

# DIRECTORS & DIRECTING

29-31 JULY 2011  
panels / performances / talks

**Malcolm Purkey** Aubrey Sekhabi **Mandla Mbothwe** Clare Stopford  
**Janice Honeyman** James Ngcobo **Geoffrey Hyland** Carolyn  
Holden **Liz Mills** Nicholas Ellenbogen **Dawid Minnaar** Faniswa  
Yisa **Chuma Sopotela** Diane Wilson **Bo Petersen** Sanjin Muftic  
**Christopher Weare** Luke Ellenbogen **The Mechanicals** La Rosa  
Spanish Dance Theatre **Fred Abrahamse** Pusetso Thibedi **Leopold**  
**Senekal** Amy Jephtha **Asanda Phewa** Neil Coppen **Janni Younge**  
Caroline Calburn **Nicola Hanekom** Fatima Dike **Mwenya Kabwe**  
Marianne Thamm **Zingi Mkefa** Zane Henry **Brent Meersman**  
Yazeed Kamaldien **Anton Krueger** Gay Morris **Adrienne Sichel**  
Zoleka Helesi **Bongile Mantsai** Thami Mbongo **Jay Pather**

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## GIPCA

GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS  
Courage. Imagination. Foresight.

# 01 DIRECTORS AND DIRECTING PROGRAMME

## FRIDAY 29 JULY

- 17:30 Registration: Little Theatre, UCT Hiddingh Campus
- 18:00 Welcome drinks followed by Opening Addresses at 18:30: Little Theatre  
**Aubrey Sekhabi, Gay Morris, Malcolm Purkey**
- 20:00 Performance preceded by light supper: Hiddingh Hall, UCT Hiddingh Campus  
**The House of Bernarda Alba (A Dance Document)** - an adaptation of the play by Federico García Lorca, directed by **Geoffrey Hyland & Carolyn Holden**, with **La Rosa Spanish Dance Theatre** (2011 Donald Gordon Creative Arts Awards Winners premiere)

## SATURDAY 30 JULY

- 08:30 Coffee / tea on arrival: : Hiddingh Hall, UCT Hiddingh Campus
- 09:00 Panel 1: **The Director's Signature**  
**Mandla Mbothwe, Clare Stopford, Janice Honeyman, James Ngcobo, Geoffrey Hyland, Carolyn Holden;**  
chair: **Liz Mills**
- 11:00 Coffee / tea break
- 11:30 Panel 2: **Views from the Trenches: Actors talk about Directors**  
**Nicholas Ellenbogen, Dawid Minnaar, Faniswa Yisa, Chuma Sopotela, Diane Wilson, Bo Petersen;** chair: **Brent Meersman**
- 13:00 Lunch break (lunch not provided)
- 14:00 Performance: Little Theatre  
**A Lie of the Mind** - written by Sam Shepard, directed by **Luke Ellenbogen**, with **The Mechanicals**  
Followed by a discussion on directors in repertory with **Christopher Weare** and **Luke Ellenbogen**
- 16:30 Afternoon break
- 17:30 Buses depart for Theatre Arts Admin Collective
- 18:00 Performance followed by refreshments: Theatre Arts Admin Collective  
**Sanity Captured** - conceived & directed by **Pusetso Thibedi** (2011 Emerging Theatre Director Bursary Winner premiere)
- 19:30 Buses depart for The Fugard Theatre
- 20:00 Performance: The Fugard Theatre  
**Shakespeare's R&J** - adaptation by Joe Calarco, directed by **Fred Abrahamse**  
Followed by discussion with **Fred Abrahamse**  
Buses to transport conference delegates back to Hiddingh Campus afterwards

## SUNDAY 31 JULY

- 10:00 Brunch: Hiddingh Hall, UCT Hiddingh Campus
- 10:30 Performance: Hiddingh Hall  
**Sample** - conceived & directed by **Sanjin Muftic**
- 10:45 Presentation: **Zabalaza Theatre Festival** - **Thami Mbongo, Zoleka Helesi, Bongile Mantsai**
- 11:00 Panel 3: **Young Guns on the Horizon: Emerging Voices of Authority**  
**Pusetso Thibedi, Leopold Senekal, Amy Jephta, Asanda Phewa, Neil Coppen, Janni Younge;** chair: **Caroline Calburn**
- 12:30 Lunch break (lunch not provided)
- 13:30 Performances: Hiddingh Hall  
**In Search of a Singature**: four directors tackle the same scene from Athol Fugard's **Boesman and Lena**  
Directors: **Fatima Dike, Aubrey Sekhabi, Nicola Hanekom, Neil Coppen**
- 15:00 Coffee / tea break
- 15:30 Panel 4: **Critical Perspectives from Writers, Journalists and Reviewers**  
**Marianne Thamm, Zingi Mkefa, Zane Henry, Brent Meersman, Yazeed Kamaldien, Adrienne Sichel;** chair: **Jay Pather**
- 17:00 Closing Comments followed by drinks  
**Anton Krueger, Mwenya Kabwe, Jay Pather**

