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Celebrating 30 years of Standard Bank Young Artists

Join us in congratulating the winners of the Standard Bank Young Artist Award 2014. For 30 years we have sponsored the Young Artist Awards at the National Arts Festival in Grahamstown. For more information visit www.standardbankarts.com
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2014 Festival Programme Update

We will be publishing an update to our Programme which will be available in Grahamstown throughout the Festival, at all of our Box Offices and Information Kiosks. This pocket-sized booklet will contain updated information on performances and events, changes, cancellations and additional shows, a daily diary map, local emergency services number, etc and is a must-have for all Festival-goers.
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Front cover image: Hannah McDonald
Ayanda Mjekula  
**National Arts Festival Board Chairman**

One of the ways human beings make sense of our lives is by imposing a calendar and rhythm onto those things we find important. We constantly seek out ways to mark the passing of time and we especially like round number anniversaries because we get a sense of satisfaction from them, a feeling of achievement at reaching a milestone.

If that’s the case, then this year’s Festival marks many achievements by the event and by the country: the 30th anniversary of the National Arts Festival; the 20th anniversary of Standard Bank sponsoring the Young Artist Awards; the 20th anniversary of democracy; and, of course, the 40th year since the establishment of the Festival.

What began in 1974 as an event to preserve, protect and promote the English language, has flourished and thrived to a world-class, multi-lingual and cross cultural celebration of the arts, rich in colour, texture and form. The Festival has become iconic and larger than life. It has evolved into a touchstone for our artists, an incubator of tomorrow’s talent and an archive of yesterday’s. Most importantly it is a real living snapshot of where we are as a nation, and a peek into the many futures that face us.

And so, on behalf of the Festival Board, I would like to welcome you to this amazing celebration, this moment in time which gives us occasion to reflect on our past and to imagine our future. Our team has worked hard to present an incredible array of talent on our stages this year; our sponsors have deepened and widened their levels of friendship and partnership to make it possible. So all that remains is for you to let yourself be caught up in the excitement, to find room to pause and reflect, and to share moments of magic, joy, triumph, determination, exhilaration, despair, happiness and camaraderie. Thank you to our artists for reflecting those moments to us, and to you for sharing them with us, both as Festivalgoers and as fellow South Africans.

Xoliswa Tom  
**MEC for Sports, Recreation, Arts & Culture of the Eastern Cape**

Over the past four years, I’ve enjoyed the immense pleasure of witnessing the role that the arts have played in shaping and building our democracy. The Eastern Cape Department of Sports, Recreation, Arts & Culture has always drawn inspiration from that historic day on 27 April 1994 when President Nelson Mandela took to the podium and promised the world that South Africa will value the dignity and culture of all of South Africa’s people.

Over the past two decades, South Africa has witnessed the return of Sara Baartman from the humiliation glass case in a museum in France to be returned home to the Eastern Cape. It is here at her home where her remains are now buried with dignity. It is from here her spirits can soar amongst the ancestors. Last year, with our saddened hearts but enormous appreciation, the world joined with us as we mourned and celebrated the life of Nelson Mandela whose remains are now buried with dignity. It is here at her home where her spirits can soar amongst the ancestors. Last year, with our saddened hearts but enormous appreciation, the world joined with us as we mourned and celebrated the life of Nelson Mandela whose remains are now buried with dignity.

The Eastern Cape is a resting place of great legends. But, we must never forget that it is also the birthplace of many of South Africa’s most iconic leaders who have enriched our lives with song, dance, theatre and visual arts. Amongst these great people are living legends like John Kani, Winston Nomhle Nkonyeni, Athol Fugard and Andrew Buckland. On the visual arts side, this province can rejoice in the artworks of George Pemba, Bill Ainsley and many others whose works are exhibited in galleries across the globe.

With the advent of democracy and the ending of the world’s cultural boycott of South Africa, many South African artists have, during the past two decades, been invited to showcase their work on the global stages. Many of these international producers have come to the National Arts Festival in Grahamstown which has been their scouting ground to search for South African artistic excellence.

