

ART MUCH?

UNIVERSITY OF JOHANNESBURG

UJ ARTS & CULTURE MAGAZINE

ISSUE :: 01

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PHENOMENAL
photography



*...Ten Percent Inspiration
Ninety Percent Perspiration...*



INNOVATION IS THE WATCHWORD

Things are really happening in the arts and culture arena at UJ. If art is a reflection of life, life is going through something of a metamorphosis at the University.

Under the able leadership of Ashraf Johaardien, the new head of Arts and Culture at UJ, innovation is the watchword. New partnerships, such as those in the areas of youth music and dance, are bringing whole new vistas of artistic expression and professionalism to UJ, and new relationships with Artscape and the Arts and Culture Trust (ACT) will greatly enrich and deepen UJ's artistic offerings.

The acclaimed UJ Choir, which performed Karl Jenkins' *Stabat Mater* at Carnegie Hall in New York last year, continues to break new ground and jazz is coming to UJ at the newly renovated Con Cowen Theatre on the Bunting Road campus.

Later this year, UJ Arts and Culture will be bringing out James Bailleau, the 30-year-old Johannesburg prodigy and product of St John's College who is now Professor of Music Accompaniment at the Royal College of Music in London. This 'Homecoming Concert' at UJ will be a first for South Africa and will feature three of South Africa's leading singers from the diaspora.

The UJ and FADA galleries are refocusing their offerings and the University is negotiating ground-breaking partnerships to bring important local and international art holdings to UJ.

Our four campuses each have strong Art and Culture offerings, providing UJ students and staff with the opportunity to work with leading local and international artists. Indeed, there has never been a better time to discover and hone nascent artistic talent than at UJ right now.

This publication is placing a marker in the ground. It aims to mark the growing momentum of the arts at UJ, but it also sets out to become a leading forum for discussion around the arts in South Africa. Its online presence will provide the platform for this engagement. I urge you to climb on board.

I also want to thank the University for its strong commitment to the arts. It is a commitment that I believe will pay great dividends as UJ makes its mark on the mainstream of arts and culture in our city, and in our country.

:: Kerry Swift
Executive Director:
Institutional Advancement

- GM:** Art much?
AJ: Yes, quite a bit.
GM: Only a bit?
AJ: Actually, art by the bucketful!
GM: So, loads of it then?
AJ: Yes, in every discipline.
GM: Yay! Music concerts?
AJ: ✓
GM: Art exhibitions?
AJ: ✓
GM: Drama?
AJ: ✓
GM: New South African?
AJ: ✓
GM: Dance?
AJ: ✓
GM: Musical theatre?
AJ: ✓ ... World-class
GM: Festivals, conferences, seminars?
AJ: One of each. I think ... so ✓ ✓ ✓
GM: Have we missed anything?
AJ: Hope not.
GM: What about important people?
AJ: Oh yes, we have quite a few of those too.
GM: Like who?
AJ: 2011 Tunkie Award Recipient, Gladys Agulhas.
GM: Anyone else?
AJ: Gérard Robinson from DALRO; Michelle Constant, who is the CEO of Business and Arts South Africa; Owen Lonzar writes for us from Turkey; Precious Mputle talks to award-winning playwright Pieter Jacobs; Moira de Swardt reviews *Alice Who?*; we feature the phenomenal photography of Daniel David; resident musical genius Renette Bouwer tackles perfect pitch; and current Naledi award-nominee for Best Director, Alby Michaels, takes us through the stage door.
GM: So what else is inside?
AJ: Read on and see ...

{ Hiatus }

GM and AJ: Hello and welcome to volume 1 of *Art Much?* the all-new UJ Arts & Culture magazine.

GM: Grace Meadows (Production & Performing Arts Manager, UJ Arts & Culture)
AJ: Ashraf Johaardien (Head, UJ Arts & Culture)

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equitable partnerships
and the creative
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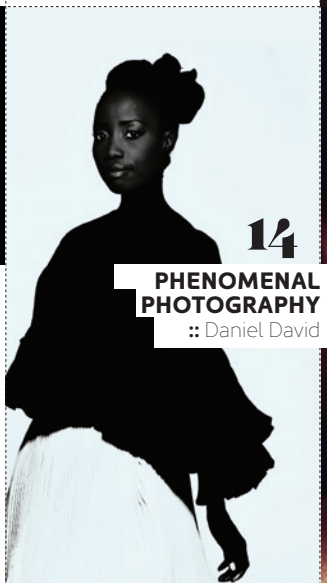
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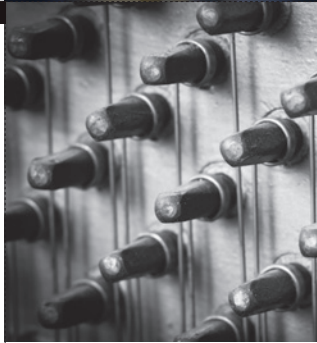
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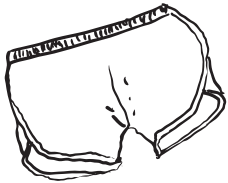
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KULTCHA KALENDA



HAVE RIGHTS, WILL PLAY

HAVE YOU EVER WONDERED HOW YOU GET A PLAY FROM THE PAGE TO THE STAGE – LEGALLY SPEAKING? IF YOU DON'T KNOW WHAT YOU'RE DOING, IT CAN BE AN ARDUOUS JOURNEY AND ONE WHICH OFTEN ENDS IN DISAPPOINTMENT, OR DISASTER.

:: { *Gérard Robinson* }

Once you've stumbled upon a play you like, the temptation is always there to mentally start casting, designing and directing. Resist! Curb your enthusiasm, plug the flow of the creative juices and start thinking rationally. Here are the basic questions that require application by a lucid mind:

ASK YOURSELF

1. **Is it the right play for my traditional audiences, and the venue at my disposal?**
2. **Do I have the required budget to do the play justice?**
3. **And, most importantly: What is the status of the performance rights?**

If you're confidently in affirmative territory in your answers for 1 and 2, then it's time to investigate your answer to the all-important question 3. Rights of plays and musicals are often restricted for a variety of reasons. No rights, no performance – it's that simple.

The Copyright Act allows the copyright holder of a play (the author, or his/her heir) the exclusive right to authorise (license) a public performance of that play. Copyright owners seldom deal with the licensing of their plays directly and usually delegate literary agents, publisher agents, authors' societies, or even lawyers with the task of handling their performance rights.

Agents acting on behalf of copyright owners often appoint sub-agents in various countries to look after their interests.

continued >>

WHERE THE AWESOME PRODUCERS GO!

WE ARE PROUD TO ANNOUNCE THAT **DALRO** NOW ALSO REPRESENTS THE **REALLY USEFUL GROUP LIMITED**.

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>> ... In South Africa the Dramatic, Artistic and Literary Rights Organisation (DALRO) acts as sub-agent for the majority of the British and American publisher agencies. DALRO's associates include Samuel French Limited (UK), Samuel French Inc. (USA), Dramatists Play Service (USA), Josef Weinberger Limited (UK), The Really Useful Group (UK), Rodgers & Hammerstein Theatricals (USA), Music Theatre International (USA) and Theatrical Rights Worldwide (USA).

DALRO is therefore the obvious place to start if you need to establish whether the performance rights of a play or musical, are available. Its Theatricals Division has access to extensive resources for tracking down rights' owners and foreign agents, and if the information is not immediately available on DALRO's database, the Theatricals team will normally investigate the rights position on your behalf and revert to you with as much information as possible. Sadly, sometimes rights are simply not available.

In the case of a "straight play", i.e. a play which doesn't contain music, the performance rights' clearance procedure is normally quite straightforward. Depending on the type of performance (amateur or professional), the venue size, and the number of performances, you would either be charged a fixed royalty per performance (payable in advance), or a royalty based on a percentage of box-office income. In the latter's case, a non-refundable advance is normally required, which is ultimately offset against the calculated percentage of box-office income.

When it comes to the all-embracing concept of "musical theatre", rights clearance is not always that simple. Much will depend on the kind of show you have in mind.

Let's first deal with the so-called "book musical" – a play interspersed with musical numbers



IT IS SIMPLY NOT WORTH
STAKING YOUR THEATRICAL
REPUTATION ON
MISREPRESENTATION WHEN IT
COMES TO THE CONTENT OF
SHOWS AND THE CLEARANCE OF
THEIR PERFORMANCE RIGHTS

specially written for inclusion in the play. Also referred to as "dramatico-musical" works, these shows are standard fare on Broadway and in the West End – *The Sound of Music*, *Annie*, *Little Shop of Horrors*, *Wicked*, etc. Over the years, many of them have seen several revivals in New York and London, as they continue to enchant old and new generations of audiences.

In addition to the clearance of performance rights, the producer of a book musical will also be required to legally obtain the rehearsal and performance materials; in other words, he will need the *libretti* (copies of the play containing the lyrics) and the musical scores (orchestral or band parts). These are offered either for sale (pre-printed or print-on-demand), or for hire. The requirements and options for each musical are different: some allow the use of backing tracks, others don't; some permit piano accompaniment only, while others don't; some provide for a reduced orchestration, others won't. Check the cost of add-ons, for example, rehearsal and performance materials, use of the Broadway logo, archival video licence – they can wreak havoc on your budget.

The second category of musical theatre is what we might call "structured compilations", also affectionately referred to as "jukebox musicals". These are copyright-protected musical compilations that normally celebrate the music of a single composer or a songwriting team. For licensing purposes they are treated much the same as book musicals, i.e. in terms of rights clearance and the purchase or hire of

rehearsal and performance materials. Some examples of such compositions are *Jacques Brel is Alive and Well and Living in Paris* (the songs of Jacques Brel), *Smokey Joe's Café* (the songs of Jerry Leiber and Mike Stoller), *Some Enchanted Evening* (the songs of Richard Rodgers and Oscar Hammerstein II) and *Mamma Mia!* (the songs of ABBA).

The third category is the use of popular songs in a newly-created dramatic context. Janice Honeyman's delightful pantomimes are the best example of this form of musical theatre. She first writes the script, and then intersperses it with variety of songs (old and new), written by other people. In a case like this, two licences are required — one for the use of the script (often secured through DALRO), and a second for the public performance of the musical numbers selected for inclusion in the show. The latter licence is issued by the Southern African Music Rights Organisation (SAMRO), and is normally subject to certain conditions.

It is important to note that the use of songs in a work performed on stage is not covered by the licence that theatres normally obtain from SAMRO for the incidental use of music. People in the music industry refer to this elevated use of songs in a dramatic context as "grand rights" and this type of use requires you to apply for an additional licence from SAMRO. In applying for a "grand rights" licence:

SAMRO WILL REQUIRE

1. **A list of the titles of the songs;**
2. **Their composers and lyricists;**
3. **The duration of each song as performed; and**
4. **The total duration of the musical content of the show expressed as a percentage of the duration of the entire performance.**

In creating your own show with music, there are a few caveats: avoid using songs from existing book musicals in a fresh dramatic context. For instance, do not go and slot Tevye's song, *If I were a Rich Man*, into your own dramatic creation. The chances are very good that the copyright owners of *Fiddler on the Roof* will object. Moreover, resist the temptation to change the lyrics of a copyright-protected song. "Making an adaptation of the work" is a right exclusively reserved for the owner of the copyright, and you, therefore, require the permission of the copyright owner to change his/her lyrics.

