

ART MUCH?

UNIVERSITY OF JOHANNESBURG

UJ ARTS & CULTURE MAGAZINE

ISSUE :: 02



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HAVE YOU HEARD?
THE MUFFINZ

An eclectic urban band, mixing up the sounds of light indie jazz, soul and afro-funk with a touch of genius

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DIALOGUE**

ACT | UJ Arts and Culture
Conference 2012

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**CELEBRATING 25
YEARS OF DANCE
UMBRELLA**
:: Georgina Thomson



LITTLE SHOP OF HORRORS

BOOK & LYRICS BY HOWARD ASHMAN
MUSIC BY ALAN MENKEN

BASED ON THE FILM BY ROGER CORMAN
SCREENPLAY BY CHARLES GRIFFITH

Directed & Choreographed by OWEN LONZAR

Musical Direction by ROWAN BAKKER

Designed by WILHELM DISBERGEN

UJ Arts Centre Theatre :: Kingsway Campus

03 – 22 SEPTEMBER 2012 :: 19:30



RETHINK EDUCATION.
REINVENT YOURSELF.



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I am currently 35 000 feet above the planet – in a plane heading back from Cape Town, to Johannesburg. The second issue of *Art Much?* is sitting on my BlackBerry waiting to be sent for layout and design. I did not get to see very much of the Cape Town arts scene during my brief visit, other than the inside of the theatre where I was performing *iHAMLET*, but I did get to do some reflecting, some of which I will attempt to distil here.

Not unlike this aircraft hurtling through the sky, the arts can (sometimes) move at breakneck speed. And it can be both terrifying and terrific all at the same time. In the wake of Brett Murray's provocative "The Spear" painting, the arts have bolted from the status of the poor, underrated cousin to grabbing very expensive, price-hiking global headlines. Also, as a result, freedom of expression is enduring robust and, perhaps necessary, scrutiny from the white-heat of a spotlight that has quite suddenly been aimed its way. For the past year or so, I have been keenly aware of a similar sort of scrutiny, albeit from a gentler spotlight. This has had a softer focus aimed at the UJ Arts & Culture (that I inherited), and the course I would chart for it going forward. So it was with some degree of trepidation that I launched the UJ Arts Programme for 2012, with my stage adaptation of K. Sello Duiker's *The Quiet Violence of Dreams*. In the past, I have generally kept my creative life, as a playwright, and my professional life, as an arts manager, quite separate. But UJ seemed the right place to merge the two, and this seemed the right play to achieve this amalgamation. The production was ably directed by the hugely competent Alby Michaels, and was nothing short of a triumph, playing to full houses and enjoying standing ovations. It also firmly cemented the Con Cowan Theatre as the new home of vibrant drama and cutting-edge performance at UJ.

The next UJ Arts production on the programme was *Forbidden Broadway*. It was beautifully designed by JC Laurent; he also gave the Con Cowan a brand-spanking-new moveable thrust stage which has transformed the venue into a fully-fledged multi-purpose space, suited not only to drama, but to musical theatre, and quite possibly even dance. Rowan Bakker's musical direction with our student cast on *Forbidden* was so outstanding that we have

invited him back for *Little Shop of Horrors*, our spring musical in the UJ Arts Centre Theatre (which will be directed and choreographed by the über-talented Owen Lonzar).

The UJ Arts partnership with the Arts & Culture Trust (ACT), to present the inaugural ACT | UJ Arts & Culture Conference, translated into a well-supported, engaging and inspired two-day event, and on which Moira de Swardt reports in this issue. Also in this issue, we hear from Canadian playwright Greg MacArthur about his planned visit to UJ for our production of his play *Snowman*; UJ Journalism student Bridget Williamson interviews Alby Michaels and Jade Bowers about THATSOGAY; jazz musician Meryl van Noie (and curator of our new UJ Jazz Series), writes for us from Cape Town; Georgina Thomson looks forward to celebrating 25 years of The Dance Umbrella; we feature the phenomenal photographic art of Michael Meyersfeld, and Susan Rendall, CEO of the Johannesburg Youth Orchestra, reflects on a life in classical music.

The captain has switched off the seatbelt sign ... so time to unbuckle, unwind and enjoy the second issue of *Art Much?* Read it. Love it. Share it. I know I will ...

:: Ashraf Johardien

Head :: UJ Arts & Culture

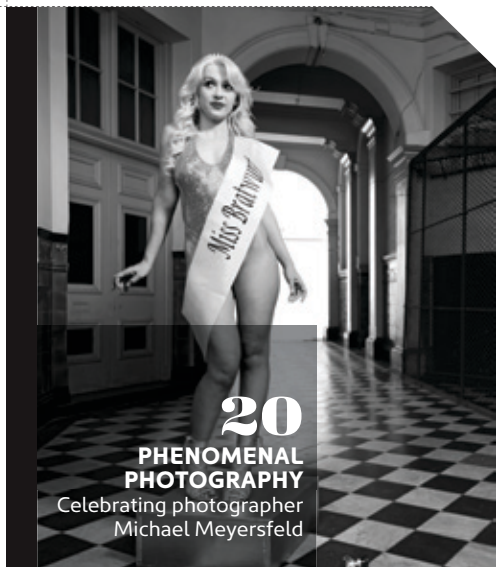


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:: The Muffinz

(image courtesy of Just Music)

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HAVE YOU HEARD? THE MUFFINZ

THE MUFFINZ ARE FIVE YOUNG MUSICIANS WHO MAKE A REFRESHING CHANGE FROM THE USUAL RUN-OF-THE-MILL RAPPERS AND HOUSE DJS, WHO ARE CURRENTLY DOMINATING THE POPULAR MUSIC SCENE, IN THAT THEY PLAY REAL INSTRUMENTS AND ARE GREAT SINGERS. THEY ARE AN ECLECTIC URBAN BAND, MIXING UP THE BEAUTIFUL SOUNDS OF LIGHT INDIE JAZZ, SOUL AND AFRO-FUNK WITH A TOUCH OF GENIUS.

The group began in 2010 when Mthae, Simz and Atomza met while singing in the UJ Choir at The University of Johannesburg. The three of them decided to gather their guitars and form a band; they entered a competition at Cool Runnings in Melville, where their performance was so good that it made one of the judges cry!

By April 2011 Skabz and Keke had joined the band and they found a residency in the same suburb of Melville. By their third Sunday night gig they already had a loyal following and four months later, they were the talk of the town, with people and celebs coming from all over Jozi just to catch a glimpse of this brilliant band of young, gifted, black musicians.

Four months later the independent label, Just Music, were invited to see the band perform an impromptu private

performance in a tiny rehearsal room at the UJ Arts Centre. They were so blown away with The Muffinz that they immediately offered them a recording deal.

This led to the boys recording their debut album at the famous Jazzworx Studios where artists like HHP and Lira record their work. The album was produced by the band, along with the Jazzworx team of Robin Kohl, Tebogo Moloto and Leroy Croft.

The result of this intensive recording experience is an eleven track aural adventure called *'Have you heard?'* released in May. The title track is already on high rotation on many regional commercial radio stations with "Khumbul'ekhaya" enjoying success on public broadcast stations.

For more info check out The Muffinz at www.justmusic.co.za. ■

FRESH AND FAST

The title track is already on high rotation on many commercial radio stations.



I RECEIVED MY BURSARY FROM UJ ARTS & CULTURE, RAN DOWN TO A SECOND HAND SHOP AND BOUGHT MY FIRST GUITAR.

- Sifiso 'Atomza' Buthelezi (Lead Electric Guitar and Vocals) :: The Muffinz

A close-up, high-angle portrait of a man's face, focusing on his eyes and goatee. He has light blue eyes and a dark goatee. The image is partially obscured by a white circular graphic element.

THE

SNOWMAN
COMETH

VISITING PLAYWRIGHT
GREG MACARTHUR

GREG MACARTHUR IS THE UNIVERSITY OF ALBERTA'S LEE PLAYWRIGHT-IN-RESIDENCE. DURING AUGUST OF THIS YEAR, UJ ARTS & CULTURE WILL HOST HIM AS A VISITING PLAYWRIGHT FOR THE PREMIER OF HIS PLAY, SNOWMAN TO LAUNCH THE UJ ARTS 'THATSOGAYFESITVAL' WHICH RUNS IN THE CON COWAN THEATRE ON THE BUNTING ROAD CAMPUS DURING THE SECOND SEMESTER.

Grace Meadows from UJ Arts chatted to Greg over Skype about Canada, South Africa, writing plays and his return visit. Here's what she had to report...

Greg MacArthur is known for plays that explore themes of identity and escape, focusing on characters who exist on the fringes of society. He first visited South Africa about a decade ago, to complete a residency at The Centre for the Book in Cape Town.

"I had a chance to see a production of *Snowman* at The Baxter Theatre Centre. The trip was both culturally and personally eye-opening. Although I had traveled internationally for residencies and productions of my work before, [I] never know exactly what to expect," says MacArthur. "South Africa was perhaps one of the most unexpected places I have been for my work," he adds, explaining that he did not really have any sense of the artistic scene and what was going on in the South African theatre world except for Athol Fugard. "It was fascinating for me – a Canadian playwright – to be able to immerse myself in a completely different reality, culture and way of working."

His second visit to South Africa was to stage a reading of his play, *The Toxic Bus Incident*, which was presented by the Wits Theatre. Commenting on the last trip, he describes it as "a very different experience". "Jo'burg and Cape Town, in some ways, felt worlds apart," he says. "But it was a great opportunity to be able to see and experience a different part of the country."

I ask him if he has noticed any changes in the country, and in theatre, during the time between his first visit and the second, more recent one. "Well, my experiences in the two

cities I visited were so different for me, so I don't know that I can really speak to broad social change over the last ten years. I think Jo'burg gave me a stronger sense of what was going on in modern theatre in South Africa: the nature of the work that is produced, the infrastructural struggles in terms of space and support for the arts, the reality of making a living as an artist in South Africa, and what that entails. In Cape Town, I feel I got more of a 'tourist' sense of the country. In Jo'burg, the reality of day-to-day living was more prominent."