# 02 DIRECTORS AND DIRECTING PRODUCTIONS

## THE HOUSE OF BERNARDA ALBA (A DANCE DOCUMENT) Adapted from the original play by Federico García Lorca

Friday 29 July 2011

20h00, Hiddingh Hall, UCT Hiddingh Campus

### Production Team

Director: Geoffrey Hyland  
Choreographer: Carolyn Holden  
Costume Design: Ilka Louw  
Lighting: Luke Ellenbogen  
Set Design: Geoffrey Hyland

### Cast

Maria Josefa: Bernarda's Mother	Andrew Laubscher
Bernarda: A Widow	Alexandra Parolis
Angustias: Bernarda's Daughter	Kim 'Kiki' Pretorius
Magdalena: Bernarda's Daughter	Deidré Samantha Jantjies *
Amelia: Bernarda's Daughter	Ché Adams
Martirio: Bernarda's Daughter	Beth Jeffery
Adela:	Nicole 'Nuria' Kleinhans
La Poncia: A Servant	Loreán Swartz
Servant:	Paballo Nhlapo *

\* Members of La Rosa's Vocational Training Programme

### Technical Credits

Stage Manager: Ndimiso 'Faya' Tafeni  
Song Composition: Robert Jeffery  
Set Construction: Gerhard Morkel  
Video Footage: Christina D'Orthez & Nic Yiallouris

### Thanks

UCT Little Theatre

*The House of Bernarda Alba (A Dance Document)* has been made possible by funding from the Gordon Institute of the Performing and Creative Arts (GIPCA) and the National Lotteries Distribution Trust Fund. La Rosa is supported by the National Lotteries Distribution Trust Fund, the National Arts Council, the Western Cape Department Cultural Affairs and Sports, Nussbaum Foundation, and the City of Cape Town.

Geoffrey Hyland and Carolyn Holden are 2011 Donald Gordon Creative Arts Award winners.



### Director's Note

It is seldom that we, as artists, get to go on a journey with only the vaguest notions of the destination. Of course we have chosen our travelling companions with care, admiring the language they bring and trusting them to lead over uncharted territory. We pack our strengths, wear fears/ anxieties bravely on our sleeves and fortify ourselves with instinct and some measure of skill, insight and knowledge.

Our vehicle inspires us but we remain unsure what changing fuels may be required to keep it moving. We acknowledge that the 'fear of failure' needs to be left behind, although its shadowed face persistently beckons us to dance. Some indistinct hunch, some burning passion, compels us ever forward.

As I write, our destination (or is it only a stop on the way?) is sensed but shrouded in mist. We have sometimes flown but equally trudged through mud; some paths have been circuitous whilst others have taken our breath away.

I have no idea what you will experience with us. Our document will attempt to chronicle in some coherent way the highlights and present a summary of our travels so far. Incomplete? Possibly. Compelling? Hopefully.

Carolyn Holden and I have long dreamt this; have fervently discussed the possibility of taking such a journey. Our thanks to GIPCA for providing a nourishing oasis from which to set out.

# 02 DIRECTORS AND DIRECTING PRODUCTIONS

## Choreographer's Note

As a director of "dance", and not "theatre" per se, my times of working with Geoffrey Hyland have always been significant for me and mostly really challenging - some even unsatisfactory from the perspective of my own creativity and creative achievement. And I've come back for more. But this time, with my backbone firmly intact. Having worked with Geoffrey in major and smaller projects since 2005, I have learned that in order to collaborate successfully, I don't dilute my role by letting go of some areas of "control", but rather free myself to sharpen a single skill. I've had to remove my directors' hat, and wear only that of the choreographer, allowing myself to be directed by someone else in every respect, except for the vocabulary of dance steps that I choose to use. It's been liberating in some respects, and limiting in others, but enriching at every turn, nevertheless.

My own comfort zone falls within the rhythms and the musical forms of Flamenco – a rigid structure of "do's and "don'ts" that dictate where the stops occur and where the accents fall. Even the interpretation of each palo or rhythmic structure is predictable – a soleá says "solitude", and an alegría, "joy". But within those limits, I have the freedom to bring my own flavour, my own rhythmic constructions, and I have a vision of how the end result might look, sound and feel.

This process has allowed me the freedom to deconstruct the Flamenco dance language, and reconstruct it into a form that still says 'Flamenco' but incorporates a difference sense of rhythm, governed largely by breath, forcing me to let go of what I know, and permitting me to see what more is possible.

## About the Play

Robert Lima, in his book *The Theatre of Garcia Lorca*, writes "Lorca's theatre revolves on a single axis: the preservation of Honour leads to the frustration of love, hence, of life itself; this frustration, in turn, becomes a despair, which leads to Death." The central characters in his major plays all live, react, and die in the shadow of this burdensome, traditional and authoritarian code. And the majority of this burden is borne by women.

Bernarda takes on the authoritarian mantle, because there is no man to do so. With this authority, she oppresses her daughters; hence the oppressed becomes the oppressor. As she tries ferociously to quell the chaotic force of passion under her roof, her efforts drive that very passion to destruction.

