

SATMag

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THE MARKET THEATRE in association with the US EMBASSY, SA present

NINA SIMONE FOUR WOMEN

By Christina Ham

BUSISIWE lurayi LERATO mvelase NOXOLO dlamini MONA monyane-skenjana

directed by

James Ngcobo

01 FEBRUARY — 24 FEBRUARY 2019

NINA SIMONE: FOUR WOMEN is produced by special arrangement with ALEXIS WILLIAMS, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036. www.bretadamslltd.net
Nina Simone: Four Women was commissioned by PARK SQUARE THEATRE, St. Paul, Minnesota. Richard Cook, Artistic Director, C. MICHAEL-JON PEASE, Executive Director and received its first public performance on March 8, 2016.

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Editor's Note

Aaaaaaand the new year is upon us and this year's theatre is bound to be every bit as mesmerizing and magical as that of the year gone by. 2018 proofed once again that it is important for artists to share in one another's initiatives and hold each other in high esteem. As the SA Theatre thrives amidst all the threats of its livelihood, it is pivotal that the SA Theatre practitioners align, support, project and boost all the works that our theatre landscape has to offer. It is time to spread the word of the incredible creativity that fills the entertainment world, it is time to invest wholeheartedly our time to the craft - get out there and experience a new piece of theatre; acknowledge the hard works and moreover it is time to engage with one another and to communicate respectfully to aid our common goal in bettering the Theatre industry.

In our first issue of 2019; we bring you the informal, annual award winners; The top 5 artists to keep an eye out for! We have a delightful Q&A with the soulful Dean Doran Balie and Carina Nel speaks of her comeback to the stage...and we also take a deeper look into Maynardville's highlights for 2019

And remember the only way for us to excel as a whole; is by taking hands in our efforts to take SA Theatre higher...

Love,
Vianney Henry Farmer
The Editor

STAGE DIRECTIONS

BLOCKING

Centre Stage	4
Actress Carina Nel, has a delightful chat with SATMag about acting, and her big return to the SA stage and her thoughts on SATheatre.	
Offstage	12
We bring you our Q&A with the incredible Dean Dorvan Balie!	
Upstage	16
Our annual Special Feature of SATMag's Top 5 Artists to keep a close eye on in 2019.	
Onstage	19
Pinto delivers a striking note on the value of art and its role to better society.	
Awards for Stage	20
We take a look at the Winners of the third annual SATMag Awards as Nominated and Voted by the theatre goers of SA!	
Fun On Stage	28

Cover Page: Carina Nel in *Suster* directed by Quintin Wils. Photo: Jaco Jansen van Rensburg.

GENERAL INFO

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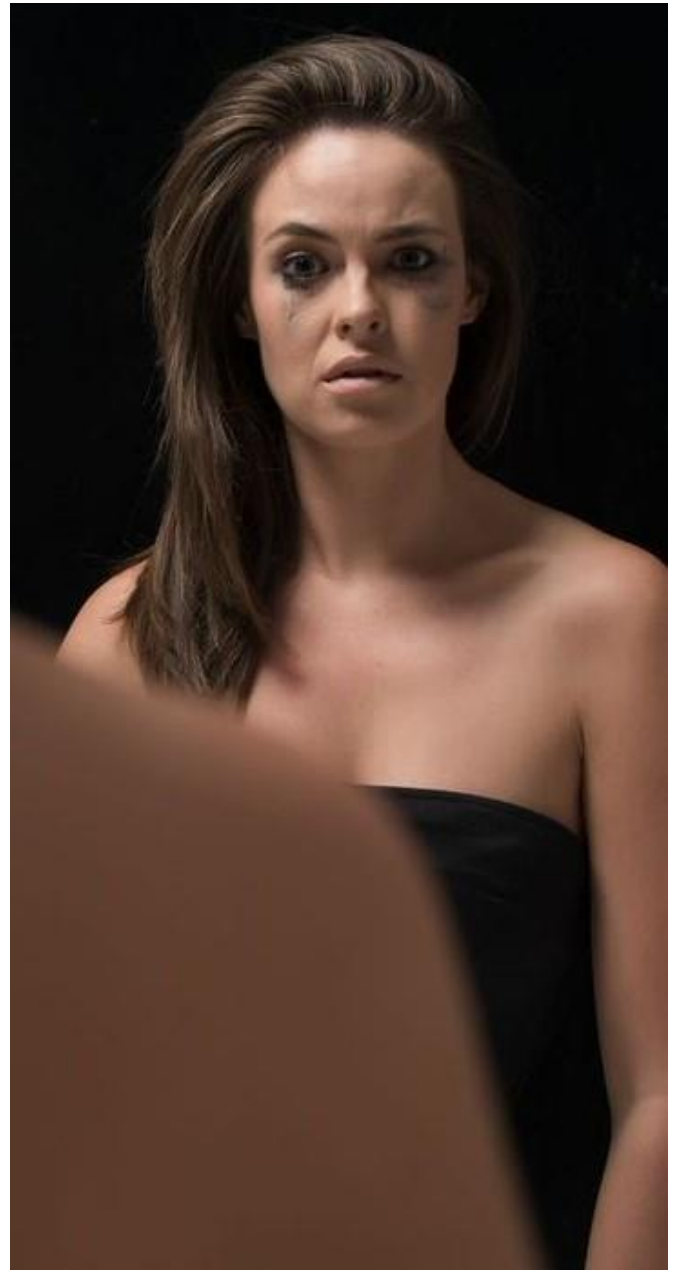
NEL

RETURNS TO THE STAGE!

The beauty who's shining star continues to flicker brighter with each creative venture – she had a blissful visit with our Editor and in her interview she talks all things Theatre and let's SATMag in on the great news of her Theatre Comeback!

