and professional arts programmes aligned to the UJ vision of an international university of choice, anchored in Africa, dynamically shaping the future.

Right: Ashraf Joahardien  
Photo: Jan Potgieter

# The big four-oh

EDITORIAL

## ASHRAF JOHAARDIEN

Head: UJ Arts & Culture  
@iashrafj

1974 is the year I was born and it's also the year when the 1820 Settlers National Monument was officially opened. Conceived as a living memorial to the 1820 British settlers, and built on a hillside overlooking Grahamstown, the Monument building housed the inaugural festival that same year. It has effectively remained the heart of the Festival since then. Following a fire in 1994, it was rebuilt and officially re-dedicated by Nelson Mandela in May 1996. The transcript from his speech reads:

*"There are monuments which stand as mute pointers to a fixed and ever-receding past. Devoid of life, they have little meaning outside the history books and the minds of learned people. This National Monument is not of that kind ... Pawns in a larger game, the 1820 Settlers came to the part of Africa at the behest of an imperial power seeking to use its own poor and unemployed in a bid to advance conquest and imperial ambitions. Though their own impulse to freedom rendered them largely unsuitable for that task, they were nevertheless caught up on the wrong side of history, unable or unwilling to acknowledge as equals those into whose homeland they had been implanted. The founders of the monument two decades ago sought to redeem that limitation, without denying it, by dedicating the monument to the universal application of the ideals which the English Settlers cherished for themselves. Today, our country a democracy, and our people masters of their own destiny, we are re-dedicating the monument to the universality of those ideals at a time when we are working together to make them a reality for all."*

Many of what I regard as some of the major accomplishments of my career as a playwright first found their footing at the Festival. I wrote *Happy Endings Are Extra* as a tribute to the victims of the 2003 Sizzler's massacre. The play premiered as part of the Main Programme in 2004, and went on to be produced in Cape Town, Ireland, San Diego, Chicago and the Orange County in

California. A story of unravelling love and betrayal, the Irish production presented by Artscape earned Deirdre Wolhuter a Michael McLiammoir Best Actress Award for her portrayal of the character Chantelle in the play.

In 2008 the Main was once again a platform for the world premiere of *The Quiet Violence of Dreams*, which I adapted from K. Sello Duiker's novel of the same name. The play went on to be produced by the Siyasanga Cape Town Theatre Company and was also optioned by Georgetown University, which later produced an American premiere of the play in Washington DC during 2010. Two years later I had joined UJ and was looking to re-launch the Con Cowan Theatre as a drama venue. Alby Michaels assembled an ensemble cast of students and professionals and directed the best version of the play I have seen. This year, three productions fly the orange flag for UJ at the Festival but, in addition, I also tread the boards in my personal capacity as a performer in *Salaam Stories*, which director/designer Jade Bowers has remixed and revisited with me for the season of solo plays on the Main.

In this issue of *Box Office* we engage with the creative minds behind the work that UJ Arts, our partners and friends are presenting for this ruby anniversary celebration in Grahamstown. Grace Meadows does a round-up of REVOLUTION MMXIV and the trilogy of UJ Arts *On The Road* plays. Canadian playwright Darren O'Donnell contemplates pppeeeaaacccee in South Africa. Robin Malan recalls the genesis of the *The Boy Who Walked into the World*. We chat to PJ Sabbagha about dance, democracy and choreographing the *Cargo: Precious* collaboration between Fortune Cookie Theatre and The Forgotten Angle Theatre Collaborative (UJ Arts & Culture's resident professional dance company). Check out the back page for a handy guide to the shows featured. ■

Many happy returns National Arts Festival!

Here's to turning forty and staying fabulous!

THERE ARE MONUMENTS WHICH STAND AS MUTE POINTERS TO A FIXED AND EVER-RECEDING PAST. DEVOID OF LIFE, THEY HAVE LITTLE MEANING OUTSIDE THE HISTORY BOOKS AND THE MINDS OF LEARNED PEOPLE. THIS NATIONAL MONUMENT IS NOT OF THAT KIND ...  
:: NELSON MANDELA



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DISCOVER

THE

# Art

OF ACCOMPLISHMENT

Right: Ismail Mahomed  
Photo: Suzy Bernstein

## Festival foreword

:: ISMAIL MAHOMED

**As South Africa steps into the beginning of the third decade of our constitutional democracy, artists across the country are reflecting on the role that the arts have played in both our struggle for liberation and our transition to democracy. Artists are also cognisant of the several attacks on artistic freedom particularly over the last few years.**

University theatres have a pivotal role to play in the creative and cultural space. University theatres are a dynamic bridge between the intellectualisation of art and the more practical ways in which artists paint on the canvas, walk on the stage-boards and sing their musical scores. University theatres create opportunities for dialogue. Their enormously large societal footprint also gives them the gravitas to become both the shapers and the vanguards of artistic and cultural freedoms.

Under the bold and visionary leadership of Ashraf Johaardien, UJ Arts & Culture has increased its presence and profile in the arts sector. UJ Arts has taken a giant step by moving to the centre of gravity rather than standing on the periphery. If it chose to be on the periphery it would make small contributions with large doses of comforts.

Instead, UJ Arts has demonstrated its fierce tenacity and courage to grapple with difficult subjects. As South Africa highlights its two decades of democracy, we are indebted to the visionary leadership and passionate UJ Arts & Culture team for their contributions which continue to strengthen our democracy through, song, dance and theatre.

UJ Arts & Culture made its debut at the National Arts Festival in 2012 and followed this up in 2013. It's bouquet of productions played to very

appreciative audiences and it scooped acclaimed reviews from some of South Africa's leading arts critics. This year UJ Arts & Culture returns to the National Arts Festival with an even greater presence. It will present productions spread across the Main, Fringe and Student Theatre Festival.

I am confident that once again, our audiences will be inspired, challenged and be provoked to engage each other long after the curtain has fallen. ■

♥ Ismail Mahomed is the Artistic Director of the National Arts Festival, Grahamstown. An award-winning arts administrator, arts commentator, accomplished playwright and critic, his professional roles include former Senior Cultural Specialist for the US Consulate, Director of the Witbank Civic Theatre and Creative Arts Workshop.



## REVOLUTION on the road

REVOLUTION MMXIV IS UJ ARTS & CULTURE'S MEDITATION ON THE IDEAS AND IDEALS OF FREEDOM FROM A GLOBAL PERSPECTIVE. MULTI-DISCIPLINARY, MULTI-FACETED AND MULTI-PLURAL, THE PROGRAMME IS AN INTEGRATED ARTS ARTICULATION AND ITERATION OF THE UJ STRATEGIC PLAN 2025, WHICH HAS BEEN CURATED IN LINE WITH THE GUIDING PRINCIPLES OF UJ ADVANCEMENT. OUR LINE-UP INCLUDES A TRILOGY OF BOLD PRODUCTIONS THAT SEE US ON THE ROAD AT THIS YEAR'S FESTIVAL.

:: GRACE MEADOWS

**pppeeeaaacccccc by Darren O'Donnell is a vast, imaginative and mesmerising glide through life after the French Revolution. It's a quietly aggressive meditation that examines our being, asks us what we're doing and reminds us that there are monsters in here.**

Three souls, floating somewhere in the ether, talking quietly, facing the fact that the world is a place of overwhelming contradiction and terror. Ideas flow fluidly and we are lulled into a state of joyous confusion as we travel through the night, to the heart of our nightmares and out the other side to sunrise.  
pppeeeaaacccccc: make it last forever.

For playwright Rehane Abrahams, *What The Water Gave Me* is about her connection to the Mother City, Cape Town and is thus intimately connected with her relationship to the sea. Anticipate tales of ancient magicks and contemporary terrors that undulate with the agony and the ecstasy of a taxi traveller in a time gone insane.