Copyright owners are normally thrilled when their works are performed, especially in foreign countries, as long as producers treat their creations with respect, and honour their financial obligations. That is not an unreasonable expectation. It is simply not worth staking your theatrical reputation on misrepresentation when it comes to the content of shows and the clearance of their performance rights.

As we all know, the theatrical world leaks like a sieve, locally and internationally. For those who are tempted to avoid obtaining a licence, or who are intent on taking unwarranted and unauthorised liberties with the creations of others, I am tempted to share my grandmother's favourite words of caution: "I promise you — this will all end in tears!" ▀

:: Gérard Robinson
is the Executive
Chairman of DALRO
www.dalro.co.za
Photo :: John Hogg





DANCE IS A MOVING FORCE
WHICH CREATES AND
TRANSFORMS IDEAS INTO
LIFE CHANGING MOVING ART,
WORKING FROM THE UNSEEN
AND MAKING IT VISIBLE ...



THEATRE WORKS

:: { Staff Writer }

GALDYS AGULHAS' WORKSHOP WITH ABLE-BODIED UJ STUDENTS AND DISABLED DANCERS FOR THE TUNKIE DANCE AWARD

Choreographer, dance teacher and independent performer, Gladys Agulhas, was named the recipient of the Tunkie Award for 2011. Established in memory of Xolani Nettleton Dyusha, the award is presented annually to a South African who has elevated the standard and visibility of dance in South Africa.

At the end of 2011 UJ Arts & Culture presented a very special and moving event directed by resident choreographer, Owen Lonzar, that showcased Agulhas' work with people with disabilities. According to Lonzar, who worked with Agulhas almost a decade ago, he wanted to conceptualise a new format for the award presentation that was as unique as the work of this year's recipient. "I would never have guessed that we would come full circle ten years later and I would be conceiving an awards event to honour her work as a choreographer and her unique contribution to dance," he said.

"Dance is a moving force which creates and transforms ideas into life changing moving art, working from the unseen and making it visible," said Agulhas, who collaborated closely with Lonzar to present the showcase of her work *in lieu* of a memorial lecture.

Following a welcome and introduction by Georgina Thomson, the 2010 recipient of the award, guests were taken into one of the UJ Arts Centre dance studios where they were invited to view a documentary of a two-day workshop facilitated by Agulhas between able-bodied UJ

students and disabled dancers. Students were encouraged to journal the process in various forms including poetry, recorded sound and craft which were on display, and with which the audience were invited to interact. Finally guests were lead into the loading bay of the theatre where they were blind-folded and guided on to stage where a performance resulting from the workshop was presented.

Agulhas studied integrated contemporary dance teaching with renowned teacher Adam Benjamin, completing a residency programme in the UK and Switzerland. An ex-senior dancer for the former Johannesburg Dance Theatre, she has a long history of involvement with Dance in Education. In collaboration with Remix Dance Project in Cape Town, and the International Conference for Disability and Arts in Sweden, she has presented papers and conducted workshops. She is currently working with her Company "ATW — Agulhas Theatre Works" on various outreach programmes, corporate and mainstream theatre performances. ATW performed at the opening of the disABILITY Consultative Conference Access-Awareness-Arts.

At the request of Dr Ivan May, who passed away on 31 December 2010, the Tunkie Award has been presented by the UJ Arts & Culture since 2009. The 2011 Award was dedicated to him.

Previous recipients of the award have included David April, Alfred Hinkel, the late Jackie Semela, Sylvia Glasser, Robyn Orlin, Jay Pather, Philip Stein, Nicola Danby and Adrienne Sichel. Their names are engraved on the floating trophy, a Chi Wara ceremonial headdress from Mali, which is on permanent display in the foyer of the UJ Arts Centre Theatre. ■

The Tunkie Award has been presented by UJ Arts & Culture since 2009.

Photo :: Suzie Bernstein (Courtesy of ATW)



Photo :: iStock image

THE NEW DEAL OF THE MIND

ART, CREATIVE GASTRONOMY,
EQUITABLE PARTNERSHIPS AND
THE CREATIVE ECONOMY

:: { *Michelle Constant* }

I am a TV junkie. And like all fast food, it's not always the most nutritious of offerings, but when it's good it's great.

A while back I watched a programme, one of those hospital dramas – you know the type – hubris, blood and tears all in rapid succession. In this particular plotline a woman's child's school teacher tells her that her daughter is depressed.

How did they know? The mother asks. Well the young girl had drawn a picture with mom, dad, brother, the house, the dog ... and no sun in the sky. No bright yellow blob hanging from the single blue line that is often described by a six year old, as the sky. A rather bleak work it was too.

And this is where the fast food becomes a full gastronomic delight. How often do we measure our child's growth by his/her pictures – "such an eye for colour – he'll surely be a designer or advertiser;" "such an understanding of scale and size – she will surely be a scientist, an engineer...?" Then we hang the work on the fridge, or framed on the lounge wall, if we are particularly proud. Actually, what we are doing is using the artwork to describe to the world our child's emotional health. It acts as a metaphor, describing his or her ability to reach all the appropriate milestones.

Without the arts, how do we measure our emotional health as a nation? What about the value of the arts as they support "the ability to deal with complexity and ambiguity in society"?

In a rigorous debate, the ASSAF (Academy of Science of South Africa) Humanities Symposium at The University of Pretoria, funded by the Oppenheimer Memorial Trust, spoke to the complex value of the humanities in society. Speaking at the symposium, Professor Bachir Diagne highlighted the "unbreakable continuum between all sciences", including the humanities and the arts. Now if we believe in this continuum, then there shouldn't be the divergence between the arts and the rest of the sciences, as there currently is. Research, for example, has shown that countries with a high level of innovation have a solid arts education to back it up. Diagne spoke of using the humanities (and thus the

arts) to contribute to “civic capital” – capital which demonstrates cognitive abilities, greater empathy, stronger social networks, and human value.

The current conversation around the arts, either locates it as peripheral to the conventional economy, or, given the NGP strategy, as another employment-creating activity. At BASA, we believe this language needs to shift to one that mainstreams the value of the arts in its ability to build identity and civic capital, whilst driving innovation and collaboration across sectors, and steering the transformation of South African society.

The SA Presidential National Planning Commission (NPC) describes nation building as necessary to build trust, which, in turn, is associated with stronger economic performance. “At only 20 percent, according to the 2007 World Values Survey (Kotze et al 2008), South Africa’s trust index is low. Keefer and Knack (1999) modeled trust ... as a percentage of gross domestic product and found a positive correlation.” Given this descriptor, the arts sector should be highlighted for its ability to drive social cohesion, growing the nation-building necessary for trust and, ergo, investment in the economy.

In order for them to be considered equitable partners and stakeholders in this process, the capacity of arts organisations (often not for profit) needs to be furthered. This assumes the development of more sustainable models in the arts sector. Whilst the arts are not totally self-sustaining, innovation, leadership, governance, return on investment (ROI), succession planning, skills-development and mentorship, collaboration and the fostering of equitable partnerships between business, government and the arts are all crucial in facilitating the change process that is envisioned in the NPC.

It is this collaborative partnership that is proposed for the public, private and not-for-profit sectors. Given that arts journalist Alex Dodd spoke of the importance of constructive collaboration and invention during this economic downswing, how do we learn to count in step with the dancer, in tune with the singer, or in rhythm with the spoken-word poet? Likewise it is incumbent on

the poet, the singer and the dancer to understand the ABC, and one, two, three of business. We know that business schools are successful in teaching left-brain management skills but with the rapidly changing world, surely it’s time to start offering a right-brain engagement to business. So, with this in mind, the Warwick Business School in the United Kingdom has a joint venture (JV) with the Royal Shakespeare Company, and Bruce Nussbaum’s teachings at Parsons Design Institute in NYC, focus on the relationship between design and business. There’s also the design thinking courses at Stanford and NYU. Journalist Martin Bright, describes it as “the New Deal of the mind” – facilitating more creative thinking to equip business people in the ongoing recession. Conversely it equips the arts fraternity with a likeminded engagement. The arts should and can start connecting and engaging with new concepts. It is the lexicon of this time in history – slump, crunch, crash, recession, and depression – that needs to be interrogated by the arts and creative industries, as well as business. At the risk of subscribing to the Pollyanna Principle – we need to ask how can we change depression to opportunity, slump to strength and crash to growth? As Dick Perry of the UK Bristol’s Watershed Media Centre says, “Crisis is always the best opportunity to do something fresh. For an all too-brief period the old metrics do not apply.” And who better to rethink the metric system than the creative community? In fact it is incumbent upon the creative communities to start highlighting the value of their work, and the return, which it can have on broader society’s thinking, business investment and the economy.

I would argue that now, more than ever, is the time to do so. ■



Michelle Constant is the CEO of Business and Arts South Africa (BASA :: www.basa.co.za).

She is also a South African journalist, radio DJ, television presenter, producer, entrepreneur and actress best known for hosting radio shows on 5FM, Radio 2000, Jacaranda 94.2 and SAFM.

Photo :: Gareth Jacobs





PHOTOGRAPHY BECAME AN ACCIDENTAL CAREER

"I never saw myself as an artistic person in the classic sense, but as someone who looks at life very differently to most. As I grew up I realised there is no denying the fact, I wished to find a meaningful path for self-expression. Shooting professionally for seven years has taught me so much, but I feel the journey has only begun. With my partner in crime, Christo Botha, retouching and conceptualising with me, I have found that spark to venture forth into the unknown. I hope in years to come I can make artists in South Africa proud, and let them see that possibility is dependent on your vision."

PHENOMENAL **photography**

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MODEL
:: Rudi Geldenhuys

RETOUCHER
:: Christo Botha



I HOPE IN YEARS TO
COME I CAN MAKE
ARTISTS IN SOUTH
AFRICA PROUD,
AND LET THEM SEE
THAT POSSIBILITY
IS DEPENDENT ON
YOUR VISION

MODEL

:: Maggie Benedict
(aka Akhona of
Generations)

RETOUCHER

:: Christo Botha





MODEL
:: Emma

MAKEUP
:: Sian Bianca Moss

HAIR
:: Karen van Wyngaard

RETOUCHER
:: Christo Botha



STYLIST

:: Conrad Roselt

ALL CLOTHING

:: Suzaan Heyns

MODEL

:: Carel Pieter Du
Preez

HAIR AND MAKE-UP

:: Amber Van Winsen

RETOUCHER

:: Christo Botha



MODEL
:: Anatii (aka
The Electronic
Bushman)

RETOUCHER
:: Christo Botha



CELEBRATING
10 YEARS of
ARTSCAPE
NEW WRITING

UJ Arts & Culture first collaborated with Artscape through the New Writing Programme plays which were presented as part of the massively successful Reading Gay Festival in 2011. This year we extend that collaboration through hosting and producing various works that have emerged from the programme which celebrates its tenth anniversary this year.

The contemporary American dramatist Terrence McNally (*Love! Valour! Compassion!*, *Master Class*, *Corpus Christi*) says, "You learn playwriting from a combination of hard knocks and good advice." This is a great truth.