During the past four years of my tenure as the MEC for Sports, Recreation, Arts & Culture, I have witnessed many international diplomats, ambassadors, consuls generals and cultural attaches descending on the city of Grahamstown to foster the cultural ties that connect and weave us together with the international community.

International cultural exchange between South Africa and the rest of the globe is a dynamic indicator of how South Africa, which was once a pariah that was shunned, is now a friend that is sought after and honoured. I am indebted to the artists of our country for being the ambassadors who have engaged their creativity, intellect and passion to advance the ideals of our democracy.

The Eastern Cape Department of Sports, Recreation, Arts & Culture has been a primary sponsor of the National Arts Festival. The relationship between the Department and the Festival has been a mutually dynamic partnership. Each year at the National Arts Festival, the Department has showcased the cultural richness and diversity of this province. This year’s showcase will affirm the Department’s enormous investment in the preservation of the province’s cultural legacy.

I urge visitors to the National Arts Festival to support artists from the Eastern Cape. Art and culture in this province is intrinsically connected with sustainable lifestyles. A beaded necklace, a ceramic craftwork, a hand sewn garment are testimonies of how women in this province use their skills and creativity to earn an income to feed their families and to give their children the educational opportunities that have become so much more accessible over the last two decades.

As long as the sound of the drum beats and for as long as the songs echo in the most far-fetched regions of our country, South Africa will be honouring the lives of those that have fallen so that we can all enjoy the artistic, cultural and political freedoms that we cherish today.

Sibambisene masenze iPhondo leMpumalanga, Kapa ibe leliphumelayo, siqhubela uMzantsi Afrika Phambili.
The National Arts Festival, as a rich and representative selection from South Africa’s cultural output, plays an important role in the artistic life of our country. Standard Bank deeply values the contribution we can make through the Festival to the continued growth of South Africa’s cultural heritage, especially by way of the annual Young Artist Awards and the Standard Bank Jazz Festival, with its important education component, the National Youth Jazz Festival.

Our association with this iconic cultural event dates back to 1984 when Standard Bank first became the title sponsor of the Festival. The partnership has now lasted for 30 years, although it has taken on a slightly different form over the past 11 years since the Eastern Cape Government joined forces with Standard Bank to sponsor the Festival, followed by several other funding institutions and media partners.

Standard Bank has made a firm commitment of continued support. We believe that the Festival is one of South Africa’s treasures – a working model of what we all want South Africa to be: vibrantly creative, deeply African, confidently cosmopolitan.

Perhaps just as important, Standard Bank values the opportunity created by the Festival to support and stimulate the economy of the greater Grahamstown area and of the Eastern Cape Province.

Standard Bank aims to be relevant to the places where we work: whenever we can as a good corporate citizen, and always as a bank committed to equitable and sustainable economic development. The Grahamstown National Arts Festival enables us to do both.

On behalf of everyone at Standard Bank, we would like to thank the Festival team, the people of Grahamstown, and the hundreds of creative people from all over the country, the continent and the world, who make this great event happen every year.

Enjoy the Festival!

Sim Tshabalala and Ben Kruger
CHIEF EXECUTIVES OF THE STANDARD BANK GROUP

Anniversaries are markers for both celebration and reflection. Just the blind celebration of an arts festival or a nation’s democracy is tempting but negates what lies beyond the resilience and achievement: the struggle to maintain integrity and a robust core that isn’t compromised. So it is with our 20 years of Democracy and 40 years of the Festival.

Founded as an unfettered celebration of a colonial heritage, the Festival’s development particularly in the last 20 years as a space of excellence, inclusivity and critical engagement with a developing democracy is quite rightly, constantly up for scrutiny. A commitment to divesting ourselves from habitual repetition, to shrugging off the easy complacency and worn-out measures of excellence and of assessing national and global relevance, all of this colours any anniversary with a healthy mixture of pride and scepticism. And within the realms of the arts and democracy, so it must be.

