

DIRECTORS & DIRECTING: PLAYWRIGHTS

symposium | performances | readings

24-26 AUGUST 2012
UCT HIDDINGH CAMPUS
BAXTER THEATRE CENTRE

Lara Foot **Mike van Graan** Sindiwe Magona **James Ngcobo**
Malcolm Purkey **Mark Fleishman** Mandla Mbothwe **Brett Bailey**
Megan Furniss **Juliet Jenkin** Sabata Sesiu **Genna Gardini**
Nicholas Spagnoletti **Jaqueline Dommissie** Sanjn Muftic **Amy**
Jephta Kim Kerfoot **Jason Potgieter** Ingrid Wylde **Karen**
Jeynes Siddiq Khan **Peter Churu** Barbara Mathers **Faniswa Yisa**
James MacGregor **Frank Paco** Mbali Kgosidintsi **Indalo Stofile**
Namhla Tshuka **Apollo Ntshoko** Louis Viljoen **Tristan Jacobs**
Penny Youngleson **Brink Scholtz** Myer Taub **Richard Antrobus**
Alexandre Marine **Grant Swanby** Ruben Engel **Owen Manamela-**
Mogale Chi Mhende **Alistair Moulton Black** Nicholas Pauling
Anele Situlweni Chuma Sopotela **Maurice Podbrey** Andrew
Laubscher **Thando Doni** Muziek Sensation **Ntombi Makhutshi**
Aphiwe Menziwa **Kabi Thulo** Khayaletu Mofu **Dann-Jaques**
Mouton Ephraim Gordon **Alude Mahali** Liz Mills **Clare Stopford**

GORDON INSTITUTE

GIPCA

FOR PERFORMING
AND CREATIVE ARTS

DIRECTORS AND DIRECTING: PLAYWRIGHTS PROGRAMME

FRIDAY 24 AUGUST – BAXTER THEATRE CENTRE

- 17:15** Drinks and supper
- 18:00** Welcome: Jay Pather, convenor
- 18:10** Keynote addresses: Lara Foot; Mike van Graan
- 19:00** Performance: J.M. Coetzee's *Waiting for the Barbarians*, adapted and directed by Alexandre Marine, featuring Grant Swanby, Ruben Engel, Owen Manamela-Mogale, Chi Mhende, Alistair Moulton Black, Nicholas Pauling, Anele Situlweni and Chuma Sopotela
- 21:15** Post-performance discussion with Maurice Podbrey (producer, *Waiting for the Barbarians*)
- 21:45** Ends

SATURDAY 25 AUGUST – HIDDINGH HALL

- 08:30** Tea/coffee
- 09:00** PANEL 1: *Writers*
Panelists: Sindiwe Magona; Juliet Jenkin; Sabata Sesi; Genna Gardini; Nicholas Spagnoletti
Chair: Clare Stopford
- 10:30** Tea/coffee
- 11:00** PANEL 2: *Directors and Writers*
Panelists: Jaqueline Dommissie; James Ngcobo; Sanjn Muftic and Amy Jephta; Malcolm Purkey
Chair: Mark Fleishman
- 12:30** Lunch
- 13:15** PANEL 3: *Whose voice is it anyway? Multiple subjectivities, ownership, adaptation*
Performance: *Sex, Lies and Gaffer Tape*, written, adapted, performed and directed by Kim Kerfoot and Jason Potgieter
Panelists: Ingrid Wylde; Karen Jeynes; Siddiq Khan; Peter Churu
Chair: Jay Pather
- 14:45** Tea/coffee
- 15:00** Buses depart for the Fugard Annex
- 15:30** Final run through (Fugard Annex): *medEia*, designed and directed by Brett Bailey, written by Oscar van Woensel, featuring Faniswa Yisa, James MacGregor, Frank Paco, Mbali Kgosidintsi, Indalo Stofile, Namhla Tshuka and Apollo Ntshoko
- 17:00** Buses depart for Theatre Arts Admin Collective
- 17:30** Performance: *Eutopia*, directed by Emerging Theatre Directors Bursary winner Thando Doni, devised by the cast, featuring Ntombi Makhutshi, Kabi Thulo, Aphiwe Menziwa, Khayaletu Mofu and Muziek Sensation
- 18:30** Buses depart for Hiddingh Campus
- 19:00** Light supper
- 19:45** Buses depart for Artscape
- 20:15** Performance: *Kragbox*, directed by Mark Fleishman, originally created by Frances Marek with Ephraim Gordon and Dann-Jaques Mouton, featuring Ephraim Gordon and Dann-Jaques Mouton
- 21:15** Buses depart for Hiddingh Campus
- 21:30** Ends

DIRECTORS AND DIRECTING: PLAYWRIGHTS PROGRAMME

SUNDAY 26 AUGUST – HIDDINGH HALL

- 09:00** Tea/coffee
- 09:30** Playreading: *Drive With Me*, written and performed by Megan Furniss, directorial input by Liz Mills
- 10:15** Playreading: *The Kingmakers*, written and directed by Louis Viljoen, featuring Andrew Laubscher and Nicholas Pauling
- 10:45** Tea/coffee
- 11:00** Keynote addresses: Mark Fleishman; Mandla Mbothwe; Brett Bailey
- 12:30** Lunch
- 13:30** PANEL 4: *New Directions*
Panelists: Tristan Jacobs; Sanjin Muftic; Penny Youngleson; Thando Doni; Brink Scholtz; Myer Taub
Chair: Alude Mahali
- 15:00** Tea/coffee
- 15:30** Performance: *Stilted*, created and performed by Richard Antrobus, directed by Andrew Buckland, featuring Tristan Jacobs
- 16:30** Closing Comments: Led by Malcolm Purkey
- 17:30** Ends

ABOUT GIPCA

The University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects across Faculty but particularly in the disciplines of Music, Dance, Fine Art, Drama, Creative Writing, Film and Media Studies. Interdisciplinarity is a key theme of the Institute and projects are imbued with innovation, collaboration and dialogue with urbanism and community. Projects bring together diverse entities: the various creative and performing art disciplines at UCT, as well as the University and City, training institutions and the profession. The Institute actively seeks partners both outside of the University and within it, in an effort to enrich the research and development of creative work and to make such work available to all communities. GIPCA was launched in December 2008 with a substantial grant from Sir Donald Gordon, founder of Liberty Life. An Advisory Board comprising Heads of Departments of all Performing and Creative Arts departments at UCT helps to shape contexts for the instigation and development of projects of students and staff, as well as a wide range of institutions and individuals outside the University.