One simply cannot help but to fall completely head over heels with the creatively crafted characters Carina Nel creates; for each role she has taken up has been absolutely memorable. The nation tunes in weekly to watch her dazzle in 7de Laan; as Dr. Welman and viewers simply cannot go without a dose of one of the Laan's most divine villains of all time; Amanda, who is also portrayed in the same soap by this multifaceted beauty but before her great rise as a soap actress Nel has taken theatre goes on incredible journeys packed with laughter, thrill and great intrigue.

Nel's path with entertainment was destined and finds its beginnings at the tender age of only four; when she started taking ballet lessons and a love for the stage was sparked. The drama classes she attended was where she was allowed to create and play with her imagination throughout her high school years. Nel went on to study Drama and Film at the Tshwane University of Technology obtaining her B-Tech Degree & Honours in Drama; during her academics Nel proofed to be an ardent scholar and was Awarded the Bursary for Best Student. She also showcased an utterly delightful array of talents including singing, dancing, directing and she was a physical theatre performer of note! While at T.U.T Nel became known as the go to actress because of her ability to change swiftly between genres and characters with an



Carina Nel in *Suster*. Photo: Jaco Jansen van Rensburg.

impeccable discipline to the craft. Roles she Play whilst at University include; FESTEN - role of Paula, PETER PAN - role of Mary, SKATTEBOL - role of Salome, WINDMAKER - role of Lindie, SHE`S JUST NOT INTO YOU - role of Lady, HOE LATER HOE KWATER - role of Kommandeur Schister and S11 - role of Rika. Upon the completion of her studies Nel dove into the SA Theatre world starting with Children's Theatre in a traveling production entitled What Walrus?; following independent theatre work such as Pappawerwyn.

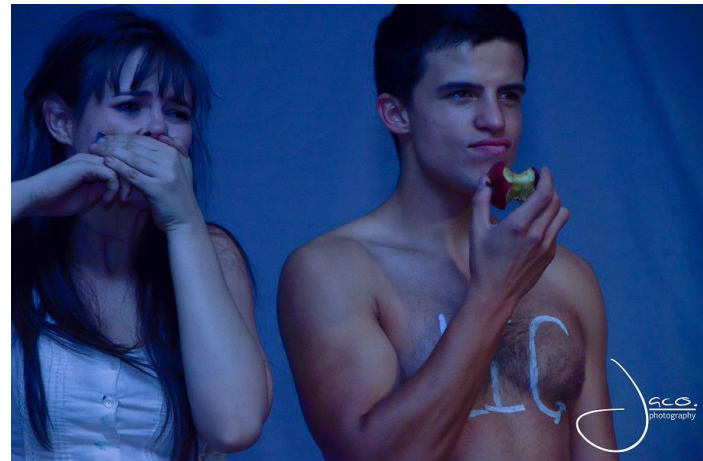


Carina Nel in *Suster* as one of the various characters she played in this one woman show. Photo: Jaco Jansen van Rensburg.

When roles were not coming Nel set out to get work; she reached out to creatives Quintin Wils and Jannes Erasmus; the two theatre makers immediately grabbed at the opportunity to create the unforgettable tale and production of SAND which played to various sold out theatres in Pretoria, was sensational at the National Arts Festival and packed houses at the US

Woordfees. Nel was also keeping up appearances attending casting regularly and proofed as a favourite on camera and landed her the role of Isabelle on the local hit show Generations. While working on Generations, Nel kept making it in theatre having standout performances in Crave, ONSkuld: South Africa's first mobile thriller, Wie Hyg So and Kop Onderstebo. Nel was giving it her all working in film and on stage and in some cases juggling 2 productions and Generations at the same time; the two shows being Alexa: A Mobile Thriller and the one woman production and follow up to SMAARTIES; SUSTER, a production that Nel holds dearly and cannot wait to stage again.

And then came her 'lucky break' as Alexa, a member of the much anticipated Welman family that took the Laan by storm and her big break is when Amanda, her second character on the soap, made her appearance and was popularly demanded back by the fans!



Carina Nel and Marco Spaumer in *SAND*. Photo: Jaco Jansen van Rensburg.

SATMag's first and big question to Nel was, "Why the return to there, now?", as most actors see film as the high point of their careers and then not in favour of returning to the stage. Nel replies by simply stating; "Because I miss it." she continues to explain that: "Theatre has always been the biggest part of my career, it has always been the bulk of the work I have done and as I have focused more on camera, there was less time for theatre, because working on

CENTRE STAGE



Carina Nel in *Suster*. Photo: Jaco Jansen van Rensburg.

film is time consuming, but the craving for life on stage still remained." She shares with SATMag that she thinks all actors will always hold theatre work dear and will always find a way back to the root of performing. "Because there is nothing more exciting than having a journey unfold in the moment and live on stage, that is where you learn the most, where you can give and show more of your versatility as a performer." One thing Nel admits to later is that she is at liberty to do so on screen as well; "Working on *7de Laan* gives me greater opportunity to tap into a more theatrical performance with the two characters I'm so blessed to portray." Nel relays to SATMag that apart from the wonderful blessing to be part of the *7de Laan* family; she has been able to fulfil the goals and dreams she has set out for herself, which was to explore as many different parts of the entertainment sector as an actress; "What I would still want to explore is working behind the scenes both in theatre and in film as a director,

even going into production would be lovely and eventually venturing into producing my very own work." Nel has tried her hand at different mediums and says that her greatest fit will forever be being a theatre actress. She also highlights that film and theatre acting are two completely different worlds and that one simply cannot draw a comparison as each of these two mediums has their own unique way of doing; "But," she exclaims, "in my opinion, if you're a good theatre actress you will be a successful camera actress because the opposite is not always the case!"



Carina Nel in *7de Laan* portraying two very different characters: Amanda (left) and Alexa (right).