Based on the real life events that took place in South Africa in 2006, Robin Malan's *The Boy Who Walked into the World* is a play that investigates the societal notions of identity, race and belonging. The story revolves around Lucky Simelane's search to find his parents. The young man encounters many difficulties, as what seems like a simple desire turns his life into a frenetic, tumultuous circus, which he fails to control. Malan's account offers a multitude of angles to the story, allowing the events to create a web of lies, truth, confusion, discrimination and liberation; he takes the audience

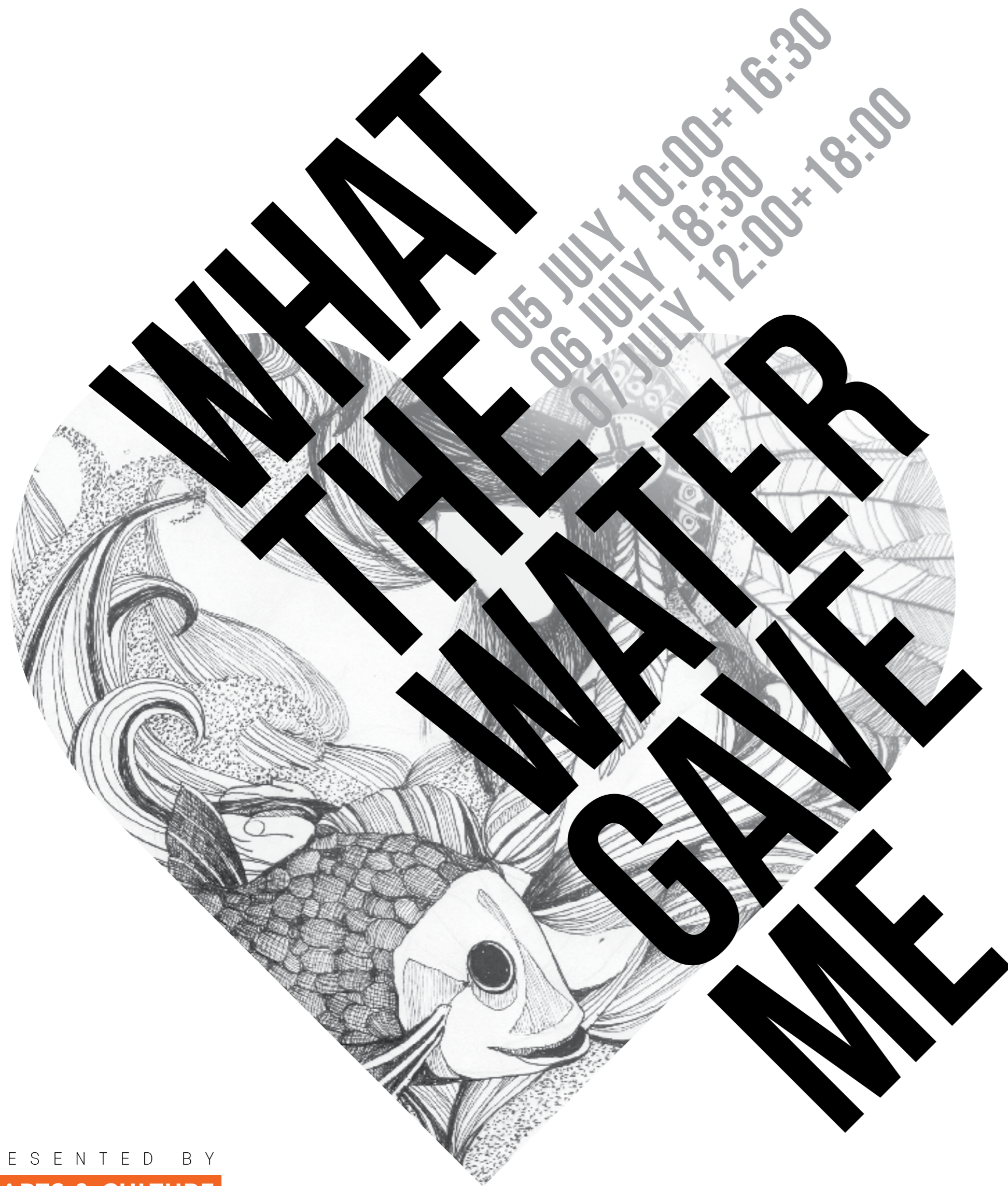
on a journey within themselves, leaving any sense of closure and resolution for the final curtain.

We hope that our *REVOLUTION On The Road* trilogy will provide a unique and multi-layered contribution to the myriad voices and perspectives on democracy, freedom, transformation and our collective South African identity – irrespective of your race, religion or preferred gender pronoun. ■

♥ Grace Meadows is a creative producer and drama for life practitioner (Applied Theatre). Awarded for her role in public enlightenment, international friendship and mass communication, Meadows conducted her MA research towards a poetics for Theatre as Activism. She is the Producer for UJ Arts & Culture.



Grace Meadows  
Photo: Jan Potgieter



PRESENTED BY  
**UJ ARTS & CULTURE**

**REVOLUTION**  
 M M X I V

NATIONAL ARTS FESTIVAL  
 PERFORMANCE VENUE:  
 NG KERK HALL

BY :: REHANE ABRAHAMS  
 DIRECTED BY :: JADE BOWERS



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# Making waves

## What The Water Gave Me

WRITTEN BY REHANE ABRAHAMS, *WHAT THE WATER GAVE ME* IS AN ELEMENTAL THEATRICAL EXPLORATION OF THE DEEP CONNECTIONS BETWEEN INDONESIAN AND CAPE MALAYSIAN CULTURE, CADENCE AND BEING. POWERFUL AND AUTHENTICALLY SOUTH AFRICAN, THE PLAY EXCAVATES STORIES BURIED IN THE DARKNESS OF CAPE TOWN'S HISTORY.

Abrahams is a theatre maker, actor and director from Cape Town. A graduate of UCT Drama School, she has performed with diverse theatre companies in South Africa, the United States, England and Indonesia. She was born after the Group Areas Act had her father's family removed from the homestead where they'd lived since the 1700s in Claremont, and relocated to Wetton. "There was always an unspoken sadness around [the idea of] 'home' in the family and I suffered a sense of homelessness ... [of] rootlessness," she recalls, "as though my roots were in shifting water, not soil. When probed, this dislocation seemed to reach back in time to Indian Ocean places that were as vague, shifting and impossible to grasp as the ocean itself. 'Where are we from?' was a recurrent bedtime question in my grandmother Gawa Abrahams' bed."

Flowing from lush stories of ancient majicks to gritty tales of urban terror, *What The Water Gave Me* traces the

"THERE WAS ALWAYS AN UNSPOKEN SADNESS AROUND [THE IDEA OF] 'HOME' IN THE FAMILY AND I SUFFERED A SENSE OF HOMELESSNESS ... [OF] ROOTLESSNESS," SHE RECALLS, "AS THOUGH MY ROOTS WERE IN SHIFTING WATER, NOT SOIL."

stories of four characters: a hip-hop head from Heideveld on the Cape Flats who channels poetry from Sirius; an urban taxi time traveller whose body is the city she lives in; a child who is caught by the monster paedophile, and a storyteller who weaves their worlds together. "The stories I recalled during my research period were all from my grandmother, especially her favourite tale, which I remembered as Bowa Mera, Bowa Putitakitaki. It involved sisters and

fishes and changed with every telling, as though she'd forgotten [the story] or couldn't be bothered with consistency," explains Rehane.

For the play's Johannesburg premiere, director and designer Jade Bowers very successfully interpreted the play for the quirky UJ Con Theatre space with Cherae Halley performing all four characters. Reviewing the Jo'burg debut production, Correy Sutherland commented that "this is one show that will make the festival worth the effort." He adds, "The production was staged as if for intimate theatre, translating into the Con Cowan auditorium being blocked off and the entire audience and the show [taking place] on stage ... it worked, and it worked really well to expose the audience to intimate feelings and gestures of the characters ... The stage setting is both complex and simple at the same time, responding well to the demands of the text ... Clever use was made of the costume design to underscore this ... changes in scenes sometimes [happening] at lightning speed."

"The challenge was to try find our own truth in Rehane's writing and to connect on a personal, emotional and physical level, with the writing as well as the characters in the work," says Jade (who was named one of AfriPop's Five Female Theatre Makers in South Africa last year and clearly for good reason). "The challenge now is to reinterpret what we achieved in Johannesburg for the Festival."

According to Rehane, "In life we are seldom aware of events happening, we think they are starting [only] when they are already finishing; we think they are done when they've only begun." She quotes Trin Min Ha from *Women, Native, Other*, who writes: "The Story. What grandma began, granddaughter completes and passes on to be further completed."

This new chapter follows her performance research, which led her to Japan to study Butoh with Min Tanaka, Kathak in India, and to Indonesia to the Indonesian Art Institute in Surakarta, Central Java.

In 2009 she founded theatre fireFLY, a theatre company focused on exploring site specific, intercultural performance in Ubud, Bali in Indonesia. Rehane will be returning to live in the Western Cape this year. ■

♥ *What The Water Gave Me*, written by Rehane Abrahams and directed by Jade Bowers features Cherae Halley.