## On Lorca

Lorca's public image as a revolutionary artist and his private life as a homosexual made him a political symbol; his plays shocked theatergoers with their explicit overtones of forbidden love and freedom of thought. August 9, 1936, soon after the outbreak of the Spanish Civil War, Franco's Fascists dragged the Spanish poet and playwright into a field, shot him, and tossed his body into an unmarked grave. Franco's government tried to obliterate Lorca's memory. His books were prohibited, his name forbidden. Since then he has become the most-translated Spanish writer in history, widely recognised as poet of genius and possibly the foremost poetic dramatist of our time.

## A LIE OF THE MIND

A Sam Shepard play, presented by The Mechanicals

Saturday 30 July 2011

14h00, Little Theatre, UCT Hiddingh Campus

### Production Team

Directed and Designed by:	Luke Ellenbogen
Costume Co-ordinator:	Tinarie van Wyk Loots
Wardrobe:	Leigh Bishop & Farieda Esau
Lighting Design:	Luke Ellenbogen
Sound Recording:	Marco Frontini
Photography:	Jesse Kramer
Set Construction:	Keith Christian, Mark Miller & Steven Jacobs
Stage Manager:	Murray Burn

### Cast

Beth:	Mikkie-Denel le Roux
Jake:	Adrian Collins
Baylor, Beth's Father:	Langley Kirkwood
Meg, Beth's Mother:	Tinarie van Wyk Loots
Mike, Beth's Brother:	Scott Sparrow
Lorraine, Jake's Mother:	Kate Liqourish
Sally, Jake's Sister:	Nandi Horak
Frankie, Jake's Brother:	Wilhelm van der Walt

### Thanks

Guy de Lancey, Gerhard Hoffman, Gina Pauling, Johan Horak, Brian van Rheede, Geoffrey Nieman, Murray Burn, The Theatre Club, Props to the Stars, Leigh Bishop and to the Mechanical's Angels.

# 02 DIRECTORS AND DIRECTING PRODUCTIONS

## **CAPTURING SANITY**

Conceived and directed by Pusetso Thibedi

**Saturday 30 July 2011**

**18h00, Theatre Arts Admin Collective**

### **Cast**

Thando Doni  
Nieke Lombard  
Richard Mkhuseli Tafane

### **Director's Note**

You are driving down a street, possibly rushing to a meeting that you are late for. You come across a set of traffic lights. Society has set the rules, you know the purpose of the traffic light and how it functions: green means GO, amber means SLOW DOWN and red means STOP! When you approach this traffic light the colour is amber and you remember how late you are, what will you do? Conform to the rules set by society or create your own rules which you have justified with reason and logic? There are many rules that we are all aware of, boundaries that have been set for our own safety. There are many of individuals who have been removed from society and placed into institutions on the basis that they cannot conform to the basic rules set by society, thus endangering society. How many rules have you broken today? Consciously or subconsciously. Have you ever thought about the implications of a decision you made (whether you've justified it or not)? And how many times in your life have you spoken to an inanimate object (mirrors, walls, plants, photographs)?

This is the foundation of the concept behind Capturing Sanity. Every individual is wandering about, either seeking the ordinary or alienating the extraordinary. We are all governed by laws and rules. What value does any law have when those that make the rules break them themselves? Do we as a society have the right to judge what others are doing, place them in boxes, categorise the boxes and then alienate them because their decisions are foreign to how things are meant to be done? Is it criminal or insane to be different? What is this sanity that we so desperately seek to capture in order to avoid being labelled, to avoid being placed in a box that is to be alienated until society decides that you belong?

The people you are about to meet see the world in a different light to what we have defined as normal, they are in search of acceptance, in search of a world that doesn't discriminate against things it does not know. Does this world exist? Will they succeed in their search for what is ordinary? Will they capture the sanity they were told that they once lost?

Pusetso Thibedi is the current GIPCA Theatre Arts Admin Collective and Baxter Theatre Emerging Director's Bursary winner.

## **SHAKESPEARE'S R&J**

From the adaptation by Joe Calarco

**Saturday 30 July 2011**

**20h00, The Fugard Theatre**

### **Production Team**

Direction, Set & Lighting Design: Fred Abrahamse  
Costume Design: Marcel Meyer

### **Cast**

Student 1 [Romeo]:	Marcel Meyer
Student 2 [Juliet/Benvolio]:	James MacGregor
Student 3 [Mercutio/Friar Laurence/Lady Capulet]:	Rory Acton-Burnell
Student 4 [Tybalt/Nurse]:	Alistair Moulton Black

Set in an exclusive boarding school, four pupils discover an illicit copy of Shakespeare's Romeo and Juliet and start acting it out. Perceptions and understandings are turned upside down as the fun of play acting turns serious and the words and meanings begin to hit home and universal truths emerge. Told entirely through Shakespeare's language, it is both the story of Romeo and Juliet but also the journey of four young men who during the course of one thrilling night discover the power of theatre and the new worlds it can open up.

# 02 DIRECTORS AND DIRECTING PRODUCTIONS

Highly energetic, physical and packed with the energy of youth this really is Shakespeare at his most accessible and daring.

*Shakespeare's R&J* holds the distinction of being the longest running version of Romeo & Juliet in New York having run for over a year. It has also been staged with great success across the globe in the UK, the USA, Australia, the Netherlands and Japan.