For more information on the 2012 GIPCA programme:

www.gipca.uct.ac.za | +27 21 480 7156 | fin-gipca@uct.ac.za

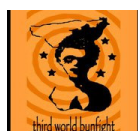
GIPCA Director: **Associate Professor Jay Pather**

GIPCA Project Manager: **Adrienne van Eeden-Wharton**

Chair of the GIPCA Board: **Professor Paula Ensor**

Directors and Directing technical crew: Themba Stewart, Rob Stolle, Merryn Carver, Ryno Keet

With thanks to:



DIRECTORS AND DIRECTING: PLAYWRIGHTS PERFORMANCES

Waiting for the Barbarians

Baxter Golden Arrow Studio | Friday 24 August | 19:00

Written by JM Coetzee, adapted for the stage and directed by Alexandre Marine, produced by Maurice Podbrey, featuring Grant Swanby, Nicholas Pauling, Chuma Sopotela, Owen Manamela-Mogane, Chi Mhende, Alistair Moulton Black, Ruben Engel and Anele Situlweni.

Waiting for the Barbarians is JM Coetzee's third novel, which was first published in 1980 and was chosen by Penguin as one of the Great Books of the 20th century. Against an abstract, timeless and placeless setting, the Magistrate (played by Grant Swanby) administers a small outpost of the Empire. He is suddenly supplanted by Colonel Jol (Nicholas Pauling) who has been sent to confront a supposed attack from the Barbarian tribes. His military occupation exploits every fear and superstition to justify his actions and the Magistrate witnesses the rapid degeneration of civil life as torture becomes commonplace. A Barbarian girl (Chuma Sopotela) is one victim and it is her fate and the Magistrate's intervention that is the plot of this gripping drama.

Director's note

Barbarians. Who are they? Do they exist? Or are they simply the fruits of our imagination? If we are to assume that they do exist, then we must also assume their "barbarian" question concerning "us": Who are these strange creatures with their laws, customs, and way of life? In the same way that we fear and anticipate a barbarian invasion, they are afraid and anticipate our invasion.

It is a paradox, but throughout the course of known history, "civilization" has always been more aggressive, more warring, and bloodier than "non-civilization." Let us recall the conquests of the civilized Ancient Greeks, the bloody expansion of the Roman Empire and the crusades against "underdeveloped" infidels. And, for all that, Ancient Greece gave theatre to the world, the Roman Empire gave law and the senate, and the crusades were accompanied by the blossoming of art and poetry. Democracy in England did not interfere with British colonialism and great Russian literature did not stop the expansion of the Russian Empire.

As the onslaught of civilization continued, so-called "barbarian people" died, were wiped off the face of the earth. Or, in the best of scenarios, they were settled into reservations, as was the case in America. What was this? A pre-emptive strike or the usual thirst to become rich at the expense of other lands and peoples? With all this, "civilization" has always found very expressive and "substantial" justifications for its expeditions: "an obvious threat", the battle for God, for the glory of the homeland, or to bring the light of culture to unreasonable savages. There's no need to go far. In 2003, the United States government fabricated the idea of weapons of mass destruction in Iraq and the mass media promoted this idea to a point that it allowed the U.S. to invade Iraq and ... receive control over the country's oil ... It is not too much to add that the most democratic and most free country in the world did not place its president behind bars, in the absence of these weapons of mass destruction.

I think that the real barbarity starts when we begin to divide people into "us" and "them", based on the colour of their skin, their religion, their political views or simply because "they are not like me". Human civilization has become accustomed to repeating its mistakes. Nevertheless, if we occasionally look into the history books, we discover that, sooner or later, all empires die.

- Alexandre Marine

Sex, Lies and Gaffer Tape

Hiddingh Hall | Saturday 25 August | 13:15

Written, adapted, performed and directed by Kim Kerfoot and Jason Potgieter

Sex, Lies and Gaffer Tape is a meta-theatrical examination of the notion of textual ownership. And hula hoops. Who owns the text? The playwright, the janitor, the audience, the president, the funder or the funder's mother? Irreverent, contradictory, and without accurate referencing, this 15 minute play will explore a number of the concerns of the symposium. Set simultaneously in a rehearsal and at *Directors and Directing: Playwrights*, two writers, an actor, a director and an invisible stage manager engage with an audience to uncover the vast network of lies and deception underpinning the capitalist tenet that a text can or should be owned.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PERFORMANCES

medEia

Fugard Annex | Saturday 25 August | 15:30 | Final run through

Designed and directed by Brett Bailey, written by Oscar van Woensel, featuring Faniswa Yisa, James MacGregor, Frank Paco, Mbali Kgosidintsi, Indalo Stofile, Namhla Tshuka and Apollo Ntshoko

Beginning in an isolated African village, ***medEia*** locates the classical Greek tragedy in a contemporary post-colonial setting. Medea, the village priestess, yearns for something more than her sterile, isolated life. She elopes to Europe with Jason, a mercenary, burning bridges in her wake. The couple settles in urban Corinth and raises two sons. But there is no place for outsiders in this land of promise, and when Jason marries the king of Corinth's daughter, Medea sinks into depression with darkest repercussions. Experiences of xenophobia, and the isolation of immigrants in contemporary Europe form the backdrop to this passionate story of emancipation. Its fragmented, lyrical text is linked with the music of the likes of Radiohead and Cold Play.