We talk about making a career as a playwright. In Canada, I ask, is it possible to earn a living by writing plays? "In a word, no," he replies. Short and sweet. Just like he is. But why is that? I ask. "It is impossible to earn a living by solely writing plays. Unless by 'a living' you mean living in poverty. I believe this is true across North America. Most theatre professionals often work in different genres, or work in different roles in the theatre to supplement their income. So, people are actors/writers or actors/directors or writers/directors and so forth. Or, if you exist as a playwright, it seems you [take] one of two career tracks: teaching or television writing. I have, up to this point in my life, managed to make a career working solely in the theatre. But I work as a teacher, a *dramaturg*, and occasionally as an actor. Writing and creating theatre is my first love, though. We are also blessed with generous government funding programmes for the arts, certainly compared to what I believe is the case in SA. I do think, though, that I would not want to make a living solely by writing plays. I think a balanced, varied life where you can expose yourself to a myriad of different people, experiences and work is what is necessary for the life of a writer."

continued >>

THE STRUGGLING ARTIST

The struggle to appeal to a [wide] audience while at the same time keeping true to one's artistic sensibilities... that struggle is universal.

Photo :: David Nanchin

I ask him if he thinks the same is true in South Africa. "In a word, no," comes the reply. He thinks for a minute and then explains: "I believe the struggles that theatre artists face in this country, financially, must be exponentially more difficult than what I am used to in Canada. However, the struggle to create work that is relevant, truthful and challenging, while at the same time appealing to a broad audience is probably the same for all of us, no matter *where* we work. The kind of theatre I create and what interests me is not universally popular. It is not easy. It asks a lot of an audience. It continues to be harder and harder to find an audience, and support for the work I enjoy. It seems, more and more, audiences are looking for an escape from life, for light entertainment. Musicals and comedies. The struggle to appeal to a [wide] audience while at the same time keeping true to one's artistic sensibilities ... that struggle is universal."



SNOWMAN IS A DARK EXAMINATION OF ISOLATION, AND THE SEARCH FOR IDENTITY PLAYED AGAINST A REMOTE, DESOLATE LANDSCAPE.

We turn the conversation to *Snowman*, the play UJ Arts & Culture will be producing. "*Snowman* is a dark examination of isolation, and the search for identity played against a remote, desolate landscape," Greg says. I ask him where it's set. "At the edge of a glacial sheet," he replies. Of course it is: Canadian playwright, glacial sheet. I wonder if any South African playwright has ever set a play at the edge of a glacial sheet. *Snowman* explores the lives of four lost characters, eking out a marginal existence, struggling to remain connected to themselves, and to one another. The media release for the play reads like MacArthur's writing: "The discovery of a body frozen deep into the ice and the arrival of an outsider sets in motion a series of events which forever alter the lives of everyone involved. A surreal, darkly comic thriller ..."

Since its initial production in Vancouver in 2003, *Snowman* has been produced over twenty times extensively across Canada, as well as in various countries around the world. It is probably Greg's greatest success as a writer and the play he is most known for; it is the play that introduced him to a wider audience. "The script is a challenge to a director. There are practically no stage directions and so, it is a script that is very much open to interpretation," Greg explains. It comes from a very narrative, direct audience address kind of style, influenced by many of the writers he admires: Wallace Shawn, Gary Owen, Daniel Danis and Conor MacPherson. "The play is not to everyone's taste. But generally, audiences have been very engaged and entranced by the strange northern world I depict in the piece. And they usually find the dark humour appealing, which is integral to much of my work," he says.

"*Snowman* is about identity. It is about relationships. It is about trying to free yourself when you are trapped inside a life that has become a prison. So ... universal themes. I don't know if I think of my work in terms of connecting to a region. I think of it in terms of connecting to an audience. To a person. And, in the words of Depeche Mode, "people are people." Political and cultural struggles may vary country to country, but personal struggles, I believe, are universal. The struggle to connect with others. The struggle for love and belonging. The struggle to find one's place in the world and to make sense of one's life. These are themes which resonate regardless of class, geography, age or experience. I continue to explore these themes in all of my work."

We move the discussion to "gay theatre" and I ask Greg if he feels there a place or a need for it in the world today? "I think that in Canada, we have eclipsed the need for the *ghettoisation* of queer theatre," comes his reply. "In my early days, I was very connected to Buddies In Bad Times Theatre, a Toronto-based theatre company that catered to, and supported exclusively, the work of gay and lesbian artists. This was back in the late eighties and early nineties. It was very much a



safe place for me. A place I could relate to, a place [where] I could fully explore what it meant to be queer. It was very political. And very sexual. It was a fundamental institution in the development of my career as an artist. Nowadays, the company has expanded its mandate so that it is no longer exclusively a place for gays and lesbians. It has taken on the moniker of being a queer theatre company. Queer being 'the other'. Anything outside the mainstream. This is where I place myself. As an artist, and as a person. Sexuality is a huge part of my work, sexuality and desire. As my desires lean towards same sex, that is going to be reflected in my work. But that is in no way the defining factor. However, I believe that in a country like South Africa, that may not be the case. From what I have experienced, the 'out' gay, lesbian or trans-gendered artist is someone who may be more defined by his or her sexuality. Maybe it is still a defining factor in South African circles. And that is important. To be visible. To be political. To be honest with yourself and your work. That is what it means to be an artist."

Snowman runs at the UJ Con Cowan Theatre on the Bunting Road Campus from 28 August to 1 September 2012. Book at Computicket. ■

Greg MacArthur has been Artist-in-Residence at the Playwrights' Workshop Montreal from 2006 to 2010, Writer-in-Residence at The Writers' Network/Centre for the Book in Cape Town in 2003, and Playwright-in-Residence at Toronto's Buddies in Bad Times Theatre from 1997 to 1998. Some of his more notable playwriting credits include *Tyland*, produced in February 2010 as part of the Alberta Theatre Project's Enbridge playRites Festival (Calgary); *Recovery*, commissioned and produced in 2006 by the National Arts Centre (Ottawa) and produced by Rumble Theatre (Vancouver) the same year, garnering six Jessie Richardson Award nominations including Outstanding Production; *Get Away*, produced at the 2005 Alberta Theatre Project's Enbridge playRites Festival (Calgary) and earning three Betty Mitchell Award nominations including Outstanding New Play; and *Snowman* and *girls! girls! girls!*, two plays published together in Exposure by Coach House Books.



...THE ARTS SECTOR DISCOVERED THAT THE PERCEPTION FROM GOVERNMENT IS THAT IT IS DISORGANISED WITH PROBLEMATIC CHANNELS OF COMMUNICATION, BUT THAT IT OFFERS GROWTH AND EMPLOYMENT OPPORTUNITIES.

||
:: AVRIL JOFFE

Photo :: Jan Potgieter

COLLECTIVE DIALOGUE

THE ARTS & CULTURE TRUST (ACT) PARTNERED WITH UJ ARTS & CULTURE TO HOST THE INAUGURAL ACT | UJ ARTS & CULTURE CONFERENCE UNDER THE THEME 'THE ART OF THE CREATIVE ECONOMY' ON 24 AND 25 MAY 2012 – INTERESTING TIMING IN VIEW OF THE RECENT BRETT MURRAY 'THE SPEAR' DEBACLE.

:: Moira de Swardt

As can be expected from an arts conference, the entertainment during the non-session time was of a very high standard; the addition of the launch of Assylem Atelje, a cocktail event at the UJ Art Gallery; *Forbidden Broadway* at the Con Cowan Theatre, and the PANSAs festival at the UJ Theatre were exciting, particularly for out-of-town delegates. The catering was good, and the general feeling of all the delegates was that this was an excellent and well-organised conference all round.

Arts and Culture Minister, Paul Mashatile, was unable to be present for the conference, which meant he lost the opportunity to engage with

some three hundred and fifty arts delegates, representing a significant proportion of the people whose interests he stands for.

There were seven sessions held over the two days, the first of which was a look at the "State of the Nation". Here the arts sector discovered that the perception from government is that it is disorganised with problematic channels of communication but that it offers growth and employment opportunities, as outlined in the Department of Arts and Culture's 'Mzansi Golden Economy'. Professor Mike Muller spoke about 'The National Planning Commission' and the special roles the arts sector could play,

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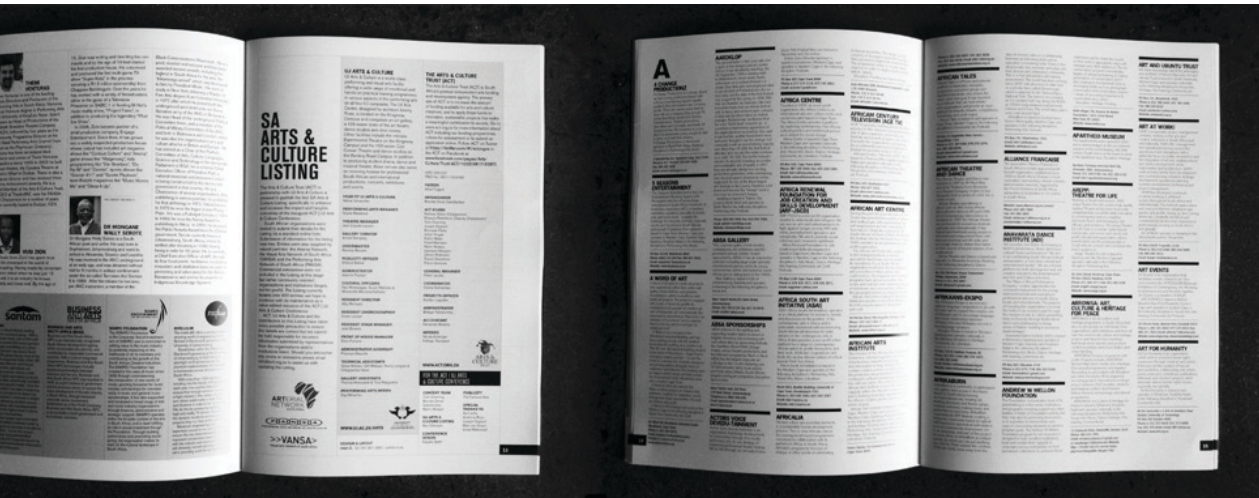


including opening channels of communication, dealing with language challenges, assisting with education, developing cultural tourism, assisting in nation building, developing social cohesion and communicating around issues, as well as producing actual quantitative and qualitative artistic efforts. In other words, the arts community must do its bit to ensure a country in which the arts will thrive. The question around intellectual property and the internet was mentioned together with the regulatory framework of SAMRO.