"SHAKESPEARE'S R&J, a vibrant, hot-blooded new adaptation of Romeo and Juliet...pulsates with an adolescent abandon and electricity of which Romeo himself might approve." — *New York Times*

"This is one of the most electrifying adaptations of Shakespeare I have ever seen. When it comes to originality, sexiness and daring, it is right up there with West Side Story...astounding...rapt, intimate and dreamlike...breathtakingly imaginative." — *London Daily Telegraph*

"A bracing, brilliant shock to the system...a superb version that will open your eyes and ears to the piece as if you were experiencing it, with un-jaded wonder, for the first time. It is one of the most thrilling events of the theatrical year." — *The Independent*

"Extraordinary! I suddenly felt as if I was seeing and hearing Shakespeare's play for the first time" — *The Guardian*

## SAMPLE

Conceived and directed by Sanjin Muftic

Sunday 31 July 2011

10h30, Hiddingh Hall, UCT Hiddingh Campus

### Director's Note

Director as DJ - Sampling Installation #4

A performance/process/presentation that stages an instance of live performance sampling. Several performers from various live performance disciplines present their source material and, together with a director, compile it into a new performance piece - a SampleTrack. This instance of sampling is spontaneous, unrehearsed, occurring in front of the audience for the first time. The installation elaborates on my research into sampling, as well as proposing an indirect correlation between the work of a director and that of a DJ. The process of sampling searches for, examines, unifies and twists the archetypes in our shared live performances.

For more information, visit [www.yawazzi.com/blog](http://www.yawazzi.com/blog)

Sanjin Muftic is a 2011 Donald Gordon Creative Arts Fellow.

## IN SEARCH OF A SIGNATURE...

SUNDAY 31 JULY 2011

13h30, Hiddingh Hall, UCT Hiddingh Campus

Four directors tackle the same scene from an Athol Fugard classic, *Boesman and Lena*, in four diverse interpretations and address the notion of a signature in the discussion that follows.

(Interpretations not in order of appearance)

1. Directed by Fatima Dike, with Chris Gxalaba and Zoliswa Kawe
2. Directed by Aubrey Sekhabi, with Dann-Jaques Mouton and Chuma Sopotela
3. Directed by Nicola Hanekom, with Francis Chouler and Nicola Hanekom
4. Directed by Neil Coppen, with Phumelephi Mthombeni

# 03

## DIRECTORS AND DIRECTING PARTICIPANTS



### FRED ABRAHAMSE

Fred Abrahamse started his career at The People's Space, as a founding member of Troupe Theatre Company. He was Artistic Director of the Baxter Theatre and is a well-respected producer and designer. His theatre involvement spans some 30 years and over 90 productions including dramas, operas, musicals, cabaret and several community theatre projects. Of his productions at least 25 have involved bringing new South African works to the stage. Theatre credits include various Shakespeare productions, Steven Berkoff's *Decadence*, *Greek* and *The Secret Love Life of Ophelia*, Sondheim's *Assassins*, Noël Coward's *Private Lives*, Tennessee Williams' *The Glass Menagerie*, *District Six – The Musical* and *Angels in America*. Fred has won numerous awards for his direction and design.



### CAROLINE CALBURN

Caroline Calburn runs the Theatre Arts Admin Collective, a theatre centre in Observatory, Cape Town. She is part of an international team of artists who initiated the project Phakama in 1996, focusing on creating site-specific theatre with large groups of young people and artists in communities at a local, national and international level. Caroline created a small theatre company *Iindiza*, the *Mielie Stalks* Theatre company, with five other theatre makers who worked for five years on creating new work which was performed both locally and abroad. Prior to this, she taught at the University of Cape Town in the Drama Department.



### NEIL COPPEN

Neil Copen works as a writer / director and designer in Durban and frequently collaborates across disciplines - his love of theatre extending to visual art, dance, literature, music, and cinema. His various collaborations include works with visual artists, writers, journalists, community groups, sound-designers, film-makers, authors, animators, choreographers and musicians. Neil's original works include *Marvellous Mixtures*, *Suicidal Pigeons*, *Two ... The Beginning of the End* as well as the award winning *Tin Bucket Drum* and *Tree Boy*. His latest play *Abnormal Loads* premiered to wide acclaim at this year's National Arts Festival as part of his 2011 Standard Bank Young Artist Award for Theatre.



### FATIMA DIKE

Fatima Dike is an internationally recognised playwright, poet, raconteur, director, teacher and political activist. She received the South African Women for Women award in 1997 and an award for lifetime services to the performing arts was granted to her by The Cape Tercentenary Foundation in 2000. Fatima was the first African woman to publish a play in South Africa – *The Sacrifice of Krela*, which was produced in 1976 during the Soweto uprisings. Her other play credits include: *The First South Africa*, *The Crafty Tortoise*, *The Glass House*, *Street Walking*, *Company Valet Service* and *So What's New?*



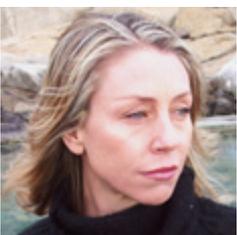
### LUKE ELLENBOGEN

Luke Ellenbogen is an all round theatre practitioner garnering awards for directing, acting, lighting design, set and prop design. He is a Director of Theatre for Africa and a founding member of The Mechanicals Theatre Collective. Luke is presently the Production Manager at the University of Cape Town's Drama Department where he graduated class medalist for Theatre Making in 2004.