📍 @ NG Kerk Hall  
 05 JULY :: 10:00 & 16:30  
 06 JULY :: 18:30  
 07 JULY :: 12:00  
 07 JULY :: 18:00

Above: Playwright Rehane Abrahams (from a performance on Parangiris Beach, Jogjakarta, Central Java) Photo :: Carol Lotly

Below left: Performer Cherae Halley portrays characters representing fire, earth, water and air. Photos :: Jan Potgieter

Below: Director/Designer Jade Bowers was named one of afriPOP's top five female theatre makers. Photo :: Dotji Photography





07 JULY 10:00  
 08 JULY 20:30  
 09 JULY 14:00  
 10 JULY 16:00  
 11 JULY 10:00  
 12 JULY 12:00

PRESENTED BY  
**UJ ARTS & CULTURE**

**REVOLUTION**  
 M M X I V

**NATIONAL ARTS FESTIVAL**  
**PERFORMANCE VENUE: NG KERK HALL**

BY :: DARREN O'DONNELL  
 DIRECTED BY :: ALBY MICHAELS  
 PERFORMED BY :: MATT COUNIHAN  
 MOTLATJI DITODI  
 THATO MOTSEPE



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# Imagine

## pppeeeaaacccceee

PLAYWRIGHT DARREN O'DONNELL IS ALSO A NOVELIST, ESSAYIST, DIRECTOR, DESIGNER, PERFORMER AND THE ARTISTIC DIRECTOR OF MAMMALIAN DIVING REFLEX. THROUGH MAMMALIAN, HE STAGES INTERVENTIONIST PERFORMANCE ART, INCLUDING HAIRCUTS BY CHILDREN, SLOW DANCE WITH TEACHER AND OTHER WORK THAT ENGAGES THE PUBLIC AND CLAIMS TO PROVE THE 'GENEROSITY, ABUNDANCE AND POWER OF THE SOCIAL SPHERE.'

:: DARREN O'DONNELL

**With pppeeeaaacccceee, I wanted to create a world where contradiction was charming and comforting, as if everybody had learned to enjoy the unenjoyable, even as the proposition is kind of impossible, by definition. Figuring out how to surf contradiction over grace seems to be the best way to deal with this idiotic world, if not the only way.**

South Africa – from my very limited experience – seems to be one of the contradiction capitals of the world, saddled with a horrible recent history; a history resembling Canada's, with our continued criminal treatment of First Nation's people. In sociologist Jeff Sallaz's fantastic book *The Labour of Luck*, he takes a look at two absolutely identical casinos, one in Las Vegas and one in Johannesburg. In the South African case there is a strong union, progressive hiring practices and a ban on tipping, removing the stress of having to perform to please the customer. By contrast, in Las Vegas, there is no union, people are hired according to who they know, and tipping plays a central component with the attendant need to please a customer who is statistically bound to lose money and be unhappy. In which place would you expect to find the most personal agency amongst the card dealers? On paper, South Africa sounds better to me, but, like so many of the odd situations in *pppeeeaaacccceee*, the answer is counterintuitive. Sallaz found the dealers in South Africa to be overwhelmingly disaffected, unhappy and having to practice constant self-effacement to survive. I'll leave the details of this contradiction to your further research – it's a great book – but will just point out that this kind of contradiction is everywhere.

classroom with a bunch of twelve year olds who had extreme behavioural problems, and neither I, nor my friend Pamela, the teacher, could control them AT ALL. Another teacher heard the noise and came in and YELLED at them for what seemed like five minutes, the kids' heads bowed in silent shame. She had total control over them and they responded to it, adjusting their behaviour. After the teacher left I asked them why they responded so well to her angry and disrespectful tirade, yet were unwilling to collaborate with Pamela, who offered them the possibility of working together as equals. They basically told me that they respected being disrespected.

Life on earth is too baffling and horrifying for me so, to be honest, I spend a lot of time thinking about killing myself. It's unlikely that I will. In yet another contradiction, I find the world's horror to be incredibly entertaining. I've learned how to be happy that I'm unhappy. Can you imagine being happy in this stupid place? Now that would be really depressing. ■

♥ Alby Michaels (*Inkaba, Binnelanders, 7de Laan, One Way*) directs an all-star UJ Alumni cast featuring Matt Counihan (*Jersey Boys, Little Shop of Horrors, Cabaret, The Full Monty*), Motlatji Ditodi (*Askies, Zone 14, Southern Cross, Kota Life Crisis*) and Thato Motsepe (*Footloose, Our Town, Flatspin*) in the South African premiere of *pppeeeaaacccceee*.

◎ @ NG Kerk Hall  
 07 JULY :: 10:00  
 08 JULY :: 20:30  
 09 JULY :: 14:00  
 10 JULY :: 16:00  
 11 JULY :: 10:00  
 12 JULY :: 12:00

I work a lot with children and teenagers and I simply refuse to act as authoritarian. I was once in a



Above Director Alby Michaels  
 Photo: Jan Potgieter

LIFE ON EARTH IS TOO BAFFLING AND HORRIFYING FOR ME SO, TO BE HONEST, I SPEND A LOT OF TIME THINKING ABOUT KILLING MYSELF. IT'S UNLIKELY THAT I WILL. IN YET ANOTHER CONTRADICTION, I FIND THE WORLD'S HORROR TO BE INCREDIBLY ENTERTAINING. I'VE LEARNED HOW TO BE HAPPY THAT I'M UNHAPPY. CAN YOU IMAGINE BEING HAPPY IN THIS STUPID PLACE? NOW THAT WOULD BE REALLY DEPRESSING.

# Lucky's genesis

## The Boy Who Walked into the World

BASED ON THE REAL LIFE EVENTS THAT TOOK PLACE IN SOUTH AFRICA IN 2003 *THE BOY WHO WALKED INTO THE WORLD* IS A PLAY THAT INVESTIGATES THE SOCIETAL NOTIONS OF IDENTITY, RACE AND BELONGING. PLAYWRIGHT ROBIN MALAN REFLECTS ON THE GENESIS OF THE PLAY.

**:: ROBIN MALAN**

**It's sometimes interesting how plays develop, especially those of a documentary nature. You would expect such a play to come from factual accounts, newspaper reports, and so on. This play is a stage adaptation of a novel I wrote, *The Story of Lucky Simelane*. And it was that novel that was based on the factual accounts and newspaper reports surrounding a young boy called Happy Sindane.**

So, it's a mixture of fact and fiction. I have not changed the basic situation or facts, but I have invented what Happy Sindane and the people involved in his story might have thought and said and done. And I have invented some characters. So, while I am telling the truth, it's not always the literal truth.

I doubt there was someone in a government office called Maryna, who spoke and acted exactly as the character does in the play, but I guarantee there are a good number who are as ditsy as she is! So, it's not true and it is true.

When the boy I called Lucky entered the police station in Bronkhorstspuit, with his green eyes and blonde hair, speaking only isiNdebele, he could never have guessed the course of events he was setting in motion.

He told the police officers that day he thought he might have been abducted from his white family as a young boy, taken to deep rural Mpumalanga and brought up by his black 'grandparents' in their homestead.

He was on a quest to find out who and what – and whose – he was. What is it to be African? What does it mean to be part of a family? Does it matter in what language you speak or think? What if you're not even sure of your name? Issues of identity and belonging crowd in on Lucky, who is thrown off balance by the publicity his story attracts, and he is seduced by the sudden 'celebrity' it brings.

The play does not go all the way to the tragic end of Happy Sindane's life, when he was found beaten to death with stones and bricks. But

the end of the play foreshadows that end. The play was one of the finalists in the NFDTF/PANSA Festival of Contemporary Theatre Readings at the Actors' Centre on 14 November 2005, at what was then the Johannesburg Civic Theatre. ■

♥ *The Boy Who Walked into the World* by Robin Malan is directed by Mottlatji Ditodi and features a cast of UJ students from the Soweto Campus.

📍 @ The Rehearsal Room (Monument)  
08 JULY :: 11:00  
10 JULY :: 21:30

... IT'S A MIXTURE OF FACT AND FICTION. I HAVE NOT CHANGED THE BASIC SITUATION OR FACTS, BUT I HAVE INVENTED WHAT HAPPY SINDANE AND THE PEOPLE INVOLVED IN HIS STORY MIGHT HAVE THOUGHT AND SAID AND DONE. AND I HAVE INVENTED SOME CHARACTERS. SO, WHILE I AM TELLING THE TRUTH, IT'S NOT ALWAYS THE LITERAL TRUTH.