Avril Joffe emphasised that the arts and civil society go hand-in-hand, but they do need effective government support; Dr Katarina von Ruckte-Schell-Katte from EUNIC pointed out the importance of the African continent as a market for South African culture and underscored the opportunities for South Africa to make use of skills and talents of artists in the rest of Africa. South African Poet Laureate, Keorapetse Kgositsile, asserted that government does not create either arts or culture, but that this is the sum total of what is produced by the collective genius of all artists. The purpose of the conference as a place to begin a process of talking, rather

than producing immediate resolutions, was introduced and emphasised. The second session discussed 'The Landscape of the Creative Economy' and Avril Joffe looked at the South African nation, its relationship to the continent and its place within a global context. Michelle Constant pointed out that even without arts education in the schools, there will still be artists, musicians, dancers, actors and crafters as creative people will always be there, but that there will be no one in the galleries, theatres, concert halls, and no one to appreciate the arts as a learned skill. Christa Rautenbach, Annali Dempsey and Dr Wally Serote all contributed to this very full session.

In the 'State of the Sectors' session the need for real transformation was mentioned, together with concerns about artists' rights, dwindling audiences, concerns about funding and sustainability, the role the arts still plays in social change, as well as the role arts journalists play in the arts community. The speakers were Erica Elk (Crafts), Mpho Molepo and Themí Venturas (Theatre), Jay Pather (Dance), Prof Andries Oliphant (Literature), Siphó Sithole (Music), Lindi Ndebele-Koka (Visual Arts), Aifheli Makhwanya (Film) and Mary Corrigan



(Arts Journalism). The session was chaired by Ismail Mahomed.

The session on 'Funding – Facts, Figures, Future' had Dr Katharina von Ruckteschell-Katte speaking about the role of EUNIC in partnering with organisations to help find funders. Monica Newton, CEO of the National Arts Council, Sershan Naidoo of the National Lotteries Board, Tshikululu's Janet Watts, Pieter Jacobs of the Arts and Culture Trust, Standard Bank's Mandie van der Spuy and Nedbank's Maseda Ratshikuni all spoke about the importance of seeking out funding from the correct source, with correct forms properly filled in together with meeting other requirements to ensure applications were successfully processed. The Arterial Network's Funding Toolkit, together with other resources are available on BASA's website. The need to manage expectations is great because the combined applications all vying for a relatively small amount of money means the number of associations that are unsuccessful in securing financial support runs into a very high figure. It would appear that to receive funding it is an advantage not to be based in Gauteng, Cape Town or Durban, with the more remote centres

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THE NEED TO MANAGE EXPECTATIONS IS GREAT BECAUSE THE COMBINED APPLICATIONS ALL VYING FOR A RELATIVELY SMALL AMOUNT OF MONEY MEANS THE NUMBER OF ASSOCIATIONS THAT ARE UNSUCCESSFUL IN SECURING FINANCIAL SUPPORT RUNS INTO A VERY HIGH FIGURE.

PLAYING THEIR PART

The arts community must do its bit to ensure a country in which arts thrive.



more likely to receive requested funding than large urban centres.

'An Inspired, Wired Creative Economy' had Professor Harry Dugmore, Steven Kromberg and Mike Freedman explaining the myth of Pan-Africanism; the nature of cities and what gives them soul; how to develop large visions and then make them reality; the excitement of the African century; the problems of growing inequality and the possibilities of information technologies, and a wired world where context and culture sometimes get lost. The concept of providing things free on the internet and finding other merchandising methods, and the ever-present issue of intellectual property rights were all evaluated.

'Art for Art, Art for Audiences, Art for Sponsors' found Mfundu Vundla (who got his big break scriptwriting for *Generations*), Deon Opperman (of Packed House on

major original musical theatre productions), and Brett Pyper (of the KKNK) sharing their personal success stories and what works for them in fascinating and practical ways.

'The Way Forward' saw Avril Joffe, Ismail Mahomed and Monica Newton facilitating the introduction of various arts networks and allowing the delegates to have their say about what they learned and what they are going to do about it. It was emphasised that this was not a conference designed to result in resolutions and recommendations, but one to facilitate better communication between the sectors and increased economic participation for the entire arts community. Once this is achieved, the arts industry as a supported collective can work towards effecting changes with a view to ensuring positive and productive growth. ▀

Note: This article is an abbreviated version of a detailed report commissioned by the Arts & Culture Trust (ACT).

DEFINING ART

Grace Meadows kicked off the conference by posing provocative questions about arts and culture.

Photos :: Jan Potgieter



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UJ ARTS & CULTURE RESIDENT CHOREOGRAPHER, OWEN LONZAR MAKES HIS MUSICAL THEATRE DIRECTING DEBUT WITH *LITTLE SHOP OF HORRORS*, THAT COMEDY-HORROR-ROCK MUSICAL ABOUT A FLORIST EMPLOYEE WHO RAISES A GIANT MAN-EATING PLANT, FORCING HIM TO KILL TO FEED IT.

:: { *Duan Wanty* }

"I have started looking at genetically modified foods in a whole new light," says Owen Lonzar, one of South Africa's most versatile choreographers, as he contemplates directing and choreographing *Little Shop of Horrors*.

Owen has a strong dance background, with his first professional assignment as a dancer taking place at the tender age of fourteen. "I trained in jazz, tap and funk with The Imperial Society of Dance Teachers London." Following his dream, Owen has spent the last 15 years establishing himself as a choreographer. He has worked on 23 musical theatre productions in South Africa, for both Pieter Toerien and Janice Honeyman. His work has included *Le Cage Aux Folles*, three pantomimes, *Joburg Follies*, and seven children's theatre productions (to mention a few). He has also worked for many of South Africa's top corporate companies, writing, directing and choreographing more than 150 corporate events, as well as working in television.

"I have worked extensively internationally, having choreographed for an Italian cruise line company, and over the past eight years I have conceptualised, choreographed, directed and costumed fifteen productions at thirteen resorts in Turkey, Tunisia, Egypt, Spain and Greece for Magic Life Resorts." Owen also sent a cast of 16 performers from South Africa to tour the Magic Life Resorts in Turkey in 2010.

In 2008 Owen joined the family at the UJ Arts Centre, when he choreographed *Footloose*, and in 2009 he staged his first dance production, *Deconstructing Jazz* for UJ Arts & Culture. Since then he has created three works for the

ME SEYMOUR!

FEED



IT'S A DOG FIGHT FOR TICKET SALES SO IT'S A CASE OF 'EAT OR BE EATEN!'

company, all sell-out seasons, with the recent production of *Alice Who?* proving to be one of the most successful student productions to date.

Little Shop of Horrors is something he is very happy to be adding to his impressive list of credits: "I have actually directed in the musical theatre industry before but not a full scale musical and the challenge is exciting. I am a great fan of science fiction and horror, and *Little Shop of Horrors* is one of my favourites. The production has many unique challenges that I am looking forward to tackling with the great production team UJ has assembled, and I know we will have a talented and enthusiastic cast of students who will make the production a runaway success. I think the public will be very surprised and highly entertained with the concept we have for our production; I'm not a follower and it's time the theatre industry reinvented itself to survive the onslaught of TV, the internet and the ever-present movie industry. It's a dog fight for ticket sales so it's a case of 'eat or be eaten!'"

The musical is based on the low-budget 1960 black comedy film *The Little Shop of Horrors*, directed by Roger Corman, and starring Jonathan Haze (not to be confused with the '80s version starring Rick Moranis). The music, composed by Menken in the style of early 1960s rock and roll, doo-wop and early Motown, includes several well-known tunes, including the title song, *Skid Row (Downtown)*, *Somewhere That's Green*, and *Suddenly, Seymour*.

In addition to the original long-running 1982 off-Broadway production, and the subsequent Broadway production, *Little Shop of Horrors* has been performed all over the world. A

down-and-out skid row floral assistant becomes an overnight sensation when he discovers an exotic plant with a mysterious craving for fresh blood. Soon 'Audrey II' grows into an ill-tempered, foul-mouthed, R&B-singing carnivore who offers Seymour fame and fortune in exchange for feeding its growing appetite, finally revealing itself to be an alien creature poised for global domination!

The musical had its world premiere on May 6, 1982 at the Workshop of the Players' Art (WPA) Theatre. It opened off-Broadway at the Orpheum Theatre on July 27, 1982. The original production, directed by Ashman, with musical staging by Edie Cowan, was critically acclaimed and won several awards including the 1982 and 1983 New York Drama Critics Circle Award for Best Musical, the Drama Desk Award for Outstanding Musical, and the Outer Critics Circle Award. Howard Ashman wrote, in the introduction to the acting edition of the *libretto*, that the show "satirizes many things: science fiction, 'B' movies, musical comedy itself, and even the Faust legend." ■

***Little Shop of Horrors*, directed and choreographed by Owen Lonzar with musical direction by Rowan Bakker and designs by Wilhelm Disbergen opens in the UJ Arts Centre Theatre on the Kingsway Campus on 5 September and runs until 22 September. Book at Computicket. For group bookings and discounts e-mail ujarts@uj.ac.za or call 011 559 4674.**

PHE NOM ENAL PHOTOGRAPHY

PHOTOGRAPHER **MICHAEL MEYERSFELD**, CELEBRATED AS THE MAN WHO CAPTURED COUNTLESS ADVERTISING CAMPAIGNS THROUGH HIS LENS, IS KNOWN FOR HIS WELL-PLANNED LIGHTING AND SOPHISTICATED AND INTELLIGENT CONTENT.



A COLLECTIVE TALE ABOUT OUR SOCIETY... CAREFULLY CONCEPTUALIZED, PLANNED, STAGED AND COMPLETED TO CREATE A CERTAIN TENSION

Images :: Michael Meyersfeld | Text:: Annali Demsey







THE INDIVIDUAL IMAGES
ALMOST BECOME
SINGLE FRAMES
FROM AN UNUSUAL
MOVIE: SOMETIMES
GROTESQUE,
SOMETIMES QUICK-
WITTED AND TONGUE-
IN-CHEEK, BUT ALWAYS
WITH THE TENSION
INHERENT IN HUMAN
RELATIONS.



:: '12 NM Custom'

PHOTOGRAPHER

:: Michael Meyersfeld







This kind of work is commercial though, his bread and butter, and is always an interpretation of someone *else's* ideas, he says. Art photography is his overriding passion; his own interpretation on circumstances and influences – an endeavour he increasingly devotes his attention to. His commitment to art photography has resulted in numerous solo exhibitions and coffee table books over the past few years, and he was awarded the coveted gold medal for non-advertising photography by the Association of Photographers (London) in 2010. This followed on the heels of the local Sony Profoto award for Photo of the Year in 2009.