### NICHOLAS ELLENBOGEN

A true theatre maker, Nicholas Ellenbogen is often considered the father of rural and physical theatre in Southern Africa. Nicholas has founded ensembles all over Southern and East Africa and has had over a hundred of his own plays performed, many of them still enjoying productions around Africa and Asia. The Loft Company, became the trend setter in mobile, socially- inclined theatre. He then founded the award winning Theatre For Africa with his wife and actress Liz Szymczak. In 2010 he was honoured with the first ever Standing Ovation Award at the Grahamstown Arts Festival for the many excellent theatrical works Theatre for Africa has brought to the Festival.



### NICOLA HANEKOM

Nicola Hanekom has worked as an actress in film, television and on stage. Film highlights include *Husk*, the groundbreaking *String Caesar*, *Taste of Rain* and recently the comedy *Hond se Dingus*. On television Nicola has worked across genres, from hosting a live breakfast show to playing a gun toting abalone smuggler in *Transito*. In Theatre Nicola was celebrated for her portrayal of Ingrid Jonker in *Altyd Jonker*. Other highlights include a Vita Award for *Ek, Anna van Wyk. Betésda* which she wrote, directed and produced won three Kanna awards and two Fiesta awards; her latest play *Lot* again won three Kanna awards. She also works as acting coach.

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## ZOLEKA HELESI

Zoleka Helesi is Co-ordinator of the Zabalaza Festival and Project Director of Iliso Theatre Company. She has conducted workshops and been involved in drama facilitation for the Artscape High School Drama Festival for many years. She also worked as a drama facilitator in Soundtrack for Life around the Western Cape. As an actress she has performed in Brussels, Vienna, Germany, London, Switzerland, Re-Union, Mozambique and South Africa. Her theatre credits include *Udaba Bafazi* and *the Exclusive women's club*, *Imumbo Jumbo*, *House of Holy Afro*, *Amaza*, *Karoo Moose* and *Woyzeck*. Zoleka has received several awards, including a Naledi and Aardklop award.



## ZANE HENRY

Zane Henry is here by accident. He started out feeling ambivalent about theatre but fell in love with the stage while covering the performing arts for the Cape Argus Tonight and has since developed respect for the crazies who offer up their dreams for public consumption. He is currently serving as a panelist for the Fleur Du Cap Theatre Awards where he frequently misunderstands Afrikaans. He doesn't know as much about theatre as other people, but he's fine with that. Fewer sentries of taste standing at the gates of appreciation means more pleasant surprises.



## JANICE HONEYMAN

Janice Honeyman has, over the past 40 years, directed a wide variety of genres in the theatre, ranging from TIE and Children's Theatre to established West End and Broadway award-winning plays, opera, musicals, cabaret, musical review, issue-based new scripts, many Shakespeare plays, major concerts in locally and abroad, story-theatre and various other hybrids. Her particular penchant is for adaptation of prose for performance, the most remembered of which are Dickens's *Hard Times*, *Vatmaar*, *Shirley Goodness and Mercy* and *Madiba Magic*. Not to forget 24 Pantomimes over as many years. Her thumbprint is a merging and mixing of the verbal, the visceral the and the visual for the stimulation and engagement of audiences.



## CAROLYN HOLDEN

Carolyn Holden is the Managing and Artistic Director at La Rosa Spanish Dance Theatre, and acts as Academic Head of the company's 3-year Vocation Training Programme. Since 1990 she has built La Rosa's repertoire with content ranging from pure flamenco to fusion pieces and dramatic narrative works, partnering with numerous local and Spanish collaborating guest artistes, choreographers and directors to diversify and develop the skills and talents of La Rosa's artistes. Carolyn has won various awards for her work and is currently pursuing a Masters Degree in Dance at the University of Cape Town School of Dance.



## GEOFFREY HYLAND

Geoffrey Hyland has studied and directed both in South Africa and Canada and currently lectures at the University of Cape Town's Drama Department. He has received several national and regional awards for acting and directing, including the Fleur du Cap Award for Young Directors and the Standard Bank Young Artist Award. Geoffrey has directed close to 100 theatre productions in his career, including dance, opera and cabaret. Some highlights include *Madame de Sade*, *Les Liaisons Dangereuses*, *Women Beware Women*, *Opera 5:20*, *Kissed By Brel*, a dance and a theatre production of *Blood Wedding*, as well as *Othello*, *Hamlet*, *King Lear*, *Macbeth*, *Romeo and Juliet*, *As You Like It* and *Twelfth Night*.