"Theatre is where it all begins: the learning, the mastering of a skill and it is the foundation needed to enable a fruitful build-up of your craft." shares Nel and when one looks closely to her theatre career, her sentiment shows great proof. When looking back at her theatre roles, she singled out the production of *SUSTER*. The production means a great deal to the actress because the subject matter of Dissociative identity disorder (multiple personality disorder) was what she based her BTech Thesis (Acting Techniques) on and being able to create a one-woman show, portraying 7 different characters in voice and with body, she believes, was a great preparation for her work in *7de Laan*. "Learning how to create and control different people with subtle changes on the outside and at the same time keeping yourself safe on the inside really assisted my acting abilities and that is why sharpening your skill from time to time is important." Thus some form of education is vital to the art form throughout one's career, she advises. "I've learnt so much

from being on the job and I find it's the best way to hone your skill, but I do advise the regular attendance of classes, going for courses and forming part of workshops as it is ideal practice for your craft and to always stay relevant with the practices of the different mediums and not just the current one your working in." And she rounds off this statement by adding; "Everyday there is something new to learn and accomplish in acting." Having had a two-year absence from Theatre, Nel kept at it making sure that she is Theatre fit and she also tells of 7de Laan's commitment to keep their artists in top form by encouraging that their artists partake in different works and the Laan even hosts training session of which voice work is the most important part of their teachings. Thus Nel is more that confident that the transition from film to theatre will be effortless.



Carina Nel in SAND. Photo: Jaco Jansen van Rensburg.

When asked about the new project, Nel response with childlike glee that she is filled with great excitement! She is set to star in Willemstad Anker's Skrapnel, under the direction of Quintin Wils, produced by VNA Productions in partnership with The South African State Theatre and acting opposite Deanre Reiners and Vianney Henry Farmer. 2019 marks the 15th year since the

play first premiered and it will also be the first time the production will be showcased in Gauteng. "Most of the work I've done in theatre has been produced by VNA Production and directed by Quintin Wils, so they have always been my greatest lovers in the theatre world." By returning to the stage, Nel is truly returning home, for having spent most of her acting days with Wils and Farmer, Nel has been able to build a profound working bond, one where she has been at liberty to grow and prosper. "To me it is fantastic working with the same people and while it is refreshing working with other artists and production houses, it is best to regroup with familiar surroundings. Because theatre is much more personal and your relation with your fellow actors and comfortability and understanding of a director's style shows quite easily on stage." and this is why Nel always appreciates the opportunity to work with Wils; she explains that; " I know and understand his style and he mine, he knows how to work with me, what my possibilities are and also where and how to push me. What Quintin does with a production is just awestrucking, gripping, refreshing and completely different and that's what I love about a Quintin Wils production - it's never the same old boarding tale." Because of this Nel expresses that she has no doubt that the production of SKRAPNEL will live up to expectations and because of the detail Wils puts into a show, Nel is reassured, as an actress, that the final picture the audiences glimpses at will be unforgettable. This time she is joined by VNA Productions latest sensation; the handsomely talented Deanre Reiners, she tells SATMag that: "I've never worked with him before, I'm familiar with the great works he has done and he is simply a fantastic actor. That is why I cannot wait to work with him, I am excited to see what the two of us can bring to the stage together." With this production Nel is joined by an old time favourite on stage; "And then there is Vianney, she announces with unstoppable laughter and continues to chuckle as she shares with SATMag that acting opposite him has been one of the

CENTRE STAGE

best experiences of her life: "He always brings something exciting and unique to his craft, If I recall CRAVE, which was such an extremely difficult piece of work but what he did with the text and the build-up of his character leading the play into its climax was so profoundly amazing that it always sent goosebumps down my spine." She also reveals to SATMag that she's always at privilege at the opportunity to work with him and the dimension that they create together as a whole is always amazing - much like the bond they share offstage, "It is one to be cherished."



Carina Nel and Janel Jordaan in the Innibos production of *Kop Onderstebo*.

7de Laan, seeing that they both are complete opposites of each other and I really do feel blessed and fortunate at the opportunity to have had both character evolved over time." What boggles her mind the most is the fact that viewers still do not know that she portrays both character and on regular occasions she has been asked who the actress behind Amanda is and this to Nel is a sign of a job well done. She tells SATMag that she is so happy that her character Amanda was such a great favourite in her first appearance and has since been a regular part of the Laan now. "I am most proud of the fact that I was able to accomplish such a difficult task - on screen."



Vianney Farmer and Carina Nel in *aLEXA – A Mobile Thriller*. Photo: Jaco Jansen van Rensburg.

About the actress returning to the stage Nel is bursting with excitement; "I simply cannot wait to experience life on stage again." She tells us and goes into further detail about how she looks forward to go on a journey in front of a live audience, leaping through time and space and ultimately having a character unfold and evolve. Nel also states that she cannot wait for the moment when she steps foot onstage with the lights in her eyes; knowing that there is someone on the other end of the stage awaiting to be taken away on a theatrical ride. She also informed SATMag that she misses the discovering and becoming of a character on stage; but is blessed for the work she does on television; "I have the great honour of experiencing a bit of stage acting, when having to switch between the two characters I play on



Marco Spaumer, Luan Jacobs, Carina Nel, Lika de Beer and Je-ani Swiegelaar in *Sak en Pak*.

Now Nel is turning her focus to theatre for a while; but she will still be on our screens. She has expressed that theatre is a great love of hers and she cannot turn away from the screen because the medium allows for so much discipline and focus in one's craft; she is equally in love with both and therefore she wishes to have a successful career in both. "I would never want to say goodbye to either of the two." She expresses that she would like to be known as an actress in the traditional sense (here she refers to some of SA's greats; Sandra Prinsloo and Anna- Mart van der Merwe. To her these two ladies are as familiar on screen as they are on stage and this is what she wishes to accomplish. She argues that it is important for established artist to lend themselves back to theatre, because that fact is people attend more theatre if a known face is linked to a production. Thus Nel is hard at work to build up her brand so that she can be of immense value to both the film and theatre word. She acknowledges that theatre has had much tough blows but of late SA citizen are directing their focus back to

live offerings. But when the festival comes to a close everyone returns to their daily lives. Nel says the same hype created around a festival should be created for the independent works and theatres. "If we have the same support for everyday theatre as for an annual festival more artists can lead greater lives."