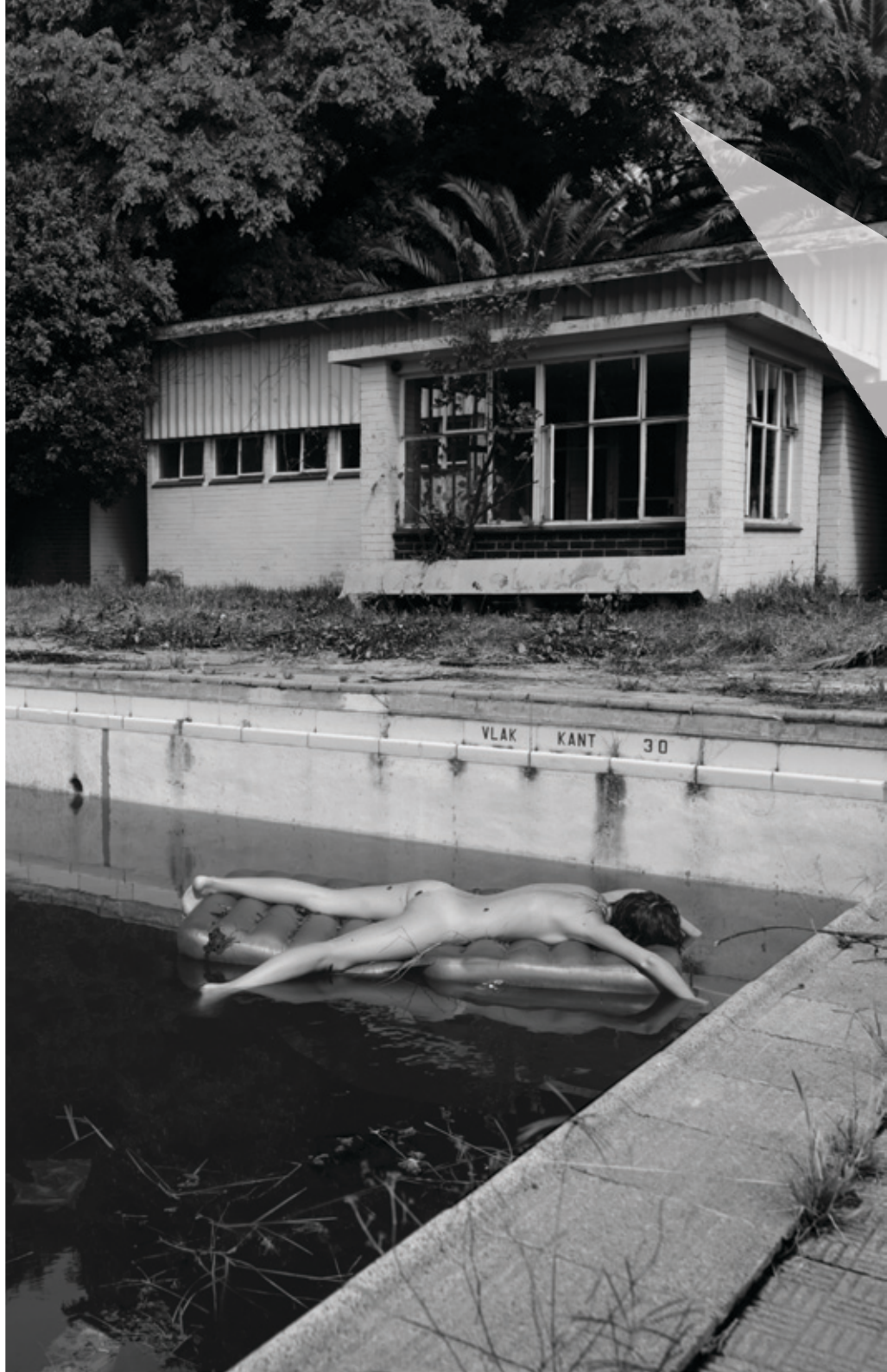
Meyersfeld's next *tour de force* is an exhibition at the UJ Art Gallery during February 2013, entitled *Life Staged* including four series of twelve works each, namely *Twelve Naked Men*, *Woman Undone*, *Guests at the Troyeville Hotel* and *Urban Disquiet*. Each of these photographs contribute to a collective tale about our society and are carefully conceptualized, planned, staged and completed to create a certain tension; to provide an ambiguous view on reality aimed at eliciting personal interpretation. The individual images almost become single frames from an unusual movie: sometimes grotesque, sometimes quick-witted and tongue-in-cheek, but always with the tension inherent in human relations. He confronts the viewer with the mundane daily situations that most of us prefer to ignore: the imbalance between rich and poor, the consequences of globalisation and earth warming, a deficit of resources, prejudices.

continued >>

:: Applause -
'Miss Beauty'

PHOTOGRAPHER

:: Michael Meyersfeld



:: Urban Disquiet -
"The Pool"

PHOTOGRAPHER
:: Michael Meyersfeld

His latest venture, entitled *Backlight*, emerged earlier this year from the impulse to promote South African fine art photography. Meyersfeld, in collaboration with artists Stephen Hobbs, Marcus Neustetter and Bob Cnoops, presents regular exhibitions at his studio, offering collectors an opportunity to appraise and purchase good conceptual work produced by South Africans. Furthermore, visitors have the opportunity to stay in touch with international fine art photography investment trends through Meyersfeld's current database of global gallery sales. ▀

:: Urban Disquiet -
"Two White Bitches"

PHOTOGRAPHER

:: Michael Meyersfeld



ALL THAT JAZZ

AS A GRADUATE WITH A MASTERS DEGREE IN JAZZ COMPOSITION AND ARRANGEMENT, YOU MAY BE INCLINED TO THINK THAT I WOULD SUBSCRIBE TO THE 'JAZZ POLICE' ETHOS BUT YOU WOULD BE WRONG.

:: { *Meryl van Noie* }

'The Jazz Police' is the title of a song used by Leonard Cohen on his 1988 album *I'm Your Man* but the term is used more prosaically by countless journalists and jazz functionaries to describe "those who presume to determine what music qualifies as jazz and what should be cast into the outer darkness of pop." Academic jazz musicians are often seen as musical intellectuals, superior to 'other' musicians, proficient technically not only in intricate musical scales, and re-harmonisation, but also improvisation, which deems them 'open-minded'. For some reason however, once people become highly skilled in anything, they often become more narrow-minded than someone who's just beginning in the same profession.

I've always been an annoyingly enthusiastic person, who, as a child, was diagnosed with Attention Deficit Hyperactivity Disorder (ADHD).

Luckily for me, I had a father who was quite interested in his young daughter's development and refused to put me on medication. Instead, he felt I should learn to manage my energy levels and be allowed to try new things, while he would teach me the benefits of discipline. So I took ballet classes, painting lessons, played sports, learnt to play the piano, won singing competitions, wrote short stories, and enjoyed many other hobbies. My dad helped me to develop time-management skills so I also excelled at school. I learnt to dabble in something new, and then efficiently evaluate whether it excited me enough to spend energy on becoming really good at it. My dad must have known what Sir Ken Robinson (the well-known advocator for creative education), knew back then – that the schooling systems around the world tend to educate young people out of their creativity instead of nurturing them. I certainly am one of the lucky ones, who had *continued >>*



TO ME, JAZZ REPRESENTS FEELING
ALIVE, BEING ALERT TO WHAT IS
HAPPENING INSIDE AND OUTSIDE
OF US, AND HAVING THE FREEDOM
TO EXPRESS IT AS AN EXTENSION
OF WHO WE ARE, AND EVERYTHING
ELSE FOLLOWS...

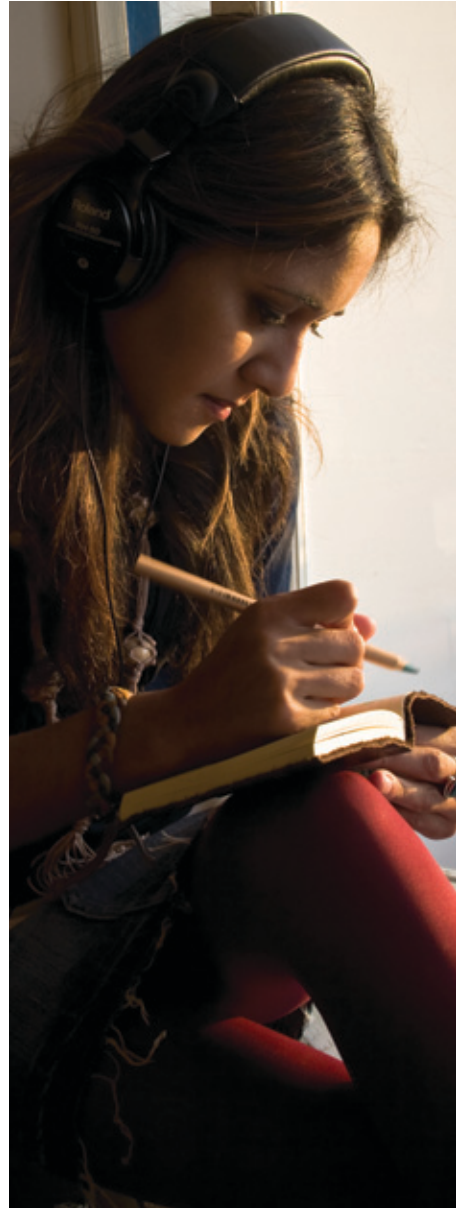
**MULTI-MEDIA
DIGITAL ART**

We live in a world where technology has become our number one instrument.

parents who encouraged my crazy ideas and ensured confidence in my sometimes strange imagination. The bottom line was always: you are responsible for what you produce.

After much anguish during my matric year, devastated that I probably would not be able to be a professional dancer (terrible feet, I was told), music became my choice of further study. My interest in jazz was pricked through my father's vast record collection, and the lives and creativity of the early pioneers inspired me. I suppose it had something to do with the romance of how they were able to revolutionise music, despite the odds and social resistance many of them had to endure. It seemed like a recipe for freedom.