## AMY JEPHTA

Amy Jephta is a Cape Town based playwright and director. Her directing credits include *Suitcase Stories* at the National Arts Festival, receiving the first GIPCA Theatre Arts Admin Collective and Baxter Theatre Emerging Theatre Director's Bursary, *Pornography* (2010) and *Interiors* (2009) at the Intimate Theatre. She has presented playwriting workshops for UNIMA (the South African Association of Puppetry and Visual Performance) and works with Kwazulu-Natal based Twist Theatre Development as a mentor to community theatre groups based in Durban. Amy is currently part of the South African New Plays Writing Programme, a partnership between the Department of Arts & Culture and the British Council.



## MWENYA KABWE

Mwenya Kabwe is a Zambian born theatre maker currently living and working in Cape Town, with other home bases in New York and Lusaka. She is a lecturer and course co-ordinator in the Drama Department at the University of Cape Town. Mwenya is a recipient of various awards, including a Fleur du cap (2008) and Spier Contemporary (2007) award.

# 03 DIRECTORS AND DIRECTING PARTICIPANTS



## YAZEED KAMALDIEN

Yazeed Kamaldien is a Cape Town based freelance journalist and photographer. He has written on the arts for a host of local newspapers, including the *Mail & Guardian*, *City Press* and *Tonight*. His work is varied and he does not focus only on the arts, but also writes on social and political issues. He believes that this range of engagement within society assists the arts writer to improve their craft and find a context for their work. It also assists the writer in locating a context for the art works that they are required to report on or review.



## ANTON KRUEGER

Anton Krueger teaches Drama and Creative writing at Rhodes University. His recent books include *Experiments in Freedom: Issues of Identity in New South African Drama* (2010), *Sunnyside Sal* (novella, 2010), *Shaggy* (comedy monologues, written with Pravasan Pillay, 2011), and *Everyday Anomalies* (poetry, 2011). Anton's recent play *Chatter* is due for publication later in 2011.



## BONGILE MANTSAI

Bongile Mantsai is PRO for the Zabalaza Festival and the Iliso Theatre Company's Choreographer. His career kicked off in 1997 when he started at the Phambili Theatre Project. Bongile's theatre credits include *Big Dada*, *House of Holy Afro*, *Orfeus*, *Amaza*, *Karoo Moose*, *Woyzeck* and *Lovaffair*. He was the Musical Director of, amongst others, *Medea*, *Udaba Bafazi* and *the Exclusive women's club*, *Karoo Moose* and *Woyzeck*. Bongile has won several awards, including an Aardklop and Fleur du Cap award. In 2010 he directed *The Voice of a Mother's Pulse* at the Ikhwezi Theatre Festival.



## THAMI MBONGO

Thami Mbongo is Artistic Director of the Zabalaza Festival and a performer, drama facilitator, educator, writer and director. He has worked extensively as a drama facilitator for the Artscape High School Drama Festival and Soundtrack for Life. His theatre credits include *Trojan Women*, *King Lear*, *Onnest'bo*, *Karoo Moose*, *A Plague of Heroes* and *Woyzeck*. Thami's stage awards include an Aardklop award; he also received the Brett Goldin Bursary in 2008. Thami has been participating in the Ikhwezi Theatre Festival since 1998 as a writer/director.



## 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. Mandla 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*.



## BRENT MEERSMAN

Brent Meersman has been a theatre critic for the *Mail & Guardian* since 2003 and started South Africa's first theatre criticism blog [www.realreview.co.za](http://www.realreview.co.za) in 2005. He likes to joke that "he is the oldest of the young critics and youngest of the old critics", having attended the theatre in Cape Town almost every week since he was 12 years old in 1980. The first South African member of the International Association of Theatre Critics, he has published work in various university journals and given papers at many international festivals. He has been editor of *Cue*, the National Arts Festival daily newspaper, and of *Infecting the City* festival newspaper. Brent brings a perspective from both sides of the curtain, having also produced several theatre productions.



## 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 with colleagues in the USA and elsewhere in the UK. She contributes to the theatre and performance research at WITS and has a guest lectureship at Rochester University, USA, later this year.

# 03 DIRECTORS AND DIRECTING PARTICIPANTS



## DAWID MINNAAR

Dawid Minnaar started his career as professional actor in 1981 and has worked extensively on stage, in television series and film. He is well known for his television roles in *Binnelanders*, *7de laan*, *Amalia* and *Konings*. Film roles include *Fiela se Kind* and *Nag van die Negentiende*. Minnaar has performed in numerous theatre productions including *Diepe Grond*, *Nag Generaal*, *Kiss of the Spider Woman*, *In a different light* and *On the open road*. His work with the Handspring Puppet Company and William Kentridge includes *Faustus in Africa*, *Ubu and the Truth Commission*, *Zeno at 4am* and *Confessions*. He currently stars in Ariel Dorfman's *Purgatorio*, directed by Clare Stopford.



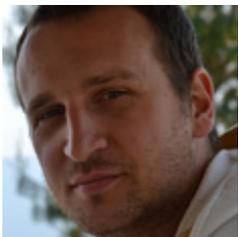
## ZINGI MKEFA

When Zingi Mkefa joined Gary Gordon's First Physical Theatre company as a journalism student, he never thought of those early artistic adventures as a necessary beginning to what would later become his greatest joy – an eclectic career as a freelance arts writer and cultural critic. He never thought that his reviews in publications such as the now-defunct *This Day* and the *Sunday Times*, would be seminal to him receiving a Fulbright scholarship to study Cultural Reporting and Criticism at New York University. Zingi has returned to his city of birth, Cape Town; and from time to time, you'll find him trawling Sea Point's seaside promenade, looking for inner peace, of course.