Director's note

Oscar van Woensel's beautiful, fragmented script is written in verse without punctuation, character-allocation or stage directions: a stream of dramatic consciousness studded with the lyrics of pop songs: a text both liberating and highly challenging. In my 2005 adaptation of the work, I staged ***medEia*** as a site-specific promenade piece in an abandoned film set on the Spier Estate in Cape Town. The dramatisation presented a group of immigrant Africans who gathered to dramatise Medea's tale of transcendence over the powers that marginalised and silenced them; to enact a harrowing dramatic ritual as a protest against the adversity of their situation.

For the 2012 interpretation, the play will be made for a large proscenium arch stage with a minimalist set. The tone is sexy, aggressive and urban, with driving pop and underground music and a Chorus of black female spoken word artists rapping the text into mics. Referencing the pop song lyrics of the text, several pop songs feature in the work. The drama alternates between the intimacy of the darkening relationship between Medea and Jason, the rural spirituality of Medea's village home, and the hard urban pulse of Corinth. This production roots the classical Greek tragedy of Medea firmly in the post-colonial present, reanimating the drama with themes of immigration, displacement and xenophobia.

- Brett Bailey

Eutopia

Theatre Arts Admin Collective | Saturday 25 August | 17:30

Directed by Emerging Theatre Directors Bursary winner Thando Doni, devised by the cast, featuring Ntombi Makhutshi, Kabi Thulo, Aphiwe Menziwa, Khayaletu Mofu and Muziek Sensation

Working in Xhosa combined with a rigorous physical language and borrowing aesthetics from African ritual, poetry and movement, Thando Doni's interest lies in the manner in which a simple story is told. With the same lyrical brutality that left the audience shattered after *Mhla Salamana*, Doni and the cast explore the state of waiting – for change, for promises, for the perfect world... and the role(s) that we do or don't play in the creation of it. Drawing from the experience of millions of South Africans who are still waiting for the world that was promised in 1994, ***Eutopia*** questions whether it can ever exist.

Kragbox

Artscape Arena | Saturday 25 August | 20:15

Directed by Mark Fleishman, originally created by Frances Marek with Ephraim Gordon and Dann-Jaques Mouton, featuring Ephraim Gordon and Dann-Jaques Mouton

Greg January wants out, but he knows he has a debt to pay. It is a simple job, a 1-2-3, a break-in or so Jimmy Gladdevingers thinks. A gun, a poodle, a drunken old lady, a white BMW, a girl called Merry! – is jy bang? Meet us at the Kragbox!

Directed by Mark Fleishman, ***Kragbox*** (performed in Kaapse Afrikaans) turns the spotlight on a part of life in contemporary Cape Town; on those people that live in the shadows, on the dark forgotten corners of the Cape Flats. It tells the story of two youngsters who grew up on the streets of Lavender Hill, Mitchells Plain, or Hanover Park, Manenberg, or Bonteheuwel. The piece explores notions of male identity and masculinity in communities dominated by gangsterism and violence. It tells a story of friendship, loyalty, betrayal, and sacrifice, of poverty and violence and the struggle to survive. Greg January and Jimmy Gladdevingers are caught in a cycle where the dreams of childhood do not necessarily come true. A story of loyalty, betrayal, and sacrifice; of poverty and violence and childhood dreams.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PERFORMANCES

Drive With Me

Hiddingh Hall | Sunday 26 August | 09:30

Written and performed by Megan Furniss, directorial input by Liz Mills

Picture this...

It is a bitterly cold pre-dawn morning.

I climb into my car and turn on the ignition so I can switch on the windscreen wipers, demister and heater. I am tired and my mind is full.

It's been an intense week of National Arts Festival 2011 and now I am driving home, to Cape Town.

The morning mists pool like ancient myths in the dips between hills.

The flaming aloes on the hillside burn with light as the sun comes up on the Eastern Cape. They look like candelabras.

By the time I get to Storms River Mouth the kernel of an idea has formed in my mind.

I stop for coffee. I drive again.

The road widens and the vegetation changes. In the flickering sunlight and with gentle heat on my arm, the pieces of story come to me.

I set up my Blackberry so I can use it to record my thoughts. They tumble out. The music on my iPod is the soundtrack.

The excitement grows as I drive the ten hours, alone.

I stop to put in petrol and get water and snacks.

Every signpost, stop, cluster of trees and road works provide a trigger. A limping dog, a lone, pregnant hitchhiker, a bakkie with somebody's life on the back, all filter through my mind story.

Over Sir Lowry's Pass and forty-five minutes left of my journey and the idea is complete. In ten hours I have birthed Drive With Me.

- Megan Furniss

The Kingmakers

Hiddingh Hall | Sunday 26 August | 10:15

Written and directed by Louis Viljoen, featuring Nicholas Pauling and Andrew Laubscher

The Kingmakers, follows two opposition-party strategists as they attempt to place a neutral party member in contention for leadership. After a scandal unseats the favourite to succeed the current leader, the two strategists, having been on the fringes of the party for longer than they hoped, come up with a plan to shape an seemingly ambitionless, but well-respected politician into a leader. With the help of a rising corporation seeking political clout and possible government contracts, the stage is set for the ascension of a man whose political idealism slowly gives way to his taste for power. The play is a dialogue-driven chamber piece that consists of carefully crafted conversations and fully realised characters.

Stilted

Hiddingh Hall | Sunday 26 August | 15:30

Created and performed by Richard Antrobus, directed by Andrew Buckland, featuring Tristan Jacobs

Stilted was first conceived and created by Richard Antrobus as part of his MA Drama (Contemporary Performance) at Rhodes University in 2009. Director Andrew Buckland shifted the production into a play that crosses genres and transcends identity and language barriers while confronting the very themes of language and identity itself. What is it to be a performer? What is theatre? What is Physical Theatre, Contemporary Performance or Dance for that matter? Where does one draw the boundaries between performance and theatre, or between theatre and reality? Does language matter?