These days I'm careful not to call myself a jazz musician, for I am not really. My world revolves around exploring *all* new music, production, cross-collaborative projects and multi-media digital art. I see it as an extension of what jazz means. We live in a world where technology has become our number one instrument, and one that most people use sooner or later. I think that creativity can be inspired by everything around us, and we should try to express it by any means possible. So if that means making music, or exploring jazz improvisation, fantastic. But what if it means writing a drum groove, super-imposing a guitar riff, underscoring it with string pads and collaborating with a poet and a digital visual artist to create an incredible explosion of art to be interacted with? I say, let's improvise! ▀



Congratulations to the winners of the Standard Bank Young Artist Award 2012



Back (left to right): Mikhael Subotzky (Visual Art), Afrika Mkhize (Jazz), Bailey Snyman (Dance)
Front (left to right): Princess Zinzy Mhlongo (Theatre), Kelebogile Boikanyo (Music)



For 28 years we have sponsored the Young Artist Awards at the National Arts Festival in Grahamstown. Join us in congratulating the winners of the Standard Bank Young Artist Award 2012. For more information visit www.standardbankarts.com

Moving Forward™

 Standard Bank



TRIPLE- THREAT CHALLENGE

ACT | DALRO | NEDBANK PERFORMING ARTS SCHOLARSHIPS

UJ Arts & Culture is pleased to be the host venue for the final round of the ACT | DALRO | Nedbank Performing Arts Scholarships 2012. The Arts & Culture Trust (ACT) in association with the Dramatic, Artistic and Literary Rights Organisation (DALRO) and Nedbank awards, two grants of R 105 000 each will be awarded, to cover the costs of undergraduate study in the performing arts at a leading accredited South African tertiary institution.

The Scholarships Programme, now in its fourth year, is open for participation by Grade 12 learners. Undergraduates who are not registered for a degree during 2012, and who

are older than 18 and younger than 25 years of age, are also eligible for participation. Candidates will be assessed on their acting, dancing and singing ability. To secure a spot, in the final round of the competition, participants will be required to demonstrate competence in all three disciplines (drama, dance and singing), with exceptional talent in at least one. Two winners will be selected by an independent panel of judges comprising experienced professionals currently working in the performing arts. The winners will be at liberty to select their preferred performing arts course at any accredited South African tertiary institution.



A powerful panel of performing arts experts headlines the 2012 selection of winners. Six finalists are set to strut their stuff in acting, singing and dancing to impress the likes of popular music artist HHP; presenter, actress and Production Manager of UJ Arts & Culture, Grace Meadows; actor, Naledi judge and writer Renos Nicos Spanoudes; Artist Manager from Talent Etc. Jennis Williamson; dancer and choreographer Lulu Mlangeni, and musical theatre expert and director Anton Luitingh. These experts will be judging the six finalists on 4 October in Johannesburg at the UJ Arts Centre Theatre. ▀

For more information go to www.act.org.za

TOUGH COMPETITION

To secure a spot[light], you need competence in all three disciplines.

Photos :: John Hogg

GRACE BEAUTY STRENGTH JOHANNESBURG YOUTH BALLET

THE JOHANNESBURG YOUTH BALLET (JYB) CELEBRATES ITS 36TH BIRTHDAY THIS YEAR.

Under the visionary leadership of JYB Chairperson Jean Beckley and Artistic Director Kate Martin, the company continues to nurture young dancers, offering them the valuable experience of dancing in a professionally run company. The 2012 company is currently in rehearsal for the premiere of their newly commissioned ballet, *Hansel and Gretel* that will enjoy a season at UJ Arts Centre Theatre in August 2012. Composer Nik Sakellarides

reflects on his original composition for the piece:

“Grace, beauty, strength, elegance, perseverance, discipline, gentleness and passion are qualities that appeal to me. It is these qualities that I see mirrored in ballet. In finding some of the sound palette for *Hansel and Gretel* I have found myself going back in my mind to my schooldays in Wartburg and the plaintive strains of Herr Burma’s accordion. It always somehow managed to cut through the cacophony of the characteristically shrill break time games. The sound of the accordion is now strongly associated with my childhood and must have helped feed my deep love

of melody and the emotional cadence of East European folk music. I have to admit that these early memories of the piano accordion have come to the fore when writing this particular score. To see the JYB dancers rehearsing to the music I have composed is a completely moving experience. But to know that I’m a part of the soundtrack of their lives moves me so much more.”

Hansel and Gretel choreographed by Mark Hawkins with costumes and sets by Andrew Botha and digital projections by Malcolm Finlay; it runs in the UJ Arts Centre Theatre from 16 to 19 August 2012. Book at Computicket.



Johannesburg Youth Ballet
PRESENTS THE WORLD PREMIERE OF

Hansel and Gretel

A TALE OF HUNGER, LOVE,
COURAGE & TRIUMPH

16–19 AUG ‘12

Choreographed by Mark Hawkins
Sets & costumes by Andrew Botha
Music by Nik Sakellarides

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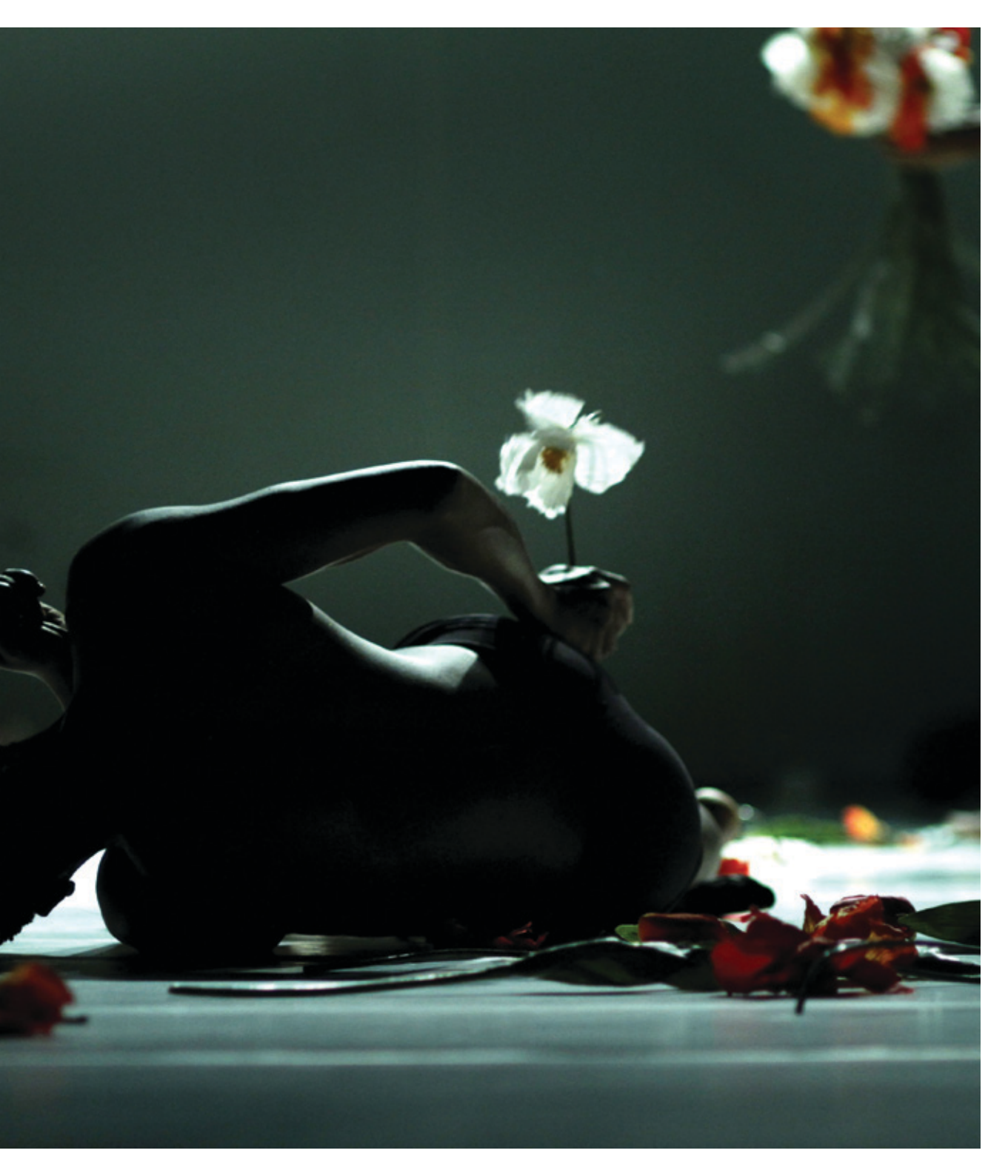
CELEBRATING
25 YEARS
**OF DANCE
UMBRELLA**

:: { Georgina Thomson }

PAIN AND PASSION

'I instantly knew what I wanted to do, no matter what: dance!'

Photo :: John Hogg
(Courtesy of FATC)



In 1989 I was working at the Natal Playhouse in Durban and had reconnected with contemporary dance, after many years in the desert! For me, it was a time of reconciliation with the dance sector and a realisation that I could still work with it, after my continually traumatic relationship with dance that started when I was six-years-old.

An aunt sent me a birthday card that had a painting of the *Dying Swan*. I recall, looking at that photo, that I instantly knew what I wanted to do, no matter what: dance! Of course life is not that simple, and despite my passionate pursuit of a career in dance, my height stopped the process when I was about 16 years old, as I was considered too tall for ballet. It was a long journey after this; I tried to pursue a dance career both in Europe and here but finally closed the door on it in my early 20s.

Arts administration became my new career in the mid-1980s, when I started working at the Playhouse Theatre. Here I got to meet, and work with, people like Sonje Mayo, Robyn Orlin and Tossie van Tonder, who really showed me another side of dance that I had never

considered. It was too late to dance, but it wasn't too late to work with it.

In Johannesburg in 1989, the Dance Umbrella was launched to huge excitement nationally, and when I moved back to Johannesburg in 1991, I worked at the Wits Theatre, the space that hosted the Dance Umbrella. Vita Promotions, the creator and producer of the Dance Umbrella, worked with the Performing Arts Administration at Wits and here my indirect relationship with the Dance Umbrella started. And it changed my life!

My knowledge and exposure to (especially) afro-fusion contemporary dance was limited. The Dance Umbrella gave me the opportunity to discover the amazingly diverse contemporary dance work that was being created.

In the early '90s the Dance Umbrella still reflected the 'old' South Africa in that most of the work presented came from formal institutions such as the arts councils and universities. Obviously there were other choreographers such as Robyn Orlin, Adele



Blank, Sonje Mayo, Jackie Semela, Sylvia Glasser, Jayesperi Moopen, etc who were working outside of the formal infrastructures, and their work was challenging and new.

When the new South Africa happened, the Dance Umbrella was showing new work from young choreographers such as Vincent Mantsoe, Boyzie Cekwana and Gregory Maqoma. The turning point was happening not only in the country, but in the contemporary dance scene in particular.