Mottlatji Ditodi  
Photo: WJ Pretorius  
Left: Robin Malan  
Photo: Junkets Publisher

# THE BOY WHO WALKED INTO THE WORLD

PRESENTED BY

**UJ ARTS & CULTURE**

**REVOLUTION**  
M M X I V

TUES 08 JUL 11:00  
THUR 10 JUL 21:30  
THE REHEARSAL ROOM

BY :: ROBIN MALAN  
DIRECTED BY ::  
MOTLATJI DITODI



f + YouTube UNIVERSITY OF JOHANNESBURG ARTS & CULTURE @UJARTSCENTRE



# In conversation with PJ Sabbagha

:: BOX OFFICE INTERVIEW



**PJ Sabbagha is a South African choreographer whose name has become synonymous with issue-based dance theatre, and more specifically HIV and AIDS-focused art. He is a founding member and Artistic Director of The Forgotten Angle Theatre Collaborative and was the recipient of the 2005 Standard Bank Young Artist Award for Dance, as well as a range of other awards and nominations. He's travelled extensively and his work has been shown at festivals and theatres in Russia, Mexico, Holland, Tanzania, Mali, Mozambique and Taiwan.**

**What is "issue-based dance theatre"?**

**PJ—** Issue-based dance theatre is, firstly, dance theatre dedicated to interrogating and investigating critical personal, social and political issues. It is dance theatre that is committed to positioning itself as a contributor and mobiliser for personal and social transformation. Through our work we intend to pose a series of personal questions that lead to some sort of insight or realisation; at no point are we offering the answers to these questions. It is this process of enquiry that we believe leads both audience and artists towards a greater sense of compassion and understanding. Ultimately for me it's about really learning to know and fully appreciate our own personal and shared human condition.

**What was your introduction to the professional stage?**

**PJ—** Like most young privileged white South Africans in the eighties, I grew up on a healthy diet of choir

practice, trinity college speech and drama and Gilbert and Sullivan. However, it was seeing a version of Heiner Muller's *Macbeth*, directed by Marthinus Basson at the 1989 National Schools Festival that blew my little East Rand brain out of the water. I don't think I was every the same ... thankfully ...

**Do you think dance, as a medium, played a specific role in the democratic project pre-1994?**

**PJ—** Dance has been significant as a form of protest theatre and a contributor to social cohesion both pre- and post-1994. Through the relative "political" comfort of the last twenty years however, and the insistence that art by some miracle be self-sustaining, I believe dance has lost its way. In my opinion, we have created a generation of self-obsessed and, dare I say, selfish audiences and arts practitioners, particularly in the major centres. I truly believe if we are going to survive we have to re-imagine ourselves and how we position our work and art within a broader socio-economic landscape.

**How has dance in South Africa changed over the last twenty years?**

**PJ—** Dance has undergone an extraordinary journey; it has become significantly more professionalised, diversified and inclusive. Through the opening of artistic pathways with the rest of the world, many seeds have been dropped and South African dance practitioners, through sheer determination and resilience, have begun to forge an internationally recognised SA industry. There

are moments when we seem to succeed in resisting the perversions of a colonial appetite for an easily consumed vision of Africa and everything that is *other*. However, I do feel that our greatest challenge remains the ability and willingness to assert our formidable and deeply provocative voices as South African artists and human beings.

**What is your fondest dance memory?**

**PJ—** Probably the day I met a very little Dada Masilo. During a workshop in the mid '90s with the inspired French Choreographer Regine Chapinot, set up by FATC and supported by IFAS, in a moment of release I literally ran over and flattened a ten-year-old Dada. Fortunately she was not totally broken, just a little bruised, but it led to one of the most exciting and rewarding working relationships in my career so far.

**Are dancers born or are they trained?**

**PJ—** Dance is of the body, as we all have a body, in whatever form, I believe dance is for everyone. That doesn't mean that everyone is the kind of dancer you would want to pay money to watch. It's such a subjective issue – the dancers many people aspire to be, or are excited to watch, very often are a total turn off for me. For me a dancer is someone who is committed to their bodies as a powerful means of expression; this requires physical, emotional and intellectual training and gymnastics. So for me a dancer is not a pure technician or a performer who can do things with their bodies no one else can. A dancer is someone who can reveal to someone else something that defies spoken language or definition but resonates and somehow makes perfect sense.

**How did The Forgotten Angle Theatre Collaborative (FATC) get started?**

**PJ—** FATC was created in 1995 as a platform for me to create work as well as for talented students at Wits Drama Department to gain a semi-professional experience. At the time I was a full-time member

of the academic staff, and FATC rehearsal and work time took place after hours from 5 to 11pm daily. We were blessed by a team of hugely talented young people many of whom became TV and soapie celebrities. However, this time laid the foundation for FATC to assert itself on the national dance scene and generate interest from more and more professionals, dramatically shifting how the company operated and who we worked with. Subsequently we have collaborated with many of SA's leading artistic voices, and in this way we have equally influenced and inspired each other.

**Cargo: Precious is a collaboration between FATC and Fortune Cookie Theatre. How did the collaboration come about and what can you tell us about the work?**

**PJ—** Early in 2013 Georgina Thompson from the Dance Forum brought Sylvaine Strike and I together to talk about a possible collaboration, something we could propose to the Main Festival at NAF. With NAF's 40-year celebration and special focus on previous Standard Bank Young Artists in 2014 it made perfect sense. This new collaboration features the work of four Standard Bank young artists; Sylvaine and I are joined by Fana Tshabalala and Concord Nkabinde (Music/Composition). The story of Sarah Baartman is a story Sylvaine has been researching and wanting to investigate for years and this seemed to be the perfect opportunity. For the purpose of our collaborative journey that also features the full FATC Company as well as Daniel Buckland and William Harding, we have focused on the only undocumented party of Sarah's life – her journey by ship from Cape Town to England. In a sense the ship has assumed a prophetic and visionary space that reflects on her current state, her past and what awaits her in Europe. It is a deeply moving and poetic piece that speaks beyond Sarah and her story but speaks of Africa's difficult past and present relationship with Europe

and what seems to be the endless struggle of woman to be heard, seen and valued.

**Given your impressive career in dance, is there still a dream dance project you would like to do?**

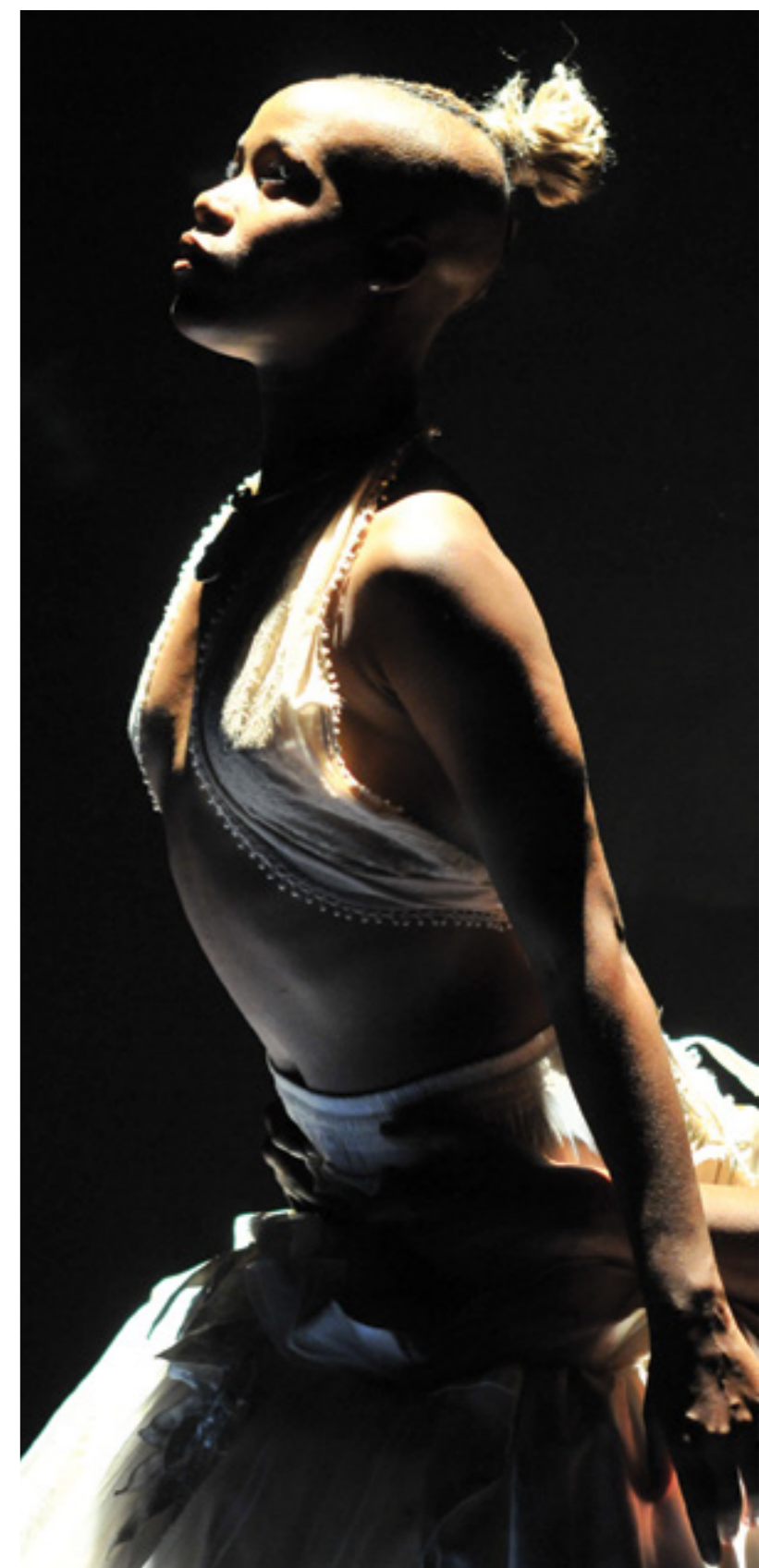
**PJ—** At the moment there is no one project/performance I dream of; I do however dream of a sector that is open, honest, supported and socially responsible. Other than that I have had a thought floating around in my brain of a dance performance set to and accompanied by a live performance of Handel's *Messiah* as a massive outdoor event to mark World Aids Day; a celebration of human resilience, forgiveness and acceptance.