We also celebrate 30 years of the Standard Bank Young Artist Awards. Sponsorship is as unpredictable and temperamental as markets and as fleeting and mercurial as aesthetic shifts. That this partnership deftly navigated both for so long, points to an inspired vision worthy of celebration. In a milieu hungry for permanence and cold facts we thank all our sponsors for also taking this inspired leap.

20, 30, 40 – the symmetry is dazzling. As is the programme developed by Ismail Mahomed and the Artistic Committee. It is rich, strong and in parts critical. As rich and as strong as the country it honours, disrupts, mirrors, re-invents.

As a measure, it is a steady balance of what came before and what lies ahead. As anniversary festivals go, this one in whatever way touches you: heady and celebratory or enigmatic and sceptical, justly earns its nomenclature as a mark, a deeply set, meticulously carved, multi-hued mark of our time. Trust you will agree. Enjoy!

Jay Pather
NATIONAL ARTS FESTIVAL ARTISTIC COMMITTEE CHAIR
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The Managements, Presenting Companies, Galleries, Artists and Technical Staff whose talent, professionalism and creativity make the Festival a pleasure to produce, and an amazing 11 days for our audiences to experience.

The Schools and Colleges of Grahamstown:
Carinus Arts Centre, Diocesan School for Girls, Graeme College, Kingswood College, Nombulelo Secondary School, Khutloiso Daniels Secondary School P J Olivier Hoserskool, St Andrew’s College, St Andrew’s Preparatory, Victoria Girls’ High School, Victoria Preparatory School, and Oatlands Primary School

The Citizens of Grahamstown for their hospitality, support and encouragement.

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DEPARTMENT OF SPORT, RECREATION, ARTS AND CULTURE

Private Bag/Ingxowa Eyodwa/Privaatsak X0020, BHISHO 5605

The Department
The Department of Sport, Recreation, Arts and Culture gives due regard to provincial priorities by ensuring that its mission caters sufficiently for youth, women, the disadvantaged and the disabled. The guiding principles for programme development are based on the 10-year Provincial Growth and Development Plan.

Our Programmes
The programmes of the Department are designed to render services in the following areas:
- Sport and Recreation
- Arts and Culture
- Libraries and Information Services
- Museums and Heritage

Our Vision
A united, active, and winning province through sport, recreation, arts and culture

Our Mission
To develop and promote Sport, Recreation, Arts and Culture for spiritual, intellectual, physical and material upliftment of the people of the Eastern Cape

Our Values
- Unity of purpose
- Respect for self and others
- Commitment to service delivery
- Loyalty to the organisation and the people we serve
- Work ethics
- Honesty
- Communication
- Equity

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SISONKE SINAKAKHO
Donna Kukama
2014 Standard Bank Young Artist for Performance Art

Born in 1981 in Mafikeng, Johannesburg-based Donna Kukama completed her postgraduate studies at the Ecole Cantonale d’Art du Valais in Sierre (Switzerland) in 2008, under MAPS (Master of Arts in the Public Sphere). She is currently a faculty member at the WITS School of Arts (University of Witwatersrand), and is one of the founding members of the collective called the Centre for Historical Re-enactments.

Despite her formal education, for which she acknowledges she is most grateful, Kukama’s approach to her practice is experimental, and she mostly applies methods that she describes as ‘deliberately undisciplined’, as she navigates between spaces of performance, video, text, and sound installations. As an artist whose interest is in occupying an existing canon, Kukama uses performance as a strategy to invent and apply methods that are outside the predictable.

Kukama applies performance as a medium of resistance against established ‘ways of doing’, and also as a strategy for inserting an alien voice and presence into various moments in history, as much as in existing public territories. Weaving major with minor aspects of histories, she introduces fragile and brief moments of ‘strangeness’ within socio-political settings – gestures of poetry with political intent, intended to destabilize existing perspectives of reality. For this year’s Festival, she locates her interventions in the specific history and geography of the city of Grahamstown.