Stilted takes a slightly different spin on identity and language and questions the notions of communicating through language and the medium of performance itself. However, the play has no particular political or subversive social agenda and remains comic and light-hearted with impressive physicality.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PARTICIPANTS



RICHARD ANTROBUS

Richard Antrobus holds a Diploma from the London School of Physical Theatre and a MA Drama in Contemporary Performance, Rhodes University, both with distinction. In 2009, Antrobus created and performed *Stilted* to critical acclaim at the National Arts and Hilton Arts Festivals. He also founded the Phezulu Project in 2009, which has since expanded to form the OddBody Theatre Collaborative – a community circus-skills and performance development initiative. Antrobus was the recipient of a Standard Bank Ovation Encore Award at the National Arts Festival 2011 for “excellence and innovation” and “for bridging the gap between professional and developmental theatre”. He is a 2012 Donald Gordon Creative Arts Fellow.



BRETT BAILEY

Brett Bailey is a playwright, designer, director, festival curator and the artistic director of Third World Bunfught. He has worked throughout South Africa, in Zimbabwe, Uganda, Haiti, the UK and Europe. His acclaimed iconoclastic dramas, which interrogate the dynamics of the post-colonial world, include *Big Dada*, *Verdi's macbeth*, *iMumbo Jumbo* and *Orfeus*. Bailey's performance installations include *Blood Diamonds: Terminal* and *Exhibits A & B*. He was curator of South Africa's only public arts festival, *Infecting the City*, in Cape Town from 2008-11. Bailey's works are presented across Europe, Australia and Africa, and have won several awards, including a gold medal for design at the Prague Quadrennial (2007).



PETER CHURU

With career backgrounds in education and health, and experiences working in Zimbabwe and in Europe, Peter Churu set up a production house, Complete Arts Project, four years ago in Zimbabwe. He has written and produced various plays, including *Bittersweet Rhapsody Number 1*, *Beauty and the Ugly*, *Opus Mystic Ngoda* and *Diary of a Wretched Mother*. Churu recently collaborated with the Swedish Embassy of Harare to produce August Johan Strindberg's *The Father* and *Miss Julie*. These two productions are currently showing in Zimbabwe and are scheduled for a regional and European tour to Stockholm to join the Strindberg centenary celebrations.



JAQUELINE DOMMISSIE

Working primarily as a director, Jaqueline Dommissie partners with Peter Hayes in the Hearts & Eyes Theatre Collective. Dommissie is involved in community theatre and training, and served as the performing arts manager at CAP, then AMAC, a longstanding NGO with a history of resistance theatre. She has a fascination with visual theatre and puppetry and served as Artistic Director of UNIMA South Africa's *Out the Box Festival* in 2010. Directing credits include a production of Martin Moran's *The Tricky Part*, an integrated dance/theatre work for Remix Dance Company, *Bluebeard*, *Stone Words* by Khadija Heeger, and several award winning plays written by Hayes including: *The Alchemist's Hear*, *I am Here*, *Sadako* and *Suburbanalia*.



THANDO DONI

Multi-talented theatre-maker Thando Doni learned his craft at the Media and Arts Access Centre (AMAC) and with Magnet Theatre. He has performed extensively with Magnet Theatre, including with *The Grave*, *Trojan Horse Story*, *Looking Inside* (commissioned by the Human Rights Media Centre), national tours of *Inxeba lomphillisi* and *Ingcwaba lendoda lise cankwe ndlela*; in Nicola Elliott's *Proximity*, *Loss and Having*, and at the Bushfire Festival in Swaziland. Doni has also worked with the Actors Voice Theatre Company, Masibambisane Youth Theatre Organisation, Emlanjeni Theatre Productions, and the Manyanani Entertainers. Nominated as Best Director at the Baxter's Zabalaza Theatre Festival in 2011, he won Best Director in 2012 for *Mhla Salamana*. He is a 2012 Emerging Theatre Directors Bursary winner.



MARK FLEISHMAN

Professor Mark Fleishman (director, lecturer and writer) is Artistic Director and Managing Trustee of Magnet Theatre, and Head of the Drama Department at the University of Cape Town. He is an award-winning director and has directed the majority of Magnet Theatre's productions. Although he has contributed numerous articles to journals and written chapters for books, the main thrust of his research work has been undertaken in the area of performance practice in workshop spaces with co-investigators. He is also involved in a number of development projects in urban townships and rural communities using theatre as a tool for social transformation. Fleishman was a 2010 Donald Gordon Creative Arts Award winner.

DIRECTORS AND DIRECTING: PLAYWRIGHTS

PARTICIPANTS



LARA FOOT

Multi-award-winning theatre director, writer and producer, Lara Foot, completed her BA (Hons) degree at Wits University, before attaining her MA degree at the University of Cape Town. She served the Market Theatre for fourteen years, as Resident Director and then Associate Artistic Director, before becoming Director and CEO of the Baxter Theatre in 2010, where she is currently based. She has directed over 40 professional productions and has been integral in the development of more than 35 new South African plays. Foot has won almost every award in South African theatre including a Vita, a breakthrough Fleur du Cap award for Outstanding Young Director, the Standard Bank Young Artist Award for Theatre, and most recently a 2011 Best Director Fleur du Cap for *Woyzeck*.



MEGAN FURNISS

Megan Furniss is a performer, writer, playwright, director, improviser, teacher and blogger. Her most recent success was her black comedy, *Song and Dance*, being chosen as runner up in the comedy section of the 2012 PANSAs staged play reading competition. She has written and co-written over 20 plays. Her play *The Tent* was chosen with five others from across Africa, and she participated in a week long-programme created by the National Theatre Studio in London in 2011. She runs an industrial theatre company (www.improvisation.co.za) and blogs under www.meganshead.co.za.



GENNA GARDINI

Genna Gardini graduated from Rhodes University in 2007 and is currently completing her Honours degree in Drama at UCT. In 2011 her play, *The Animals*, was developed through the SA New Playwriting Programme. Her script *WinterSweet* (loosely based on Janet Fitch's novel *White Oleander*) was staged at the 2012 National Arts Festival and won a Standard Bank Ovation Encore prize. Gardini's poetry has been published in various literary journals and anthologies. She was Art South Africa's 9th Bright Young Thing for her work as a poet, and in 2011 was longlisted for the inaugural Sol Plaatje European Union Poetry Award.