**What inspires you?**

**PJ—** I am deeply inspired by being human, simple stories and experience that reveal our fragility, our need to belong, be loved and be heard. At the centre of everything for me there is a very pure human being with deeply personal experiences, dreams and desires. It is in the simplest and most sincerely personal moment and expression that I believe we can begin to speak to what seem to be massively complex universal issues, but we have to start with the personal and with simplicity and be committed to this process and avoid broad generalised sweeping statements. Easier said than done, this process requires an intense amount of digging, unravelling and letting go in order to get anywhere close to a moment of "true" insight. ■

♥ **Cargo: Precious** is directed by Sylvaine Strike, choreographed by PJ Sabbagha and features Fana Tshabalala, Nosiphiwo Samente, Thami Majela, Irven Teme, Charlston Van Rooyen, Thulani Chauke, Daniel Buckland and William Harding.

📍 @ Alec Mullins Hall  
08 July :: 15:00 & 20:00  
09 July :: 15:00 & 20:00  
10 July :: 10:00



Below: FATC Company member, Nosiphiwo Samente  
Photo :: Suzy Bernstein



Above: PJ Sabbagha  
Photo :: Courtesy of FATC

Right: Nosiphiwo Samente and Fana Tshabalala feature in Cargo: Precious  
Photo :: Suzy Bernstein

## SALAAM

IN SALAAM STORIES, FACT AND FANTASY ARE SKILFULLY WOVEN INTO THEATRICAL MAGIC AS RELEVANT TODAY AS WHEN IT WAS FIRST WRITTEN, THIS POTENT AND GRACEFUL PORTRAIT OF THE CAPE MUSLIM COMMUNITY BY ACTOR/PLAYWRIGHT, ASHRAF JOHAARDIEN, IS A FUNNY, DEVASTATING AND POLITICALLY POIGNANT MEDITATION ON LIFE, LOVE AND LOSS.

Right: Ashraf Johaardien takes to the boards in Salaam Stories  
Photo :: Jade Bowers Design & Management

Through artful storytelling, themes of identity, history and group belonging are focused through an intimately personal lens.

Director/designer, Jade Bowers, carefully crafts a tapestry of comedy and pathos into Johaardien's whirlwind virtuoso solo-performance whipping audiences out of their seats and across the Cape Flats to Robben Island – and then to and from Bombay – back in time, to the 17th century, when the Dutch were at war with the Portuguese. Moving fluidly through multiple timeframes, a colourful community of characters is conjured to life from the recesses of memory, history and imagination.

When the play was first produced after winning the inaugural PANSA Jury Award, Wilhelm Snyman called it "ground-breaking theatre." Reviewing for the *Cape Times* he wrote: "Many have been the productions that made

[JOHAARDIEN] IS AN EXCELLENT MIMIC AND MOVES EFFORTLESSLY BETWEEN ROLES RANGING FROM SCHOOLBOY TO GRANDFATHER.

Theresa Smith  
– Star Tonight

COGENT, INTELLIGENT, ENTERTAINING, ILLUMINATING AND THOUGHT-PROVOKING.

Christina Kennedy  
– Artslink.co.za

us aware of the 'white' experience, of the 'black' experience, the latter often in the service of the wider cause of political emancipation. In the process, an awareness of our much-vaunted diversity has suffered as apartheid's nefarious simplicity divided people into white and non-white, blind to differences of class, religious affiliation and a labyrinth of other nuances that make people cultural beings. Rather than create a conventional or 'Western' play with Muslim characters, Johaardien has created a [play] thoroughly rooted in a Muslim awareness, in a Muslim way of looking at the world, with a Muslim sensibility. ■

📍 @ St Andrew's Studio Two  
08 July :: 12:00  
09 July :: 14:00  
10 July :: 14:00 & 20:00  
@ Athenaeum (Port Elizabeth)  
11 July :: 19:00

Nina Hastie  
Photo: Courtesy of the artist

# Funny girl

K\*KFUNNY AND THE ROLE OF COMEDY IN SA ... 20 YEARS ON.

:: NINA HASTIE

Comedy is a very broad term. It is a genre of expression, but there are many modalities and subsequently various mediums through which this can be expressed. There is parody (the stuff that Deepfried Man and lots of people on Youtube do when they take something that imitates the style or content of a serious thing – like a song – and recreate it with an intended comedic effect.

There is spoof, which is an exaggeration of a characteristic feature of something or someone; film is a great medium for spoof for example the Mel Brooks Era of *Spaceballs* and *History of the World*. Sacha Baron Cohen is a great spoof artist with his characters Ali G, Borat, Bruno etc. Satire is tricky to explain, because many of these techniques can also be used to communicate satirical messages. Satire is a way of ridiculing

people and ideas within a political or social commentary context. Shows like *The Colbert Report*, *Late Night News with Loyiso*, and characters like Evita Bezuidenhout who all touch on political issues use satire as a comedy tool. Another effective way to communicate satire is through political cartoons, and most South Africans will be familiar with the name Zapiro. Then there's the most misunderstood and misrepresented tool: irony. Dear Alanis Morissette, it's 2014 and we're still trying to correct the damage that was done by your misinformed Ironic song in the 90's, I guess in this case it is fair to blame Canada. There are variations of irony: verbatim irony – the discrepancy between what is stated explicitly and what is really meant; situational irony – the discrepancy between what is expected and reality; and dramatic irony – the discrepancy between what the reader or audience knows

and what a character knows... that's what the dictionary says, but in real life, no one actually knows what irony is, not even Zoëy Deschanel. There is word play, Sunday, incongruity, sarcasm (which is SO underused), and everybody likes ice cream because; non-sequitur.

I find that South Africans are very quick to take offense at a certain show was referred to as racist as there was a misunderstanding of the satirical impetus of the material and subsequently created a big media and social reaction. My argument is that it is that very reaction that validates comedians. It is our job as comedians to create discourse, to stimulate new thought, to challenge prescribed ideas and to give another

perspective. And of course, be funny. This does not negate the importance, no matter what the mode is, of maintaining a sense of history and respect. Conrad Coch (Chester Missing) mentions this with regards to a certain political cartoon depicting clowns in parliament and clowns that voted them in: "On the one hand, it's a satirist's right to depict society as he or she understands it. On the other, it is historical bigotry to assume that people of colour (who are largely who support the ANC) don't make clear, calculated decisions that are good for them. The world is full of stories of the wealthy, the privileged, and often white men, assuming they understand 'Other' people's life choices better than they do. ANC voters are not clowns or fools. They are doing what is in their best interests. We can only even begin to consider talking about non-

racism when white South Africans come to terms with the fact that if the situation were reversed they would most likely vote exactly the same way, for similarly very good reasons."

