

SATMag

Nov - Dec 2018 / Vol33





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Editor's Note

I remember writing my first essay for Theatre Studies; I was completely shocked at the passion and commitment with which I wrote - as throughout my high school career I could not care to put in any efforts in those nonsensical themes they would have us write about. After I received the most beautiful feedback and compliments from my first year Theatre Studies Lecturer Mr Jan-Hendrik Opperman; writing about theatre became something profound to me, so much so that I feel it is now time to allow others to share their wordly wonders, here in SATMag.

For the final issue of 2018, SATMag is featuring articles by 3 writers, with the new layout of the Mag we wish to incorporate more material and new writers' contributions are welcomed with open hands. With this change, comes another; starting 2019, SATMag will only produce 4 issues per annum.

Keeping in the spirit of writing, we bring you an insightful interview with one of SA's finest playwrights; Willem Anker. We also zoom in on knockout performer Daniel Mpilo Richards in our Q&A Section. We take a trip, empowered by Artscape, with young creatives Jeremeo and Chanel in our Special Feature Section. Alastair dives deep into the creations of a young Cape Town based Theatre Company that has made waves since its beginning! Pinto examines the dichotomy that has developed between Afrocentric and Eurocentric theatre in our Section Theatre Dance.

Let's we forget: it's that time of the year to look back on the Theatre of the year and NOMINATE your stand out acts for the annual SATMag Awards! Kindly note that Final Nominations will be made available online and via the SATMag Facebook page - and the winners will be inside the first Edition of 2019.

Love,
Vianney Henry Farmer
The Editor

STAGE DIRECTIONS

BLOCKING

Awards for Stage 2

It is that time of the year again so get ready for the annual SATMag Awards!

Centre Stage 8

We meet up with renowned writer Willem Anker and talk all things playmaking and he offers his thoughts on SATheatre.

Offstage 12

A Q&A session with knockout performer Daniel Mpilo Richards.

Upstage 16

We take a trip, empowered by Artscape, with young creatives Jeremeo and Chanel.

Onstage 22

We dive deep into the creations of a young Cape Town based Theatre Company and also examines the artitic value of SA Theatre Dance.

Fun On Stage 28

Cover Page: Willem Anker's *Slaghuis* directed by Marthinus Basson. Photo: Marthinus Basson.

GENERAL INFO

To Advertise in SATMag or for more info please contact The Editor at satheatremag@gmail.com, visit us at satheatremagazine.wordpress.com or Like us on Facebook: SA Theatre Magazine.

SATMag Awards 2018

The 3rd Annual SATMag Awards 2018 are here!

SATMag is celebrating the past year's great theatre productions - launching its third SATMag Awards this year - and the best of it all is, it will be voted for by you, the public!

The 3rd Annual SATMag Awards 2017 is an informal, online Theatre Awards system for the South African Theatre Industry voted for by you, the public!

Any South African production that have showcased in South Africa between 1 December 2017 – 30 November 2018 (both dates inclusive) are eligible for nomination. Voting lines for Nominations by the public will be opened from 10 November 2018 – 25 November 2018.

The SATMag awards has proven to be of great value in the acknowledgement of the wide variety of theatre productions that make up the vibrant theatre culture of our country.

THE PROSES

After the nominations have been tallied the top 4 Nominees with the most votes in each category, as voted for by the public, has been selected as the Final Nominees of the 2018 SATMag Awards.

The Nominees of the SATMag Awards 2018 will be announced on our web page aswell as via our Facebook page in December 2018.

Voting will start on the 5th of December and will end on the 20th of December and the winners will be announced in the first issue of 2019.

Go to our website to cast your vote as well as to see which categories are eligible for nomination.

www.sattheatremagazine.wordpress.com



ONE MONTH TO GO TILL
'THE MUSICAL OF THE DECADE'
SUNDAY TIMES



ROALD DAHL'S
Matilda
THE MUSICAL

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MEET OUR writers

After all the wonderful responses and interest in wanting to aid South African Theatre by means of writing for SATMag. Thus now we will be featuring articles by 3 writers and hereby welcome the writing contributions with open hands. SATMag is happy to present our writers to you our readings and hope that you'll enjoy and welcome their writings into your hearts as you have with the Mag.



ALASTAIR KIGNON-DANIELS

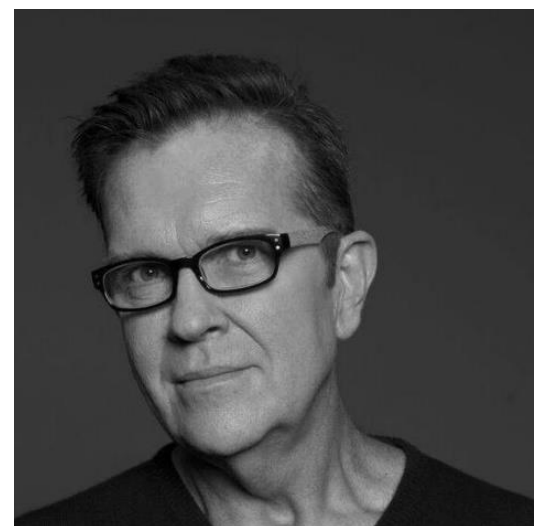
Alastair Kingon-Daniels studied Drama and German Studies at Rhodes University. He is an actor, writer and director and has written and produced original stage productions over the past two years. His most notable works include 'Caught Dead', 'Mind Games' and his most recent production, 'The Halfway Inn'. He likes to surround himself with theatre and film in all sorts of ways whether it be acting, writing about or producing content for stage and screen. He also takes great pride in being an artist in South Africa and focuses most of his time finding ways to promote the arts in Cape Town locally and South Africa as a whole.

PINTO FERREIRA

Following a rewarding international dance career, Pinto lectured at the Pretoria Technicon Dance Department. He then founded Tom Arts College after which he served as head of the Dance Departments of no less than four Performing Arts Colleges. Pinto received a FNB Vita Special Award for choreography and distinguished himself as a presenter at international dance conferences. Pinto has worked extensively in the dance industry as choreographer and director.

He has for ten years been a dance critic for the Star and Pretoria News newspapers in which he also has his own column.

Pinto has a Ph.D. in Performing Arts. He is the director of Dance-Ed International and lectures at the Tshwane University of Technology Dance Department.



JEREMEO LE CORDEUR

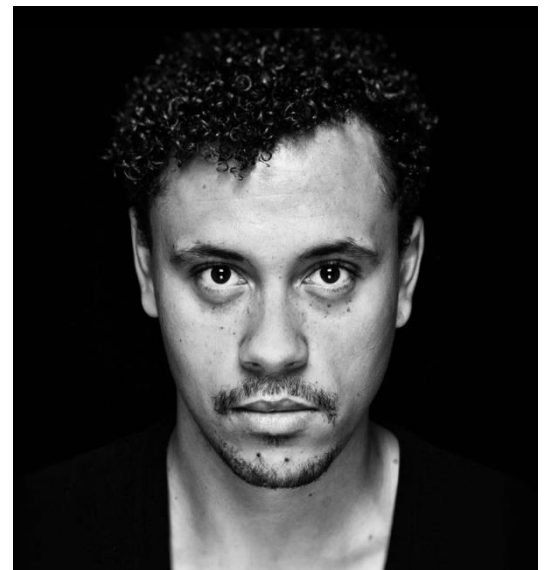


Jeremeo is a creative soul, born and bred in Wellington, Western Cape. He is a young actor, director, writer, and arts-photographer who graduated from City Varsity – School of Media and Creative Arts with an unstoppable drive and unfaltering commitment to his craft. He is also the industrious entrepreneur behind Vulture Productions; an independent production & design platform encouraging the creation of original South African works. In 2009, he joined Fresh Theatre Company, a presenting company specialising in musical theatre, where he performed in *Life is Rock N Roll*, *Love in Cyberspace*, and *Pinocchio*. In 2010, he created Vulture Productions, which he uses as a vehicle to support and create

South African theatre works. He has been at the helm of many successful productions such as *PIZZA'S HERE* (2011), *I KNOW HOW YOU SCREAMED LAST SCARY MOVIE* (2011), and *RISK* for the 2012 & 2013 National Arts Festival. In 2013 he directed *February 14th* at the Artscape theatre centre and received rave reviews, admiring Le Cordeur as “*an energetic and entrepreneurial theatre maker*” (*Tracey Saunders, Cape Times*). In 2014, he directed *TANNIE DORA GOES BOS*, a play written by Warren Meyer for Artscape’s 8th annual Woman/humanity festival. In 2016 he created The Vulture Photography Project, an arts-photography project aimed at showcasing the work of South African theatre practitioners.