EPHRAIM GORDON

Ephraim Gordon graduated from UCT with a degree in Theatre and Performance in 2009. He was nominated as the kykNET Fiesta Upcoming Artist for 2010 and Best Actor at the 2010 Aardklop festival, for his performance in the Magnet Theatre production, *Die Vreemdeling*, directed by Mark Fleishman. In 2009, he was awarded the Brett Goldin Memorial Trophy from UCT for acting, and in 2010 was part of a small collective who received Standard Bank Ovation Awards for *System Dop* and *Blood:Shot* at the National Arts Festival, both of which he helped devise, co-produced and performed in. He was also nominated for a Fleur du Cap award in 2009, and was one of the final 10 contestants for the television programme *Class Act*.



TRISTAN JACOBS

Tristan Jacobs graduated from Rhodes University with his Honours degree in Drama in 2009 and was awarded the Patrick Mynhardt prize for excellence in acting. He toured with the award-winning production *Die Bannelinge* to the KKNK, Volksblad and Aardklop festivals. As an actor, he has appeared on the television series *Binnelanders* and has worked with director Andrew Buckland on Richard Antrobus' *Stilted*. He has also been a part of the acclaimed physical theatre show, *Hats*, for two years. His collaborative work, *Les Pigeons*, won Best original script at the Musho! Festival 2012. Jacobs is currently enrolled in the Rhodes Masters programme for Contemporary Performance.



JULIET JENKIN

Juliet Jenkin is a Cape Town based playwright, actor and theatremaker. She is the literary consultant for the Artscape New Writing Programme, and a writer for SAFM radio drama. Jenkin's plays have been performed throughout South Africa and in Ireland. Her work includes: *The Boy Who Fell From The Roof*, *Venom*, *More South African Deep Freezing*, *The Night Doctor*, *Poisson* and *Mary and the Conqueror*. Her most recent play, *Big Girl*, premiered at the 2012 National Arts Festival and will be performed at the Intimate Theatre in September of this year.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PARTICIPANTS



AMY JEPHTA

Amy Jephta is a Cape Town based theatremaker. She completed her undergraduate degree at the University of Cape Town in 2009 and is currently completing her MA in Playwriting. She was the first national recipient of the Emerging Theatre Directors Bursary. In 2012, she received a scholarship to attend the School For Contemporary Art in Vancouver to study a semester of playwriting and interdisciplinary studies, and was invited to New York to attend the prestigious Lincoln Center Theatre Directors Lab. She is a columnist for *The Big Issue*. Her new play, *Other People's Lives*, will be staged as part of the Artscape Spring Season, directed by Sanjin Muftic.



KAREN JEYNES

Karen Jaynes' plays include *Everybody Else (is Fucking Perfect)*, *Wake up and smell the coffee*, *Kiss Kiss, I'll Have What She's Having*, and *Laying Blame*. She serves on the boards of Women Playwrights International and the International Centre for Women Playwrights. She was recently made resident dramaturg for Boschwhacked Productions. Jaynes is passionate about nurturing new plays and playwrights, and runs courses and workshops, and teaches scriptwriting through www.sawriterscollege.co.za. She's currently completing her MA in Adapting Jane Austen's *Persuasion* for the stage at UWC, and runs www.thatwordsite.com, a home for wordnerds.



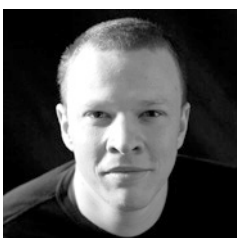
SIDDIQ KHAN

Siddiq Khan resides in Cape Town, where he was born. Early involvement as a youth in school productions provided him with an opportunity to try his hand at every aspect of drama, from film to theatre, script-writing to acting, directing to set design. Later in life he had the opportunity to receive training in Augusto Boal's Theatre of the Oppressed techniques. He has led research into nationality and state policy in conjunction with PASSOP, as well as published poetry in a number of local literature journals and anthologies. He currently edits an electronic journal of radical theory, *Love Letters*.



MBALI KGOSIDINTSI

Mbali Kgosidintsi is an actress, playwright and poet. She graduated from the University of Cape Town in 2004 with a BA (Hons) in Theatre and Performance. Kgosidintsi debuted in *Much Ado about Nothing*, directed by Fred Abrahamse, and went on to perform in the award-winning Handspring Puppet Company's *Tall Horse*. She has performed as a poet at national events including Urban Voices as part of poetry collective Rite 2 Speak, independently at Badilisha Poetry exchange and The Poetry Africa Festival. Her one-woman show, *Tseleng The Baggage of Bags*, directed by Sara Matchett, was nominated for a Standard Bank Ovation award in 2010.



KIM KERFOOT

Kim Kerfoot is a freelance director and actor. He has worked with Christopher Weare, Magnet Theatre, ZANews, Theatresports and FTH:K. Kerfoot has also presented original work as part of the Iqonga platform at the Out The Box Festival in 2008, 2010 and 2011, creating and performing in *Left Inside*, and creating and directing *Lynchpin* and *Guillotine*. He directed Jason Potgieter's *The Things You Left Behind* in 2010, which was staged again in January 2012. In 2011 Kerfoot was awarded an Emerging Theatre Directors Bursary, and with it he staged Athol Fugard's *Statements After An Arrest Under The Immorality Act*, which was also invited to the Edinburgh Festival in 2012.



ANDREW LAUBSCHER

Andrew Laubscher plays key roles in two highly successful plays, *Lovborg's Women* and *Mafikeng Road*, both of which are touring nationally. He has worked extensively in theatre and television, and his recent theatrical credits include *The Great Gatsby*, *A Midsummer Night's Dream*, *Highway Crossing* and *A Comedy of Errors*.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PARTICIPANTS



JAMES MACGREGOR

Having recently graduated (2010) with the Brett Goldin Award for his achievements in acting from UCT, James MacGregor has performed in several productions in Cape Town and the rest of South Africa. He has worked with Fred Abrahamse (*Shakespeare's R&J* and *A Midsummer's Night Dream*), Roy Sergeant (*Taming of the Shrew*), Handspring Puppet Company (*I Love You When You're Breathing*), Jay Pather (*Qaphela Ceasar*), as well as Nicola Hanekom and Paper Body Colelctive. MacGregor recently tried his hand at writing and directing with his first production, *Trains*, making its debut at the TAAC Family Festival.