Coming out of the apartheid era where everything was so severely censored we have only just started to hear our own voices, and if we can manage to get past the gate keepers: the broadcasters, the TV Guys, the Radio Guys, the Newspaper Guys – and the Data providers.

"IT IS OUR JOB AS COMEDIANS TO CREATE DISCOURSE, TO STIMULATE NEW THOUGHT, TO CHALLENGE PRESCRIBED IDEAS AND TO GIVE ANOTHER PERSPECTIVE. AND OF COURSE, BE FUNNY."

Digital memes and one liners have become a new form of comedic expression that feeds the "ADD" generation in byte-sized 'lols'. However, we have some of the highest data rates in the world, and this still keeps the internet and internet users in different classes – the idea that the internet is the best way to get uncensored information to the masses is deceptive.

The only hard and fast, effective way of communicating with the masses is by being on a stage. Even Russel Brand talks about how he prefers stand up to movies: "... stand up is direct, films, you've got to be grown up and responsible, there's a studio involved, everyone cares about it intensely".

The introduction of K\*KFunny at the Con Cowan Theatre is part of this movement providing a meeting-point between the older mainstream comedy club circuit, and the newer, larger vernacular stand-up comedy front that has quickly spread across the country. ■

♥ K\*KFunny is a monthly stand-up comedy showcase featuring established and up-and-coming, male and female, local and international, UJ Students and any other variety of quality comedian that is willing and able to share their craft with a wanting audience, hosted by Nina Hastie and presented by UJ Arts & Culture.

© @ Library Hall  
10 July :: 14:00  
12 July :: 10:00 & 22:00  
13 July :: 14:00

# The songs we love

FOR OVER A DECADE, BARITONE FEDERICO FRESCHI AND PIANIST CHRISTOPHER DUGAN HAVE THRILLED AUDIENCES NATIONWIDE WITH THEIR PARTICULAR BLEND OF CLASSICAL AND POPULAR MUSIC.

:: FEDERICO FRESCHI AND CHRISTOPHER DUGAN

The style of presentation is dynamic, engaging and elegantly sophisticated, with both musicians contextualising the pieces with light-hearted but informative introductions.

From the vocal gymnastics of Rossini to nostalgic, old-world operetta, to popular songs and hits from Broadway musicals, interspersed with virtuoso pieces for the piano, this programme cannot fail to delight. With a wealthy repertoire from which to draw, the programme is tailored to suit the audience and context.

BOTH MUSICIANS CONTEXTUALISE THE PIECES WITH LIGHT-HEARTED INFORMATIVE INTRODUCTIONS.

After completing his postgraduate studies in History of Art, Federico Freschi studied towards a Performer's Diploma in Opera at the UCT College of Music. He subsequently sang with CAPAB Singers' Studio, appearing in a number of operas, operettas and musicals. Returning to Johannesburg,

Federico sang roles for several local opera companies, as well as directing opera productions, in addition to his lecturing commitments for several years in History of Art at the University of the Witwatersrand. Following a period as director of the Goodman Gallery, Cape Town, Federico was appointed Executive Dean of the Faculty of Art, Design and Architecture at the University of Johannesburg in January 2013.

Christopher Dugan is widely regarded as one of South Africa's leading concert pianists who has furthered his career on all major concert platforms in the country. Based in the KZN Midlands for the last 16 years, he has experimented with a unique approach to programming and performance strategy that seeks to break boundaries between various genres. His work, under the banner "Music Revival", has grown to encompass a widely recognised 'brand' that now presents over 80 performances annually, ranging from intimate soirées in his home studio to major performances with the KwaZulu-Natal Philharmonic Orchestra. Dugan is a Steinway Artist. ■

© @ Rhodes Chapel  
11 July :: 19:00  
13 July :: 15:00



Federico Freschi and Christopher Dugan  
Photo: Courtesy of The Famous Idea

# Maid in Mzansi

PRODUCED BY WITS THEATRE ON BEHALF OF WITS SCHOOL OF ARTS AND WITS DRAMA DIVISION, MAID IN MZANSI IS WITS UNIVERSITY'S OFFICIAL ENTRY TO THE NATIONAL ARTS STUDENT FESTIVAL.

Devised with the cast, *Maid in Mzansi* explores the subject matter of domestic workers in a uniquely South African way.

In a series of monologues and vignettes drawn from the personal stories of South African domestic workers, we get a glimpse into the highly complex and diverse lives of these women with situations ranging from demanding Madams, to being

the 'nanny' and even the politicians who claim to speak for them. In an attempt to open a dialogue about wages, working conditions and common prejudices, *Maid in Mzansi* will scrub, clean and polish the floors of homes that choose to ignore the value of their 'home administrator'. Through intricate use of song, physical theatre and stark imagery, the reality of life for our maids is rendered with nuance

and detail, allowing the audience to experience both their triumphs and tribulations. It is a testimony through the eyes of the women who wash our toilets and handle our 'dirty laundry'. This is their story. ■

♥ *Maid in Mzansi* is directed by Roberto Queiroz, designed by Claudia Hansen and features a cast of Wits Drama students.



Left: Mildred Shade  
Photo: Courtesy of Wits Theatre

© @ The Rehearsal Room (Monument)  
03 July :: 16:00  
05 July :: 21:30  
@ Wits Nunnery (Braamfontein)  
15 to 19 July :: 18:00  
20 July :: 12:30pm

♥ Bookings:  
www.witstickets.co.za  
#969



# Dirt road

FOLLOWING A WORLD PREMIERE IN PARIS, SLICE BEAN MACHINE IN ASSOCIATION WITH SOWETO MAGAZINE PRESENTS *THE DIRT ROAD* WRITTEN BY KIM SANSSOUCIE AND DIRECTED BY ALBY MICHAELS.

## :: THE AFRICAN DEBUT

With an original score by Zethu Mashika, this two-hander hander features Sanssoucie as Kate Ndlela, a gentle school teacher and her husband, a prolific artist; Simphiwe Ndlela is superbly played by Naledi winning actor Nat Ramabulana. Set in contemporary Johannesburg, this quirky yet tragic love story follows the relationship between a Xhosa man and an English-speaking Coloured woman.

Their youthful romantic love is challenged by cultural disparity and common marital trials. An external incident causes them to harshly re-examine their own truths and expectations. *the dirt road* is an honest portrayal of a tumultuous relationship enveloped by an authentic adoration between two lovers.

*the dirt road* was part of French Seasons 2013; produced by live



performance production company Slice Bean Machine in association with the National Arts Council of South Africa. It was showcased at the American University of Paris as well as the L'Atelier Moderne Parisien Theatre to wonderful reviews. "The audience felt as if they were intruding upon a real couple in the most private moments of their relationship. The feeling of honesty was so intense that at times it felt uncomfortable, in the best possible way." (Andrew Davidson, Head of Comparative Literature at the American University of Paris and a New York best selling author and critic said of watching *the dirt road*;

"FEARLESS PERFORMANCES BY BOTH ACTORS."  
Andrew Davidson

📍 @ Masonic Back  
09 July :: 10:00  
10 July :: 20:00  
11 July :: 22:00  
12 July :: 18:00



# WITS 969

Photo :: Courtesy of Wits Theatre

THE WITS 969 FESTIVAL FEATURES A SELECTION OF HIGHLIGHTS FROM THE NATIONAL ARTS FESTIVAL, WHICH MAKE THE 969 KM JOURNEY FROM GRAHAMSTOWN TO THE WITS THEATRE IN BRAAMFONTIEN. A PLATFORM FOR NEW AND CONCEPTUALLY EXCITING WORK, 969 OCCUPIES A HIGHLY REGARDED SLOT IN THE SOUTH AFRICAN THEATRE CALENDAR. THIS YEAR'S PROGRAMME FEATURES THE FOLLOWING FESTIVAL FAVORITES IN JOBURG FROM 15 TO 27 JULY.