VIANNEY HENRY FARMER

One of the Mail&Guardian’s Top 200 Young South Africans, Vianney Henry Farmer, studied Drama at Northlink College where he was selected to further his studies at the Tshwane University of Technology and obtained his Honours Degree in Drama & Film. Vianney has ever since been on stage in productions such as the one man show *Simfonia* (National Arts Festival) and also the world acclaimed play, *Equus*, for which he scooped up the Best Actor Award at the Glass Crown Awards in 2011 for his portrayal of Dr Martin Dysart. More recently Vianney was seen in Sarah Kane’s award nominated *CRAVE* (Cape Town Fringe) and in South Africa’s very first Mobile Thriller production, *ONSkuld – ‘n Mobile Thriller* which was nominated for a Naledi Theatre Award for Best Cutting-Edge Production. He also produced and starred in the Award Winning *aLEXA – A Mobile Thriller* which was received by rave reviews and sold out houses all over the country. Vianney is also the producer for the production of *SUSTER* which recently won 2 Awards at Die Reviewer Awards and is currently still showing in theatres all across South Africa. Recently Vianney was seen in the State Theatre’s multi-award winning production of *Porselein*, as well as in the sold out award winning hit of *bRENT – A Mobile Thriller* which he also produced and is still showcasing across South Africa. He also scooped up 5 Awards at the 2017 SA Broadway World and SATMag including Best New SA Script as well as Best Performer for his role in *PASS(ings)* which he co-wrote with Quintin Wils. Vianney also serves as Adjudicator for the annual SANCTA’s various Play festivals as well for the ATKV-Tiennertoneel. Currently Vianney is the CEO and Producer of VNA Productions, as well as the Editor-In-Chief of the South African Theatre Magazine (SATMag).



ANKER

Willem Anker's writings have filled the South African Theatre landscape with great acclaimed works that have aid on the appeal of SA Playwriting, evident in works like *Slaghuis*, *Skrapnel*, *Skroothonde* and *Samsa-masjien* all superbly sublime in script and on stage! SATMag simply could not let the chance by to have a one on one with one of SA's finest playwrights!

Most recently Anker had the opportunity to translate a selection of short plays by Samuel Beckett for a production called *Nouliks of Niks* (Little or Nothing, 2016), and he also underwent the interesting process of translating and adapting Lot Vekemans' Dutch play *Gif* (Poison) into a multilingual, South African context based piece entitled *Gif/Poison/Ityhefu* (2017), with the dialogue in Afrikaans, English and (with the help of Atandwa Kani) isiXhosa. Anker expresses that among all these highlights another one that springs to mind is Michiel Heyns' translation of his second novel *Buys*, now called *Red Dog*, which was released start of October.

After receiving a D.Litt at the University of Stellenbosch in 2007, Anker went on to produce *Siegfried* (2007, Kwela) which was nominated for the K Sello Duiker Award, and won both the Jan Rabie-Rapport Prize for Innovative Literature in 2008. Following the succes of his first novel, *Buys* (2014, Kwela). won the Hertzog Prize, the KykNET-Rapport Book Prize (Fiction), the University of Johannesburg Prize (Afrikaans) and the WA Hofmeyr Prize. Currently he shares his talent by teaching Afrikaans Literature and Creative Writing at the University of Stellenbosch.

When ask of his earliest theatre memories he recalls; "Playing cops & robbers in the backyard. Costumes; sets; some great acting and painful acrobatics. Unscripted bellow



-ing. Theatre of cruelty indeed." He informs SATMag that when it comes to writing he is a novelist and he explains that writing a novel is rather a lonely business – "You have to be director, actor, stage -, costume- and lightning designer, all at once and all on your own." relays Anker. He continues to express that what he finds most intriguing about theatre is the

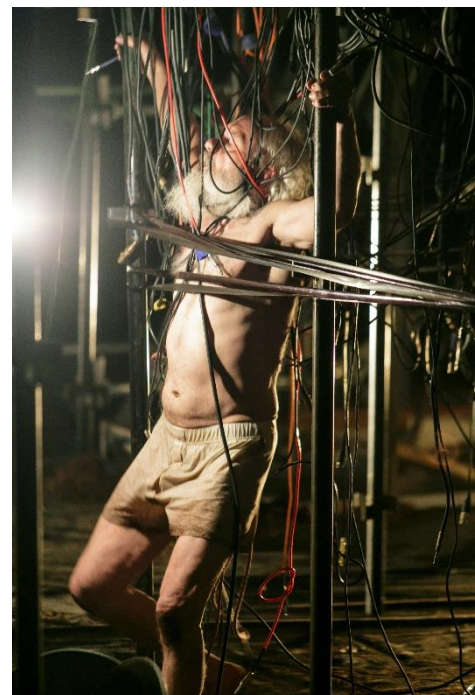
camaraderie: "Thinking, struggling and playing together. A friend of mine once told me that the great thing about theatre is that you can do absolutely anything. Maybe that's the reason I am drawn to theatre: anything can and does happen." And it was exactly 3 minutes after he saw Marthinus Basson's production of Peter Verhelst's *Aars!* in 2001, that he knew that theatre is where he belongs. In his view writing for theatre, he says that words are only one part of a much greater whole. "When writing for theatre you are forced to think beyond language. The voices, the sounds, the bodies and the space are all speaking too, sometimes louder than the mere words." He adds and rounds off that; "Meaning is something that happens, not something that is stated."



Willem Anker's *Nouliks of Niks*. Photo by Hans van der Veer.

The latest trends in theatre have more of an avant-garde feel, where the spectacle takes the

favour rather than the arrangement of the spoken word. But Anker feels that there is still a certain public that wants to see more traditional plays where the words speak the loudest. "But regarding less dialogue-driven incarnations of theatre." He adds on and explain, "I think that playwriting has always been much more than writing dialogue. Beckett's *Breath*, for example, is a beautiful piece of playwriting." Thus he plays a pivotal role in harvesting a love for literature, by teaching creative writing at Stellenbosch university with Marlene van Niekerk and he points out: "Sometimes a student find our remarks helpful." In this he is contributing his piece of theatre that fits into the greater piece of the Arts. Anker also shares advice with young playwrights by saying: "To overcome self-censorship in a #-world run by the PC-police. Don't try to guess what other people think you are allowed to write. If you scare yourself while writing, you're probably on the right track." He continues to talk with great delight about our nation's theatre explaining that it is the people that keeps his excitement at a peak he also tells SATMag that he truly admires all young people who choose theatre as a career in the here and now, "I also admire the veterans who keep on choosing it every day."



Willem Ankers *Samsa-masjien*. Photo by Hans van der Veer.

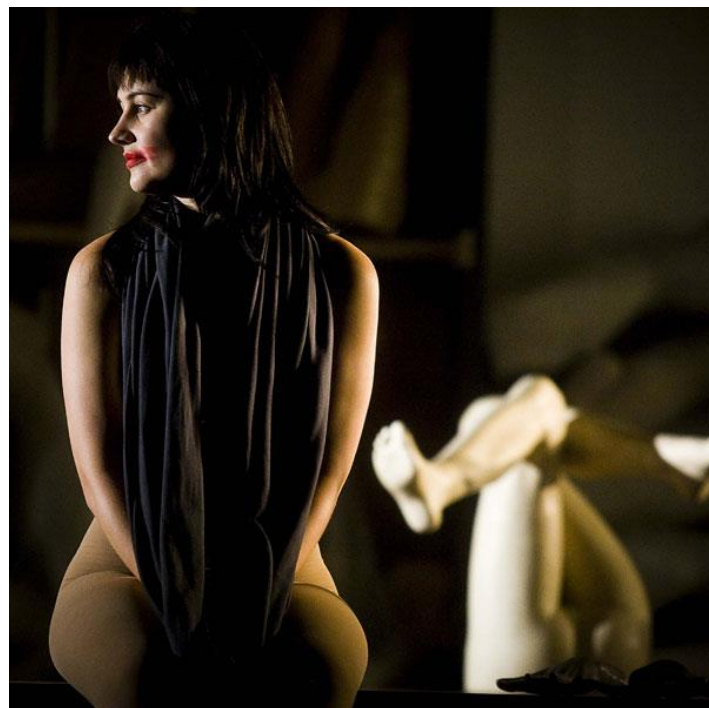


Willem Anker's *Smag*, translated from Sarah Kane's *Crave*. Photo by Jaco Bouwer.