Carina Nel and Byron Gemmel in S11.



Vianney Farmer, Carina Nel, Nina Marais and Herman Vorster in Sarah Kane's CRAVE.

a live experience. "Theatre is people's bread and butter and funding will remain a problem, that is why it is important to reach out to the broader public to make Theatre a success and the various stakeholders need to be incorporated far beyond the festival." By this Nel means that at a festival everyone has a common goal, that being to boost the art. The whole country partakes in a festival, everyone from media representatives to the spectators indulge in the

A suggestion Nel offers that could start this movement is for producers and directors to cast big names (which will assure a greater following and greater marketing) and group them with talented theatre artists (which will captivate and guarantee the return of audience members and media coverage). This will lead to a following that will be on the lookout for your production and in return; sponsors and theatres will buy into the production which will allow the production greater longevity. But to start this initiative established artists need to commit themselves to get as much exposure as possible in aid of the production from social media, to print and visual media. "As an artist there is always more to be done with regards to advertising and marketing a show, whether attending or starring in a show - especially when you have a name and with social media it is so easy." Nel communicates that there are so many talented

theatre artists out there that do not have a big name, and she admits that having a great talent means nothing if nobody comes to experience it - this she knows from personal experience.

"And lets face it people would support a show of a familiar face more and that is why it is important to bring the two together so that more artist gain greater exposure." With this Nel continues that relevant issues should be tackled in an interesting manner so that people will return and reporters and scholars are to document it so that the rich archives of a South African Theatre keep on being filled.

Carina has on numerous occasions juggled theatre and film and hopes to do so again: "Because being an actor in South Africa is a possible!" So often we hear that being in this line of work is of low repute; yet like Nel and so many others has made being an actor in South Africa a successful and reputable career. The question SATMag posed to Carina here was how does one go about it and she replied that; "By keeping at it; your brand is your business and you have to work daily to keep your business in top form. Go to the auditions and make sure your memorable, get your name out there by doing interviews and getting media exposure, start those ideas, make sure your voice is heard and your face is seen." And the most important piece she ads to her advice is that one should keep at it, even in times where there's no auditions or work - keep at it. "At one point I was busy with two theatre productions while at Generations and I still worked in admin for the gaps that I was not busy acting but I still returned to acting in order to keep at making it. This is what you have to do; bit by bit, to survive day by day!"

For her future self she wishes to remain an actress and she would like to try her hand at directing and eventually put more of her own work out there by the time she hits 40! But for now she is humbled and filled with much gratitude to wake up knowing that she can do what she loves; " I have received a wonderful

opportunity by being part of 7de Laan, I love what I do and I'm happy to continue doing it each day and I receive wonderful opportunities to share in the telling different stories and it is an exciting world I can live in as actress also knowing that the Laan is in full support of theatre just makes my soul glow!" **SATMag.**



Herman Vorster and Carina Nel in Sarah Kane's *CRAVE*. Photo: Jaco Jansen van Rensburg.

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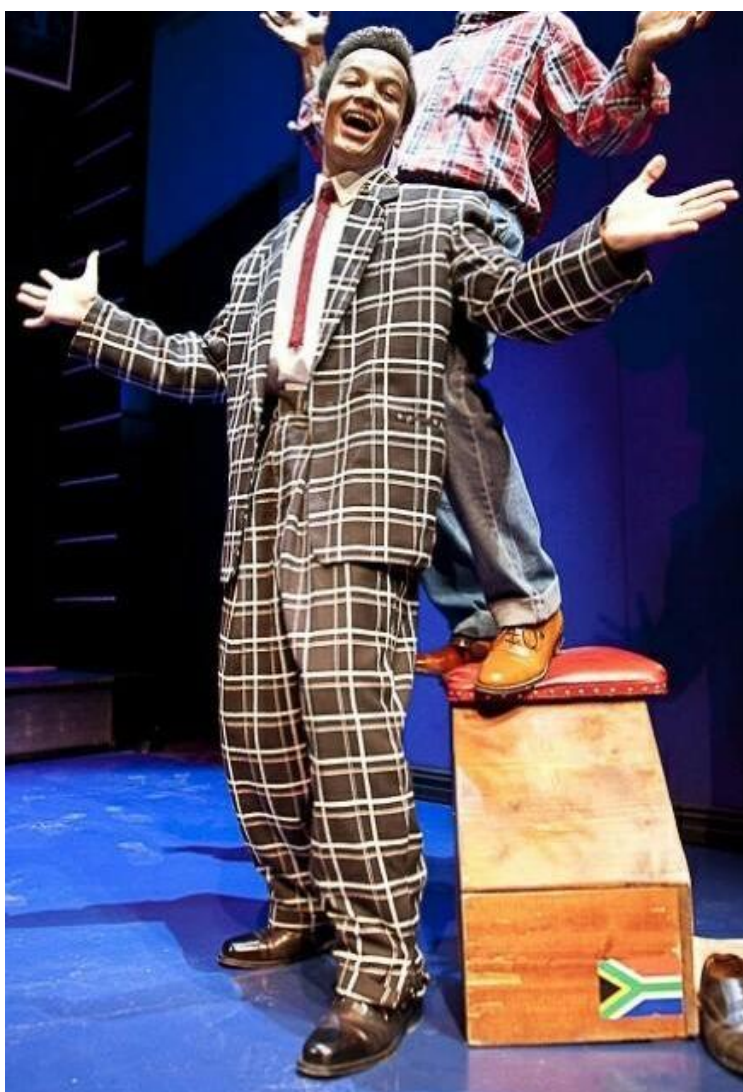
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DORVAN BALIE

Balie's talent speaks in vivid pictures as to why he truly is one of the greats in SA. His talent knows no bounds and his offerings are always fierce as seen in the many dazzling portrayals that have aid SA Theatre..Here is our Q&A with this incredible artist who is soon to star in the Fugard's offering of Happy New Year.