## DANCE

### NDIHAMBILE

Choreographer: Yuhl Headman and Sbonakaliso Ndaba  
Music: Sibikwa Arts Dance Company  
Featuring: Ayanda Ndllovu, Thuso Lobeko, Thapelo Kottolo, Nosifiso Motaung and Nhlanhla Ndzimande

### NEITHER HERE NOR THERE (AND EVERYTHING ELSE)

Choreographer: Nadine Joseph  
Music: Daniel Nubian  
Featuring: Athena Mazarakis, Alan Parker, Jessica Foli, Nceba Sitokwe, Sithembiso Khalishwayo and iNadine Joseph

## NILE

Choreographer: Laurence Yadi & Nicolas Cantillon  
Featuring: Luc Benard, Nicolas Cantillon, Gildas Diqero, Lola Kervroedan, Margaux Monetti, Laurence Yadi

## DRAMA

### THE THREE LITTLE PIGS

By Rob van Vuuren, James Cairns, Albert Pretorius and Tara Notcutt  
Director: Tara Notcutt  
Music: Gary Thomas  
Featuring: Rob van Vuuren, James Cairns and Albert Pretorius

### WHISTLE STOP

By Ameera Patel  
Director: Frances Slabolepszy  
Featuring: Jaques de Silva and Ameera Patel

### LAST ROUNDS

Written and directed by Tara Notcutt  
Featuring: Cintaine Schutte

### ORIGINAL SKIN

By Phillipa Yaa de Villiers and Robert Colman  
Director: Robert Colman  
Featuring: Phillipa Yaa de Villiers

## PHYSICAL THEATRE

### GOD COMPLEX

By Daniel Buckland and Sylvaine Strike  
Director: Sylvaine Strike  
Featuring: Daniel Buckland

### HAMLET

Director: Jenine Collocott  
Featuring: James Cairns, Jaques De Silva and Taryn Bennett

## MUSIC

### KYLE SHEPARD TRIO (Jazz)

With Buddy Wells (sax), Feyfa Faku (trumpet), Shane Cooper (bass), Claude Cozens (drums)

### FIDDLER IN THE LOOP (World)

Featuring: Luca Ciarla

## COMEDY

### AMATEUR HOUR

By Gwydion Beynon  
Director: John Trengove  
Featuring: Jemma Kahn and Glen Biderman Pam

### HEAVY

By Kagiso Mokgadi  
Director: Rob van Vuuren

### PALMER'S ALIVE

Written and performed by Brent Palmer

♥ For full programme details, performance times, venues and booking information go to [www.wits.ac.za/witstheatre](http://www.wits.ac.za/witstheatre).



# ACT & friends

THE ARTS & CULTURE TRUST (ACT) IS THE OLDEST FUNDING AGENCY IN DEMOCRATIC SOUTH AFRICA. IT WAS ESTABLISHED TO SECURE FINANCIAL AND OTHER RESOURCES FOR ARTS, CULTURE AND HERITAGE; AND TO PROJECT THE NEEDS AND ROLE OF THE SECTOR INTO THE PUBLIC DOMAIN. OVER THE PAST 20 YEARS THE TRUST DISBURSED MORE THAN R20 MILLION RAND TO ARTS AND CULTURE PROJECTS ACROSS SOUTH AFRICA (THIS EXCLUDES ACT AWARDS PRIZE MONEY AND OTHER DEVELOPMENTAL EFFORTS SUCH AS THE ACT BUILDING BLOCKS MASTER CLASSES). THE FOLLOWING PROJECTS AT THIS YEAR'S FESTIVAL ARE RECIPIENTS OF ACT SUPPORT.

## THE BAOBAB (Public Art)

This new site-responsive African eco-play explores the rich (yet threatened) cultural and ecological heritage of the isiVenda people and their land. The play relates to the broader vision of the global Rights for Nature Movement, which aims to 'create a positive vision for the future and a common African language on mediating our current and future relationship with nature'.

📍 @ Environmental Research Learning  
03 to 12 July :: 16:30

## ASK MISS B (Book Launch)

With 40 years of experience Debra Batzofin certainly needs no introduction when it comes to dealing with the professional theatre industry in South Africa, China and Europe. She shares her experience in *Ask Miss B - A Beginner's Guide to Running a Theatre*. It can be used as a textbook and reference by anyone wanting to work in the industry or by someone already in the industry and looking for advice and guidance.

📍 @ Nun's Chapel  
10 July :: 11:00

## BOK (Dance)

This new contemporary dance work filters Vaslav Nijinsky's iconic ballet 'Afternoon of a Faun' through the lens of contemporary South Africa. 'Bok' explores the fluidity between animal and human, the ugly and the beautiful. With choreography by Underground Dance Theatre, this cutting edge dance work will feature four male dancers.

📍 @ PJs :: R80.00  
07 July :: 16:00  
08 July :: 18:00 & 22:00  
09 July :: 14:00 & 20:00  
10 July :: 12:00  
11 July :: 10:00  
12 July :: 16:00  
40 minutes

## THE MAN IN THE GREEN JACKET (Drama)

This new play created and developed by Eliot Moleba in collaboration with Drama for Life, is about the ordinary lives of a family affected by the Marikana Massacre. Supported by an ACT grant for the promotion of the project to help raise awareness and to raise funds for the victims of the Marikana Massacre, the project has also partnered with Education Africa for the Marikana Scholarship Fund, to ensure the education of the affected children.

📍 @ Dicks  
10 July :: 14:30  
11 July :: 20:30  
12 July :: 14:30  
13 July :: 10:00

## JETTY SCOUR (Film)

The exhibition will premiere at the 2014 National Arts Festival Grahamstown. Through imaginative re-enactment, it will document the arrival of the 'human-transporter' - a replica 19th century cane-woven lift used in Algoa Bay to transport settlers to and from ships at sea. *Jetty Scour* will be filmed on site at the Port Elizabeth cargo port. This historical re-enactment will become a commentary resisting what cultural theorist Stuart Hall calls the 'oblivion factory', whilst considering the complex and laborious limits of 'preserving memory'.

📍 @ Gallery in the round  
The Monument  
Daily :: 09:00 & 18:00

♥ ACT is South Africa's premier independent arts and culture funding and development agency. A number of focused funding and development programmes implemented by ACT support a broad range of activities nationally. For more information visit [www.act.org.za](http://www.act.org.za).

Above: Alby Michaels  
Photo :: Robert Hamblin

Right: Kim Sanssoucie and Naledi award-winner, Nat Ramabulana, as Kate and Simphiwe Ndlela in *the dirt road*  
Photo :: courtesy of Slice Bean Machine