The Artscape New Writing Programme (ANWP) offers both to playwrights. The "hard knocks" come in the form of rejection slips or proof in rehearsal that the director or producer was probably right in arguing for a re-write, as the play was simply not working. "Good advice" is always on offer from a wide-range of theatre experts.

The programme, unique in South Africa, is a multi-lingual one, inviting plays in Afrikaans, English and isiXhosa. Overwhelmingly, the plays we generally receive and produce are in English, although a small number of Afrikaans works do come in. But we have yet to receive a play in isiXhosa; that is an unsolicited play. We are working on two pieces at the moment with young dramatists writing in isiXhosa. They are guided by legendary South African playwright and director, Fatima Dike.

The Programme is pursuing a vigorous campaign of reaching out to younger playwrights who are building attractive careers. This year we are producing a new play by Amy Jephta, *Other People's Lives*, with a thrilling cast of actors and a young director, Alex Halligey, at the helm. Another important prize-winning playwright, Nicholas Spagnoletti, has written a new play for us, which will be produced in the 2012 season. It is called *Special Thanks To Guests From Afar*. *Champ* by Louis Viljoen will also be produced. After that, we are staging a try-out of Anele Rusi's *The System*.

The programme presents playwriting workshops both at Artscape and in the communities. Scripts can be sent to us at any time. They will be sent out to our panel of professional readers for assessments and should the feedback we receive be positive it is possible we will license the plays and attach editors to the playwrights to guide the re-writing process.

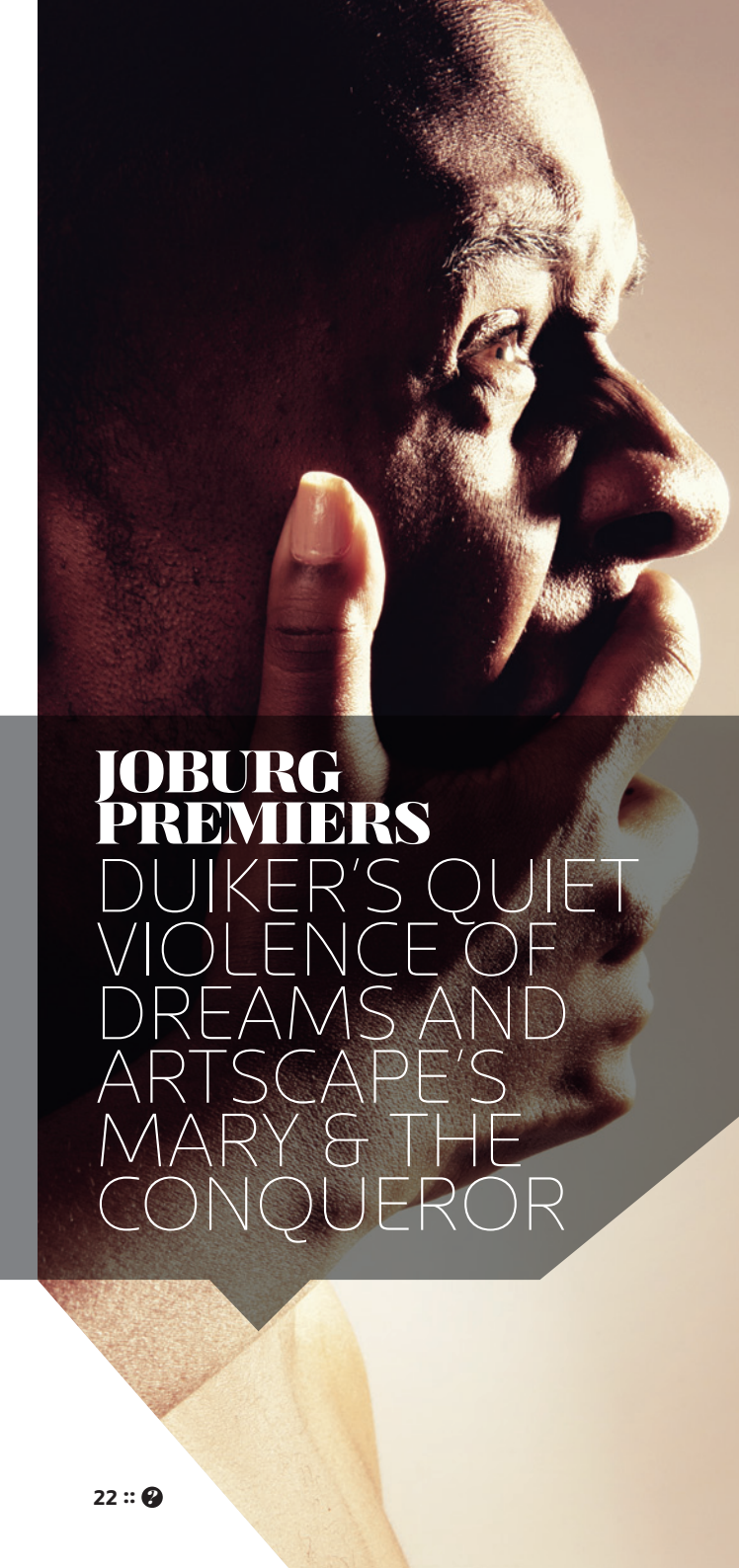
Once a script has been brought up to performance level it will be considered for production, either as a full production, during our annual Spring Drama Seasons, as a Showcase production or a Staged Reading.

The Artscape New Writing Programme is directed by Roy Sargeant, Drama Consultant to Artscape. Inquiries can be made to Juliet Jenkin, Literary Advisor to Artscape, at: julietj@Artscape.co.za or 021 410 9853 ■

THE ANWP PROGRAMME

presents playwriting workshops both at Artscape and in the communities. Scripts can be sent to us at any time.

Photo :: Fotolia image



**JOBURG
PREMIERS**
DUIKER'S QUIET
VIOLENCE OF
DREAMS AND
ARTSCAPE'S
MARY & THE
CONQUEROR

UJ Arts & Culture will present the Johannesburg premieres of plays by two award-winning playwrights in the Con Cowan Theatre on the Bunting Road Campus, which is now being actively utilised for drama.

Theresa Edelman describes Ashraf Johaardien's adaptation of K Sello Duiker's award-winning novel *The Quiet Violence of Dreams* as a triumphal success. "Johaardien's adaptation of K Sello Duiker's novel invites the audience to witness a contemporary hero's journey as a young black South African man faces the shadows of his being, and emerges as Horus, the mythical son of the sun," she writes.

"Adapting Sello's 456-page novel into a 109-page play script was a labour of love that lasted roughly two years and the outcome of that process is less an adaptation (or translation) than it is a kind of paraphrasing," says Johaardien. "I started working on the adaptation shortly after Duiker's death in 2005. Partly as a tribute but mostly because I believed then, as I still do now, that if we are to continue adapting literature from, or about South Africa, for the stage, this is the kind of work we need to be investing our time, energy and resources in," he explains.

True to the novel, much of Johaardien's adaptation is set in the cosmopolitan Cape Town neighbourhoods of Observatory, Mowbray and Sea Point, where subcultures thrive and alternative lifestyles are tolerated. The plot revolves around Tshepo, a student at Rhodes, who gets confined to a mental institution after an episode of 'cannabis-induced psychosis'.

Through Tshepo, the adaptation explores a raw and violent world – where the dark side of the city meets the dark side of a psyche coming to know itself. Despite its painful past and broken present, the world of the play is constantly

underscored by love and redemption, transforming Duiker's social critique of South African race-relations, sexuality and modernity into a universal story about forgiveness, acceptance and the self.

"The central character Tshepo asks: 'Must I always be apologetic for wanting more than my culture offers?'. His question resonates deeply with me and I believe it will also resonate with a generation of young South Africans trying to live the dream," says Alby Michaels, who will be directing the production. "The individual dream tainted by the perceived global dream is what creates anxiety, inner discord and discontentment. If it's not dealt with, it can fester and become this 'quiet violence' referred to in the title of the play," he adds.



TSHEPO ASKS:
'MUST I ALWAYS
BE APOLOGETIC FOR
WANTING MORE THAN MY
CULTURE OFFERS?'

300 years before the birth of Christ, Alexander the Great cut a swathe through the empires of the ancient world. In the 1960s, novelist Mary Renault breathed life into this distant icon, and through the power of her words, the classical hero rose up fighting into the glare of the 20th century. Juliet Jenkin's new play imagines an encounter between a great writer and a great warrior. An unforgettable story of history, power, and the glory of love. UJ Arts & Culture's second Johannesburg premier in the Con Cowan is *Mary and the Conqueror*, by acclaimed young playwright Juliet Jenkin, presented in association with Artscape.

Set against the backdrop of the life of Mary Renault, historical novelist of Ancient Greece,

who lived and wrote in the seaside suburb of Camps Bay in Cape Town, the play imagines an encounter between Renault and her hero, Alexander the Great in which we meet Renault's lifelong companion and lover, Julie Mullard, and one of Alexander's lovers, Hephaestion.

Renault's novels during the '50s, '60s, '70s and '80s became iconic works especially for gay people, dealing, as they did, with love and war, homosexuality and heroism during key periods in the history of Ancient Greece. Jenkin's play explores the secret 'landscape' of this intriguing novelist in a celebratory entanglement of the lives and loves of Mary and Alexander, the greatest warrior of the classical world. It is the story of two very different lives and their unlikely intersection.

The Quiet Violence of Dreams premiered on the Main Programme at the National Arts Festival, Grahamstown in 2008 and went on to be produced in Cape Town by the Sityasanga Theatre Company, in association with Artscape and by the Georgetown University Department of Performing Arts in Washington D.C. in 2010. The UJ Arts & Culture production, directed by Alby Michaels, opens on 11 April 2012 in the Con Cowan Theatre on the Bunting Road Campus.

Mary and the Conqueror opens on 30 April 2012 in the Con Cowan Theatre on the Bunting Road Campus and is directed by distinguished director, Roy Sargeant. The role of Mary is played by award-winning, multi-talented actress Diane Wilson, with another acclaimed South African actress, Adrienne Pearce, portraying the role of Julie Mullard. Alexander the Great is played by Armand Aucamp with Francis Chouler in the role of Hephaestion. Designs are by Alfred Rietmann with original music composed by Michael Tuffin. ▀

:: { Staff Writer }

'An unforgettable story of history, power, and the glory of love.'

Photo :: Jan Potgieter



IN CONVERSATION WITH
**PLAYWRIGHT
PIETER JACOBS**

IN 2011 UJ ARTS AND CULTURE PRESENTED A STAGED READING OF *DALLIANCES* BY AWARD-WINNING PLAYWRIGHT, **PIETER JACOBS (PJ)**. THIS YEAR THE PLAY GOES INTO FULL PRODUCTION AT THE CONCOWAN THEATRE ON THE BUNTING ROAD CAMPUS AS PART OF THE THAT'SSO GAY FESTIVAL WHICH KICKS OFF IN SEPTEMBER. **PRECIOUS MAPUTLE (PM)** FROM UJ ARTS & CULTURE TALKED TO HIM ABOUT THE PLAY, PLAY WRITING AND HIS CAREER IN THE PERFORMING ARTS:

PM

What was your inspiration for *Dalliances*?