Dean Dorvan Balie

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

My career highlights include being chosen in 2010 for the Big5 festival in Holland, winning a Fleur du Cap award in 2013 for my role as 'Kat Diamond' in *Kat and the Kings*. Going to Qatar to play Sinbad in the children's production with

the same name, being nominated again for a Fleur du Cap in 2016 for my role as 'Earnest Logan' in *Orpheus in Africa*, playing 'Polonius' in Shakespeare's *Hamlet*, first in Romania at the International Shakespeare Festival and again, with, 'Miss Lucy' in Tennessee Williams' *Sweet bird of youth* at the Tennessee Williams Festival in Provincetown in the USA, trying my hand as a musical director for Cape Heart theatre company by writing all original music compositions for their play *U-Turn*, and "toonsettings" (set for music), for different forms of poetry for RSG .

2) What is your earliest memory of theatre?

I can remember music being a big part of my upbringing. Aunts and family friends were always singing. In Namakwaland, where I grew up, the concept of theatre was foreign. However we called it "Konsert". There were no cinemas or theatres, but always a "konsert" happening in the school or church hall. You also didn't have to walk far to hear someone playing guitar on the streets, or the 'dronkie' channeling James Ingram (and quite beautiful, may I add). So, live performance was innately woven into my being. I come from a vast culture of storytelling. I guess it echoes why I so badly wanted to be an instrument in a story bigger than myself. I remember Magnet theatre touring to our school in Steinkopf, with their show *Onneste Bo*. That must have been my first encounter watching a professional show. Well... I was blown away!!!

3) Why theatre and not something else?

This answer depends on our definition of theatre. Are we talking about theatre performance as a career to sustain ourselves? Or theatre as an outlet for expression of art? I guess for me theatre has always been there,

OFFSTAGE

even though I didn't realize it was. In the fear of the cliché answer – *I didn't choose theatre, it chose me!* (Cue dramatic music and credits!), let me rather say why not theatre AND something else. For me theatre becomes a gateway to many more artistic freedoms. I was never a bad student, but I was easily bored. Books helped a lot but even from a lot of encouragement from mom and dad, I always felt that regardless of what might happen, I must give theatre a shot. Unless I do the office 9 to 5 thing and become a chronic depressive alcoholic failed suicide attempter that watches Survivor on Wednesdays and collects antic spoons!

After that explanation, my father himself helped me fill out the application to study at Stellenbosch University.



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

I must have been in Grade 8. MY friends and I had already formed a Langarm band and making whatever pocket money we could, playing dances, weddings and 60th Birthday parties. We had already formed our own drama group (apart from the schools own), and won the Provincial drama competitions. We became known as the Mafia. Ironic, as we were never popular, nor the sports stars, nor the smart group. We were simply in love with stories and entertainment. I realized early on that my infatuation would probably be my career, and most likely, my biggest rebellion to the norm.

5) What does theatre mean to you?

Theatre for me is what I do. It is not who I am. It affords me the luxury to explore, to continuously learn from people. I almost enjoy watching theatre as much as being part of the cast. Which I believe is important for any aspiring actor. Plus, if it's an independent show,

you can at least contribute to somebody's rent money! I really like taking a virgin theatre goer to a new exciting show. Theatre is the way I make my money (Yes! There is money to be made in theatre!). I am not of the believe that to be an artist we must be struggling. I know I am not more creative rehearsing a show when I'm broke. This whole idea about 'the poor struggling actor' thing for me is unnecessary. We do need to show our artists their worth though. And yes, this is easier said than done, but I firmly believe it's not impossible. Theatre is important in the development of our children. Nothing stimulates a child's brain more than being enraptured in a story of fantasy for at least 50 minutes. I believe theatre, or drama (if you will), should be as compulsory as maths!

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

I'm always excited when theatre can comment on society, and remain a mirror to the issues affecting us now. Metaphorically, imagine theatre being the puppet in our ventriloquist reality, with the truth being the puppet master. You see, the truth can and must offend, entertain, but above all else, be meaningful. Theatre in this sense can get away from the criticism the puppet master may create, but still evoke a reaction.

Im excited about the young new voices in South African Theatre (O Lord I sound like I'm so old...).

But seriously, young theatre makers are so daring, unafraid, having to deal with so much information, trying not to offend and still remain relevant.



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

The same way that music and literature and visual art must evolve. Because the thinking evolves. The creative mind lends itself to so many influences but strives to stand out as an original. Meaning we have been telling similar stories for so many years but with different tools.



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?

I admire many young artists today, but not because they're young but because they are carving for themselves a piece of the pie. People like Ameera Conrad are vital in the volume meter of relevant voices. She speaks a truth that I find really inspiring.

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

As an individual I find it important to see the work of young artists with an empty cup. Too many times I find people leaving the theatre exactly as they came in. With their own unchallenged mindsets, but also not entertained. I hope that I can be honest in my 'Opinion' of any young artist's work that sometimes we also just need to relax in a theatre. Rather make me laugh, cry and scream in the moment instead of trying to show me how clever you can be. As an individual I just want to be their patron, supporting original work.

10) What do you love about SA Theatre?

That it exists!

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

The need for authenticity in young work becomes very evident. There are definitely more opportunities to present work without compromising your creative vision. Young artists from rural areas are creating theatre shows in their own vernacular tongue and it's beautiful to witness.

12) What would you say is the biggest challenge that South African theatre makers are facing today? What would your advice be to them?

The biggest problem I can see is the support of people not in the industry. We go to festivals or short runs but the majority of the audience is artists. I wish we could get to a point where theatre is a culture for all, instead of an outing for a privileged few.

My advice would be we keep on doing what we do best. Telling the stories that otherwise would not have a voice.

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

That we continue to grow into an industry of diverse artists, representing South Africa on a world stage, when our own fellow South Africans realize that theatre is important.

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

I always dream of the next one with the best challenge. For now, I am focusing on Shakespeare in Love at the Fugard theatre. What might come we will have to wait and see.