Moreover he singles out that maybe *because* funding is limited, "You get a kind of guerrilla-energy, a frenetic commitment to make theatre of world class standards on shoestring budgets." But with theatre finances always being a big obstacle that hampers both audience attendance and artist participation alike, the impact does hit hard on play writing and publishing. Willem expresses that the danger is that you start to guess what the "market" wants, so that you can fill a few seats. "The market' is like the 'norm', empty words for non-existent things, dreamt up by statisticians, census-takers and advertisers. In the long run it is honest theatre that survives." He explains and Willem comments on publishing by saying; "Luckily there are still a few publishers who give their accountants heartburn by publishing plays. Protea Publishers, for example, regularly publish Afrikaans plays. I know that many publishers budget specifically for poetry and plays, because these uncommercial genres still

have currency, albeit not monetary." And the biggest upset of the theatre world to Willem is undoubtedly the issue of the theatre having to constantly struggle with funding: "If the government gets its money back from Dubai and give a few cents to theatre makers, I am certain something will change in the way people look at each other on the street." But despite this ever present issue, Willem affirms that theatre is indeed not dead; "I went to a show just the other day. But seriously, I think all art forms are struggling in the neoliberal world, and compounding that with SA's own unique problems, the arts are not high on anyone's list. But theatre will never die; it is part of our lizard brains."

But the bigger question here is, is the playwright dead?, to this question posed, Willem shares the most beautiful response; "Theatre is an increasingly DIY industry in South Africa, so a lot of younger theatre makers become writers out of necessity, creating work for themselves. There are not many young playwrights who are *only* playwrights." Willem ends off his interview by sharing his hopes for our country's theatre, wishing for "A South African theatre operating through and beyond the enclaves of culture or language; a well-funded, political, personal, dangerous and playful theatre." **SATMag.**



Willem Anker's *Skrapnel*. Photo by Alet Pretorius.

ARTSCAPE

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MPILO RICHARDS

Daniel Mpilo Richards is a professional creative who prides himself on his versatility as an actor, writer, dancer, singer and musician. He has performed in festivals in Grahamstown, Zimbabwe, the Czech Republic and the USA and his performances have stunned audiences in SA and across the globe.



Daniel Mpilo Richards

1) For those who are not familiar with your work, give us a rundown of some of your career highlights thus far.

Oh goodness. There are so many highlights for me but I'll try summarizing it. I produced and co-wrote a play with a good friend and colleague, Gantane Kusch, called *Die Glas Ennie Draad*.

Gantane and I performed this two-hander directed by Sandra Temmingh. A career highlight was winning a Silver Ovation at the Grahamstown National Arts Festival in 2016 for *Die Glas Ennie Draad*. I have been working with Mike Van Graan for the last four years. I did a stand-up comedy called *Born Free* and then a trilogy of satirical comedies written for me by Mike and directed by Rob Van Vuuren: *Pay Back The Curry*; *State Fracture*; *Land Acts*. Siv Ngesi produced *Curry* and *Fracture*. Mike and I have produced *Land Acts*. It is mind-blowing what I have learnt doing these one-man shows and how much I have developed as a performer. Other career highlights include: Performing alongside Marc Lottering, Alan Committee and Rob Van Vuuren at the Cape Town Comedy Festival in London at the Leicester Square Theatre; performing extracts of my one-man shows in Sweden, playing the lead role of Bernardo in the Fugard's *West Side Story*; travelling to the USA to perform two shows at the Tennessee Williams Theatre Festival in Provincetown: *Day On Which A Man Dies* & *Milk Train* alongside Jennifer Steyn, Marcel Meyer and Nicholas Dalas – Abrahamse and Meyer Productions.

2) What is your earliest memory of theatre?

Watching a musical called *Ghoema*. I must have been 11 or 12 years-old. I remember being absolutely captivated by every second of the show. Someone sitting next to me said to me after the show that my mouth had been hanging open for the entire show. I was mesmerized by the singing and evocative music.

OFFSTAGE

performance is the purest form of storytelling and communication, when done with that intention. It is a moment in time when people choose to absorb an experience and as a group or community focus their attention on one thing. I feel incredibly honored to be that focal point and I know I have a responsibility to my audience to provide them with something thought-provoking and meaningful. However, there is a time and place for pure entertainment.

6) After all your years in this field, what still excites you about SA theatre?

How confrontational we are allowed to be through our work as performers and creatives. We live in a democratic society with freedom of speech. It is so exciting to hear different perspectives on sensitive topics through theatre. I applaud creatives who choose to push the boundary and challenge audiences to engage with topics we avoid in our daily lives.



3) Why theatre and not something else?

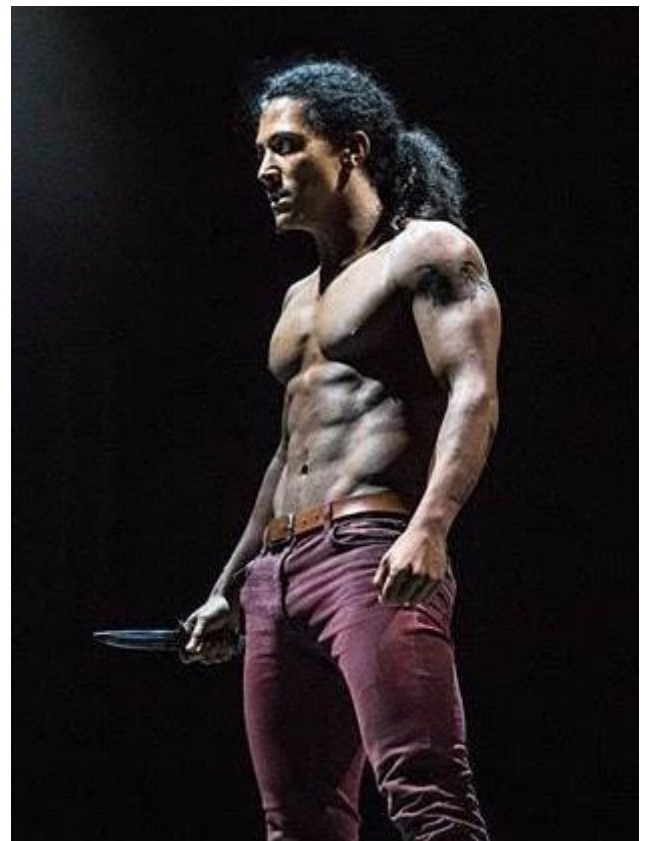
Concentrating at school and keeping quiet during class was never part of my skillset. I could never sit still. When I discovered theatre, it became an outlet for my energy and a creative expression I had never been in-touch with.

4) When did you realize that you wanted to be part of the theatre world?

In grade 9 I was cast in a play at the Market Theatre called *Lord Of The Flies*. It was a 6 week rehearsal process (what a luxury) and an 8 week run. I finally had an excuse to do badly at school! I remember being on stage one night about to do a scene where I needed to scream. I was upset about something that had happened at school that day and I just let out all my frustration on stage. I walked off realizing how much joy being on stage had brought me, not just in that moment but every night I did the show. I enjoyed every performance of that 8 week run.

5) What does theatre mean to you?

I prefer to speak about live performance rather than confining myself to theatre. For me, live



7) The theatre of the modern age varies greatly from what it was, why do you think this is?

We have a new generation of people who engage with social media and technology on a mass scale every day. Our attention spans have decreased dramatically and theatre has had to adapt to that. There is access to so much more information via our smartphones so it is no

OFFSTAGE

longer necessary to go to the theatre for commentary because Facebook has it all. Theatre has had to become so much more engaging to attract people to the theatre.