PJ :: I lived in Cape Town at the time. I was in my early twenties and the world was my oyster. My friends and I partied the night away and in the early hours of the morning as we made our way out of the club a bottle came flying from the first story and hit one of my friends on the head. It was really funny. Not then of course. There was blood everywhere and it looked as if he was going to pass out. I rushed him to a hospital where we, literally, waited for hours. Half of the time he had to wait somewhere else to be stitched up, leaving me stuck in the waiting room. *Dalliances* was born there that



morning, inspired by the tragic and off-the-wall characters I shared the waiting room with.

PM

Based on the audience feedback surveys, *Dalliances* was the most popular of the five plays staged, and also described as one of the most controversial. Have you had this reaction before?

PJ :: The play was developed through the Artscape New Writing Programme. A panel selects a few plays for readings and if the audience responds well Artscape considers producing a full version of the production as part of their Spring Drama Season. I think something like 98% of the test audience

indicated that they would like to see the play in full production. Such a vote of confidence is extremely encouraging! *Dalliances* was also very well-received at the Dublin International Gay Theatre Festival where it sold out. Some of the critics remarked that although the play happens to feature gay relationships, the content is universal and that an open mind is a definite prerequisite before seeing the play. Controversial? Maybe. I like to think of it as real.

continued >>

Photo :: Daniel Davis (Pleier, Jacobs for F.A.T. 2012)

>>

PM

The play has now been produced by at least three different creative teams. How have you felt about their interpretation of your work, and which one stood out for you?

PJ :: When I was younger I was very precious. It had to be [performed] the way it was written! Nowadays I'm a lot more relaxed. I think it is important for creative people to have the freedom to make a piece their own and to add their own artistic flair. I try to not compare, if it is done with credibility and honesty I'm bound to like it.

PM

Your first play was *Plofstof* which won the Nagtegaal Award at the KKNK in 2003. Do you think winning the award launched your career as a playwright?

PJ :: *Plofstof* was my first award for a play but not my first play. My first play was a disaster. All passion, no form; I learnt that a bit of both is useful. More than launching my writing career, the Nagtegaal Award was affirmation that I was doing something right. Or unique at the very least.

PM

Do people still recognise you in the street as the character "Faantjie" from the television series *A Song for Katryn*? How does that make you feel?

PJ :: Luckily not any more! In short? Weird. I have never been star-struck. Not that I have been or am close to being a star by any stretch of the imagination. I just don't get it. We're all just human. And unique in ... a unique way. But maybe that's just me. I'm known for being anti-social.

PM

Are you working on anything new at the moment?

PJ :: Yes, actually I am working on a play called *F.A.T.*; it's my first one-man show. And now I

have to go and perform it myself too! I haven't been on stage for at least six years. That's a long time. So my comeback as a writer and actor is as exciting as it is daunting.

PM

What is *F.A.T.* about?

PJ :: *F.A.T.* explores the complex, formative relationships that shape us and our relationships to food, fitness, lovers, loved ones and the world as adults. Terence is awesome. And Terence is terrible. He was raised by a health-nut of a father and is discerning as hell. And he is blunt. About everyone, and everything. Somehow growing up as part of a basket-



F.A.T. EXPLORES
THE COMPLEX,
FORMATIVE
RELATIONSHIPS THAT
SHAPE US AND OUR
RELATIONSHIPS TO
FOOD, FITNESS, LOVERS,
LOVED ONES AND THE
WORLD AS ADULTS

case family lead to some sort of problem with Terence's social filter. He just speaks the truth and nothing but the truth – *F.A.T.* is not for the faint-hearted or easily offended.

PM

You've mentioned that you haven't performed for a while. What have you been doing in the interim?

PJ :: The past few years I've mainly been involved behind the scenes and in arts management. Something I enjoy just as much. I actually have a day job. I'm doing *F.A.T.* for fun. I had fun writing it. Hopefully people will have fun watching it.

PM

When you write a play, do you typically begin with subject matter or characters that lead you towards the subject matter?

PJ :: It has always been a surprise. I'm not the kind of writer who decides to write a play around a specific subject matter or issue. I also don't logically plan scene after scene. Once Terence in *F.A.T* took shape the rest came naturally. If one allows the character to be true to themselves the subject matter surfaces naturally as an integrated part on the character's being.

PM

What are you plans with *F.A.T*?

PJ :: I'll be performing *F.A.T* at the National Arts Festival later this year. I haven't made up my mind about what happens after that.

PM

What has been the highlight of your performing arts career?

PJ :: I have two. Portraying Chris in *Happy Endings* are Extra at a festival in Dublin, and playing the part of Puck in Benjamin Britten's

A Midsummer Night's Dream at the Baxter Theatre in Cape Town.

PM

Who was your role model growing up?

PJ :: My first real theatre experience as a young person was Athol Fugard's *Hello and Goodbye*, with Sandra Prinsloo at the Market Theatre. I just knew that I found my place in the world, whether it is on- or off-stage. Athol's work fascinated me and I have fond memories of playing some of his characters while I studied. Incidentally, today I work for an organization, for which Mr. Fugard is the Patron.

PM

Do you have any advice for aspiring playwrights or actors?

PJ :: I'm convinced there's no better food for the soul than the gratification of creating something or being part of something that moves people in a special way. That is ultimately theatre's function. It's an awesome place. But it could also be a lonely and tough place. The way I see things, versatility is king. ▀



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A CULTURAL EXPLOSION

THE NATIONAL ARTS FESTIVAL, GRAHAMSTOWN

:: { Ismail Mahomed }

UJ Arts & Culture at the University of Johannesburg continues to inspire a tremendous amount of excitement in the arts sector. There are very few university theatres in South Africa which can claim to have the kind of sophisticated facilities and technical resources that a producer could find at the UJ Arts Centre.

Since its opening, the theatre has been home to South Africa's leading contemporary dance festival, Dance Umbrella and to some of South Africa's most cutting-edge theatre directors.

The appointment of Ashraf Johaardien as the Head of the UJ Theatre last year was also the kind of news that those of us who work in the creative industries were excited about hearing. Johaardien is an accomplished playwright, a refined arts administrator and a successful fundraiser.

Drawing on his previous experiences from holding key positions in the arts industry, there is no doubt that that Johaardien will use his talents for the benefit of the UJ. Under his smart and strategic leadership, the University of Johannesburg will for the first time participate in the 38 year-old Student Theatre Festival that is held each year under the umbrella of the National Arts Festival in Grahamstown.

Founded 38 years ago, the National Arts Festival in Grahamstown is South Africa's most vibrant multi-arts event. It attracts more than 350 live performances in music, dance, theatre, and visual art as well as many of the new hybrid art forms which are a significant part of contemporary societies.

Every July, artists and audiences from all of South Africa's nine provinces converge in Grahamstown together with artists and audiences from several countries across the globe. During these eleven days, this quiet city becomes completely transformed. There is a pulsating energy that bursts out from cafes, community halls, alleyways and street corners.

During the Festival, Grahamstown becomes a magnet for corporate sponsors who are looking to expand their marketing footprint to newer audiences. Politicians too who want to be seen, heard and be associated with the glitterati of the arts world find themselves sitting side by side with everyone else in the many festival cafes. Intellectuals will sip coffee

'til late at night dissecting themes, plots and characters in the several dozen plays that they have seen. Media representatives and curious journalists will snoop around every corner looking for various angles to write about the Festival. Late night revellers will chill against the backdrop of jazz, reggae, rock, pop and sometimes even in late night classical soirees.

For a young student this sudden cultural explosion can be so very overwhelming and yet, at the same time, it provides students with one of the finest opportunities of immersing themselves in a world of curious reflection and imagination. Through the ages, the arts have always been a powerful mirror of the pulse, vibrancy and intellectual capacity of a nation.

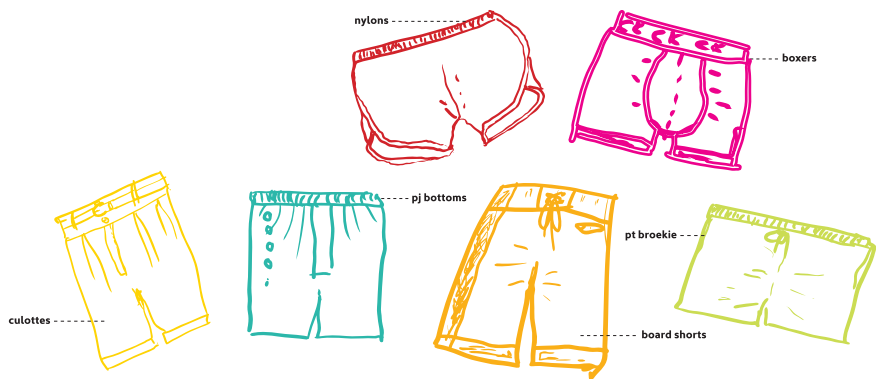
The National Arts Festival in Grahamstown is undoubtedly recognised in the international arts arena as one of the most important cultural and artistic events on the African continent. Each year, a large number of international producers descend on the city to look for South African productions to import to the countries. Most interestingly, they also buy the ideas, creativity and leadership for which South African artists are increasingly being celebrated.

On behalf of the National Arts Festival, I extend a warm welcome to all the University of Johannesburg students who will be performing at the National Student Festival for the first time this year. This will be an exciting journey for you and you will be able to drink from a fountain of creativity and inspiration. Come and experience why we have become acclaimed as the world's second largest annual arts festival. (www.nationalartsfestival.co.za)

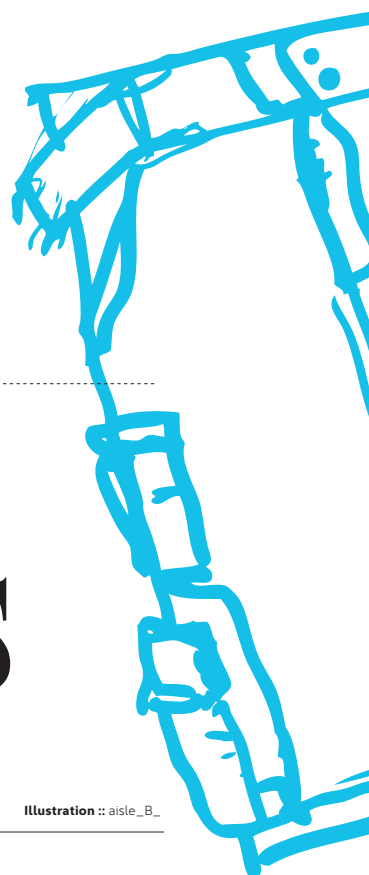
Ismail Mahomed is the Director of the National Arts Festival, Grahamstown. ■

The appointment of Ashraf Johaardien as the Head of the UJ Theatre last year was also the kind of news that those of us who work in the creative industries were excited about hearing.