Kukama has participated in various exhibitions and art fairs, including the Joburg Art Fair, Art Miami, ARCO Madrid, Supermarket Art Fair, and at L’Agence Creatif, Bordeaux; the 55th Venice Biennale; the Frace des Pays de la Loire, Carquefou; the Lux Scene Nationale, Valence and the 12th Lyon Biennale. She has participated in exhibitions at the New Museum in New York, the San Francisco Museum of Modern Art, the South African National Gallery, the Kunsthalle Lucern, the Kunsthaus Graz and Haus der Kunst in Germany.

Award nominations for her work include the MTN New Contemporaries Award (2010), the Ernst Schering Award (2011), and the Visible Award (NON NON Collective, 2011).
Kyle Shepherd
2014 Standard Bank Young Artist for Jazz

“I find that life influences music a lot more then directly musical things do.”

Kyle Shepherd’s family is quite musical, so he has been around classical and jazz musicians – and their music – all of his life. The Capetonian pianist, saxophonist, Xaru (traditional mouth-bow) player, composer and band leader started studying (classical) violin at 5 years old, and counts Abdullah Ibrahim and the late Zim Ngqawana amongst his mentors.

The 26 year old is regarded as one of South Africa’s most influential and accomplished Jazz musicians. Shepherd strives to make music that says something personal, and has forged a compositional and performance concept that pays homage to his musical influences and collaborators, while continuing to push boundaries musically.

Shepherd is a regular on the tour circuit, having played his own music in concerts in 15 countries through Africa, Europe and Asia. He has released three critically acclaimed albums, for his involvement in various categories, for her involvement in the productions Keepsake Minus 3, Proximity Loss and Having and Run!, and a Naledi nomination for Best Original Choreography for In the Wings (2012). In 2010, Spyt, which featured her choreography, won an Anglo-Gold Ashanti Fyngoud prize for Best Production at Aardklop.

Greg Homann
2014 Standard Bank Young Artist for Theatre

“I am driven by a desire to prove that my choice to create a career in the arts is a viable one and that preconceived ideas of being an arts practitioner (poor, struggling, a dreamer, ungrounded, etc.) are simply not true.”

The multi-talented Greg Homann has directed an impressive array of work in varying styles that include drama, comedy, musical theatre, musical revue, contemporary world-drama and new South African plays. Homann graduated from Wits with a BA in Dramatic Art and has an MA in Text and Performance Studies with distinction from The Royal Academy of Dramatic Art (RADA) and King’s College London. He is currently the Head of School of Live Performance at AFDA in Johannesburg.

Homann’s primary area of research is in contemporary South African theatre with an emphasis on post-apartheid plays. He is the editor of a collection of plays entitled At This Stage: Plays from post-apartheid South Africa which includes two of his essays.

Nicola Elliott
2014 Standard Bank Young Artist for Dance

“Making what I think is beautiful and important remains the central aim.”

Nicola Elliott works in the fields of dance, theatre, dance-theatre, physical theatre and integrated dance and has briefly explored dance film. Motivated by the interplay between the real and the representational, Elliott hunts beauty – although admits that her spectrum of what is beautiful is not traditional – and her work is often underpinned by existential questions. She is inspired by the work of choreographers Ana Teresa de Keersmaeker, La Ribot, and Jonathan Burrows; pays homage to her First Physical Theatre Company lineage, and considers music very much a part of her creative process.

She completed her Master’s degree in Dance at Rhodes University, specialising in choreography. She has received commissions from notable entities such as The First Physical Theatre Company, the Dance Umbrella, The Emerging Theatre Director’s Bursary, and a funding grant from the National Arts Council of South Africa. Elliott’s work has received several accolades, including the Jonathan Marks Prize for Choreography from Rhodes, several Standard Bank Ovation Awards and Kyknet Fiesta Awards and nominations in various categories, for her involvement in the productions Keepsake Minus 3, Proximity Loss and Having and Run!, and a Naledi nomination for Best Original Choreography for In the Wings (2012). In 2010, Spyt, which featured her choreography, won an Anglo-Gold Ashanti Fyngoud prize for Best Production at Aardklop.