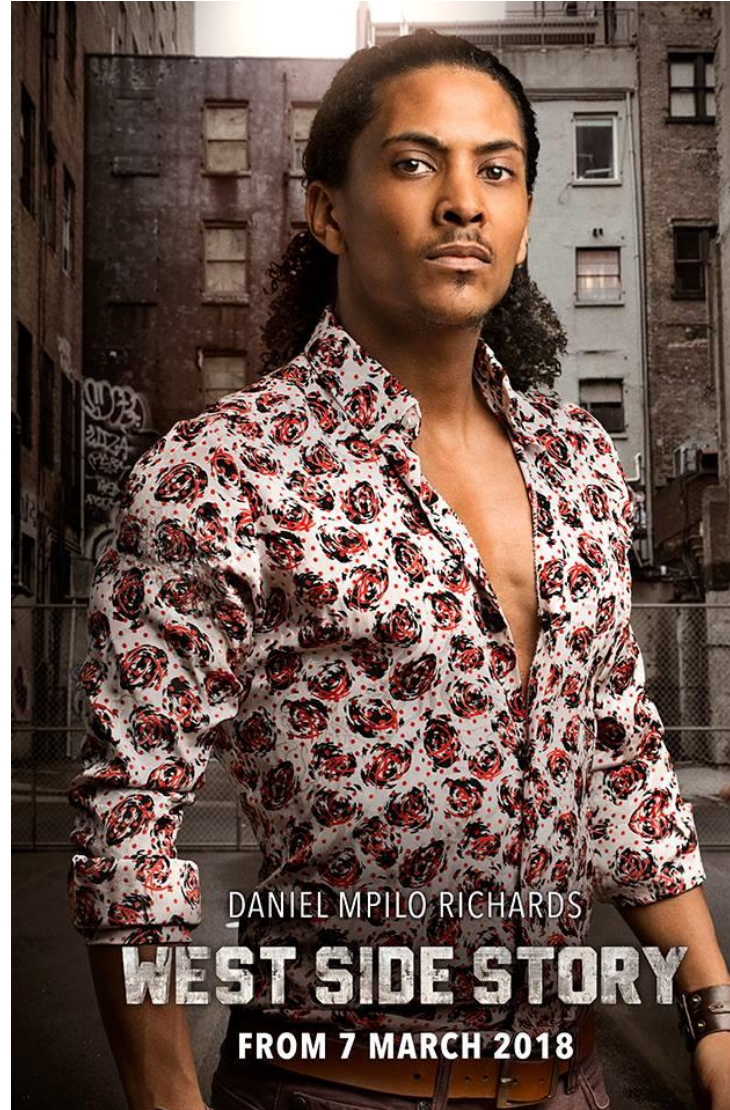
8) Which young theatre artist's (performer/director/ choreographer/writer) work do you admire, that you don't know on a personal level, and why?

Phumzile Sitole. She is not just a theatre actor. She seems to be moving more into film and television but she started in theatre. Whenever I hear about her she is doing something even more amazing. She is about to join the cast of *Orange Is The New Black*. Clearly she has not stopped working hard and doing what she loves! I admire that.

9) What role do you play, as an individual, in assisting up and coming artists?

I am a part-time lecturer at UCT. I teach a physical theatre course to second years. But my classes aren't just about physical theatre. I try to provide different perspectives and thoughts on the importance of eating habits, fitness, daily routines and practical skills like networking and

confidence. Skills I have had to pick up along the way. I also realize that the best way to assist up and coming artists is to be a role-model and example for them so I make sure I am constantly grounded and actively improving myself on a daily basis.



10) What do you love about SA Theatre?

I love the variety of culture, music, dance and language that you can find in SA Theatre. We also have such an abundance of talent in this country, which one can see so evidently in SA Theatre.

11) What changes do you see in younger theatre makers today in terms of theatre as an art form?

Younger theatre makers are adapting to an age where technology is at the forefront of many experiences. I am seeing the use of more technology within the theatre space. Theatre makers today are also using social media platforms as advertising platforms.

12) What would you say is the biggest challenge that South African theatre makers are facing

OFFSTAGE

today? What would your advice be to them?

The biggest challenge South African theatre makers are facing today is getting their audiences off their smartphones and into the theatre and then paying for a ticket! We need to change the perception that theatre is for the upper-class or privileged individuals in our society. Theatre plays a vital role in our society and my advice to theatre makers today would be to find creative ways to stress the importance of theatre.



13) What is your hopes for the future of SA theatre?

I hope to see more young people supporting the theatre instead of spending money on materialistic goods or experiences that offer no substance or advancement of thought.

14) What theatre project are you dreaming of and why?

It's called Project 1 Million. I want to affect the lives of 1 Million Cape Flats residents through my play *Die Glas Ennie Draad* alongside my father's non-profit organization, the Ruben Richards Foundation, where I serve as a creative

director. We have piloted the project with the help of the department of Arts and Culture and are now seeking further sponsorship.

15) What has been your most outstanding theatre experience?

There isn't one theatre experience I can isolate for this answer but the most memorable theatre experiences have been when I've travelled and performed in theatre in different countries like Czech Republic, USA, London, Sweden, Rwanda, Zimbabwe and Botswana. It has felt like home away from home but with a completely different energy. SATMag.



INVESTS

In 2018 The Artscape Theatre Centre in partnership with Brouhaha International based in Liverpool, United Kingdom, recruited two emerging artists from Cape Town to be part of the European Voluntary Services Program. The selected artists were Chenal Kock, and Jeremeo Le Cordeur. Le Cordeur shared more about their trip abroad with SATMag

Chenal Kock a “Mixed but not fixed Creative Artist” from Beacon Valley, Mitchell’s Plain, studied at The University of Stellenbosch where she completed her BA Honours Degree in Dramatic Arts, Theatre Studies and Applied theatre. Kock is now a Professional Director and Facilitator within theatre. She works with children, young people and grassroot communities bringing drama, theatre and performance as a way to give people a platform to voice themselves. she is also a performer who enjoys Poetry and scriptwriting. Kock previously worked as a mentor for Rachel’s Angels at Media 24 in 2017 and continually worked as a facilitator for both Sp(i)eel and The Blaquepearl Foundation.

In 2017, her production IN DIE WOULD received a Kanna Award for the best Children’s Theatre Production.

In 2018 both her productions, IN DIE SEE and IN DIE LUG was nominated in the category for Best Children’s Theatre Production. She was also involved in the Woordfees festival, where she directed her plays IN DIE WOULD and CINDERSHOELER. Kock also performed in the play titled LIEFDE IS ROOI (written by Enrico Hartzenberg and directed by Lee-Anne van Rooi) which was nominated in the category for Best Emerging Artist Award at the Woordfees WOORDtroFEEs Awards. She was also one of four artists selected to be part of the artist in residency program by the Forgotten



In London at the South African embassy

Angle Theatre Collaborative, specialising in physical theatre at the Ebhudlweni Arts Centre based in Mpumalanga.

UPSTAGE

project aimed at showcasing the work of South African theatre practitioners.



The 13 participants

Le Cordeur and Kork Joined the EVS Program with Brouhaha International during mid-May 2018. This unique opportunity enables young people from the ages 17-30 to live in another country for a period of 3-12 months, working for non-profit organizations developing and gaining skills. The aim of the program is to improve social and cultural skills through volunteering whilst interacting and encountering different cultures.

During their time with the organisation, Le Cordeur and Kork worked with year 13 other EVS's participants hailing from countries such as Brazil, Cuba, Jamaica, Trinidad and Tobago, United States of America, Turtle Island, Zambia including South Africa, which they represented.

All EVS participants, were responsible for hosting and conducting workshops in their respective art forms and assisting with the repair and maintenance of the amazing Carnival costumes. They also had to perform in the street Carnival(s), assist with social media and marketing management and logistics.

Jeremeo Le Cordeur a creative soul, born and bred in Wellington, Western Cape. He is a young Actor, Director, Writer, and Arts-Photographer who graduated from City Varsity – School of Media and Creative Arts with an unstoppable drive and unfaltering commitment to his craft. He is also the industrious entrepreneur behind Vulture Productions; an independent production & design platform encouraging the creation of original South African works. In 2009, he joined Fresh Theatre Company, who specialises in Musical Theatre and was given an opportunity to perform in 'Life is Rock N Roll', 'Love in Cyberspace', and 'Pinocchio'.