Photo :: Sean Chapman (Courtesy of NAF)



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SA SHORTS

WORDS, THE WORLD
& THEATRE IN THE MAKING

Illustration :: aisle_B_

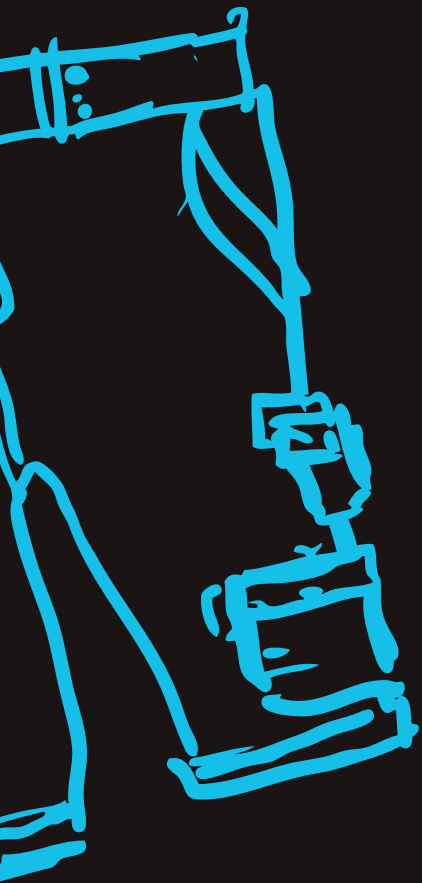
:: { Ashraf Joahardien }

The genesis for the UJ Arts & Culture production SA Shorts was Robin Malan's *Short, Sharp and Snappy (SSS) 1 and 2*: two collections of school plays aimed specifically at high schools and published through Robin's inspired independent press, Junkets Publisher.

It is no secret that I am a huge fan of Robin and his work. I had the privilege of compiling the publication, *Yes, I Am*, with him not so recently, which incidentally turned out to be so hugely successful that the first edition sold out in a matter of months. This meant that a second edition had to be printed within less than a year

of the launch of the publication. But I digress. Coming back to *SSS 1 and 2*, it occurred to me that the appeal of short plays must surely be much broader than that of high school teachers and learners.

In 2005 I was commissioned by the Glasgow Arts Council to write a short play for an anthology called *Freedom Spring*, essentially a commemorative project for an inspirational and robust volume of writing by a broad range of Scottish and South African writers. The preface for the collection was by legendary South African author and academic André Brink in which he writes:



“Not just within the context of Africa, but in the larger arena of world literature, South African writing is beginning to make an impact on readers everywhere, encouraging one not only to take note of the texts that are being produced, but to redefine the potential, the horizons and the stimuli of the very phenomenon of literature as such, in the ever more complex interaction between the word and the world.”

The first production I saw at the UJ Arts Centre as the new Head of Arts & Culture, less than a year ago, was *Far Off Off-Broadway*, uncomfortably truncated to the unintelligible acronym *FOOB*,

but very competently and compellingly directed by the short, sharp and (only very occasionally) snappy Alby Michaels. *FOOB* was basically an evening of short new American plays presented as a production and it — and Alby’s work on the project — so impressed me that I had initially planned a *FOOB 2* for the UJ Arts & Culture 2012 programme. But the American connection felt tenuous despite a good relationship that had been built with the *OOB (Off Off-Broadway)* organisers through the UJ Arts & Culture collaboration with them on the project. As a South African playwright I am all for presenting the best of international theatre; but when it comes to the development of new work I am unashamedly parochial. Given the limited resources generally available for the arts in South Africa, I firmly believe that South African work should take precedence when it comes to new play development. So, for me, Robin’s collection, my commission to write for Freedom Spring, and the format of *FOOB* presented a unique opportunity to create a platform for new, emerging and established South African playwrights, without the pressure of commercial constraints or the box-office bottom line.

As soon as *Short, Sharp and Snappy 1* came off the printing press, Alby prowled through my copy in search of possibilities for *SA Shorts* and settled on one of the plays for inclusion which could fit with our brief for pieces with characters that could be performed credibly by UJ students. Now one short play does not a production make. Yes, we had our first, maybe ten or so minutes of the full production I had initially envisaged; but how would we fill the rest of this particular engagement for an imagined and imaginative, all-new South African evening at the theatre? An open call for ten-minute plays? Great idea! So we did just that and several months later the response has been overwhelming. In the interim *SA Shorts* has been invited to premier at the Student Theatre Festival under the auspices of the National Arts Festival, Grahamstown. At the time of writing this, Alby is still wading through the submissions we have received. And he is faced with some tough choices because we really have some truly awesome pieces to choose from. And I am excited. *SA Shorts* is in the making. And it’s going on tour. And it’s coming back to the UJ Arts Centre Theatre after that. And it is going to be so, so awesome ▀

Moira played the lead in her school production of *Alice in Wonderland*.

PHOTOGRAPHY

:: Jan Potgieter

KEY ART

:: Daniel Rheed

More than any other book, *Alice in Wonderland* shaped my literary and theatrical development. There were two reasons for this. The first was that my father and his brother were very close and they spent lots of time together. My uncle was childless and the only book in his home which was even remotely interesting to a child was a book *Alice in Wonderland, Alice through the Looking Glass and other nonsense*. Always an avid reader, I must have read that book a hundred times, between the ages of

STUDENTS
SURPASS SOME
PROFESSIONALS IN
**ALICE
WHO?**

:: { *Moira de Swardt* }

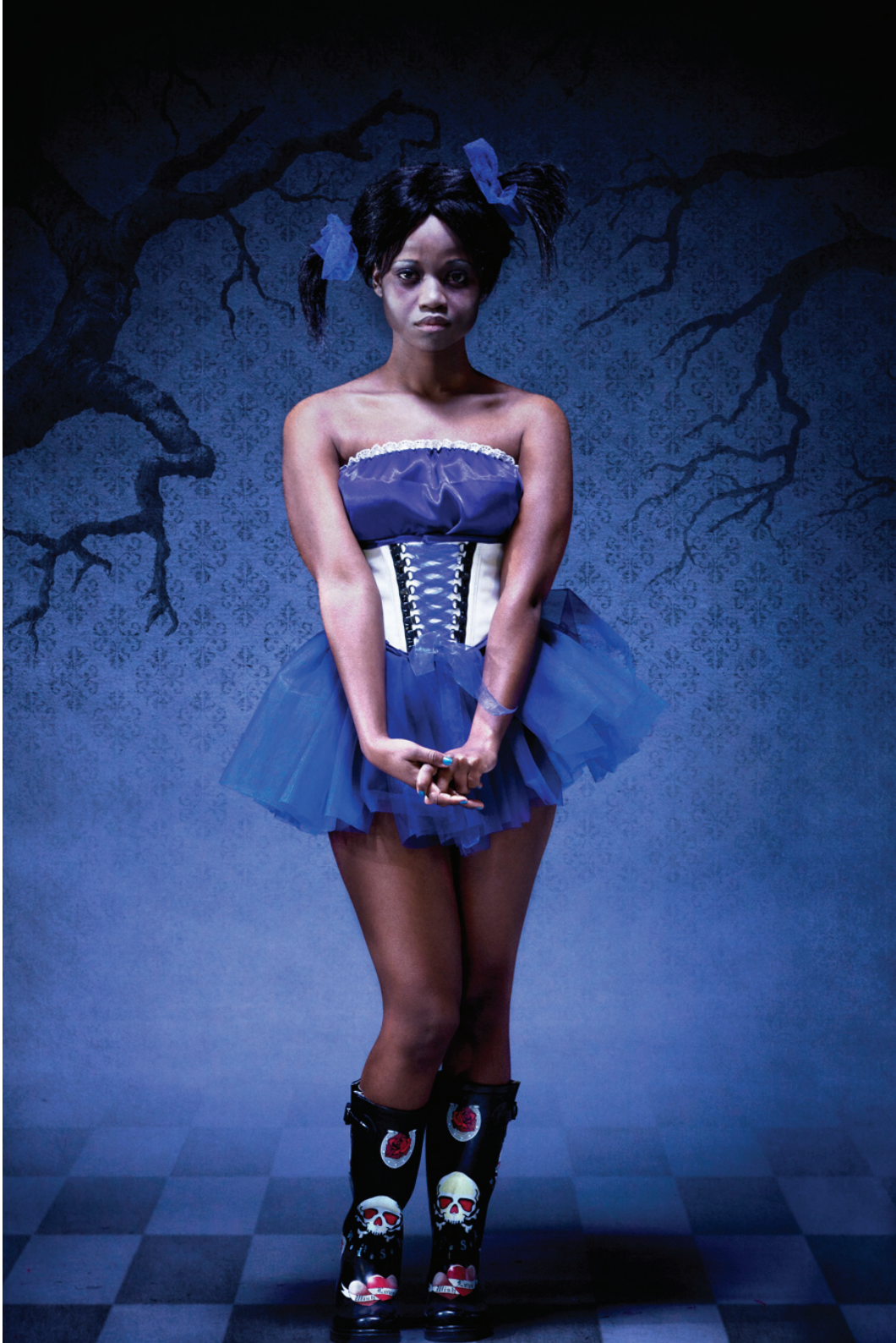
six and twelve. The second reason was that in Standard Three (Grade Five for those who only know modern grades), I played the lead in the school production of *Alice in Wonderland*, a coup when lead roles are usually reserved for children in the upper classes. I was declared perfect for the role. How could I not have been?

Owen Lonzar's production of *Alice Who? This ain't Wonderland* represented a great personal risk for me. Good childhood memories are

continued >>



ALICE FOCUSES HER ENERGY AND EMOTION TRYING TO ATTAIN AN IDYLIC, BEAUTIFUL AND INNOCENT SPACE THROUGH THE ONE THING WHICH PREVENTS HER FROM ACHIEVING HER GOAL



PHOTOGRAPHY

:: Jan Potgieter

KEY ART

:: Daniel Rheed

>> ... precious things, and one never knows how robust or fragile they are going to be. Dance vocabulary is very different to Victorian English, and twenty-first century visuals evocative of drug-induced highs are in graphic opposition to the lovely line drawings of John Tenniel.

As I watched from my seat at the opening, I partook of the theatre magic mushroom and my appreciation for Alice got bigger and bigger. The premise on which the work is based is that Alice is not the prepubescent girl we know and love, but a young woman with a boyfriend and a drug habit. Of course, the "real" Alice is still underneath the current persona, and the audience is drawn into the cruel and bizarre world of everyone who loves and cares about an addict. The White Rabbit is Alice's dealer, and the rabbit hole is a scary place which leads to Wonderland.



THE AUDIENCE IS
DRAWN INTO THE
CRUEL AND BIZARRE
WORLD OF EVERYONE
WHO LOVES AND
CARES ABOUT
AN ADDICT

The work commences with a sex scene, made sleazy by the fact that we know Alice (Tshepang Kiki Moopa) is using sex to distract her boyfriend (Dane Gabin) from making the discovery that she is hiding her drug habit. It moves into the White Rabbit (Justin Tromp)

scene where Alice procures her drugs from a character dressed in a white hoodie. It is only at the end of this scene that his ears are revealed. Various scenes follow as we meet Tweedledum (Tshepo Nthunya) and Tweedlestoopid (Keitumetse Mehlaphe), the Queen of Tarts (Danit Bukris) and the Mad Hatter (Mandla Ndfemela).