## GAY MORRIS

Gay Morris is an Associate Professor in the Drama Department at UCT where she was head from 1996-2003. Currently she is convenor of the post-graduate programmes in the department; she leads Masters study in Applied Drama and Theatre and the Honours programme. Gay has been actively involved in regional and national policy development in the fields of educational / community / applied theatre. She has published in the *South African Theatre Journal*, *Theatre Research International* and *Drama Australia / IDEA Journal*, and in 2006 was guest editor for a special focus issue of the *South African Theatre Journal* on Directors and Directing in South African theatre.



## SANJIN MUFTIC

After having completed his undergraduate studies in Canada, splitting focus between theatre and computer science, Sanjin Muftic came to the University of Cape Town to master a postgraduate degree. He developed as a director of heightened texts - wrestling with Barker and Shakespeare for the UCT stage. However, computers would never leave him alone, and after integrating multimedia into his productions, he established Yawazzi together with business partner Jon Keevy, designing production videography for various productions. Sanjin now spends time teaching acting and directing at UCT Drama and CityVarsity. He is currently a Donald Gordon Creative Arts Fellow and is researching live performance sampling.



## 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 *Sizwa Banzi is Dead* at Britain's Festival Hall. He made his directorial debut with *The Suitcase* in 2005 and has since directed numerous award winning productions. Ngcobo is the new Artistic Director and Curator of Afrovibes - a biannual multidisciplinary festival seeking to bring South African work of high artistic quality to European audiences.



## JAY PATHER

Jay Pather is a choreographer who has collaborated with visual artists, architects and urban planners since 1984, taking his inter-cultural performances into public spaces. He is Director of Gordon Institute for Performing and Creative Arts (GIPCA), an Associate Professor at the University of Cape Town Drama Department, Artistic Director of Siwela Sonke Dance Theatre and Chairperson of the National Arts Festival Committee.



## BO PETERSEN

Bo Petersen has been involved in the performing arts for over 30 years. She is best known as an actress on stage, television and film, but has also developed a love for directing. Her theatre experience includes roles in *Cissie*, *Two to Tango*, *Medea* and *Play it Again Sam*. Over the past 13 years she has directed plays by, amongst others, Graham Weir and Jonathan Nkala. Most recently Bo directed *Blackbird*, *Not the Midnight Mass* and *Hot Cross Nuns* - all to critical acclaim. She has established an auxiliary career as a dialogue and drama coach for the film and advertising industry.

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### ASANDA PHEWA

During her academic career Asanda Phewa's interest in physical theatre saw her choreograph and direct an original movement work *A Face Like Mine*, which played to critical acclaim at the 2009 National Arts Festival. During her final year at UCT she was awarded an internship with the renowned Dutch theatre company, Toneelgroep De Appel. She has directed the controversial production, *Reclaiming the P Word*, and served as assistant to director Lara Foot during the production of Jazzart's *Partly God*. Asanda also wrote and directed the production *Scars* presented by Jazzart and Breakthru Entertainment. She was a recipient of a 2010 GIPCA Theatre Arts Admin Collective and Baxter Theatre Emerging Director's Bursary.



### MALCOLM PURKEY

Malcolm Purkey 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*). He is also a screenplay writer, teacher and academic (Fulbright Scholar) and a founder member and director of Junction Avenue Theatre Company, one of South Africa's leading workshop theatre companies. He 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.



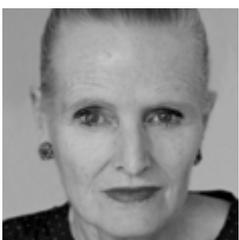
### AUBREY SEKHABI

In 2002, Aubrey Sekhabi took up the position of Artistic Director of the State Theatre in Pretoria after eight successful years with the Northwest Arts Council. He has a lively interest in South African Theatre, Youth Theatre and Development. Aubrey has been involved in a great number of productions for stage and television as playwright, actor and/or director. He has won several rewards including FNB Vita Awards and the Standard Bank Young Artist Award for Drama. Aubrey is also the founder member and president of GBR productions and serves on the National Arts Festival committee.



### LEOPOLD SENEKAL

Leopold Senekal launched his professional career as production designer with the international hit *The Mysteries* in 2000, also collaborating on *The Silver Lake*, *West Side Story* and *Carmen* for the Spier Arts Trust Festival. He currently acts as Artistic Director for Good Call PDH, and was involved in design and production for *Disco Nights*, *Il Viaggio a Reims*, *God of Carnage*, *Romeo's Kiss*, and *The Ragged Trousered Philanthropists*. In 2011 Leopold was awarded the Fleur de Cap for best design and a GIPCA Theatre Arts Admin Collective and Baxter Theatre Emerging Theatre Director's Bursary.