SINDIWE MAGONA

A teacher, motivational speaker, novelist, poet, playwright, story-teller and women's activist, Dr Sindiwe Magona was conferred with the Order of Ikhamanga in Bronze in 2011, in recognition of her literary and humanitarian contribution. She has received numerous national and international awards for lifetime achievement and is a prolific author. Dr Magona has also written various plays and continues to lecture and deliver key addresses at universities and conferences, both locally and internationally. Until her retirement in 2003, she contributed immeasurably in various capacities to the work of the United Nations (UN), an organisation she served for 20 years. Her play, *Mother to Mother*, has just been performed at the Edinburgh Festival after causing waves at the National Arts Festival in Grahamstown.



ALUDE MAHALI

Alude Mahali holds a BA (Hons) in Drama from Rhodes University and MA in Theatre Making from the University of Cape Town. She is currently completing her Doctorate at UCT. Her research and performance interests lie largely with issues of black girlhood/womanhood, nostalgia, memory, pain, aesthetics and vocality. Mahali is also an ardent performer, having collaborated with various local and international artists at festivals in South Africa and Holland. Recently, she co-convoked the African Theatre Association's (AfTA) annual international conference titled *Querying Africa: Dis-ease, Metamorphosis and Unconventionality in African Theatre and Performance*.



NTOMBI MAKHUTSHI

Ntombi Makhutshi graduated in 2006 from the University of Cape Town with a diploma in Theatre and Performance. Her first film role was in *Disgrace*, and she has performed cameo roles for *Stokvel*, *Interrogation Room*, *Transito* and *Land of Thirst*. She was awarded Fleur du Cap for Best Supporting Actress for her role in *London Road*, and has recently received an award as Best New Director for Megan Furniss' *Song and Dance* in PANSAs staged play reading competition.



ALEXANDRE MARINE

Alexandre Marine is a founding member of the Tabakov Theatre in Moscow and the founding artistic director of Théâtre Deuxième Réalité in Montreal. Recipient of the Distinguished Artist of Russia award, has had an extensive career as award-winning stage actor and director. As a stage director he has directed over 70 productions in Moscow, Montreal, New York and Tokyo. Recent directorial credits include *Transfigured Night*, *Marriage 2.0* and *Vassa*. Marine has also taught at the National Theatre School of Canada, Harvard's Institute for Advanced Theatre Training and at the Moscow Art Theatre School, as well as at US and Canadian universities.



BARBARA MATHERS

Barbara Mathers is an arts administrator, performing arts producer and events coordinator. For the past 14 years she has managed Third World Bunfight, producing most of their productions and tours, locally and internationally, as well as running performing arts training projects in the Eastern and Western Cape. She has produced events for Moyo Restaurant, the Spier Estate's Festival of White Light, and 'Talking Heads' for the Infecting the City Festival. Mathers managed the Spier Arts Festivals for 2008, including the Poetry Exchange on the Spier Estate and the Performing Arts and Music Festivals presented in inner city venues of Cape Town.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PARTICIPANTS



MANDLA MBOTHWE

Mandla Mbothwe is an award-winning writer, professional director and teacher. He is currently Artistic Director of The Steve Biko Centre for the Performing Arts. Mbothwe taught at the University of Cape Town from 2003 to 2010, and has collaborated with Magnet Theatre since 2002. Previous productions include the highly acclaimed *ingcwaba lendoda lise cankwe ndlela – the grave of the man is next to the road*, *Umyezo wezandi (Eden of sounds)* and *Resurrecting Village Spirit*. He was a 2009 Donald Gordon Creative Arts Award winner.



APHIWE MENZIWA

Aphiwe Menziwa discovered his passion for the performing arts whilst at school. He joined ITMSA with Tauriq Jenkins and Abdurugman Adams for a year, followed by a two-year training programme at Magnet Theatre, performing in *Inxela lomphilisi* and *Children and the Bees*. Menziwa also performs with Muziek Sensation.



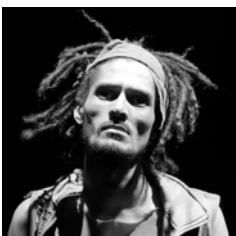
LIZ MILLS

Liz Mills is a voice practitioner. Her background is in theatre where she works as vocal coach and director. A long academic career in the Drama Department at UCT provided the context for extensive postgraduate research in voice, international publication and the development of her own techniques for working creatively with the voice. She is a recipient of the UCT Distinguished Teacher Award. In 2007 she was invited to take her voice research to the Central School of Speech and Drama in London; her work has also been shared in the USA and elsewhere in the UK.



KHAYALETHU MOFU

Khayaletu Mofu received his performance training through attending short drama courses and workshops at Iagunya Finishing, AMAC, Magnet Theatre and various other theatre institutions. He performed in *Strand*, directed by Athina Valha for the Africa Centre, *Amalanga qwafani* directed by Thando Doni, and *The Rope* directed by Themba Baleni. In 2011 he was awarded Best Actor at the Zabalaza Festival.



DANN-JAQUES MOUTON

Dann-Jaques Mouton graduated with a Performer's Diploma in Theatre with distinction from UCT in 2009. He has worked with Magnet Theatre since 2010 and his stage credits include the award-nominated play *Die Vreemdeling*, under the direction of Mark Fleishman, and *Autopsy*. He worked with Magnet Theatre again when *Voices Made Night* was produced for the National Arts Festival in Grahamstown this year.