The choreography and dancing were wonderful. I liked the breakdancing cards best of all. My male friend was very taken with the sheer sexiness of the Queen of Tarts and her bevy of beauties. The hip hop rock of the White Rabbit was awesome in the scene where he "fractures" into a myriad skeletal white rabbits. The sheer energy in the hour long performance is exhilarating to watch but it must be exhausting to do, yet it is clear that these young people are enjoying themselves. The dance chorus is made up of Mpumelelo Khoza, Boikanyo Mokone, Estee Geysler, Lizanne le Grange, Andile Nsele, Sakhele Matunda, Nicola Schouten, Michael Bernardes, Mzwakhe Tyali, Kwena Mabotsa, Phemelo Dibodu and Kgothatso Dhlamini.

Moopa brings a youthful lost innocence to the role of Alice. Just as the heroine of the book undergoes absurd changes (probably puberty), so too does our Alice drift through real life and Wonderland in a variety of moods, and with a divided personality. She is not the best dancer in the company, but she was the best person to portray the complexities of the character.

Curiously, my favourite scene from this production was not one of the main scenes, but the ensemble in the garden, where Alice

continued >>

>> ... focuses her energy and emotion trying to attain an idyllic, beautiful and innocent space through the one thing which prevents her from achieving her goal.

There is an audiovisual. I am usually sceptical about the value of these, often finding them more of an unnecessary nuisance than they are worth. This AV was superb, serving as set and the moving kaleidoscope against which hallucinations take place. It was never distracting because the pace of the work demanded, and received, its own attention. The music was probably a bit too loud for comfort at the beginning, for those of us who didn't damage our hearing in discos and clubs, but after a while it stopped being intrusive. Whether the volume dropped or my body adjusted, I'm not sure.

The University of Johannesburg has a section, UJ Arts & Culture, which currently produces three student works a year. One is a musical, the other is a play and the third is a dance work. Owen Lonzar has been the Artistic Director and resident Choreographer of the UJ Dance Company, part of the UJ Arts Academy, since 2008. The students who appear in this dance piece are not performing arts students. For them this production is an extra-mural activity. Now here I come to an ethical dilemma. Do I judge them on the same basis as a professional company or do I cut them some slack because they are students? My answer to that has to be that I don't do "school plays" because the world of professional productions (and performance art students) already offers me more than I have time for. If I engage with a work it must be

PHOTOGRAPHY

:: Jan Potgieter

KEY ART

:: Daniel Rheed





of an artistic standard such that I can derive genuine pleasure from it. I'm not a "ballet mom" in any sense of the word, so these people better produce the goodies. They do. There is no need to apologise for anything in the production. It holds its own with its professional counterparts. It looks very good in comparison to these professional works; not better, but very good. This excellence shows in a run which sells out. Sold out houses are very desirable things in the theatre world.

Credits go to Owen Lonzar for concept, production design and costume design, to Danit Bukris as company manager and assistant to choreographer, to Brian Bartle of Creative Etc Entertainment Agency for the audiovisual, to J C Laurent for the lighting design, to Winnie Hayman as seamstress, to Sandra Joubert and Charlene Warwick for make-up and to Francois Steyn for music.

I can, and do, recommend this work to dance and theatre lovers everywhere. ■

Alice Who? This Ain't Wonderland will be performing on The Fringe at the National Arts Festival, Grahamstown.

**For further information see
www.nationalartsfestival.co.za**



Photo :: Shutterstock/Image

PERFECT BITCH

:: { Renette Bouwer }

I HEAR THINGS ...

It is not that I think that I am better than others – quite the contrary. Back in the days, I was the worst athlete my school ever produced, and when given the chance to play action cricket I manage to bowl the ball backwards.

But I hear things. No, not like ghosts and freaky stuff, but sound and colour behind sound that other people are oblivious of.

When I was somewhere close to first grade, I made a comment to my dad about a piece I heard on the radio in F major. He insisted that there was nothing announced by the presenter as being in F major. Yes, but that doesn't mean it was not in F major. But how can you know that? Because F major sounds different from other keys. But for you to know, must you not test it against the piano? No need for that. I know what F sounds like, and therefore I can hear the key of F major.

He did not believe me: took me to the piano and pressed random notes while I had to turn my back and name them. I was right every time.

It was only then that I learnt that to have a specific, exact memory of pitch, is called "perfect pitch" or "absolute pitch". To identify pitches on the piano was a positive use for a talent that also burdened me with useless info: the pitch of the refrigerator, the doorbell, or the



BUT I HEAR THINGS. NO, NOT LIKE GHOSTS AND FREAKY STUFF, BUT SOUND AND COLOUR BEHIND SOUND THAT OTHER PEOPLE ARE OBLIVIOUS OF

pitch of the car's engine when my dad switches gears.

Birds all have perfect pitch – their call is a pitch blueprint of their species. So you might ask: does this help me as a musician? It certainly earned me the envy of fellow musicians. As a student I had to give the notes to the choristers during concerts. No piano needed. Sight reading is a piece of cake and spotting note errors in performances made me the most feared adjudicator. Just looking at a musical score lights up lanes of sound in my head, makes me cry at the beauty of the pitches that only exists as black spots on paper for others.

When I was a second-year music student at the University of Pretoria, I joined the UP choir on a concert tour to South America. We had to perform at a prominent university in Argentina where I had to accompany the choir. This could have been a forgettable incident, had it not been that the piano was tuned one semitone too low. What I played in C major was heard in B major. My internal wiring was in complete chaos by the end of the evening and I was unable to produce any sensible notes for the unaccompanied pieces that followed. One of my caring fellow choristers, a bass, went on a search for a music shop the next day. He wanted to find a properly-tuned piano to help me out of my misery. He managed to locate a dealer in antique music instruments, who had a well-tuned harpsichord (an ancient baroque

instrument that looks like a piano, but sounds more tinny and string like). Playing on this instrument restored my sanity. I married the bass for his kindness.

So now you know that I am cursed with this blessing. Sequences (melodies) or piles of notes (chords) must be treated according to this implanted purity for me to remain sane. Poor UJ Choir choristers. No wonder they fondly (?) gave me the name "pitch bitch". Never satisfied with intonation. A little higher. A little flatter. No, too much. Can't you hear it?

And so they learn. Slowly. It takes years for me to corrupt them. But after two, three years, they also hear it. The heaven in the notes if they are in perfect alignment. But, alas, the agony, if they are not.

So colleagues and friends, yes, if you sing in the passage, I default to evaluate. But I promise not to tell. ■

:: Renette Bower

Photo :: Robert Hamblin



JUST DANCE

:: { Owen Lonzar }



Photo :: Jacques Grobbelaar

It is claimed that there are currently 6 500 languages spoken in the world and the mind just boggles at the thought. Many times I have imagined what chaos could ensue from a room full of people trying to tackle a task but all speaking a different language.

I eventually did find myself in a situation similar to this while creating and choreographing shows in Turkey, with over 100 dancers from across the globe all in one room. A handful of them speak no English at all but most at least speak some English. Misunderstandings do occur because English is not their first language and much of the semantics of the spoken word are lost to them. This means that the emotion I need for the piece can be lost if I try to explain what it is I want. So, how do I create what I need to create with dancers who do not fully understand the language I speak? Well, our spoken languages may not be the same but we do share the beautiful, physical language of dance.

Dance is an aspect of every culture and it means pretty much the same thing to everyone. It does have more prominence in certain countries than others but it features nonetheless. The body speaks in a way that is really special and it moves in very specific patterns and while our tongues make different sounds, we all have two legs and two arms and we use them in pretty much the same way. We also all have the same desires and emotional capacity so we all understand

anger, happiness, sadness and we all know how to interpret these emotions using our bodies. Yes, body language is a dangerous and often misinterpreted form of communication because we do read non-verbal signs differently. There is a hand sign in South Africa that is considered extremely rude but the same sign in Brazil means good luck. So then, how can dance be a universal language? It can because it is coupled with music, and dance is the physical manifestation of the music we are moving to. Music is pretty much the foundation of the language of dance and the music evokes the emotion, and the dance the language to express that emotion. So while a particular movement in silence can be interpreted many ways, adding the emotion conveyed by the music to the mix creates total understanding of what it is I want to create.

It is simple really: I do and they copy, but that really is the simplistic view of sharing and understanding the language of dance. We all share not just the language but the love of it and this helps us to understand each other. I have always believed that anyone can learn any spoken language as long as they really want to. We all dance because we love it and we therefore all understand the language of dance because we want to and we share a passion for dance.

Dancers understand their emotions as well as they understand their bodies, and they instinctively use the one to express the other. It is often said that

“dance is a silent art form, so shut up and dance” and it is this “silence” while performing that makes many in the industry often say “dancers have no brains”. While singers and actors are more verbal in their expression because of the nature of their art form, this does not make their art form more intelligent. In fact, good dancers are singers and actors too because they have to “sing” with their bodies, giving physical expression to the words and melody, and they are actors too because they have to show emotion in their eyes and faces to be able to move the audience. Dancers definitely have brains but it goes way beyond that and they have heart and soul too. They push themselves to the point of physical exhaustion and the really good dancers dig deep into their hidden emotions to be able to give me, the choreographer, what I need.

Dancers are a special breed of performer no matter what country they hail from and no matter what dance means in their culture. They all perform a silent physical language that transcends all barriers and they move people to feel a range of emotions. They create understanding to music by communicating in a language they understand but that still speaks to an audience who doesn't speak the language yet understands it. The audience may have an understanding of the language and may love to watch it but what separates the dancer is the love to convey the language and to create that understanding.

Every day for eight hours I get to walk into a room full of talented, driven and inspiring young performers who give of themselves physically and spiritually, to help me tell a story with the music as my guide and them as my canvas.

I am so lucky to speak more than just the spoken word and to be able to express so many emotions in one day. I have spoken the language of dance since I was ten years old and I hope to speak it for many years to come and I am sure I will because language is never forgotten if practised and “once a dancer, always a dancer ...” ▲



EVERY DAY FOR EIGHT HOURS I GET TO WALK INTO A ROOM FULL OF TALENTED, DRIVEN AND INSPIRING YOUNG PERFORMERS WHO GIVE OF THEMSELVES PHYSICALLY AND SPIRITUALLY ...



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WE AS SOUTH AFRICANS ARE ON THE PRECIPICE OF GREATNESS. RIGHT NOW WE ARE STANDING ON THAT LEDGE, OUR TOES FEELING THE WIND BENEATH THEM. WILL WE HAVE THE COURAGE TO LEAP?

STAGE DOOR

:: { Alby Michaels }

Theatre is a complex art form as diverse as the cultures in which it manifests. You can tell a lot about any given society from the way it expresses itself: its music, art, dance, literature, film and, of course, theatre. Not only can you see where it has been but, more importantly, where they are heading to. It is this exploration that is at the heart of theatre and storytelling. And where would we be without our stories? Theatre stalwart and innovator Peter Brook said, "If theatre springs from life, then life itself must be questioned."

The essence of theatre is simple: it is a live mirror that reflects. It shows us the truth about human nature and the truth about the basic human condition. This reflection, or reflecting on (by the telling of a story, role play and observation), is the force that creates in us an understanding, a special kind of awareness that allows us to grow.