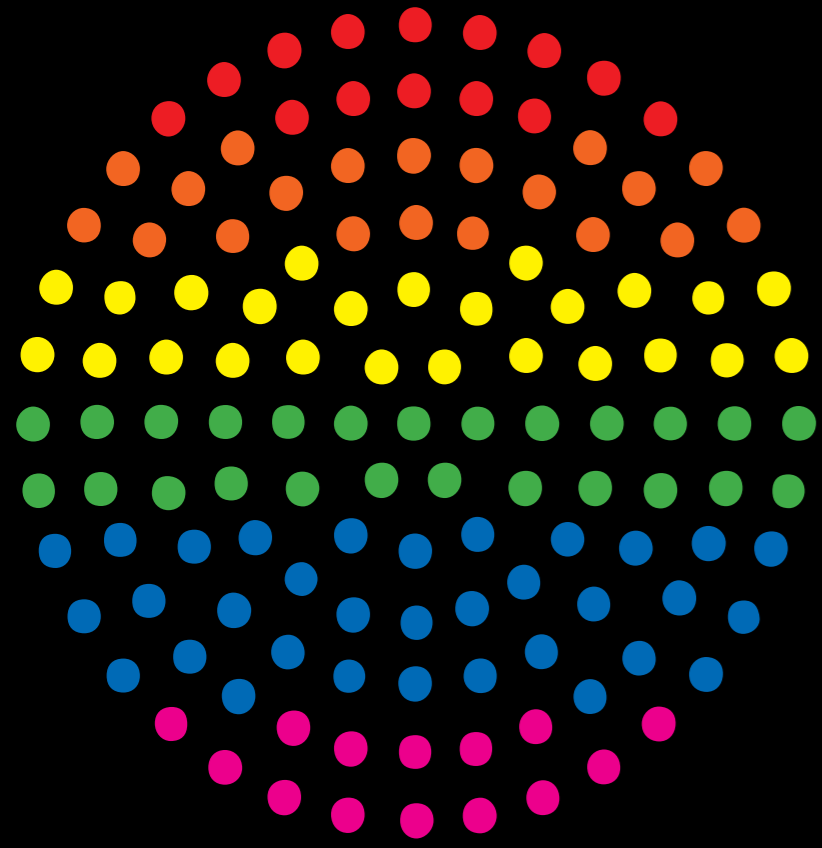


Above: Debra Batzofin  
Photo :: Courtesy of ACT

Right: Steven van Wyk  
Photo :: Courtesy of ACT



PRESENTED BY  
UJ ARTS & CULTURE



# THAT LGBTI #TRANS \* FESTIVAL

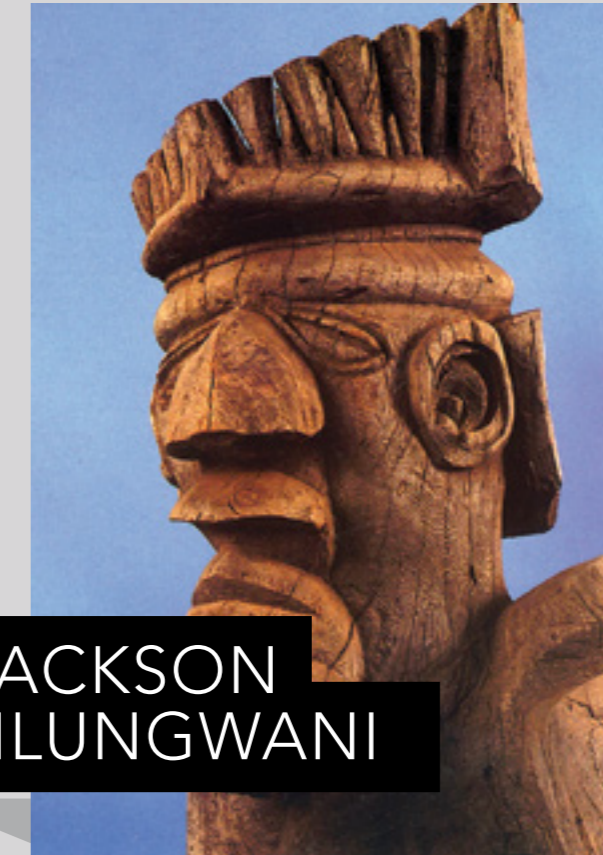


GENDERQUERING  
THE ARTS

REVOLUTION SEPTEMBER  
TO OCTOBER  
2014

f+YouTube UNIVERSITY OF JOHANNESBURG ARTS & CULTURE @UJARTSCENTRE

RETHINK. REINVENT.



JACKSON  
HLUNGWANI

18 JUN – 16 JUL 2014  
RETROSPECTIVE SHOW

This retrospective exhibition Jackson Hlungwani – a New Jerusalem of the sculptures, prints and tools of Jackson Xidonkani Hlungwani, one of South Africa's most celebrated sculptors, is curated by Nessa Leibhammer and funded by the MTN SA Foundation. Complemented by an education programme and a dedicated edition of ArtTalk.

## UJART GALLERY



PERFORMING  
WO/MAN

06 AUG – 10 SEP 2014  
GROUP SHOW

Performing Wo/Man, a group exhibition curated by Derek Zietsman, is based on a premise that transgressive visual interpretation of the influences on how South African men and women perform their identities can provide a strategy for artists to engage with a perceived crisis in post-apartheid performances of gender identity.



THE COLONY

08 OCT – 12 NOV 2014  
SOLO SHOW :: ROBERT HAMLIN

The Colony (Occupy) a solo show by Robert Hamblin consists of a photographic installation of 260 workdays with the gaze on masculinities and capital.

GALLERY HOURS  
MONDAY TO FRIDAY  
:: 09:00 TO 18:00 ::  
+ SATURDAY  
:: 09:00 TO 13:00 ::

CLOSED SUNDAYS AND  
PUBLIC HOLIDAYS

C/O KINGSWAY + UNIVERSITY RD  
AUCKLAND PARK :: JOHANNESBURG

UJ ARTS & CULTURE DIVISION OF INSTITUTIONAL ADVANCEMENT

CONTACT :: 011 559 2556 :: 011 559 2099 :: AEDEMPSEY@UJ.AC.ZA :: [www.uj.ac.za/arts](http://www.uj.ac.za/arts)

f+YouTube UNIVERSITY OF JOHANNESBURG ARTS & CULTURE @UJARTSCENTRE



### • UJ SALUTES •

OUR ALUMNI IN THE  
PERFORMING ARTS



# Motlatji Ditodi

This UJ alumna and multi-talented achiever is passionate about all types of performing arts, from singing to acting. She is an established part of the South African acting scene in both television and theatre, and was recognised in 2013 with the ImpACT Award for Theatre.

We are proud of all of our exceptional achievers,  
our Generations of Accomplishment!

Visit [www.ujalumni.co.za](http://www.ujalumni.co.za)

RETHINK. REINVENT.



# BOX OFFICE

## guide

<b>THU 03 JUL</b>	16:00	<b>Maid in Mzansi</b>	Rehearsal Room	R45	60mins
<b>SAT 05 JUL</b>	10:00	<b>What The Water Gave Me</b>	NG Kerk Hall	Free	65mins
	16:30	<b>What The Water Gave Me</b>	NG Kerk Hall	R45	65mins
	21:30	<b>Maid in Mzansi</b>	Rehearsal Room	R45	60mins
<b>SUN 06 JUL</b>	18:30	<b>What The Water Gave Me</b>	NG Kerk Hall	R45	65mins
<b>MON 07 JUL</b>	10:00	pppeeeaaacccccc	NG Kerk Hall	Free	65mins
	12:00	<b>What The Water Gave Me</b>	NG Kerk Hall	R45	65mins
	18:00	<b>What The Water Gave Me</b>	NG Kerk Hall	R45	65mins
<b>TUE 08 JUL</b>	11:00	<b>The Boy Who Walked into the World</b>	Rehearsal Room	R45	90mins
	12:00	<b>Salaam Stories</b>	St Andrew's Studio Two	R65	65mins
	15:00	<b>Cargo: Precious</b>	Alec Mullins Hall	R65	70mins
	20:00	<b>Cargo: Precious</b>	Alec Mullins Hall	R65	70mins
	20:30	pppeeeaaacccccc	NG Kerk Hall	R45	65mins
<b>WED 09 JUL</b>	10:00	<b>the dirt road</b>	Masonic Back	R45	55mins
	14:00	pppeeeaaacccccc	NG Kerk Hall	R45	65mins
	14:00	<b>Salaam Stories</b>	St Andrew's Studio Two	R65	65mins
	15:00	<b>Cargo: Precious</b>	Alec Mullins Hall	R65	70mins
	20:00	<b>Cargo: Precious</b>	Alec Mullins Hall	R65	70mins
<b>THU 10 JULY</b>	10:00	<b>Cargo: Precious</b>	Alec Mullins Hall	R65	70mins
	14:00	<b>Salaam Stories</b>	St Andrew's Studio Two	R65	65mins
	14:00	<b>Hey Nina</b>	Library Hall	Free	60mins
	16:00	pppeeeaaacccccc	NG Kerk Hall	R45	65mins
	20:00	<b>Salaam Stories</b>	St Andrew's Studio Two	R65	65mins
	21:30	<b>The Boy Who Walked into the World</b>	Rehearsal Room	R45	90mins
	20:00	<b>the dirt road</b>	Masonic Back	R45	55mins
<b>FRI 11 JUL</b>	15:00	<b>The Songs We Love</b>	Rhodes Chapel	R65	70mins
<b>SAT 12 JULY</b>	10:00	<b>Hey Nina</b>	Library Hall	R45	60mins
	12:00	pppeeeaaacccccc	NG Kerk Hall	R45	65mins
	18:00	<b>the dirt road</b>	Masonic Back	R45	55mins
	22:00	<b>the dirt road</b>	Masonic Back	R45	55mins
	22:00	<b>Hey Nina</b>	Library Hall	R45	60mins
<b>SUN 13 JUL</b>	15:00	<b>The Songs We Love</b>	Rhodes Chapel	R65	70mins
	14:00	<b>Hey Nina</b>	Library Hall	R45	60mins
<b>15 – 27 JULY</b>		<b>Wits 969</b>	Wits Theatre Complex (JHB)		
<b>23 – 26 JULY</b>		<b>The Boy Who Walked into the World</b>	Soweto Theatre (JHB)		
<b>SEP/OCT</b>		<b>THATSOLGBTI #TRANS* FESTIVAL</b>	UJ Arts Centre (JHB)		
<b>2015</b>		<b>ACT   UJ Arts &amp; Culture Conference</b>	UJ Arts Centre (JHB)		



Cheraé Halley portrays air in *What The Water Gave Me*  
Photo: Jan Potgieter

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