15) What has been your most outstanding theatre experience?

There are too many. Here's one. I was doing the annual Kipper children's show at Artscape. As it happened we had an audience of blind kids in. Before the show we got a chance to meet them. After our exchange the show starts and these kids they do something really special. They listen; they feel, but their appreciation brought us all to tears. It was theatre! It was sheer joy!!! SATMag.



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POPART THEATRE



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5 Young Theatre Makers to look out for in 2019...

These are some of the young artists that stand out in the industry as masterminds in the field of creating exciting theatre productions that are held in high esteem due to the quality of their productions, their consistency of producing significant art work, as well as concepts that question, enlighten and transform the art of theatre into a unique theatrical experience! Look out for these 5 young theatre makers and their creations as they are bound to excite the SA Theatre Industry this year and beyond...



KOLEKA PUTUMA

Award-winning poet and theatre practitioner Koleka Putuma has taken the South African literary scene by storm with her bestselling debut collection of poems *Collective Amnesia*. Since its publication in April 2017 the book is in its 6th print run and has been prescribed for study at tertiary level in South African Universities. *Collective Amnesia* was named 2017 book of the year by the City Press and one of the best books of 2017 by The Sunday Times and Quartz Africa. She was recently recognised as a Rising Star at the 2017 South African Mbokodo Awards. She is the recipient of the 2016 PEN South Africa Student Writing Prize. She has been named one of the young pioneers who took South Africa by storm in 2015 by The Sunday Times, one of 12 future shapers by Marie Claire SA, the groundbreaking new voice of South African poetry by OkayAfrica, and one of the 100 young people disrupting the status-qou in South Africa by independent media. She directed *Mbuzeni* which is performing internationally at Schone Aussicht at JES in Stuttgart and has been invited to perform at the

Edinburgh International Festival later this year. Her work has travelled to Scotland and New York.

PANSA award winning writer, actor, director and producer Jannes Erasmus is a theatre practitioner from Pretoria. He is the owner of Abstr(ACT) Productions and is the creator of the stage phenomenon and multi-award winning production of the one man show *Smaarties*. During the 2015 National Arts Festival he was honoured with the PANSA writer's award for his script *Smaarties*. He was also nominated for 5 Naledi Theatre Awards this year including best newcomer and best cutting edge production. His production of *AS* was also the Naledi Theatre Awards winner for Best Cutting Edge production in 2017. He operates his drama studio from Centurion. He is a writer and also head of Social Media for ATKV Tienertoneel project which is a National competition that is held annually. He wrote, directed and performed in Abstr(ACT) Productions' latest play 'Still' that premiered at the Cape Town Fringe which also featured at the the US Woordfees in 2016. His production of *Vir.Ander* was also a smash hit which showcased at the South African State Theatre and traveled the country and was also nominated for a Naledi Theatre Award in 2018.

JANNES ERASMUS



AMY JEPHTA



Amy Jephta is a South African playwright, screenwriter and theatre director. Works include *Kristalvlakte*, *Other People's Lives*, *Sonskyn Beperk*, and *While You Weren't Looking*. She is a lecturer at the University of Cape Town and the first recipient of the Emerging Theatre Director's Bursary in South Africa. Her work has been staged at The Fugard Theatre, The Bush Theatre, The Royal Court Theatre, Jermyn Street Theatre and Theatre503. Jephta is an alumnus of the Lincoln Center Theatre Directors Lab and was one of the Mail & Guardian's 200 Young South Africans in 2013. Her monologue *Shoes* was performed by James McAvoy and directed by Danny Boyle as part of the 2015 show *The Children's Monologues* at The Royal Court Theatre. She was also a storyliner and scriptwriter on the drama series *Nkululeko*, a coming-of-age story set in the windswept streets of one of South Africa's most infamous townships,

Khayelitsha. Amy also currently lends her writing expertise to Cape Town-based soap opera, *Suidooster* as a storyliner and scriptwriter. She is the winner of the 2017 Eugene Marais prize for Drama and the 2018 Standard Bank Young Artist award for Theatre.

LYNELLE CHRYSTAL KENNED

Lynelle Kenned is an soprano opera singer who has established herself not only in the opera world but has made her mark on the entertainment industry as a whole. As a star graduate of the UCT Opera School and a member of the award-winning South African Sopranos, Kenned has been entertaining audiences for years from the local Baxter, Artscape and State theaters, to Brown University and even the British Parliament in various soprano roles ranging from Handel to Mozart, Puccini, Rossini and Janacek. Her career highlights include performing with Katherine Jenkins, and master classes with Juilliard's Brian Zeger. In 2013 she made her acting debut in the musical theatre production of *Blood Brothers*, a David Kramer adaptation of the West End's smash hit. There after Kenned as portrayed characters in hits such as *West Side Story*, *La Boheme*, *Heidi- Die Musiekblyspel*, *Orpheus in Africa*, *Poskantoor* and *Calling me Home*. She is also this recipient of this years Kunste Onbeperk's Young Voice Award.



KIERON JINA



"Interdisciplinary experimentation using multiple artistic mediums" is one way of describing Kieron Jina's innovative performance art and dance creations. He is one of South Africa's controversial and proactive choreographers and performance artists, redefining both forms of the art in the country through his innovation within the field. His current interests as an artist are issues of gender dynamics, namely performing the Queer and gender-bender issues. With a master's in dramatic arts from Wits University, Jina is a performance artist, dancer, choreographer, teacher, facilitator, director, fashion designer/model, cinematographer and video editor. A co-founder of the artistic collaborative, *Stash the Suitcase Collective*, he is an artist who is constantly seeking new inspiration, experiences and collaborations — both locally

and internationally. Kieron Jina has recently been awarded top 200 Mail and Guardian Young South Africans of the year in the Arts and Culture Category for performance art. He also completed an International Choreographer's residency for contemporary dance, which was held at the Total Danse Festival 2013 in Reunion Island (Indian Ocean collaborative connection) "ECUMe" facilitated by Yuval Pick. Jina was also selected as a DanceWeb scholar for 2013 at the ImPulseTanz Festival in Vienna, Austria.