SANJIN MUFTIC

Sanjin Muftic, Bosnian born, completed his undergraduate studies in Canada, before he mastered a postgraduate degree at UCT in theatre directing. Since then he has directed heightened texts and multimedia productions. Together with Jon Keevy, as part of Yawazzi, he has designed production videography for the Baxter, La Rosa Dance Company, Magnet Theatre and the Richard Wagner Society. Muftic was a 2011 Donald Gordon Creative Arts Fellow, researching sampling live performance. He serves as the Head of Acting Department at the CityVarsity School of Media and Arts and is currently directing Amy Jephta's *Other People's Lives* for the Artscape Spring Season.

DIRECTORS AND DIRECTING: PLAYWRIGHTS PARTICIPANTS



MUZIEK SENSATION

Muziek Sensation is a six person acapella group of dancers, actors, designers and poets. The group was established in 2010 and is based in Khayelitsha. The songs created tell stories of love, social ills and life in general, and their style is a combination of poetry, rap and hip hop. The group was awarded as 'best singers' in the Push Okwakho Festival in Khayelitsha.



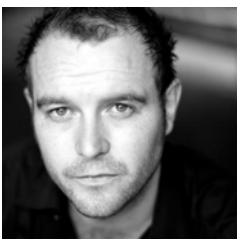
JAMES NGCOBO

Seasoned stage, television and film actor, director and writer James Ngcobo has appeared at London's Young Vic in *The Revolution*, toured the United States in *The Horn of Sorrow*, toured Britain in *The Cherry Orchard* and performed in *Sizwe Banzi is Dead* at Britain's Festival Hall. He made his directorial debut with *The Suitcase* in 2005, a production of which recently opened the new Soweto Theatre. He has since directed numerous other award-winning productions. Ngcobo is the Artistic Director and Curator of Afrovibes - a biannual multidisciplinary festival seeking to bring South African work of high artistic quality to European audiences; and works with other international artists like Hugh Masekela, with whom he runs a production company called Sibojama.



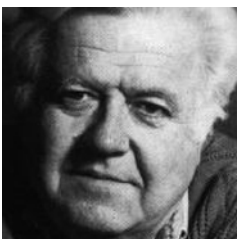
APOLLO NTSHOKO

Apollo Ntshoko started his professional career in 1985 at Jazzart as a dancer and won a coveted role in *Abamanyani (Rhythm of a Change)* directed by Alfred Hinkel and Barney Simon. Other productions include *Echoes of our Footsteps* for Mopo Productions, *Urban Expressions* and Lara Foot's productions of *Woyzeck* and *Karoo Moose*. He last worked with Brett Bailey on the 2007 version of Verdi's opera, *Macbeth*.



NICHOLAS PAULING

Having recently returned from the United States, where he toured with the popular stage production of *39 Steps*, Nicholas Pauling performed in the critically acclaimed *King Lear*, produced by The Mechanicals Theatre Collective, of which he is a founding member. He can currently be seen in *Waiting for the Barbarians*, under directorship of Alexandre Marine. Pauling's other theatrical credits include, *Glengarry Glen Ross*, *Buried Child*, *Zoo Story*, *Dumb Waiter* and *Amadeus*, for which he was awarded a Fleur du Cap for Best Actor.



MAURICE PODBREY

South African-born Maurice Podbrey returned to South Africa 14 years ago from Canada, where he had a distinguished theatrical career and was awarded the Order of Canada. On his return he formed the Mopo Cultural Trust, which has as its mission the development of new theatrical talent. The Trust has completed over 30 productions during the past 12 years. He would feel his dream realised if community theatre groups across the country could be raised to the level of regional theatres and create a network of self-sustained and professional companies. His productions *Hungry Road* and *A Plague of Heroes* won Best of the Ikhwezi Theatre Festival in 2009 and 2010 respectively. Most recently he produced the highly acclaimed *Did We Dance: Ukhutshona ka Mendi (The Sinking of the Mendi)*.



JASON POTGIETER

Jason Potgieter is an actor and puppeteer who writes and directs for the stage. Based in Cape Town, he enjoys playing with the Handspring Puppet Company, ZA News, Puppetry South Africa, The Mechanicals, The Instant Arts Collective and various other theatre companies. Potgieter also teaches puppetry and object workshops. His most current work as director, *Handspring's I Love You When You're Breathing*, is a puppetry play that examines concepts relating to textual authorship and ownership within the context of object-based theatre.

DIRECTORS AND DIRECTING: PLAYWRIGHTS

PARTICIPANTS



MALCOLM PURKEY

Malcolm Purkey taught at the University of the Witwatersrand in the Drama Department for over 20 years and is currently the Artistic Director of the Market Theatre, Johannesburg. He is an award-winning theatre director and playwright - Breytenbach Epathlon, English Academy Award and multiple Vita Awards, including, most recently, Best New South African Play for *Love, Crime and Johannesburg*. A Fulbright Scholar, he is also a screenplay writer, teacher, academic and a founder member and director of Junction Avenue Theatre Company, one of South Africa's leading workshop theatre companies. A number of significant South African Plays have been created under his direction. Purkey's most recent production, *Little Foot*, was first commissioned by the National Theatre, London.



SABATA SESIU

Sabata Sesi is a lecturer at the UCT Drama Department. He wrote his thirtieth play, entitled *Friday Blues*, this year. The play is one of my many educational, professional, school drama, community theatre, social development and industrial plays he has produced, focussing on Black experience in South Africa. Sesi teaches across a range of courses with particular interest in acting, directing and writing. Specialist areas include Theatre and Drama in Education, Community Theatre for Development and African Theatre Studies. He is the winner of the African Poet Award (London) and the Noupoot Playwrights Initiative Award (Cape Town).



BRINK SCHOLTZ

Brink Scholtz is a director, theatre-maker, writer and performer. She prefers to work within a range of contexts, including that of community and experimental. Scholtz has devised or co-devised a number of productions, including *The Swimming Lesson* (2009), *How Sonja Smit explains soccer to a dead dog* (2010), and *Wreckage* (2011). Her directing credits include *Spyt* (2010) and *Die Sendeling* (2011). As writer she has been recognised (most notably by Deburen Dutch/Flemish Cultural House) for her short stories and essays. She has recently embarked on a PhD at UCT in writing for devised performance.