Elliott currently works at the University of Cape Town School of Dance and the South African College of Music. She facilitates Integrated Dance workshops at schools with The Chaeli Campaign and with Remix Dance Company/ASSITEJ.
Hasan and Husain Essop

2014 Standard Bank Young Artists for Visual Art

“In order to share knowledge you need to have it, and therefore teaching has made me a better person and artist” (Hasan Essop)

Born and raised in Cape Town, twenty eight year old twin brothers Hasan and Husain Essop have been collaborating artistically since their graduation from the Michaelis School of Fine Art in 2007. They both completed a Bachelor of Fine Arts and Postgraduate Diploma in Art at Michaelis, and subsequently Postgraduate Certificates in Education, at the University of Cape Town. They graduated with individual bodies of work, but when they were approached by the Goodman Gallery in 2007, they proposed the idea of collaborating and making art together – for the first time.

Husain specialised in photography and makes all the important technical decisions when setting up a shoot. Hasan specialised in printmaking and therefore has a lot more freedom in the post-production and printing of the work. They both contribute to the subject matter and editing of the photographs, always discussing new ideas and locations to shoot. They are interested in subjects that interest the youth and forming the next generation, often highlighting the multi-cultural clash between religion and popular cultures and the dominating influence of Western theatrics.

There have been many proud moments in their career, including a visit from Sir Elton John to their parents’ home in Rylands to buy some of their work; being selected by Puma to create a design for the national soccer team jersey, which Bafana Bafana have been wearing since 2011. Both work full time as educators in boys’ schools in Cape Town.

The Essops’ work has been included in various private and public collections, including the Spier Collection, the Durban Art Gallery and the South African National Gallery. They have held residencies in Cuba, Germany and the Netherlands; and exhibited at the Havana Biennale in 2009, Dakar Biennale in 2010, and Spier Contemporary in 2007 and 2010. Their work has appeared in several group shows, including the ABSA L’Atelier the Goodman Gallery, the Helsinki Museum in Finland, and the Victoria and Albert Museum in London.

Jahmil XT Qubeka

2014 Standard Bank Young Artist for Film

“The path of a maverick is usually a lonely one where affirmation does not come easily.”

Born in the Karoo and raised in East London, Jahmil Qubeka’s films have screened in the USA, Cannes, Stockholm, Amsterdam, Warsaw, Egypt, Nigeria, Zanzibar, Mauritius, Zimbabwe, Busan in South Korea and Mumbai in India. He credits his filmmaking education to his mentor, fashion photographer and filmmaker Daron Chatz.

His HIV documentary Talk To Me (2005) won five international awards including a George Foster Peabody Award, The Rose D’Or (Social Awareness Award), The Japan Prize (Best programme: education category) and awards at The Chicago International Film Festival (Gold Hugo Award), and World Media Festival (Gold Intermedia-globe).

Qubeka says he’s always known that he is an artist and a storyteller – as a child, he devoured so much cinema that he was a walking, talking film encyclopaedia. What informs his work is his passion for the genesis of humanity – where we truly come from, why we are the way we are and where we are going. He produced, photographed and co-wrote uMalusi (2009) before making his feature directorial debut with A Small Town Called Descent (2010). His latest film, Of Good Report (2013) made international headlines when its premiere at the Opening of the 2013 Durban International Film Festival was prevented by the Film and Publications Board.

Qubeka has won the Pan African Film Festival’s Best Feature Film Award, the BAFTA Los Angeles’ Narrative Excellence Award and several SAFTA Awards.

Njabulo Madlala

2014 Standard Bank Young Artist for Music

“Music fills a gap that nothing else can. I am really grateful for music and how it has always shaped and saved my life.”

Urban-born baritone Njabulo Madlala is the 2010 winner of the most prestigious prize for singers in Britain, the Kathleen Ferrier Award.

He is also the winner of the Singers Section at the 2012 Royal Overseas League Competition, of the 2012 Lorna Viol Memorial Prize and the Royal Overseas League Trophy for the Most Outstanding Musician From Overseas, the Sir John Manduell Award for an Outstanding South African Musician, The Kenneth Loveland Gift Prize, and of the 2012 Worshipful Company of Musicians Award. Madlala has been a Britten Pears Young Artist, a Samling Foundation Course Young Artist led by Sir Thomas Allen, and a young artist at the Ravinia International Festival in the USA.