In 2010, he created Vulture Productions, which he uses as a vehicle to support and create South African theatre works. He has been at the helm of many successful productions such as PIZZA'S HERE (2011), I KNOW HOW YOU SCREAMED LAST SCARY MOVIE (2011), and RISK for the 2012 & 2013 National Arts Festival.

In 2013 he directed 'February 14th' at the Artscape Theatre Centre and received rave reviews, admiring Le Cordeur as *"an energetic and entrepreneurial theatre maker"* (Tracey Saunders, Cape Times). In 2014, he directed 'TANNIE DORA GOES BOS', a play written by Warren Meyer for Artscape's 8th annual Woman and Humanity Festival.

In the year 2016 he created The Vulture Photography Project; An arts-photography



Library performances by SA Dancers

Le Cordeur admits that it was established very early on working at Brouhaha International that each day came with its own challenges. He Stated that *“As a participant one had to always be ready, willing and flexible enough to work on practically anything.”* He also mentions that, *“at times it was a crazy, creative environment where almost everyone came from different countries, with different cultural background and each had their own perspective with Arts, Theatre and Performance which was all in all unique.”*

Both Le Cordeur and Kock enjoyed their trip abroad and learned new things about people, life, and even themselves.



The Carinval

The Brouhaha International led the three-month programme with a range of emerging artists including dancers, musicians, street performers, theatre-makers, acrobats and digital artists to carry out workshops throughout schools and community programs in the city of Liverpool. The programme Focused on celebrating diversity and widening participation within the arts by

exploring the concept of cultural identity, heritage and diversity. Upon arrival Le Cordeur and Kock were introduced to Uma Ramanathan (Carnival Director), Le Cordeur describes her as the ‘Wonder Woman’ who would often juggle multiple roles, including being a mother-figure and role model to all EVS candidates. Le Cordeur add’s by commenting *“It was admirable and inspiring to see her at work over the three-month period.”*

The theme of this year’s festival was titled ‘Roots’. It brought together a certain cohesion amongst each participant involved with the festival festivities. Le Cordeur tells us that the Festival turned out to be a perfect precursor to kick off the Liverpool Carnival Celebration at The Unity Theatre. The program was also filled withculturally diverse performances from artists across the globe together with a production devised equally by the thirteen EVS volunteers.

Le Cordeur tells SATMag that the Liverpool International Street Carnival, is usually the busiest three months for the organisation. "Every year Brouhaha focuses on their annual festival which includes; Street Carnival in central Liverpool where they partner with different drumming groups from across the globe to bring forth a musical vibe that can’t be rivalled with. " informs Le Cordero and further explains that groups such as Kalentura Drums from the Netherlands, Bombrando from Portugal and Gwanaval from the French island, Martinique are one of many groups brouhaha invited this year together with new emerging groups and Local artists within the community. In addition to the EVS participants, Brouhaha also extended an invitation to fellow arts organizations from around the world.

Within their first week, they were given the opportunity to present their art-form(s) to the EVS group. This allowed the Brouhaha and EVS teams to see and decide how best to utilize their individual skills, talent and experience to showcase themselves whilst marketing the upcoming festival. *“I presented the Vulture Photography Project, a project aimed at showcasing the work of South African theatre practitioners to put emphasis on my work as a*

photographer and designer. My latest showreel showcases my experience as a film and TV actor and a snippet from my latest theatre production, including audience feedback, to focus on my experience as a theatre-maker and stage performer” shares Le Cordeur. And in the coming weeks, all of his tasks and responsibilities would incorporate what he presented. Le Cordeur joined the Social Media management team utilizing his photography and design experience. The team was tasked with maintaining the website and all of the Brouhaha social platforms. This included taking and editing photographs, writing press releases, designing posters & brochures, shooting and editing videos, uploading content consistently to promote the coming festival and corresponding with the press.



In London

Over the period of three months, they frequently had to perform in Street Carnivals to promote the Festival. Their first Street Carnival was held in St Helens at the Westfield Street Music Festival. Each EVS volunteer was given a different costume for each carnival throughout the three-month period.

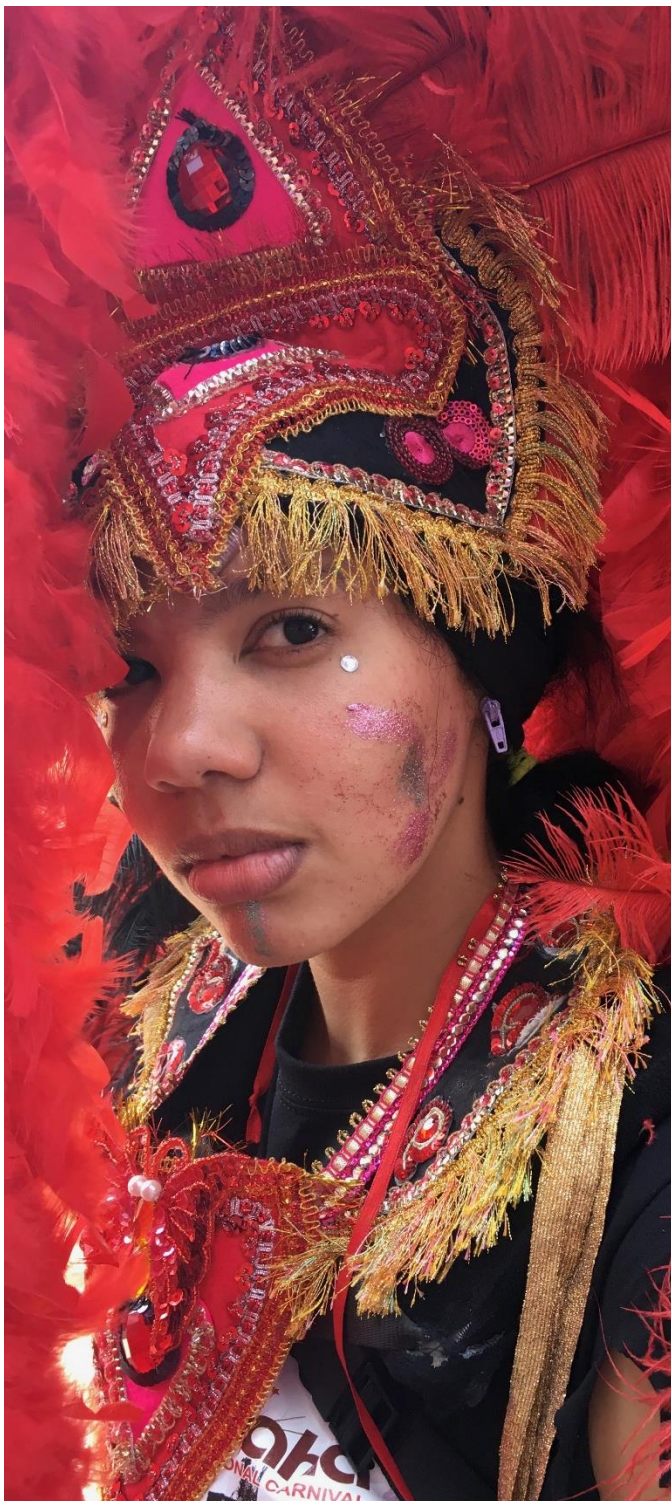
Thanks to Brouhaha the EVS participants performed in over a dozen carnivals in various towns within Liverpool and St Helen's as well as, throughout different cities within United Kingdom such as; Glasgow, Edinburgh and Mirfield. This

enabled everyone involved to experience a mix of cultures all brought together by drumming, breath-taking costumes and the spirit of community & carnival.

During Festival/Carnival week Le Cordeur and Kock were appointed as the production managers for all of the performances presented at the Unity Theatre. The position tapped into their production experience and required them to familiarise themselves with over a dozen performances by international artists where they were responsible for liaising with arts organizations from around the world to ensure that the venue could accommodate their performances and technical requirements. Le Cordeur assisted with the lighting design and both Le Cordeur and Kock became the set of stagehands who ensured everything run smoothly for both Artists, Performers and The Unity Theatre run smoothly. This position also provided them with the opportunity to gain international experience and network. Which allowed them to build and further develop connections with other artists, some of whom have extended an open invitation to visit and collaborate abroad. As part of the EVS program and the Brouhaha festival line-up, all thirteen EVS participants were tasked with staging a production as a collective. They had four weeks to conceptualise and create and equally produce work that would be the highlight performance for Brouhaha in collaboration with the Unity Theatre. The EVS participants devised a performance titled 'Roots, everything is mud', which turned out to be a success.