NICHOLAS SPAGNOLETTI

Nicholas Spagnoletti is a Cape Town based playwright. He received the Oliver Schreiner Prize and a Fleur du Cap for his play *London Road*, and his latest play *Special Thanks to Guests from Afar* premieres at Artscape in November this year. Spagnoletti also works as a software developer and, together with partner Edward van Kuik, owns the eccentric Alexander Bar in Strand Street.



CLARE STOPFORD

Clare Stopford was resident director for two years and then Associate Artistic Director in 1996 at the Market Theatre. Recently she directed *A Breath of Life by David Hare*, *Bongi Ndaba's Shreds* and *Dreams* at the Market Theatre; *Boesman and Lena* translated into Afrikaans by Vinnette Ebreheim; *Black Dog*, *Inj'Enjama* in celebration of the Market Theatre's 30th anniversary, Mike van Graan's *Green Man Flashing*, Lara Foot's *Reach*; Plewman & Rand's *The Insatiables*, *Transit* by Ian Bruce, and Ariel Dorfman's *Purgatorio*. She is currently a lecturer at the UCT Drama Department.

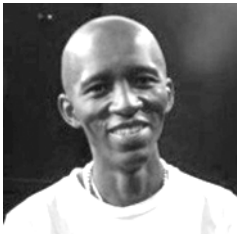


MYER TAUB

Myer Taub teaches in the Drama Department at the University of Pretoria. His field of interest is to engage with the complexities of practise-as-research, so as to develop creative and intellectual facilities through experiential learning, and engage with a working process and a mode of performance that are conducive to the development of artist as scholars. He recently completed his post-doctoral research at the Research Centre for Visual Identity and Design (VIAD), University of Johannesburg. Taub completed his PhD in Drama at UCT in 2009. He considers himself to be a multi-disciplinary creative arts practitioner who writes, performs and produces across fields in theatre, visual arts, urban exploration, heritage, film / video and treasure hunts.

DIRECTORS AND DIRECTING: PLAYWRIGHTS

PARTICIPANTS



KABI THULO

Kabi Thulo's journey into the world of theatre arts commenced through his undergraduate studies, which he completed at the University of the Free State. Thereafter he started his professional career as an Arepp Theatre for Life (Educational Theatre Trust) performer, and completed his Honours (UCT) and Masters degree (WITS). Thulo is a traditional healer of Sotho origin, and is currently pursuing his Doctoral studies at the UCT. His areas of interest are theatre making and directing; his academic research and professional practice are focused on facilitating collaborative process-based theatre making projects both as a director and performer.



MIKE VAN GRAAN

Mike van Graan is the outgoing Secretary General of Arterial Network, a pan-African network of artists, cultural activists, creative enterprises and others engaged in Africa's creative sector and its contribution to human rights, democracy and development. He serves as the Executive Director of the African Arts Institute, which aims to help develop leadership for Africa's creative sector and build regional markets for African artists and their work. He is a UNESCO Technical Adviser, assisting global south governments to develop cultural policies aligned to UNESCO's cultural diversity convention. As a playwright, his work – which mostly interrogates the post-apartheid South African condition – has garnered much critical acclaim. His most recent production, *Just Business*, was awarded a Standard Bank Ovation Award for achieving excellence on the Fringe at the National Arts Festival in Grahamstown 2012.



LOUIS VILJOEN

Louis Viljoen has worked as a writer, director and producer in theatre, film and television for ten years. He has acted in some of his own productions, as well as with The Mechanicals Theatre Collective in *Cosi*, *Mephisto* and *Highway Crossing*. He is the co-owner (with Greg Karvellas) of Dark Red Productions, which has produced the plays *Rocks*, *The Abusers*, *The Bile Boys*, *The Frontiersmen* and *The Verbalists*, and the feature film *Cowboy*, all of which were written by Viljoen.



INGRID WYLDE

Writer, director, producer, and facilitator, Ingrid Wylde, studied at Birmingham University and completed her MA at WITS. Her work explores site specific theatre and notions of identity. She has directed work throughout South Africa and in the UK. Theatre productions include *Three Sisters*, *A little Pride and Prejudice* (adaptation), *Four* (writer), *Medea*, *Iron Love* (adaptation), *4.48 Psychosis* (SA Premier), *Puck's Story*, *The Human Voice*, *A Woman Alone*, *Overruled* and *How he lied to her husband*. *Princess Emma/Ukuzazi*, premiered at the National Arts Festival, 2012. *Wednesday Night*, her latest play, was a PANSALD finalist.



FANISWA YISA

Faniswa Yisa joined The Mothertongue Project from 2001-2004 and co-created and performed in *Beading My Soul*, *Uhambo* and *The space of dreams* with The Mothertongue Project. Her stage credits include *Madiba Magic*, *The Vagina Monologues*, *The Suitcase*, *Madeira*, *Orfeus*, *Every year everyday I am walking*, and *Ingcwaba lendoda lisecan'kwendlela*, *Inxeba lomphilisi* which she co-directed with Mandla Mbothwe. She has performed in numerous countries and was awarded a Best Actress award at Aardkop in 2009. Yisa directed *Cantico*, which was choreographed and performed by Jazzart in 2011, and was one of the directors in a Remix collaboration with a UK ensemble, *Boundless*, in the same year. Her most recent performance was in Neo Muyanga's *The Flower of Shembe*.



PENELOPE YOUNGLESON

Penelope Youngleson is a Cape Town based artist and academic with experience in theatre, film, sound, sculpture, costume and spacial design, puppet making, performance and writing. Youngleson has undergraduate and Honours degrees in acting, playwrighting and directing from the University of Stellenbosch and a Masters degree in Theatre Making from the University of Cape Town. She co-owns Rust Co-Operative (a theatre production company) with Philip Rademeyer; while freelancing in design and running the Creative Hands school programme for Puppetry South Africa (UNIMA).