So let us question life, and allow me to share the dilemma I find myself in, whilst observing this current mirror of ours called theatre. Honestly, I struggle seeing us, South Africa, in the smoke and glare of all the overseas musicals. I lose focus and interest in the endless repetition of the perceived mainstream classics or hits. I battle to identify myself in the few, and far between, dramas of staled subject matter. Instead of allowing me to peer into the future and see what we could be, and thereby creating hope, it keeps on reminding me of what we were, or of something that we are not. It is 2012 and the world is a very different place. Is it possible that we might leave 19th century realism behind and move away from apartheid theatre of the '80s? Of course these issues are still relevant, don't get me wrong! Protest theatre will always need exploring until the day we have nothing to protest about (right, as if that will ever happen), but there are new, immediate complexities and stories that need to be dealt with. Growth depends on us dealing with it. The scope of it depends on finding new, different and exciting ways of doing so.

Irish playwright JM Synge said: "Drama (theatre) is at its best not when dealing with social problems but when it feeds the imagination." And this is where I am at, where I believe our audiences, or rather South Africa, are. Our imaginations are only marginally fuelled by theatre at this point. We are on this exciting journey of exploration and discovery, we are heading towards a new way of thinking and yet very little of our theatre reflects any of this. Yes, of course we should be global and there will always be a place for foreign expression on our stages. It is through this exchange that societies and our theatres evolve. But — what are we expressing about ourselves on the global stage? On our own stages? We have the skill, we have the artists, we have the passion and we are definitely not short of stories. All that is lacking, it seems to me, is courage. Not only the courage to stick our hands into the smoldering heap of ashes, but also the belief that we can pull from it a phoenix.

Not a phoenix adorned in the imagination of others but one adorned in the sweat of our journey and the celebration of where we stand at this moment in time.

Our industry is overflowing with great ideas, great minds and great people who rise to the challenge, creating phoenix after phoenix. Unfortunately within the glitz of big budget theatre, within the stronghold of the 'old boys clubs', within the fear of this 'new way', these expressions, get reduced to ashes time after time. Some of them shamefully, and to our own detriment, never rise again. What Americans, Europeans and Australians succeed in is that when talent and great stories are identified — they nurture them! They develop them. They grow them. A proven formula of assuring not only longevity, cutting-edge innovation and an effortless crossover between old and new, but also of an audience, a dedicated theatre-going audience. I would have thought that we, being so obsessed with everything not South African, would have caught on to this fact by now? The neglect of our own artists and/or productions directly link to the neglect of our audiences, and when we start neglecting our audiences — theatre is no longer a mirror. It becomes an elitist statement, creating nothing more than contemporary apartheid theatre.

What is needed is collaboration on a much deeper scale, not isolation. Yes art, or theatre, reflects society's journey and yes in the end it still remains a personal experience. It boils down to the individual and being an individual, in essence, is all about choice. Choice is the foundation of human nature, of the basic human condition. History has proven, without a shadow of a doubt that we will always choose the ideal — whatever that ideal might be.








I asked a colleague of mine what his thoughts were on this specific question. Without hesitation he simply answered: "We lack continuity." Three words that made this complex art form extremely simple to me: continuity is flow, flow is moving effortlessly from one thing to the next, on whatever level. Movement suggests action and action, is nothing more than a choice. We as South Africans are on the precipice of greatness. Right now we are standing on that ledge, our toes feeling the wind beneath them. Will we have the courage to leap? Can theatre inspire a nation to do so? I guess in the end, the choice is yours... I have made mine. ▀

**IRISH PLAYWRIGHT
JM SYNGE SAID:**

"Drama is at its best not when dealing with social problems but when it feeds the imagination."

Photo :: Jan Potgieter

KULTCHA KALENDA

- Classical music 
- Guest 
- Jazz 
- Exhibition 
- Drama 
- Music 
- Dance 
- Conference 

UJ Arts & Culture presents

TWO CELLOS AND A PIANO



Arts Centre Theatre

05 MAY :: 19:30

Polina Burdukova and Carel Henn share the stage with pianist Kerry Wisniewski, performing works by Bach, Delune, Tortelier, Albinoni and Menotti.

The British Council presents

BREAKING CONVENTIONS DANCE: MIXING IT UP FESTIVAL



Arts Centre Theatre

07 – 08 MARCH :: 20:00

Doors open from 15:00
(exhibitions and workshops)

Mixing it up is a new South African hip hop dance theatre festival which aims to showcase the best of South African dance crews. The festival will give South African audiences the opportunity to experience leading-edge hip hop dance theatre with a uniquely South African flavour, featuring dance crews such as Immortal Style from Cape Town and performers from JHB (TBC). In addition to the dance performances, we will see the inclusion of well-known South African rappers and DJs.

The festival will also feature international hip hop dance theatre pioneers from France, Germany, UK and Zimbabwe including a special appearance by the duo Clash 66: Sebastien Ramirez (France) and Hyun-Jung Wang (Germany).

UJ Arts & Culture presents

MINE



Gallery

07 – 28 MARCH

An exhibition of video works by 19 artists amongst others William Kentridge, Michael MacGarry, Nandipha Mtambo, Zanele Muholi, Robin Rhode, Berni Searle, Penny Siopis and Minnette Vari addressing the concept of deep-level mining as well as personal ownership and the myriad ways in which the self is identified and positioned. The works featured have been chosen by Berlin based curator, Abrie Fourie, for their diversity, either in person, as actor, model, observer, interviewer or instigator.

MZANZI YOUTH CHOIR ANNUAL GALA CONCERT



Arts Centre Theatre

17 MARCH 2012 :: 19:00

After a successful 2011, where the choir undertook its first international tour to Canada, performed to over 20 000 people and performed on the top seven episode of M-Net 'Idols'; The Mzansi Youth Choir will be opening their 2012 concert season with a collection of their latest repertoire as well as some much-loved favourites. The choir will be joined by the

Mzansi Children's Choir as well as a five-piece ensemble that will accompany the choir. The concert is free to the public, but booking is essential as space is at a premium. For reservations please contact Rochelle Niemand on 011 559 2642 or e-mail her at rniemand@uj.ac.za. Mzansi's unique pulsating energy, buoyancy, vibrancy and devotion to South African music is an experience not to be missed.

Info :: www.mychoir.co.za

Umculo Cape Festival presents

PURCELL'S THE FAIRY QUEEN



Directed by Robert Lehmeier
Conducted by Gerben Grooten

Arts Centre Theatre

23 – 25 MARCH

A musical journey into Shakespeare's world of midsummer magic and madness with The Bloekombos Secondary School Choir and members of the South African National Youth Orchestra, the Lucerne Festival Orchestra and the Trondheim Soloists.

UJ Arts & Culture presents

SYDNEY MNISI



Arts Centre Theatre

02 APRIL 2012 :: 17:30

Music is in the ear of the listener. Join Sydney Mnisi for an evening of cognitive therapy and engagement in active listening. Looking back into the past and forward into the future of a cross-cultural landscape of music. Music is the food of life, so play on.

UJ Arts & Culture in partnership with the Johannesburg Youth Orchestra (JYO) presents



JYO IN CONCERT

Arts Centre Theatre

16 APRIL 2012 :: 17:30

UJ Arts & Culture presents



K SELLO DUIKER'S THE QUIET VIOLENCE OF DREAMS

Adapted for stage by Ashraf Johaardien
Directed by Alby Michaels
Designed by Wilhelm Disbergen

Con Cowan Theatre

11 – 21 APRIL 2012 :: 19:30

A young graduate adrift in Cape Town, Tshepo is psychologically scarred by the horrific murder of his mother. His aimless life is punctuated by spells in Valkenberg Mental Hospital and, apart from the "big-sister" figure of Mmabatho, he fails to make real connections. A brutal sexual incident threatens to unhinge his already tenuous hold on reality, but Tshepo finds self-actualisation in a marginalised sub-culture and achieves his own version of a happy ending. Presented by arrangement with DALRO.

UJ Arts & Culture presents



DRAWINGS

Gallery

11 – 25 APRIL 2012

This exhibition deals with the nature and process of drawing. Showcasing new works by KZN artist Louise Hall in paint and drawing media, this solo exhibition also explores images of transformation and journeying. These works about literal and figurative travelling

reflect the hope and uncertainty of impermanence and change.

UJ Arts & Culture in partnership with the Johannesburg Youth Orchestra (JYO) presents



JYO JAZZ CONCERT

Arts Centre Theatre

16 APRIL :: 19:30

The Forgotten Angle Theatre Collaborative (FATC) presents



BE STILL

Choreographed by Shanell Winlock

Arts Centre Theatre

26 – 28 APRIL :: 19:30

Artist In Residence for 2012, Shanell Winlock, will be working with FATC in the creation of a new contemporary dance work during March and April 2012. "Humanity is under great pressure to evolve because it is our only chance of survival as a race. This will affect every aspect of your life and close relationships in particular. Never before have relationships been as problematic and conflict ridden as they are now. As you may continue to pursue the goal of salvation through a relationship, you will be disillusioned again and again. But if you accept that the relationship is here to make you conscious instead of happy, then the relationship will offer you salvation, and you will be aligning yourself with the higher consciousness that wants to be born into this world. For those who hold to the old patterns, there will be increasing pain, violence, confusion, and madness ... So for a moment be still ... Stillness speaks" (Eckhart Tolle).
Funded by The National Lottery Distribution Trust Fund.

Artscape in association with UJ Arts & Culture presents



MARY AND THE CONQUEROR

BY JULIET JENKIN

Directed by Roy Sargeant
Designed by Alfred Rietman

Con Cowan Theatre

30 APRIL – 09 MAY :: 19:30

Three hundred years before the birth of Christ, Alexander the Great cut a swathe through the empires of the ancient world. In the 1960s, novelist Mary Renault breathed life into this distant icon, and through the power of her words, the classical hero rose up fighting into the glare of the 20th century. An encounter between a great writer and a great warrior. An unforgettable story of history, power, and the glory of love.

Johannesburg premiere

UJ Arts & Culture presents



DIVA DUETS

Arts Centre Theatre

13 MAY :: 19:30

Aukse Trinkunas and Michèle Corbin perform famous opera duets.

UJ Arts & Culture presents



FORBIDDEN BROADWAY

Directed by Greg Homann
Designed by JC Laurent

Con Cowan Theatre

15 – 26 MAY :: 19:30

An enchanting collection of witty music and skits.

The Arts & Culture Trust in partnership with UJ Arts & Culture presents



ACT | UJ ARTS & CULTURE CONFERENCE

Arts Centre Theatre

24 – 25 MAY

Aimed at South African practitioners, the inaugural ACT | UJ Arts & Culture conference will take an in-depth look at arts and culture in South Africa.

(FESTIVAL)

The Performing Arts Network of South Africa (PANSA) presents

NLDTF/PANSA FESTIVAL OF READING OF NEW WRITING 2012

Arts Centre Theatre

25 – 27 MAY 2012

The fifth NLDTF/PANSA Festival of Reading of New Writing competition, generously supported by the National Lottery Distribution Trust Fund, will be held in Cape Town, Durban and Johannesburg during May 2012. These festivals provide a platform for a professional reading of 12 new theatre scripts, giving the writers a chance to see their works come alive and well as bringing these works to the attention of theatre producers. As a valuable partner in the Johannesburg Festival, UJ Arts & Culture will hosts the 1/2 hander category.