This experience allowed Le Cordeur to create and develop work. He had the opportunity to contribute his skills and ideas as intended and in doing so, he gained new experiences with artists from all walks of life. Each person represented their culture, art form and country in their own way. Le Cordeur says that this opened a gateway within himself and allowed him to reflect on his own culture; The Cape Coloured Culture. He was determined to represent his background

whilst playing to his strengths and being true to himself as an artist. He points out, that at times they encountered some challenges within communication, especially with language barriers; some participants struggled with English as it was not their first Language. Le Cordeur tells us that that reminded them of how valuable using different ways to communicate was essential. He adds, *"We made use of translators and translation apps' and made a consistent effort to learn new words and phrases from each other each day."*



During their time in Liverpool, Chenal and Jeremeo were proud to find themselves in a position to teach others about their Cape Coloured culture. Both Le Cordeur and Kock cleverly incorporated their own South African flair into group scenes of their production, drawing inspiration from Nelson Mandela, a tune from Allan the singing guard, an Afrikaans saying 'Lekker Jy' and the 'Gwarra Gwarra'." Apart from group scenes, the recipients from each country were given a five-minute solo in which to perform a new piece that represents their culture and country. This allowed Jeremeo and Chenal to merge their skills and to take responsibility for all aspects of their solo performance. *"We drew from my experience as a poet and physical performer and from his experience as a theatre-maker and director to create and shape a piece titled, 'Mama'* shares Chenal. The performance itself is a character-piece showcased through the language of puppetry and physical theatre, accompanied by musical performance poetry and spoken word. It is an innovative and relevant concept which tells the story of characters who discover an opening for her self-expression. The piece they presented incorporated different styles, genres and pre-recorded multimedia visuals. Chenal and Jeremeo are both continually developing the piece 'Mama' . *"It's our goal to shape this performance into a full production to be staged at any of the South African Theatres and Theatre festivals."* says Chenal. Both Artists have already submitted proposals various theatre festivals for 2019.

The artists also engaged in interactive discussions with Collective Encounters, a professional arts organisation specialising in theatre for social change through collaborative practice whilst they were in Liverpool. Collective Encounters an organization that uses theatre to engage those on the margins of society through telling untold stories and tackling local, nationally and internationally concerns of every day to day issues in our society. who also focus on researching theatre for social change, practice nationally and internationally with the view to spearheading best practices in the UK.

Toberin Meyer, Raylin Robertson, Nkosentsha Nkosi Tamana and Jeremeo attended a panel discussion to provide some insight on The Artscape Theatre Centre, South Africa, and also shared their artistic journeys and challenges as arts practitioners. In turn, they were exposed to representatives from other organisations, like the Barefeet Theatre and Dream Warriors who also shared their stories.



The two creatives with Marlene le Roux.

The two creatives shared with SATMag that the festival staff and participants hosted an international dinner. This required each group from their respective countries to prepare a dish that represents their culture. The South African Group presented Chicken Curry and rice, Homemade Vetkoek and beef and kudu Biltong. The end result was a remarkable cultural exchange where everyone got to know each other and learn from each other's various different backgrounds.

Chenal and Jeremeo were invited to visit the South African Embassy in London and have supper with Natasha Downe, a proud South African from Wellington who manages Guardians for Wellington, South-Africa. *"We frequently signed up for open-mic-nights where we presented poetry and spoken word materials. This heavily contributed to the concept-outline and style for 'Mama' and led to more networking opportunities."* Shares Chenal. The two theatre makers are currently hard at work to bring this creation to the South African stage.

Jeremeo expresses to SATMag that the experience was incredible; "The time spent learning and collaborating with the individuals in this program was time well spent on bettering myself as an artist and human being. I feel like I have met my goals and exceeded them. I have lived my best life; living up to my true potential and not yet scratching the surface." One can experience the wondrous works of this young dynamic theatre maker at the Alexander bar Theatre & Café from 19th to 21st November and 26th November to 1st December 2018 at 7 pm. This double feature consists of two 25-minute segments introducing two new monodramas written by, and featuring Jeremeo Le Cordeur. Both comedic adventures are inspired by his real-life experiences of having his home invaded and his Bakkie stolen. Each segment is a production with its own storyline and is portrayed by the same actor, with directors Ian Van der Westhuizen and Dean van der Ventel. **SATMag.**





A MISH MASH OF MEDIA

By Alastair Kingon-Daniels.

Swoop down to Cape Town in the Western Cape and you will find a veritable metric ton of theatre pieces, stand-up comics, musicals, cabaret type shows, magic shows and film festival screenings all going on seemingly on top of each other, both temporally and literally, in the many small and large theatre spaces – and even some not-quite-theatre spaces – the city has to offer. The fact that there is so much theatre related art happening is an interesting and uplifting topic, as seen with Cape Town’s latest Theatre Company Mish Mash Media. A small production company whose visionary steam engine is very quickly picking up speed!

This emerging company has made admirable contributions to Play making in South Africa. They have been constantly striving to produce works that focus on stories that “give a voice” to minorities. Having started only this year they have already produced more than 5 productions and that’s just a quick count. Their audiences leave the theatre engaged and entertained. Now, if you are a Cape Town local you might have heard or seen their name on the various social media platforms we all subscribe to: Twitter, Instagram, and the big one, Facebook. That is because not only does this company produce excellent theatre pieces, they also know the power of social media as a tool to advertise. This is evident in their goals for the company to grow rapidly and to become a means for emerging and “underutilised artists [to get] a chance to work within the industry”. Mish Mash Media most notable and fairly recent productions are prime examples of what their content focuses on: the LGBTQ community.

One such example would be; ‘Othello: A Woman’s Story’, an all-female production of the famous Shakespeare play sprinkled with just a little bit of contemporary spice while ‘5 Lesbians and a Quiche’ was a fun production of, well, just what the title says. Mish Mash Media’s overall vision to promote previously underrepresented groups in their works is what they believe will in turn help to break stigmas, stereotypes and create important dialogues – all the while making it possible for marginalised or unassuming actors to play banging roles that are traditionally sectioned off for others. An example of this would be Regina Malan’s feminine portrayal of Iago; a must see performance. Lucky for you though, you might get to be able to “be there” next year as Malan has stated that along with churning out new, original and proudly South African works in the new year, they are very keen to bring back some of the Golden Oldies of 2018. Yes, time flies fast in the theatre world. She also added that although she couldn’t say much, she was at liberty to disclose that they will be taking an even more diverse

approach to their productions. While I'm sure this includes an increase in diverse works this also includes branching out into multi-media and (hopefully) an amalgamation of the two.

Looking at the ongoing successes of Mish Mash Media, still being very small and competing with bigger companies, one cannot help but wonder what the playing field looks like for emerging production companies, specifically in Cape Town. Yes 'The Arts' are alive in the city but are they well? Are the artists getting the support needed to reach a wider audience? To tell important stories and to create engaging and thought provoking work for the country to consider? Mish Mash Media replies to this by stating, "I don't think the support for local shows are as strong as international shows or productions which is unfortunate as we have so much talent in our country".

But is the support only supposed to come from the bigger players? SATMag along with Mish Mash Media argues and believes that the best way to support local theatre is to help out by sharing information and if you have a production company like Mish Mash Media using social media to their advantage, finding and supporting local shows could not be easier. For it is within the power of social media that decision making is influenced and by promoting works on social media and encouraging audiences to share their experiences of SATheatre on social networks lies the key within getting more and more people to go and see more and more local shows whenever we can afford to! And not just referring to world acclaimed elaborate productions, indeed they are brilliant and entertaining yet they will always be around. The emphasis of promotions should lay with local content because they are not so long lived and therefore need to be experience because they are poignant shows about the problems in our country and society. It is only through an audience based movement of support that businesses start to recognise the work being created and chose to invest. This, in turn, grows the companies and offers more opportunities for them to give back and to expand their audiences. This is how we get South Africa as a whole to support local artists and companies and therefore one can foresee Mish Mash Media heading up this wave in the years to come.