After finishing high school, Madlala was offered a position singing in the chorus of uCarmen eKhayelitsha, which went on to tour the world. In 2002, while in London, Madlala won an international scholarship to fund his studies, graduating with a Masters Degree in Music from the Guildhall School of Music and Drama; and completed a further year in the studio at the Cardiff International Academy of Voice.

He is the founder of Amazwi Omzansi Africa (The Voices of South Africa) project, which creates a platform for South African musicians to give back to their communities. It was formed from a desire to facilitate the education and creation of future audiences for what is perceived as a European art form (opera); for people to know and understand, so that they will want to come to the theatre without fear.
The Business and Arts South Africa
EDUCATION PROGRAMME
in partnership with the British Council Connect ZA
is proud to announce the
Audience Development Programme

The Audience Development Programme interrogates new methods of audience development in the sector. Four young South African Master Trainers, involved in the creative sector and a UK specialist in the field have come together to develop an integrated workshop, tailor made for South African arts organisations.

The potential for this programme in understanding South African audiences, and engaging with them in creative, innovative and exciting ways, is one of the much needed skills the arts sector needs in order to be more sustainable.

For more information and updates please visit our website www.basa.co.za, contact us on 011 447 2295, follow us on twitter @basa_new or visit our Facebook page.
Since 1984 Standard Bank have been the proud sponsor of the Standard Bank Young Artist Awards – giving recognition each year to some of our country’s rising stars and emerging talents. To qualify for this prestigious award, artists under the age of 35 need to have developed a creditable body of work, demonstrating excellence, integrity, consistency, innovation and artistic flair.

As we celebrate the 30th anniversary of our partnership with Standard Bank, we salute all the recipients of the award over the last three decades, noting the contribution they have made to the artistic and cultural life of South Africa. And we proudly present the following former winners as part of this year’s programme.

**1980s**

<table>
<thead>
<tr>
<th>Year</th>
<th>Winner(s)</th>
<th>Field</th>
<th>Page</th>
</tr>
</thead>
<tbody>
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<td>1984</td>
<td>Peter Schütz</td>
<td>Visual Art</td>
<td>114</td>
</tr>
<tr>
<td>1985</td>
<td>Marion Arnold</td>
<td>Visual Art</td>
<td>114</td>
</tr>
<tr>
<td>1986</td>
<td>Andrew Buckland</td>
<td>Theatre</td>
<td>45</td>
</tr>
<tr>
<td>1987</td>
<td>William Kentridge</td>
<td>Visual Art</td>
<td>39 &amp; 114</td>
</tr>
<tr>
<td>1988</td>
<td>Margaret Vorster</td>
<td>Visual Art</td>
<td>114</td>
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<tr>
<td>1989</td>
<td>Marthinus Basson</td>
<td>Theatre</td>
<td>37</td>
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**1990s**

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<th>Year</th>
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<th>Field</th>
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<td>1990</td>
<td>Bonnie Ntshalintshali &amp; Fee Halsted-Berning</td>
<td>Visual Art</td>
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<tr>
<td>1991</td>
<td>Darrel Roodt</td>
<td>Film</td>
<td>142</td>
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<tr>
<td>1992</td>
<td>Tommy Motswai</td>
<td>Visual Art</td>
<td>114</td>
</tr>
<tr>
<td>1993</td>
<td>Pippa Skotnes</td>
<td>Visual Art</td>
<td>114</td>
</tr>
<tr>
<td>1994</td>
<td>Sam Nhlengethwa</td>
<td>Visual Art</td>
<td>114</td>
</tr>
<tr>
<td>1996</td>
<td>Lara foot</td>
<td>Theatre</td>
<td>32 &amp; 129</td>
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<tr>
<td>1997</td>
<td>Geoffrey Hyland</td>
<td>Theatre</td>
<td>36</td>
</tr>
<tr>
<td>1998</td>
<td>Alfred Hinkel</td>
<td>Special Recognition Award: Dance</td>
<td>23</td>
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<tr>
<td>1999</td>
<td>Bongani Ndodana-Breen</td>
<td>Music</td>
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**2000s**