Tel.: 021 448 3513
:: info@pansa.org.za
:: www.pansa.org.za

UJ Arts & Culture presents

RETROSPECTIVE: GERARD DE LEEUW



Gallery

09 – 30 MAY

This retrospective exhibition, curated by Fred Scott, is devoted to one of South Africa's most important sculptors, Gerard de Leeuw, and also marks the centenary of the artist's birth in Amsterdam in 1912. The selection of works highlights his simplification of form similar to that of the expressionist artist Barlach. The sculpture examples on exhibition come from public, corporate and private collections around South Africa and will be accompanied by works of De Leeuw's close artist friends.

Think Theatre presents

SHAKESPEARE'S OTHELLO



Directed by Clare Mortimer
Arts Centre Theatre

07 – 18 MAY (MON TO FRI) 09:00

6 12:00 [SCHOOLS SHOW]

09 MAY :: 19H00 [PUBLIC SHOW]

Think Theatre's acclaimed staging of Shakespeare's Othello is geared for secondary school learners studying this classic tragedy as a set work. The production is directed by the award-winning actress, Clare Mortimer, who is also an accomplished writer and experienced English teacher. With its pivotal themes of racism, love, jealousy and betrayal, the play remains powerfully relevant to today's audiences. "It was deeply gratifying to sit through a morning schools performance and experience a packed audience of high school pupils displaying a genuine enthusiasm

for the work, whooping with delight as performers took final bows."

Billy Suter, *The Mercury*.
Info :: 083 251 9412 or
margie@thinktheatre.co.za

UJ Arts & Culture presents

KARÉN DEVROOP JAZZ QUARTET



Arts Centre Theatre

04 JUNE :: 17:30

The Karén Devroop Jazz Quartet is considered to be one of South Africa's leading jazz ensembles with Karén Devroop (saxophones), Marc Duby (bass), Roland Moses (piano) and Rob Watson (drum kit). The ensemble will present a spectacular concert featuring music from a broad spectrum of jazz styles including traditional swing, bebop, Latin, mbaqanga and original compositions. Repertoire will consist of tunes ranging from Charlie Parker and Duke Ellington to more modern composers such as Pat Metheny and Michael Brecker.

UJ Arts & Culture presents

DE MAGNETE



Gallery

06 – 27 JUNE

In her solo exhibition, Jacki McInnes addresses contradictions inherent in present-day human thought and behaviour. Key areas of interest relate to the forces of attraction and repulsion and, secondarily, to the speed at which we hurtle resolutely on our chosen trajectory into an uncertain future. A leit motif of the effect exerted by the magnetic field runs through her work speaking to the concepts of the loss of our societal moral compass and to the binary opposing forces to which we are subjected.

{ UJ ARTS & CULTURE PROGRAMMES }

APPLIED THEATRE:

Drama practice applied in a specific social context and environment, the Applied Theatre Programme takes place on all four UJ campuses in unconventional theatre space such as residences and other site-specific areas. This theatre for education, rehabilitation and activism.

INDEPENDENT THEATRE

MAKING is facilitated by independent performer, producer and lecturer Bruce Little on the Bunting and Kingsway campuses. The programme includes an introduction to creating and producing theatre independently, theatre as a viable business, basic performing arts management and touring.

MUSIC ::

The music programme includes UJ Choir on the Kingsway Campus, drumming on the Doornfontein campus, a capella performance on the Bunting Road Campus and the Unijoh Chorale on the Soweto Campus.

DANCE ::

Resident Choreographer, Owen Lonzar will direct and choreograph two dance productions exploring a wide variety of styles with UJ students on the Kingsway Campus. The dance programme on the Doornfontein campus explores indigenous African forms and on Soweto the more contemporary styles of Kwaito and Hip Hop are offered. Tribhangi Dance and the Forgotten Angle Theatre Collaborative also offer open classes for UJ students in the Experimental Theatre and the Con Cowan Dance Dance Studios respectively.

DRAMA ::

Resident Director Alby Michaels oversees the drama programme on the Kingsway, Soweto and Bunting Road campuses. He will direct two drama productions with UJ students, the first of which will be performed in the Con Cowan Theatre on the Bunting Road campus. The second productions will be performed at the Student Theatre Festival which forms part of the National Arts Festival, Grahamstown.

For information visit www.uj.ac.za/artscentre.

3T (THINK TANK TEAM) is presented on the Bunting Road campus and offers training in various aspects of stagecraft and event management.

POETRY is offered on both the Soweto and Doornfontien campuses.

(TOURS)

ALICE WHO? THIS AIN'T WONDERLAND

Directed and choreographed by Owen Lonzar

This all-dance theatre production features music from all genres in a thought provoking piece and tour by popular demand.

“An excellent production all ‘round”

(Moira de Swardt, Artstink.co.za).

See www.nationalartsfestival.co.za for details.

SA SHORTS: QUICKIES FOR A MICROWAVE GENERATION

*Directed by Alby Michaels
Designed by Wilhelm Disbergen*

Seven new ten-minute plays, from and about South Africa, in six genres by six emerging and established local and international playwrights.

See www.nationalartsfestival.co.za for details.

UJ Arts & Culture is a world-class performing and visual arts facility offering a wide range of vocational and hands-on practical training programmes in various aspects of the performing arts on all four UJ campuses. The UJ Arts Centre, designed by architect Jeremy Rose, is located on the Kingsway Campus and comprises an art gallery, a 436-seater state of the art theatre, dance studios and choir rooms. Other facilities include the intimate Experimental Theatre on the Kingsway Campus and the 150-seater Con Cowan Theatre and dance studios on the Bunting Road Campus. In addition to producing student drama, dance and musical theatre, these venues also serve as receiving houses for professional South African and international productions, concerts, exhibitions and events.

UJ ARTS & CULTURE

Head :: Ashraf Johaardien
Production & Performing Arts Manager :: Grace Meadows

Theatre Manager :: Jean-Claude Laurent

Gallery Curator :: Annali Dempsey

Choirmaster :: Renette Bouwer

Publicist :: Ehllené Bekker

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Cultural Officers :: Neo Motswagae,
Susan Mahlatsi and Mzwandile
Menziwa-Kahlaba

Resident Director :: Alby Michaels

Resident Choreographer :: Owen Lonzar

Guest Musical Director :: Greg Homann

Associate Designer :: Wilhelm Disbergen

Resident Stage Manager :: Jade Bowers

Front Of House Manager :: Elton Fortune

Administrative Assistant ::

Precious Maputle

Technical Assistants :: Sizwe Moloko,

Gift Mabaso, Kenny Longwe and

Onkgopotse Nene

Gallery Assistants :: Thomas Mokoatedi
and Titus Rakgoathe

UJ ARTS CENTRE (THEATRE, GALLERY & DANCE STUDIOS) & THE EXPERIMENTAL THEATRE, Kingsway Campus:

GPS COORDINATES: -26.182804, 28.000213

:: DIRECTIONS FROM SANDTON: Take the M1 (South) split. From the M1 (South) take the Empire Road off-ramp and turn right. At the T-junction turn right into Kingsway. Pass the SABC on your left. Pass Campus Square Mall on your right. Cross over University Road, but keep left. Immediately after the intersection turn left into the Kingsway Campus. After entering the gate turn right immediately to reach the UJ Arts Centre. Park and go up the wheelchair ramp or stairs.

CON COWAN THEATRE, Bunting Road Campus:

GPS Coordinates: -26.105706, 27.595743 ::

Directions from Sandton: Take the M1 south toward Johannesburg. Take exit 13 for Empire Road toward R55/ Johannesburg. Turn right onto Empire Rd. Turn left onto Barry Hertzog Avenue. Turn right onto Annet Road. Turn left onto Canary Street. Take the first left onto Bunting Road. Take the first left. Destination will be on the left.

PATRONS WITH DISABILITIES :: Limited facilities for wheelchairs are available. Should you require assistance in this regard, please call 011 559 4674 for details and to ensure staff availability.

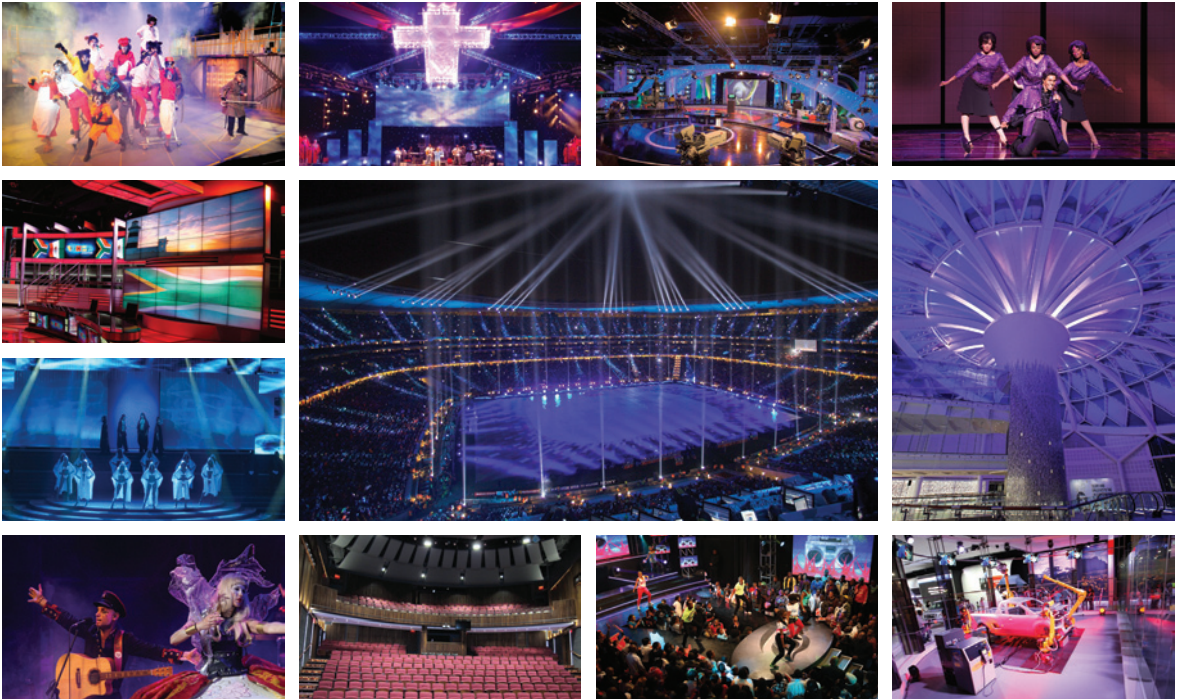
LATE-COMERS :: Patrons cannot be admitted after the start of performances. Late-comers may be seated at the discretion of the Front-of-House Manager at an appropriate interval during the performance.

VENUE-HIRE :: UJ Arts & Culture venues are available for hire subject to availability. For further information or to submit an enquiry call 011559 4674 or e-mail ujarts@uj.ac.za.

Unless otherwise stated, tickets are available from Computicket. Information correct at the time of going to print. Details subject to change without notification. The University of Johannesburg cannot be held responsible for the consequence of any actions taken as a result of information provided in this publication.

www.uj.ac.za/artscentre

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