With the idea of supporting and getting involved, SATMag asked how one can be a part of the works being generated by the company. Malan responded by saying that all one needs to do is to follow the Mish Mash Media Facebook page and wait for auditions to be posted. It's that simple. And if this year is anything to go by, next year will see plenty of audition notices go up so don't beat yourself up if you didn't get a chance to grow with the company this year and SATmag, for one, will be watching this company intently over the next few years, cheering them on through all their successes to come. If you wish to support their content please find them on all the major social media sites and give them a follow!

SATMag

Below: One of the many productions of Mish Mash Media.





When Dance becomes Art

By Pinto Ferreira

South African theatre dance is a rich tapestry woven in many colours and textures, with varied strands of the classical, the contemporary, the commercial and the cultural. It includes dance that upholds traditions, experiments with the new, entertains and expresses cultural heritage.

In the last two decades renewed impetus has been given to the recognition and developments of authentic African dance as a form of theatre dance. African theatre dance had its roots in Afrofusion, in which African traditional dances, used for ritualistic and spiritual purposes, were merged with Eurocentric contemporary dance techniques. Today most African choreographers refer to their work as Afro-contemporary dance, following wider global dance trends.

This renewed impetus, however, is one towards authenticity, liberated from colonial influence. This flux towards Africanisation can, for example, be seen in the decolonisation of arts curricula at the Tshwane University of Technology's Dance Department, where many new African dancers and choreographers graduate each year. Here pertinent attention is given to training in traditional and contemporary African dance and its contextual cultural significance. It calls for the authentication and celebration of a pure African aesthetic, one with African roots, telling African stories, celebrating African traditions and created with an unaffected African dance vocabulary.

Should traditional cultural dances, placed on a stage for the viewing of an audience, be appraised as "art" by the same criteria as Eurocentric dance forms, or do they imply a distinct aesthetic by which to be appreciated? What are the typical standards by which African dance is to be critiqued as good art or bad art?

DANCE AS ART

Dance critics elevate dance critique to assessments that require philosophical deliberation. They assess dance as being good “art” or not. They are commonly not interested in evaluating dance which does not fall within their perceived delineations of the “art” concept.

In the West, this distinction has commonly been used for dance forms such as classical ballet and neo-classical ballet, contemporary dance (previously known as modern dance), and avant garde developments of dance such as dance oriented performance art, happenings and video dance. Popular dances, folk dances, spiritual and religious dances, and traditional and cultural dances have commonly not been included as presentations of art.

What then are these delineations of dance as “art” that the dance critic employs? Who decides what these delineations are? How does a critic, within these delineations, assess dance as being good art or bad art?



BUT IS IT ART?

There has been a long tradition of trying to analyse art by either providing a definition for it or by explaining it as an indefinable, open concept. Both views, however, share an implicit assumption of a single art concept.

This is an error as there is no single correct definition of “art”, but a plurality of equally correct definitions. A monistic definition of art no longer suffices in a postmodern world, with its global, multicultural and cross-cultural character, its highly individualistic and idiosyncratic perspectives on the creation of art, and the unreserved diversity of possible media and processes that artists have at their disposal. A pluralistic concept for art allows us to recognize that diverse art concepts are suitable for different purposes, and what had been opposing definitions can, more sensibly, be perceived as depictions of specific art objectives.

Due to the multiplicity of both perspectives of art and possible purposes for art within the postmodern world, a repositioning of the monistic definition of art objects is necessitated.

HIGH ART AND LOW ART

In Western art it has become customary to distinguish between high art and low art. High art is appreciated by those with the most cultivated taste. Low art is for the masses, accessible and easily comprehended. The concept of high and low art can be traced back to 18th century ideas about the distinction between fine art and craft. High art is the dominion of high culture and low art that of low culture.

In the development of Western theatre dance, the notion of high art found its footing in the traditional purism of classical ballet in the 18th and 19th centuries. Purism here refers to the scrupulous insistence on traditional rules or structures. Until the mid-19th century dance critique characteristically employed these purist norms in their appraisal of dance. With the advent of modernism and its characteristic Geist of free thinking and the bending of traditional rules and conventions, classical ballet's exclusive clear-cut criteria for dance as high art had to be expanded to accommodate modern perspectives on dance. Experimentation led to various new perspectives on dance, resulting in many and diverse approaches and methods. Today this genre of dance is collectively referred to as contemporary dance. Postmodernism defied all prescriptions and demolished every preconceived notion of what dance should be. Avant garde movements, such as performance art and happenings, have made dance entirely unrecognisable.



Perplexingly, throughout the many and radical developments of dance over the last century, the notion of dance as “high art” persisted. Regardless of traditions and conventions, rules and criteria which gradually diminished and then completely vanished, the notion of dance as high art remained. It still persists today. This venerated label, in the absence of criteria for inclusion, is still bestowed upon those dance works recognised as such by those in the know, most prominently by the dance critic.

Within the postmodern world, the notion of “high art” as being the only real art, the ultimate art, and art that matters, is a fallacy. This fallacy is the result of high art having become a pseudo-concept. This pseudo-concept is the product of a monistic definition of art, a definition which no one, as yet, has been able to pinpoint satisfactorily. High art, it is said, is art for the sake of art. Profound as it may be intended, it remains a tautology. High art today is a concept that refers to things in the real world of which their nature seemingly cannot be defined. To argue the problem away, art as an open concept has been postulated. This open concept's ever changing denotations are determined by the serious users of the concept. However, the including of a work into this dominion of high art necessitates a common denominator that qualifies it for its inclusion into the open art concept. What this denominator is, is still irresolute.

The exclusive use of “art” to mean “high art” comes at the exclusion of most other creative expressions that do not necessarily contend for inclusion in this pseudo-concept. These include traditional and cultural creative expressions, spiritual creative expressions, ornamental creative expressions that decorate and beatify, creative expressions that campaign, protest, propagandise or educate, creative public street expressions, creative expressions of popular trends, and creative expressions with the objective to entertain.

PLURALISM IN THE DANCE WORLD

The distinction between high art and low art is discriminatory, patronising, undemocratic and elitist. Only when a pluralistic definition of art is embraced and dance works are appraised on the merits of their individual intended purposes, being expressions of their respective cultures' perspectives of what art is, can any such dance work be appraised justly and accurately.

Furthermore, as high art in the postmodern world appears to be no more than a pseudo concept, void of a definition and without necessary criteria for inclusion (other than being sophisticated, cultivated and elitist), it should no longer be held as the sole measure for artistic accomplishment.

For the postmodern dance critic to be of any credible worth, a multi-cultural, pluralistic perspective on dance (as art) is indispensable.

Philosopher and education pioneer Graeme Chalmers (1) comments that, "perhaps the timeless purpose of all art is to enhance our sense of being, not only here and now, but also in a continuum of time and traditions". What "good" dance (as art) is for African traditionalists, township pantsula boys, the hip hop culture, the Royal Academy of Dance, the German expressionism of Pina Bausch, Butoh performances from Japan, religious classical Indian dances, performance artists' provocative and bizarre imagery, the razzle-dazzle of Broadway, and the raunchy Moulin Rouge in Paris, can only be understood in terms of each of these respective cultures' perspectives on dance (as art). These perspectives imply what is regarded by a particular culture as creative expressions that enhance their sense of being. Each of these cultures has its respective definition of dance (as art) and, subsequently has its respective meaningful purposes for dance (as art).

Appraisal of a dance work that fails to consider the idiosyncratic characteristics of a particular dance form's cultural perspectives of, and purposes for dance (as art), as well as that which a particular culture holds as "good" dance (as art), is inept, invalid and worthless.

Our postmodern world is one of pluralism and diversity in both art and society. Art and criticism are always to be understood within a wider set of cultural, social and political concerns, with the emphasis on democracy, social inclusiveness, and freedom of expression.

In South African theatre dance Afrocentric and Eurocentric aesthetics should not be viewed as dichotomies. As modes of cultural artistic expressions they may have idiosyncratic characteristics and unique purposes, yet in essence they homogeneously celebrate that which we define as art: the creative enhancing of our sense of being.