With all these great Theatre Makers in South Africa, we are sure to have an amazing 2019 in Theatre!

SATMag.



Photo by: Sydelle Willow Smith

Would the visionaries please arise?

By Pinto Ferreira

Do we, as South Africans, share a collective soul? Do we regard ourselves as “a people”? Do we, as a people, contemplate a healthy and peaceful common destiny, one in which humanity takes precedence over ethnicity? Or are we, fractured by our devastating history, fatally consumed by a social mentality of hatred, intolerance and revenge? Are we able, in our mind’s eye, to conjure a South African Utopia? What will this Utopia look like? How will we get there when we don’t know what to look for?

Globally the contemporary arts are signifying momentous social change. Postmodernism in art and society has, in its spirit of reconstruction, been undermining the elitism and discrimination of the preceding modern era and its emblematic distinction between high culture and low culture. It proposes multiculturalism and aspires to make art accessible and relevant to all people. Within a globalised world, pluralistic societies are said to proposition a populist philosophy which advocates the possibility of expressing the voice and will of the previously unheard.

As postmodernism, with its implicit sense of freedom and personal validation, became the dominant mind set of the West in the seventies, South Africa found itself in the grip of apartheid’s obliterating oppression, in which “the people” were not free and valued. Instead they were dehumanised and rendered voiceless.

At this time, theatre that protested and propagandised became a powerful instrument of resistance. The arts became political vehicles driven towards change. One example was the advent of Afrofusion dance in the late seventies – a merging of traditional African dances with Western contemporary dance techniques, expressing themes of African heritage. Afrofusion was as much a political movement as what it was a dance movement in its insisting on inclusivity and recognition in the arts.

Today, within a new political climate that advocates Africanisation and decolonisation, art, as an African phenomenon, is celebrated, recognised for its authentic aesthetic, and developed to its rightful stature.

The South African State Theatre, once a home for what is often referred to as colonial art, has in recent years become an African theatre, a community centre and hub for the development and production of black theatre.

What has, however, become evident is a cultural dichotomy between black theatre and white theatre. Black theatre is supported almost exclusively by black audiences and Western theatre by whites.

It is true that art is a cultural expression, treasured by members of a particular culture. Accordingly, the divide between black and white is evident within the arts. Does culture necessarily imply segregation?

What has been somewhat disconcerting is the perpetual depiction of violence in themes associated with past atrocities, the vehement venting over injustices and the incitement of revenge. This concern does not mean minimising the importance of cathartic theatre experiences, commemoration and social empathy. Theatre of social injustice is pertinent and necessary. Protest has not run its full course. The struggle is not over. A naïve and arrogant slant of “getting over the past and moving on” is in no way implied.

What is indeed called for are humanitarian motifs that celebrate our being similarly human, irrespective of racial and cultural differences - motifs that revere our species in its collective plight for a healthy society, and freedom, peace and prosperity for all. Would the visionaries please rise? Would the enlightened writers, directors, choreographers, designers and performers please edify us with the way forward towards our new society, towards the South African Utopia?

In the words of Eric Corijn, speaking at an international convention in Brussels on art in the age of pluralism, “Art and artists need to contribute to a new reference system, a new repertoire to help us, the people, make sense of our lives in transition and to help us find the courage to resist all the destructive forces at work. We need art to fight depression and burnout delivered by this world. Art can help giving us ways of imagining a hopeful future, because... the times they are changing.” **SATMag.**

Below: Mamela Nyamza in *Black Privilege*. Photo by Chris de Beer.



AWARDS FOR STAGE

The 3rd ever SATMag Awards are here and was voted for by you, the public! Any South African production that have opened in South Africa between 1 December 2017 - 30 November 2018 (both dates inclusive) were eligible for nomination.

Voting lines for Nominations by the public were open from 10 November 2018 - 25 November 2018.

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

Now, after thousands of votes, Winners of the SATMag Awards 2018 was again voted for by the public in December 2018. Congratulations to all the winners! May you soar in 2019!

Without any further due, the winners of the 2018 SATMag Awards are...



HONOURING THEATRICAL EXCELLENCE

BEST ACTOR IN A MUSICAL **AUBREY POO** **THE COLOR PURPLE**



BEST ACTOR IN A PLAY **KAI BRUMMER** **THE CURIOUS INCIDENT...**



AWARDS FOR STAGE

BEST SUPPORTING ACTOR - MUSICAL

RYAN DE VILLIERS
MATILDA



BEST SUPPORTING ACTOR - PLAY

DUSTIN BECK
KINNES



BEST ACTRESS IN A MUSICAL

KITTY HARRIS
MATILDA



BEST ACTRESS IN A PLAY

LEE-ANN VAN ROOIJ
ONS IS ALMAL FREAKS HIER



AWARDS FOR STAGE

BEST SUPPORTING ACTRESS - MUSICAL

CLAIRE TAYLOR
MATILDA



BEST SUPPORTING ACTRESS - PLAY

ANTOINETTE KELLERMAN
ENDGAME



BEST PERFORMER
MAMELA NYAMZA
BLACK PRIVILEGE



BEST NEWCOMER
ENRICO HARTZENBERG
LIEFDE IS ROOI



AWARDS FOR STAGE

BEST DIRECTOR OF A MUSICAL/ OPERA

JANICE HONEYMAN
THE COLOR PURPLE



BEST DIRECTOR OF A PLAY

PAUL WARWICK GRIFFIN
THE CURIOUS INCIDENT...