The first ten years of Dance Umbrella presented mixed-bill programmes that showed work from choreographers on all levels. The process was challenging, sometimes we sat until 11:30pm watching a programme featuring 10 works. After its 10th anniversary, the Dance Umbrella shifted the focus and welcomed choreographers to share with us what they preferred to perform and stage.

I joined Vita Promotions in 1995 and in 1998 became the Artistic Director of the Dance Umbrella. It was a challenging time, but also

a wonderful opportunity to take the project and redefine it according to what the dance community wanted.

We moved with them and started commissioning new work, still keeping the 'open and free platform' concept. With the secure funding contract with First National Bank, we were over the years able to develop and restructure the Dance Umbrella, making it the main contemporary dance platform in southern Africa.

After the 20th anniversary, things turned sour for the Dance Umbrella, as its main funder for nearly 20 years, decided to terminate its relationship. The result has been a difficult one: without assured funding the festival cannot continue to plan and work the way it did prior to this.

Both in 2011 and 2012, the Dance Umbrella was produced without sufficient funding to cover all the costs ... but it happened. Determination can overcome many hitches and the 25th anniversary in 2013 will be different and new, but *it will be!* ▀

END OF AN ERA

Without assured funding, the festival cannot continue to plan and work the way it did.

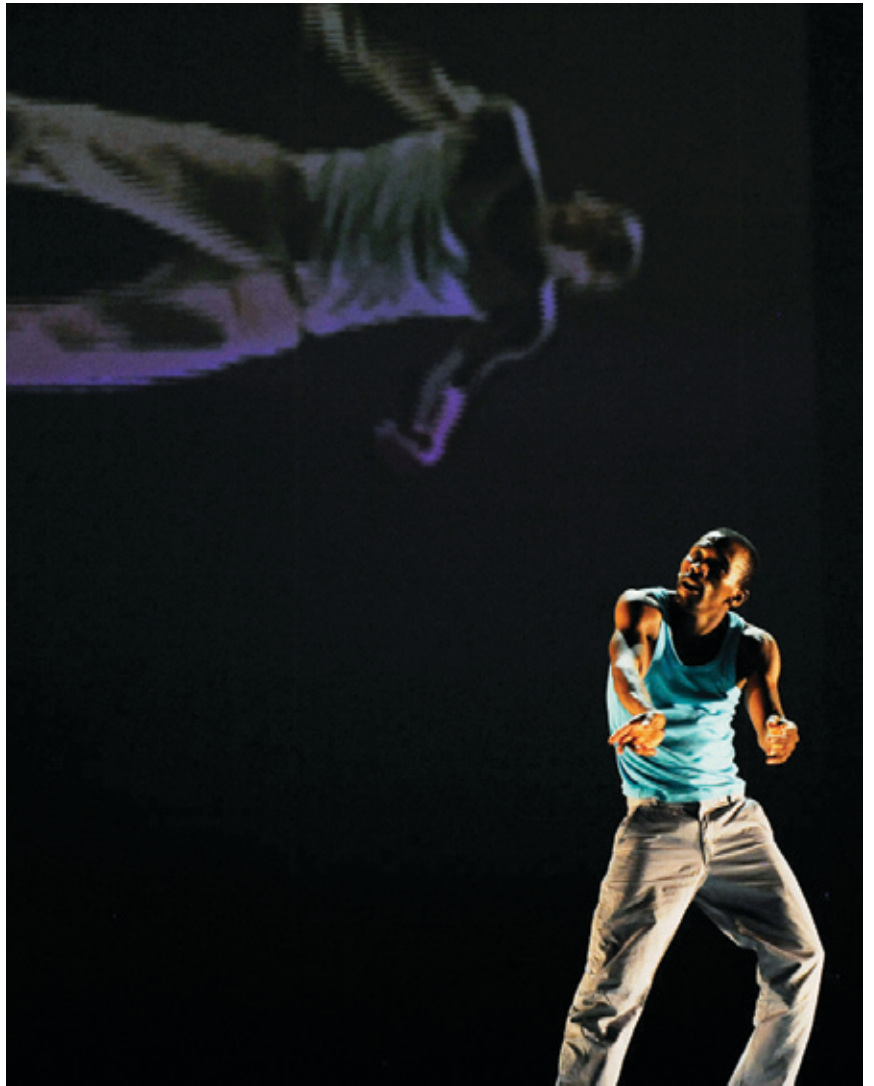
Photos :: John Hogg
(Courtesy of FATC)





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

Photos :: John Hogg
(Courtesy of FATC)







THAT'S SO GAY

THEATRE FESTIVAL

SNOWMAN
BY GREG MACARTHUR
28 AUG - 1 SEP
19:30

LITTLE POOF! BIG BANG
BY BRUCE J LITTLE
7 - 8 SEP
19:30

**THE BOY WHO FELL
FROM THE ROOF**
BY JULIET JENKIN
18 - 22 SEP
19:30

DALLIANCES
BY PIETER JACOBS
9 - 13 OCT
19:30

UJ CON COWAN
THEATRE
BUNTING ROAD
CAMPUS



THATSO GAY

READING GAY 2011 GOES FESTIVAL FORMAT IN 2012

SEPTEMBER SEES THE KICKOFF OF UJ'S ARTS AND CULTURE THATSO GAY FESTIVAL. FESTIVAL DIRECTOR, AND ALSO DIRECTOR OF *DALLIANCES*, ALBY MICHAELS (AM), AS WELL AS DIRECTOR OF *THE BOY WHO FELL FROM THE ROOF*, JADE BOWERS (JB) TALK TO UJ JOURNALISM STUDENT BRIDGET WILLIAMSON (BW) ABOUT WHAT IT MEANS TO BE A DIRECTOR, WHAT THIS FESTIVAL MEANS AND THEIR SHOWS' ROLE IN THIS FESTIVAL.

BW

What does a director do?

JB :: I would say it's about creating a vision of the work. Moulding the elements of theatre, actors, set, lights, action and timing to realise your vision of the play you're directing.

AM :: As a director, I am involved in telling the actors where to go, what to do and how to do it. I am also involved in lighting, costumes, concepts and basically just putting everything together. I need to understand the entire concept of the show and make sure that concept is shown.

BW

What is the best thing about being a director?

JB :: Watching the opening of a production go well and seeing how everyone's hard work and passion comes together to create a beautiful whole that speaks to the audience.

AM :: The best thing for me is taking something flat, such as the script, and breathing life into it and making it something interesting to watch and enjoy.

BW

What is the production *The Boy Who Fell from the Roof* about?

JB :: It's a coming-of-age story about a boy dealing with growing up and being gay in South Africa. It's a beautifully written, heartfelt story that weaves together characters that pull the heart-strings and hits the funny bone, with humour, grief and real-life tragedy bringing it into a rounded, magnificent piece of theatre.

BW

What is the production *Dalliances* about?

AM :: It is about four people and how they explore their lives. The show involves a murder,

continued >>

love, adultery and other crazy things. It is a beautiful story of life, and how one moment takes you to the next moment.

BW

What do you hope to achieve with your production's showcase in this festival?

JB :: To give credit to the great writing and tell the story in an honest way that highlights the authenticity of the characters.

AM :: I want to speak to the story and portray it in such a way that it will get people talking to one another.

BW:

What is the main message of the THATSSOGAY Festival?

JB :: I wouldn't say a message, but rather a celebration of the differences of South Africans and people in general; a celebration of the arts that portrays and frames ideas and identities that go against the perceived norm of our societies today.

AM :: I hopefully want to entertain the audience for the duration of the show. I want the audience to take from the show what they want; hopefully I can touch them all for at least one minute during the show.

BW

How do *Boy Who Fell from the Roof* and *Dalliances* fit in with the theme of the THATSSOGAY Festival?

JB :: *Boy Who Fell from the Roof* is more about

a boy growing up; it's entirely incidental that he is dealing with his emerging sexuality. It is about relationships and family and life. This festival is showcasing plays that break the stereotypes of homosexuality, rather focusing on highlighting the intricacies of identity within a South African context.

AM :: *Dalliances* was one of the plays staged as a reading last year, and was then chosen by the audience to become a live production. It fits in with the theme of this festival, as it is about homosexuality.

BW:

What are your views on the THATSSOGAY Festival?

JB :: This festival highlights great South African gay plays that speak to different elements of life, identity and culture within gay life and society in general. It is important to showcase work that pushes boundaries of sexuality and identity in a society that is still fraught with prejudice and ignorance.

AM :: I think this is a very necessary festival; it is a strong festival that is making an impact surrounding the issue of homosexuality. It will hopefully start a social change, and get the people of Jo'burg to come together and talk about these issues. ▀

Alby Michaels and
Jade Bowers

Photo by :: Jan Potgieter





THIS FESTIVAL HIGHLIGHTS GREAT SOUTH AFRICAN GAY PLAYS THAT SPEAK TO DIFFERENT ELEMENTS OF LIFE, IDENTITY AND CULTURE WITHIN GAY LIFE AND SOCIETY IN GENERAL

LIFE IS MUSIC

WHY DO I DO MY JOB? FOR MANY, THE ANSWER TO THIS QUESTION IS PURELY FINANCIAL – I HAVE BILLS TO PAY, KIDS TO EDUCATE, I NEED TO FUND MY LEISURE TIME, ETC. TRAGICALLY, TOO MANY PEOPLE FIND THEMSELVES EMPLOYED SIMPLY AS A MEANS TO EARN A SALARY RATHER THAN DERIVING TRUE SATISFACTION FROM THE JOB THAT THEY DO. I AM ONE OF THE LUCKY EXCEPTIONS BECAUSE MUSIC IS NOT ONLY A CAREER, IT IS MY LIFE. BUT THAT WAS NOT ALWAYS THE CASE:

:: { Susan Rendall }

Although I have a background steeped in music from as early as I can remember, I embarked on a computer career after leaving school. As a graduate of the Van Zyl and Pritchard programming course I began working as a programmer on mainframe computers. As the physical size of computers shrank, so did my interest in them. I far preferred interacting with people.

As a mother of three young daughters, I worked for 12 years as a parish administrator within the Anglican Church, which allowed me time to be with my children when I needed. Although my job involved developing a computer system used by the church, my most significant personal growth was in the area of organisation and management – skills that were to serve me well in the future.