<table>
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<tr>
<td>2000</td>
<td>Gloria Bosman</td>
<td>Jazz</td>
<td>73 &amp; 100</td>
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<tr>
<td>2001</td>
<td>Walter Oltmann</td>
<td>Visual Art</td>
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### 2000s

<table>
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<tr>
<th>Year</th>
<th>Name</th>
<th>Field</th>
<th>Pages</th>
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<tbody>
<tr>
<td>2001</td>
<td>Tracey Human</td>
<td>Theatre</td>
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<td>2002</td>
<td>Brett Bailey</td>
<td>Theatre</td>
<td>Page 132</td>
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<tr>
<td>2003</td>
<td>Yael Farber</td>
<td>Theatre</td>
<td>Page 49</td>
</tr>
<tr>
<td>2004</td>
<td>Mincedisi Shabangu</td>
<td>Theatre</td>
<td>Page 32</td>
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<tr>
<td>2005</td>
<td>Paul Mpumelelo Grootboom</td>
<td>Theatre</td>
<td>Pages 34 &amp; 129</td>
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<tr>
<td>2006</td>
<td>Sylvaine Strike</td>
<td>Theatre</td>
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<td>2007</td>
<td>Shannon Mowday</td>
<td>Jazz</td>
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<td>2008</td>
<td>Mark Fransman</td>
<td>Jazz</td>
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<td>2009</td>
<td>Kesivan Naidoo</td>
<td>Jazz</td>
<td>Pages 81, 110 &amp; 111</td>
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<tr>
<td>2010</td>
<td>Janni Younge</td>
<td>Theatre</td>
<td>Pages 39 &amp; 58</td>
</tr>
<tr>
<td>2011</td>
<td>Bokani Dyer</td>
<td>Jazz</td>
<td>Pages 73, 100 &amp; 104</td>
</tr>
<tr>
<td>2012</td>
<td>Afrika Mkhize</td>
<td>Jazz</td>
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</tr>
<tr>
<td>2013</td>
<td>Fana Tshabalala</td>
<td>Dance</td>
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### 2010s

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<tr>
<td>2010</td>
<td>Samson Diamond</td>
<td>Music</td>
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<tr>
<td>2011</td>
<td>Neil Coppen</td>
<td>Theatre</td>
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<td>2012</td>
<td>Mamela Nyamza</td>
<td>Music</td>
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<tr>
<td>2013</td>
<td>Kesivan Naidoo</td>
<td>Jazz</td>
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</tr>
<tr>
<td>2014</td>
<td>Greg Homann</td>
<td>Theatre</td>
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## Additional Information

- **Wim Botha** | Visual Art | Page 116
- **Melanie Scholtz** | Jazz | Pages 73 & 100
- **Wim Botha** | Jazz | Pages 73 & 82
- **Melanie Scholtz** | Jazz | Pages 73 & 100
- **Wim Botha** | Jazz | Pages 73 & 82
The 3rd Wonder of our world

A HOLIDAY FOR THE HISTORY LOVER

Grahamstown is at the centre of Frontier Country and is a historic heartland, which offers the visitor a walk through its turbulent past. It is a beautiful region that has been the setting of many intense battles and is the home of famous warriors, with more forts here than in the whole of the rest of South Africa combined. Grahamstown is known by many different names, such as “Settler’s City”, “City of Saints” and “Africa’s Festival Capital”.

Grahamstown plays host to a variety of festivals during the year, of which the annual National Arts Festival, Sizelle非洲Festival and the Grahamstown Flower Festival are the most popular. The city is surrounded by the delightful towns of Alcedale, Reibeek-East and Salem.