### ADRIENNE SICHEL

Adrienne Sichel began her career as a cadet at The Pretoria News in 1970 after graduating from the University of Natal (Durban) with a BA in Speech and Drama and English. After a break from newspapers back at *The Pretoria News* in 1978 she began specialising in the performing arts, was appointed arts editor three years later, then transferred to *The Star Tonight* in 1983. Since her retirement from *The Star*, in 2009, as a senior specialist writer (theatre and dance critic) she is a freelance writer and the recipient of a 2010/2011 visiting fellowship at the Wits School of Arts – Division of Dramatic Art. Her research focuses on the history and development of South African and African contemporary dance.



### CHUMA SOPOTELA

Chuma Sopotela is an award winning actress and performance artist. Her awards include a Fleur du Cap, Aardklop, Naledi and Spier Contemporary prize for her collaboration on *Unyawo Alunampumlo* with Mwenya Kabwe and Kemang Wa-Lehulere. Stage credits include Lara Bye's *Karoo Moose* and *The Tempest*, directed by Janice Honeyman. Chuma has also performed in dance-drama productions such as *Partly God* by Jazzart Dance and *Body of Evidence* by Siwela Sonke. Recently she performed in dance productions by Ina Wichterich and as puppeteer for Janni Younge. She is a member of the Masambe Theatre Company and the Bonfire Theatre Company.



### 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, Bongzi 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 Insatiabes* and *Transit* by Ian Bruce for Nata and Stockholm's *Dramaten*. Her latest production *Purgatori*, written by Ariel Dorfman, is currently running at the Baxter. Clare teaches acting and playmaking at Nata where she has devised productions with trainees.

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### MARIANNE THAMM

Marianne Thamm is an award-winning author, journalist, columnist and theatre critic whose work has appeared in a variety of local and international publications during her over 25-year career in journalism. She is on the panel of judges for the annual Fleur du Cap Theatre Awards and has written extensively on theatre for many years. While she had currently taken a sabbatical from the panel, she continues to be interested in the performing arts.



### PUSETSO THIBEDI

Pusetso Thibedi is a young Johannesburg based director, writer and actor. His career commenced in 2005 at the Market Theatre lab with an introductory class to acting. His directing journey began in 2008 when he received the Percy Tucker Award for best director from the WITS Humanities faculty. He has conceived several productions, including *Broken Dreams* which went on to represent WITS University at the 2010 National Arts Festival in Grahamstown. His most recent production was *Retrospect*, a devised collaboration with choreographer Lungile Rikhotso. Pusetso is the current GIPCA Theatre Arts Admin Collective and Baxter Theatre Emerging Theatre Director's Bursary winner.



### CHRISTOPHER WEARE

Christopher Weare is a member of The Mechanicals Collective which has for the last three years staged highly successful Repertory Seasons and a Summer Season in Cape Town. Recent productions include *Lovborg's Women*, *The Real Inspector Hound*, *Mephisto*, *Frank'n Stein*, *Decadence*, *The Zoo Story* and *Cowboy Mouth*. He also works extensively with Alan Committie. His collaborative restaging of *Inua* with Jori Snell for Baba Yaga Productions from Denmark will be presented at Out the Box Festival in September. Recent Fleur Du Cap nominations for directing include *Rozencrantz and Guildenstern are Dead* and *Elizabeth: Almost by Chance A Woman*.



### DIANE WILSON

Actress Diane Wilson started her professional career at the age of 15 with the Brian Brooke Company in Cape Town in 1956. She has been working in the theatre in South Africa and abroad ever since. Her most rewarding years were spent from 1974 until 1997 with the Performing Arts Councils of the (then) Transvaal and Cape. Of the 14 awards she has won over the years, her most memorable was the Lifetime Achievement Award she received from the Molteno Trust in 2009. She is currently stars in *Careful* at the Artscape Arena.



### FANISWA YISA

Faniswa Yisa joined The Mothertongue Project in 2001 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 *Ingwaba lendoda lisecan'kwendlela*, *Inxeba lomphili* which she co-directed with Mandla Mbothwe. Faniswa has performed in 16 countries and was awarded the Aardkop best actress award in 2009.



### JANNI YOUNGE

Janni Younge, a graduate of the French national school of puppet theatre, has degrees in Fine Art and Theatre from the University of Cape Town. Standard Bank Young Artist Award winner for Theatre 2010, Janni's creative work has been performed locally and internationally. From 2005-2011 she has been CEO of UNIMA SA (South African Puppetry), Director of Out the Box: Festival of Puppetry and Visual Performance and Director of Sogo Visual Theatre. In 2006 she launched the UNIMA SA Active Puppets training and development program now which trains professional puppeteers from historically disadvantaged communities on a year-round basis. Janni joined the Handspring Puppet Company as Associate Director in January 2011.

### ABOUT GIPCA

The University of Cape Town's Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects 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. GIPCA was launched in December 2008 with a substantial grant from Sir Donald Gordon, founder of Liberty Life.

For more information on the 2011 GIPCA programme, visit [www.gipca.uct.ac.za](http://www.gipca.uct.ac.za), or phone 021 480 7156.

Chair of the GIPCA Board: **Professor Paula Ensor**; GIPCA Director: **Associate Professor Jay Pather**; GIPCA Project Manager: **Adrienne van Eeden-Wharton**