Towards the end of 1999, I fulfilled a lifelong dream: I began learning to play the oboe. A year later, I auditioned at Wits University to study a music degree. During the course of my degree I came into contact with the Johannesburg Youth Orchestra Company (JYOC) through Lesley Stansell (a fellow oboist) who asked if I would like to do some freelance recorder teaching. Being keen to try offsetting some of the costs of my degree, I jumped at the chance. I taught at a little school in Orlando East, Soweto as part of the JYOC's Eyethu Soweto Music Project and took over managing the project in 2005.

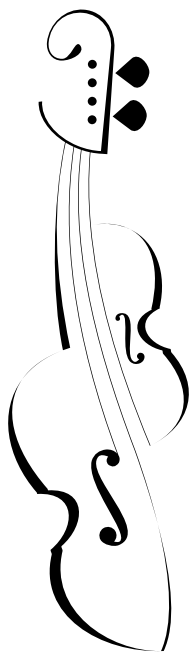
In 2007 I accepted a full-time teaching post at a private school in Bryanston, where I taught class music within the Arts and Culture learning area and Computer Literacy to Grade 7 – 9

pupils. While very comfortable, and with access to any resources I required, I longed to be back in development and at the start of 2010 joined the JYOC full-time. In May 2010, the previous CEO and founder of the company, Laurie Wapenaar, resigned and I was very excited to be appointed as her successor in August of that year.

The JYOC is all about development, and has established itself as a centre of musical excellence in Gauteng. Aside from almost 800 students having access to quality music education and training, it is a magnificent demonstration of nation-building and social transformation in action. As it is not located in one particular geographical area of Johannesburg, participants are drawn from all cultures and walks of life. Music becomes the vehicle bringing children and youth together to learn about each other, understand and tolerate each other's differences and forge very special friendships.

The JYOC programmes include individual instrumental tuition on all orchestral instruments, integration of our students into one of 10 graded ensembles and orchestras and, at a post-matric level, we offer our Teacher Training and Mentorship programme. I often find myself sitting at one of the many performances staged by our groups throughout the year, watching the musicians work together, and being filled, not only with an overwhelming sense of pride, but with a huge sense of responsibility for these young people whose lives are being changed through music.

It is a joy and privilege to be working at the cutting edge of social change in our country. ■



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KULTCHA KALENDA

[EXHIBITION]

UJ Arts & Culture presents

DATA: PROCESS

Gallery

4 – 25 JULY 2012

This solo exhibition by Marco Cianfanelli is a type of retrospective or re-looking at his extensive output of work to date, as well as his own working process. Well-known for his bold public art pieces and large-scale sculptural works, Cianfanelli's latest exhibition explores a different moment in his work – literally those works in process; his detailed maquettes. These are complex, fine renderings of ideas and myriad aspects of data deftly translated into prospective form. The exhibition will allow viewers to scrutinise his practice as an intimate engagement with the forms, concepts and meticulous calculations that bring the works into different stages of realisation.

[GUEST]

Mzansi Productions and Roodepoort Youth Ballet presents

ALICE IN WONDERLAND

Arts Centre Theatre

11 – 14 JULY 2012

A production by the Roodepoort Youth Ballet (RYB), under the direction of Dirk Badenhorst, CEO of Mzansi Productions, RYB will stage *Alice in Wonderland*,

adapted and choreographed by Leigh-Anne Gorrie.

[MUSIC]

UJ Arts & Culture presents

JOHANNESBURG HARP TRIO

Arts Centre Theatre

16 JULY 2012 :: 17:30

Miro Charkyryan (violin), Susan Mouton (cello) and Ventura Rosenthal (harp) perform works by Spohr, Renie and Tedeschi.

[MUSIC]

UJ Arts & Culture presents

CHOIR KALEIDOSCOPE

Arts Centre Theatre

19 – 20 JULY 2012

This is an annual event where the UJ Choir hosts prominent primary and high school choirs from Gauteng, to take part in a choir festival in the magnificent UJ Theatre. Each choir gets the opportunity to show off their skills, but the highlight of the evening is the UJ Choir presenting their exciting Western and African programme. This evening of choral music is rounded off with all the singers together onstage performing two mass choir pieces.

[MUSIC]

UJ Arts & Culture and Johannesburg Youth Orchestras present a

JYOC CLASSICAL CONCERT

Arts Centre Theatre

24 JULY 2012 :: 17:30

Operating in Soweto, Johannesburg, Evaton and Sebokeng, the JYOC responds to the needs of the youth in all communities by providing a centre of musical excellence in orchestral training and a meeting place for almost 1 000 young

people with musical aspirations.

[DRAMA]

UJ Arts & Culture presents

SA SHORTS

Arts Centre Theatre

1 – 11 AUGUST 2012 :: 19:30

Straight from the Student Theatre Festival at the National Arts Festival, Grahamstown, SA Shorts comes home to the UJ Arts Centre Theatre. Billed as 'Quickies for a microwave generation,' the production (directed by Alby Michaels) features a cast of UJ students. It's six new ten-minute plays from, and about, South Africa in six genres, by six emerging and established local and international playwrights.

[EXHIBITION]

UJ Arts & Culture presents

POINTURE

Gallery

8 – 29 AUGUST 2012

By way of a visual dialogue, with Derrida's textual and rhetorical employment of puncturing and stitching as a manner of reading visual texts, the curators of the Pointure exhibition, Ann-Marie Tully and Jennifer Kopping, stitch together established and emerging contemporary South African artists. These creators' artworks express thematically, and in their inherent material and creation, notions relating to 'pointure'. With a colloquium at the VIAD Research Centre at the Faculty of Art, Design and Architecture, UJ.

[JAZZ]

UJ Arts & Culture presents

THE CHRIS LUKE JAZZ ART QUINTET

Con Cowan Theatre

9 AUGUST 2012 :: 17:30

Saxophone: Chris Luke. Guitar: Jonathan Crossley. Bass: Roger Hobbs. Drums: Dio Santos. Thapelo Lekoane will join the group for this concert on vocals. The band plays modern jazz and performs a combination of original and standard jazz compositions. Luke and Crossley have different styles of improvising that are distinctly evident to the audiences of the Chris Luke Quartet: Luke is influenced by the chromatics of bebop, as well as the rawness of the blues' influences that became apparent in the Hard-bop era. Crossley's improvisations explore the territories of post-rock; he is also influenced by the late 1970s works of Miles Davis and the guitar-playing of Bill Frisell. With their combination of cool grooves, the varying approaches make for an interesting, exciting modern musical conversation between four diverse but complementary players.

{DANCE}

Johannesburg Youth Ballet presents

HANSEL AND GRETEL

Arts Centre Theatre

15 – 19 AUGUST 2012

The goal of the Johannesburg Youth Ballet is to give young dancers of all races and socio-economic backgrounds an opportunity to develop their art and skills, and to work and perform in a professionally-run company. Hansel and Gretel, with its strong message of hope and survival, testifies to the timeless truth that love and courage will always overcome hate and malice. It is choreographed by Mark Hawkins and composed by Nik Sakellarides, with designs by Andrew Botha.

{DANCE}

Tribhangi Dance Theatre presents

THE STORY OF RAMA

Arts Centre Theatre

23 – 26 AUGUST 2012 :: 19:30

Tribhangi believes that dance and its related arts are vital in bringing about awareness and understanding of other dance forms and cultures. Dance is vital in articulating the experiences of all areas of society. As a tool, dance is an international dialogue against a backdrop of migration, xenophobia and diaspora.

{MUSIC}

UJ Arts & Culture presents

CHOIR PRESTIGE CONCERT

Arts Centre Theatre

24 AUGUST 2012 :: 19:30

{DRAMA}

UJ Arts & Culture presents

SNOWMAN

By Greg MacArthur (Canada)

Con Cowan Theatre

28 AUGUST – 1 SEPTEMBER

2012 :: 19:30

After years of wandering, Denver and Marjorie find themselves in a remote northern community at the edge of a glacier, chopping wood, renting out stolen videos and doing cocaine with Jude, a young gay man whose parents have abandoned him. When Jude discovers the body of a prehistoric boy frozen in the glacier, everyone finds their lives beginning to shift and thaw in unexpected ways.

***SPRINGFEST :: THATSOGAY

{MUSICAL THEATRE}

UJ Arts & Culture presents

LITTLE SHOP OF HORRORS

Book and lyrics by Howard Ashman

Music by Alan Menken

Based on the film by Roger Corman

Screenplay by Charles Griffith

Directed and choreographed by Owen Lonzar

Musical Direction by Rowan Bakker

Designed by Wilhelm Disbergen

Arts Centre Theatre

3 – 22 SEPTEMBER 2012 :: 19:30

A horror-comedy-rock musical about a florist shop worker who raises a giant man-eating plant, forcing him to kill to feed it. Based on the low-budget 1960s black comedy film, with music composed by Alan Menken in the style of early 1960s rock and roll, doo-wop and early Motown, the musical includes several well-known tunes, including the title song, *Skid Row (Downtown)*, *Somewhere That's Green*, and *Suddenly, Seymour*.

***SPRINGFEST

{MUSIC}

UJ Arts & Culture presents

FLUTE SUITES

Con Cowan Theatre

3 SEPTEMBER 2012 :: 19:30

Three suites for flute and piano, each in a different style. The works will be introduced by Isabel Bradley with her own blend of poetry and prose.

***SPRINGFEST

{EXHIBITION}

UJ Arts & Culture presents

RENDEZVOUS

5 SEPTEMBER – 10 OCTOBER 2012

Rendezvous Focus Painting, the fourth undertaking by the Rendezvous Art Project, presents a travelling exhibition of works by 60 artists using paint as their medium. Although

the innovations of photography, film, video, installation art and other developments certainly threatened painting's pre-eminence, paintings still command huge prices, and artists are using the medium in flourishing numbers. This exhibition has shown at various venues in South Africa, including the North-West University, Oliewenhuis Museum, the Michaelis Galleries at UCT, as well as the Aardklop National Art Festival. It will conclude at the UJ Art Gallery with the announcement of the artists who will be afforded the opportunity to participate in an educational exchange programme.

***SPRINGFEST

{MUSIC}

UJ Arts & Culture presents

UJ CHOIR

Arts Centre Theatre

17 SEPTEMBER 2012 :: 17:30

The UJ Choir is a multicultural mix and is representative of all the students of the UJ. The repertoire is sacred, secular and folk music in different styles, mainly a cappella. The aim is to excel in both Western and African music.

***SPRINGFEST

{CABARET}

UJ Arts & Culture presents

LITTLE POOF! BIG BANG!