BEST EMERGING DIRECTOR

KANYA VILJOEN
RAAK



BEST CHOREOGRAPHER

THANDAZILE RADEBE
TSOTSI: THE MUSICAL



AWARDS FOR STAGE

BEST SET DESIGN

WOLF BRITZ & ILLANA CILLIERS
GodgOdgoD



BEST LIGHTING DESIGN

WOLF BRITZ
SIGNIFICANT OTHER



BEST SOUND DESIGN

CHARL-JOHAN LINGENFELDER
THE ROAD TO MECCA



BEST NEW SOUTH AFRICAN SCRIPT

KLIPPE WAT VAL
PHILLIP RADEMEYER



AWARDS FOR STAGE

BEST ENSEMBLE

MATILDA



BEST COMMUNITY THEATRE PRODUCTION

THE BLAZER
EMMANUEL MKHIZE



BEST STUDENT PRODUCTION

CHOIR BOY
UNIVERSITY OF JOHANNESBURG



BEST TEEN PRODUCTION

OKLAHOMA!
STELLENBERG HIGH SCHOOL



AWARDS FOR STAGE

BEST PRODUCTION - YOUNG AUDIENCES

CHARLOTTE'S WEB
NATIONAL CHILDREN'S THEATRE



BEST CUTTING EDGE PRODUCTION

GodgOggoD



FESTIVAL OF THE YEAR

US WOORDFEES



THEATRE OF THE YEAR

PIETER TOERIEN THEATRES
MONTECASINO



AWARDS FOR STAGE

DUKKA BEST PRODUCTION AWARD
PUT YOUR HEART UNDER YOUR FEET... AND WALK / TO ELU



BEST PLAY
THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME



BEST MUSICAL / OPERA
MATILDA THE MUSICAL



FUN ON STAGE

3 Questions to 3 Artists

1. What music/ artist / song do you listen to that you will not necessarily admit in public?

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

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

Why Adolph de Beer loves SOUTH AFRICAN THEATRE

"There are so many new and amazing talented young artists with a fresh mind-set and take on telling new stories, or revisiting old stories, but presenting them in a new light."



Cameron MacFarlane, Actor

1. I am a big fan of glam metal. There is something about cheesy 80s music, that feel good sound..
2. A few years ago I did an adaptation of Pride and Prejudice at the Rosebank theatre in Cape Town. Because we didnt have a large budget we had to find creative ways of using props and set. In the scene where Lizzy Bennet visits Pemberley (Mr Darcy's residents) for the first time, we needed a framed portrait of Mr Darcy (Played by me). Due to our style the portrait was simply myself standing in the room holding an empty frame around my head. One night the frame broke. As this happened I clocked a few friends in the audience. They began to laugh, which in turn made me laugh while trying to keep a straight face. The rest of the cast couldnt hold back either and we ended up pausing the show for a brief moment to gather ourselves. Luckily the audience was on our side and appreciated what can happen in a live theatre show.
3. "Breasts: A play about men" by Greig Coetzee. This play looks specifically at the psychology of middle class men in South Africa as well as the frequent misunderstanding between men and women. This play doesnt provide a solution to the dilemmas of south african men but rather prompts them to start thinking of ways to redefine what it means to be a man.



Anne-Marie Steenkamp, Opera Singer

1. If I must choose a song, then it's definitely ABBA'S Gimme! Gimme! Gimme! (A man after midnight). Love the tune, especially the catchy "synth"/keyboard intro!!
2. This So I once did this corporate show with the legendary: Elvis Blue and the JYO (Johannesburg Youth Orchestra) For some bizarre reason I thought it's my item/song to perform next. I walked on stage with so much confidence only to realise when I hit centre stage, Elvis is standing with his guitar ready to start his first song for the evening...
3. I would say *My Fair Lady*: the bigger and deeper meaning of the character, Eliza: who portrays the strengths, emotional maturity, intelligence, determination and compassion of woman in general. #GirlPower



Alfred Motlhapi, Actor

1. I am a loyal fan of Orchestral and jazz music and the song that I would listen to or rather that speaks volume to me is Stimela by the Legendary Ntate Hugh Masikela.
2. It was in the play Itsoseng: At the same time as much as it was an embarrassment, it folded a turning point for me to focus and invest on kind of social transformation and better possibilities I long to see in many lives of the people in Itsoseng and other communities at large that relates.
3. There is no other play than Itsoseng that can best describes my life. Although I wouldn't say it best describes my life but it dominantly holds information that adds to the template that can best describes my life.



5 Q's

from the Editor to... Christmas Mokone



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

My Dramatic powers started in primary school when I was doing Grade 7: I was very energetic and I would participate in each and every school activity. I started doing community theatre which helped me so much to know more about the craft. I always use to get awards after my performances and that was when I realised that am actually good in what I do.

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

I was part of a production of Macbeth. I was extremely nervous seeing as it is a Scottish play and it has Bold and strong characters. I was not sure if I was gonna be able to get the accent right but hey I guess I was wrong because I managed to crack my performance in the end. I even got mentioned as the best stage performer for it at AFDA in 2014.

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

I would like to be a director for film or theatre so that I can hire all the talented students who studied drama because I feel like most of them and their dreams have been shattered. They pay thousands and thousands of money to study and then they don't get a chance to showcase their talents.

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

Thousand Island dressing, topped with sauerkraut, corned beef or pastrami, and Swiss cheese.

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

Empire star Taraji P Henson. She has managed to remain consistent in every role she has portrayed, she's funny & also able to play characters that show emotion.

Why SAT Mag Loves... Renos Spanoudes



Playwright Renos Spanoudes is a Greek-Cypriot with a Jewish heart. He is head of drama and arts and culture at King David Victory Park, where he has staged several big school productions, including a lauded recent version of Fiddler on the Roof in which he played Tevya "at the insistence of both colleagues and students alike". The gregarious Spanoudes has other strings to his bow, too, which involve hosting a Saturday morning show on Hellenic Community Radio, being a judge on the Naledi Theatre Awards panel, directing plays, mentoring and lecturing on the arts.

He recently also scooped up a BASA Award. We simply love this theatre maker who continues to shine as the true follower of theatre in South Africa!



THE 2018

SATMA
Awards

AWARDS

HONOURING THEATRICAL EXCELLENCE