1. Chalmers, F. Graeme, 1996. Celebrating pluralism: art, education, and cultural diversity. The J. Paul Getty Trust, University of British Columbia.

All the images in this article was taken by Sanmari Marais of the production of *KIU*, choreographed by Mdu Nhlapo.



FUN ON STAGE

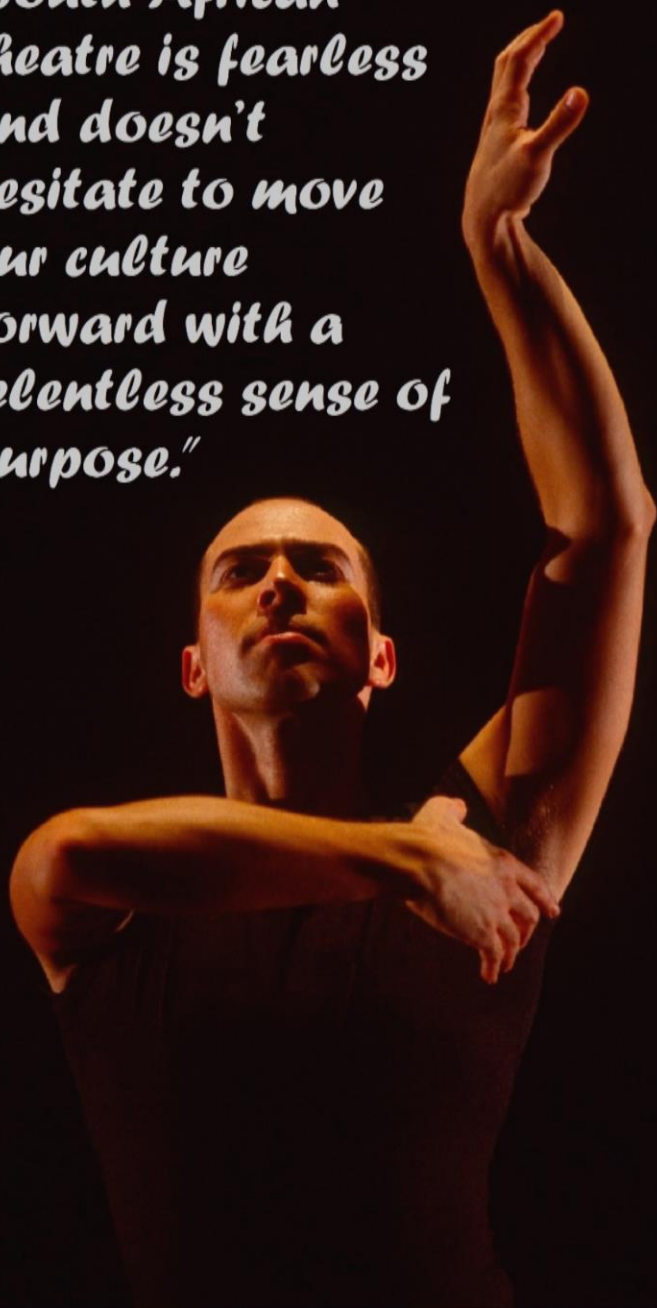
3 Questions to 3 Artists

2. What's the biggest embarrassment that you've experienced on stage?

3. Which theatre play best describes your life and why?

Why BRADLEY SHELVER loves SOUTH AFRICAN THEATRE

"South African theatre is fearless and doesn't hesitate to move our culture forward with a relentless sense of purpose."



Chanel Kock, Theatre Maker

1. This would definitely have to be one of my shower songs "Jungle Kitty" by Bebe Zahara Benet.
2. I think it was when I randomly sneezed, but ended up using the sneeze so that it was part of that particular character. Another one that I can think of was when I farted and unconsciously made the rest of the cast giggle.
3. And as we all know a theatre play can only showcase so much about ones life. I do however have a title for my unknown theatre play "A girl from Mitchell's Plain: Mixed but not fixed". Her main purpose would be wanting to achieve the highest and truest expression of herself.



Buhlebezwe Siwani, Performance Artist

1. I do not have one of those artists, I listen actively to music and it touches me in different ways, affects me deeply so I cannot be ashamed of that. Music can ruin my mood or make my day so no. If I disagree with your politics I cannot do it at all.
2. This was not even during a show, but during rehearsals, my grade 7 English teacher used to direct the school musical. That year it was Cinderella, I had the part of the fairy godmother. There was a part he always wanted me to go up a bit without warming up (I was also very shy), so during that scene I did not hit the note during rehearsal, he took me off stage and replaced me. Needless to say, I never went to watch the show, I was embarrassed and heartbroken. I never forgot how this one moment could have turned me off performance forever, instead I remind myself of that moment and allow myself to reach within to show my most vulnerable parts in a performance.
3. I am not sure if It is a play, in fact, it is a person who describes a play and life, particularly for me in any production she is in...that is Chuma Sopotela. The resilience and strength pitted against vulnerability and complexity and sensitivity she captures in all her performances best describes my life, from the outside for me.



Alida Senekal, Actress

1. All I'm saying is that something strange happens to my hips when I hear " can't stop this feeling " - Trolls Soundtrac.
2. I was doing a touring production of The Crucible . We were in the last scene where My character Emilia says her final goodbye to John before his exile . I started crying and kissing and sobbing and then ... hiccups . Never ending , hiccups ! None of us could stop laughing . Needless to say it was a pretty quick final goodbye . Ciao John , forever...
3. Le Misanthrope – Molière. "Mankind has grown so base , / I means to break with the whole human race " In some strange way I relate so much to the rebellion in this play .



Why SAT Mag loves... Kieron Jina

Kieron Jina is genderqueer and one of South Africa's controversial multidisciplinary artists with a particular focus on performing arts and education, redefining these forms of arts & education through innovation within the field. Awarded one of the Mail and Guardian's top 200 Young South Africans, Kieron Jina holds a Masters in Arts from Wits University and is also an international dancer practitioner, lecturer, facilitator, theatre and video director, fashion cultivator, photographer and video editor. Jina completed artistic residencies that lead to collaborative performance and art creations in the following spaces Brazil, Berlin, Austria, France, Reunion Island, Nigeria, Botswana, Tanzania and South Korea. Jina is also the founder & curator of Queer Art Night South Africa and is currently touring internationally with three different artistic projects #FEMMEINPUBLIC, DOWN TO EARTH and PINK



5 Q'S FROM THE Editor to... CHRISTIAAN SCHOOMBIE



1) When did your dramatic "powers" first manifest itself?

I knew since the third grade that I would be an actor and I started reenacting scenes from my favourite movies. I particularly enjoyed playing all the sharks in Finding Nemo. I walked through shopping malls dressed as Indiana Jones, I had the whip and everything. People were staring at me gobsmacked. Batman, Spiderman, Zorro - these were all characters that I brought to life in my backyard. I guess it all started when I walked in on my dad watching Richard III with Laurence Olivier. Who wouldn't want to be an actor after seeing that?

2) When was the most nervous you've ever been on a directing a production and why?

In October 2014 I was a part of a production called A Distant Drum, which was commissioned for a festival at Carnegie Hall in New York. It was a very intricate play about the life and trials of Nat Nakasa fused with music by Ralf Schmid. The renowned solo violinist Daniel Hope along with 4 other musicians was at the heart of it all and South Africa's Christopher Hope penned it. I played two characters: the Apartheid-era policeman who hounded Nakasa and an American professor who persuaded Nakasa to leave South Africa.

3) If you could be anything in the world for 24 hours, what would it be and why?

I'd be an insane axeman for a progressive rock band. It looks like too much fun to be legal! Check out 'Hocus Pocus' by the band Focus on YouTube - you'll see what I mean.

4) You've been reincarnated as a pizza, which toppings can we expect?

Pepperoni, for sure, with some diced capsicum, sausage, onion, a bit of garlic and a great pizza sauce. Ah, reminds me of my days as a drama student in NYC. At times the budget was tight and at \$5 slice I could eat like a king.

5) If you were the opposite sex for one day, which role would you like to play in which show?

Definitely the Bride from Kill Bill.

NOMINATIONS NOW OPEN!



HONOURING THEATRICAL EXCELLENCE