Con Cowan Theatre

7–8 SEPTEMBER 2012 :: 19:30

Hilarity and musical morphing mayhem, versatile performer Bruce J Little portrays different characters who will make you laugh from the deep recesses of your stomach.

***SPRINGFEST :: THATSOGAY

[DRAMA]

UJ Arts & Culture presents

THE BOY WHO FELL FROM THE ROOF

Con Cowan Theatre

By Juliet Jenkin

Directed by Jade Bowers

18 – 22 SEPTEMBER 2012 :: 19:30

Juliet Jenkin's funny and enchanting play, back in the Con Cowan as a full production, tells the tale of the life and untimely death of a boy called Simon. With his best friend, Georgina, Simon falls braves the waters of homosexuality, race, love, death and growing up in contemporary Cape Town. As Simon and Georgina leave 'teenagehood', and find themselves facing adulthood, this predictable 'intrusion' into their lives rocks their friendship and the extraordinary trust they have built up over the years. The intrusion emerges as a result of Simon's life-shifting encounter with a gentle, postgraduate mathematics student, Leonard. Then there are other strange encounters, with Simon's mother and a curious, small green creature from their early childhood, 'the Green'. *The Boy Who Fell from the Roof*, written with a fresh and unconventional wit, it's a production with comedy, charm and pathos as it explores almost everything worth falling for in life.

***SPRINGFEST :: THATSOGAY

[DANCE]

The Forgotten Angle Theatre Collaborative (FATC) presents

DANSBYTES

Arts Centre Theatre

26 – 29 SEPTEMBER 2012 :: 19:30

UJ Arts & Culture's Resident Dance Company presents a mini-festival of new works by company members. FATC is a full-time, professional contemporary dance theatre

performance and internship/incubator programme that focuses on the creation of new South African work, as well as the training of young artists.

***SPRINGFEST

[OTHER]

The Arts & Culture Trust (ACT) in association with the Dramatic, Artistic and Literary Rights Organisation (DALRO) and Nedbank present

THE ACT | DALRO | NEDBANK PERFORMING ARTS SCHOLARSHIPS

Arts Centre Theatre

6 OCTOBER 2012

UJ Arts & Culture is the proud host of the final round of these prestigious performing arts scholarships. Six finalists selected from regional auditions strut their stuff in acting, singing and dancing to compete for one of two tertiary level performing arts scholarships, each worth R105 000.

For more information see www.act.org.za.

***SPRINGFEST

[MUSIC]

UJ Arts & Culture presents

PIETER JACOBS PIANO RECITAL

Arts Centre Theatre

8 OCTOBER 2012 :: 17:30

Featuring works by Bach, Mozart, Liszt and Schubert.

***SPRINGFEST

[DRAMA]

UJ Arts & Culture presents

DALLIANCES

By Pieter Jacobs

Directed by Alby Michaels

Con Cowan Theatre

9 – 13 OCTOBER 2012 :: 19:30

Janet is looking for love. Leo

and Janet are friends. Ken is involved with Andy. When Ken meets Leo in a supermarket, the lives of these four characters intersect with extraordinary results. *Dalliances* is a complex moral tale reflecting a world in which everything is possible but ... *Dalliances* won five awards and nominations at the fifth International Dublin Gay Theatre Festival, and was presented as part of UJ Arts & Culture's Reading Gay in 2011. As the most popular of the five plays presented, it returns as a full production.

***SPRINGFEST :: THATSOGAY

[DANCE]

UJ Arts & Culture presents

DANGEROUS LIAISONS

Directed and choreographed by Owen Lonzar

Arts Centre Theatre

FROM 16 OCTOBER 2012 :: 19:30

An all-dance adaptation of the 18th-century French novel *Les Liaisons Dangereuses* by Pierre Choderlos de Laclos made famous in the movies *Dangerous Liaisons* (starring Glenn Close, John Malkovich and Michelle Pfeiffer) and *Cruel Intentions* (starring Ryan Phillippe, Reese Witherspoon and Sarah Michelle Gellar).

***SPRINGFEST

[OTHER]

UJ Arts & Culture presents

AMUSE-BOUCHES 2ND ANNUAL UJ ARTS & CULTURE SHOWCASE

Directed by Owen Lonzar

Arts Centre Theatre

28 OCTOBER 2012 :: 15:00

Enjoy snippets of theatre, dance, choral music, poetry and musical theatre by UJ students from all

four campuses showcasing the best of productions presented during the year as well as highlights from the overall UJ Arts & Culture programme 2012.

***SPRINGFEST

{MUSIC}

UJ Arts & Culture and Johannesburg Youth Orchestras present a

JYOC WIND BAND CONCERT

Arts Centre Theatre

29 OCTOBER 2012 :: 17:30

By giving young people opportunities to learn, create and participate in music making, the JYOC builds young people's internal capacity to reach their potential. The Symphonic Wind Band is the JYOC's senior group.

{JAZZ}

UJ Arts & Culture presents

E = MC GROOVE

Arts Centre Theatre

1 NOVEMBER 2012 :: 17:30

Drum set artist Clement Benny and SE70FN9NE endeavour to pursue music as a natural phenomenon, which we attempt to explain and understand through the laws of physics. This is an improvisational exploration of the spiritual, mystical and magical properties of frequencies, which lead to the human perspective referred to as 'music'. Compositions by Clement, global and South African artists, will serve as vehicles of expression.

{EXHIBITION}

UJ Arts & Culture presents

FINAL SALE

Gallery

7 NOVEMBER – 5 DECEMBER

2012

A perpetual flow of apocalyptic theories and end of day prophecies have prevailed on

earth since time immemorial. No doubt each of them had a certain importance for, and impact on, the society of the day. But the predictions relating to the predicted apocalypse on 21 December 2012 seem to have captured the public imagination like none before. A group of artists were asked to comment on this through their artworks on this phenomenon of presumed impending doom, and the end of life as we know it.

{AWARDS}

UJ Arts & Culture presents

THE TUNKIE AWARD

Directed by Owen Lonzar

Arts Centre Theatre

1 DECEMBER 2012 :: 14:30

The Tunkie Award is presented annually to a South African who has elevated the standard and visibility of dance through their dance leadership. Previous winners have included David Thatanelo April, Alfred Hinkel, Jackie Mbuyiselwa Semela, Sylvia Glasser, Robyn Orlin, Jay Pather, Philip Stein, Nicola Danby, Adrienne Sichel, Georgina Thomson and most recently Gladys Agulhas. The floating trophy is a Chi Wara ceremonial headdress from Mali, which is on permanent display in the foyer of the UJ Arts Centre Theatre.

{DANCE}

The Forgotten Angle Theatre Collaborative (FATC) presents

FORGOTTEN ANGLE SHOWCASE

Con Cowan Theatre

5 – 8 DECEMBER 2012

A showcase of new works in development by FATC company members and the 2012 Summer School participants.

{UJ ARTS & CULTURE PROGRAMMES}

INDEPENDENT THEATRE

MAKING :: Facilitated by independent performer, producer and lecturer, Bruce Little, 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

:: The dance programme on the Doornfontein campus explores indigenous African forms and in Soweto offers the more contemporary styles of Kwaito and Hip Hop. The Forgotten Angle Theatre Collaborative also offers open classes for UJ students in the Con Cowan Dance Dance Studios. Resident Choreographer, Owen Lonzar, oversees dance on all campuses.

DRAMA

:: Resident Director Alby Michaels oversees the drama programme on the Kingsway, Soweto and Bunting Road campuses.

POETRY is offered on both the Soweto and Doornfontein campuses.

UJ Arts & Culture is a leading performing arts producer, training facility and receiving house, which offers a diverse range of programmes, training and community outreach projects 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 UJ Arts & Culture venues include the intimate Experimental Theatre on the Kingsway Campus and the 150-seater Con Cowan Theatre and dance studios on the Bunting Road Campus.

UJ ARTS CENTRE

[Theatre, Gallery & Dance Studios]

UJ Kingsway Campus, Corner of Kingsway Avenue and University Road, Auckland Park

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.

UJ EXPERIMENTAL THEATRE

UJ Kingsway Campus, Corner of Kingsway Avenue and University Road, Auckland Park

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. At the next traffic light, turn left University Road. At the roundabout, turn right into Ditton Avenue. At the following roundabout, enter the campus at Gate 2. Park, enter the main building on the main floor and go left. At the UJ Sanlam Auditorium, take the stairs or the elevator to E-Ring G. The UJ Experimental Theatre is in E-Ring G16.

UJ CON COWAN THEATRE

UJ Bunting Road Campus, Bunting Road, Auckland Park

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. Cross over Owl Street and continue along Annet Road, passing the gas works on your left. At the next traffic light, turn right onto Bunting Road and enter the campus. The theatre is on the right, at the main pedestrian crossing on the campus.

UJ ARTS & CULTURE

Head::

ASHRAF JOHAARDIEN

Performing Arts Manager::

GRACE MEADOWS

Theatre Manager::

JEAN-CLAUDE LAURENT

Technical Assistants::

SIZWE MOLOKO, GIFT MABASO, KENNY LONGWE and ONKGOPOTSE NENE

Administrator::

JEANINE PAULSEN

Administrative Assistant::

PRECIOUS MAPUTLE

Gallery Curator::

ANNALI DEMPSEY

Curator's Assistant::

NICOLA KRITZINGER

Gallery Assistants::

THOMAS MOKOATEDI and TITUS RAKGOATHE

Choirmaster::

RENETTE BOUWER

African Music Specialist::

SIDUMO JACOBS

Choir Assistant::

ZANELE SEFOKO

Resident Director::

ALBY MICHAELS

Resident Choreographer::

OWEN LONZAR

Resident Stage Manager::

JADE BOWERS

Cultural Officers::

NEO MOTSWAGAE, SUZAN HLAHANE and MZWANDILE MENZIWA-KAHLABA

Front of House Manager::

ELTON FORTUNE

Performing Arts Intern::

DAY MTHEMBU

Unless otherwise stated, tickets are available from Computicket. Information is 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.

PATRONS WITH DISABILITIES

Limited facilities for wheelchairs are available. Should you require assistance in this regard, please call 011 559 4674 for further details and to ensure staff availability should assistance be required.

LATECOMERS

Patrons cannot be admitted after the start of performances. Latecomers 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 011 559 4674 or e-mail ujarts@uj.ac.za.



DANGEROUS LIAISONS

Directed and choreographed by
OWEN LONZAR

UJ Arts Centre Theatre
Kingsway Campus

17 – 27 OCTOBER 2012

:: 19:30 ::

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