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBANY MUSEUM COMPLEX:</td>
<td>The complex consists of 7 buildings, each housing a different museum.</td>
</tr>
<tr>
<td>THE 1820 SETTLERS’ NATIONAL MONUMENT:</td>
<td>A monument built to commemorate the 1820 Settlers.</td>
</tr>
<tr>
<td>BLAAUWKRANTZ BRIDGE TOUR:</td>
<td>A tour of the Blauwkrantz Bridge Disaster of 1911.</td>
</tr>
<tr>
<td>TOWNSHIP TOURS:</td>
<td>A tour guide will take you through the township. The trip ends with a traditional Xhosa meal.</td>
</tr>
</tbody>
</table>

CONTACT:
Makana Tourism: +27 (0) 46 622 3241
info@grahamstown.co.za; www.grahamstown.co.za
Cacadu: @www.cacadu.co.za

facebook.com/worldof7wonders
@TravelCacadu
Carving out a unique place between the disciplines of dance and theatre, Elliott’s work focuses on the body’s ability to tell its story, confronting physical experience through a theatrical medium. In Bruising, she explores the dichotomy of tensions that exist between the inner and outer worlds in our individual notions of love. Using love as a cornerstone of the work, Bruising reflects on how the body is the medium of experience and how its reality can seem unendurable.

While the work investigates love, it also considers the theatrical medium itself, carefully deconstructing the very form it is using. It is this dual experience that has become a recognisable feature of Elliott’s dance-theatre signature and will allow Bruising to satisfy the minds of audience members long after they have left the auditorium.

In this work, Elliott will be realising the dream of bringing together a group of unique individuals for a sceptical, comical, and sometimes deeply felt investigation of what it means to feel love in all its many guises.

Nicola Elliott’s critical and curious dance-theatre has received multiple nominations and awards. Having developed a small but loyal following nationally, she continues to create work that is intelligent, surprising, moving and entertaining.

Nicola Elliott’s production of Bruising will be presented at the National Arts Festival. The production includes performances on Friday 11 July at 18:00, Saturday 12 July at 14:00 & 18:00, and Sunday 13 July at 14:00 & 18:00. The duration of the performance is 1 hour (no interval) and is recommended for ages 13 years and above. Tickets are priced at R65 (Full) and R60 (Student / Scholar).
The National Arts Festival in association with the Ballet du Grand Théâtre de Genève and with the support of the Swiss Arts Council Pro Helvetia and Vacheron Constantin presents

Le Songe d’une nuit d’été

A Ballet by Michel Kelemenis based on Felix Mendelssohn’s

A Midsummer Night’s Dream

Who can resist the love-potions and possets whipped up by Michel Kelemenis; or rather, the magic juices of his Puck? In his very personal appropriation of A Midsummer Night’s Dream, the French choreographer behaves uncannily like Shakespeare’s mischievous elf. But this is no carefree Puck at work, and this is no mere sequence of Freudian slips: Michel Kelemenis means business when he starts playfully pulling the strings of the comic play Shakespeare had imagined as a satire of Elizabethan society. In alluring tones, he leads his audience into a world where the marvellous and the mysterious rub elbows with the grotesque. Le Songe d’une nuit d’été is full of surprises: a forest with no trees or bushes, where rude mechanicals with dramatic ambitions bump into a donkey, the consequence of Oberon and Titania’s quarrel.

The Geneva Ballet Company’s A Midsummer Night’s Dream is set in an enchanting place where dreams rule over – and overrule – everything. Estranged lovers pass in the night and meet again, as the mechanicals’ band of amateur actors opens the doors to a land of dreams. The subtle strains of Felix Mendelssohn’s Octet merge into the exquisite orchestration of his famous stage music for A Midsummer Night’s Dream, leading us into the darkest corners of a fairy wood. Let yourselves be carried away by the poetry of bodies moving in a universe of essential sensuality, lightness and undisguised instincts.

William Shakespeare wrote his comedy A Midsummer Night’s Dream sometime between 1594 and 1595. In 1826, the young Felix Mendelssohn composed an overture to the play, and in 1843, the King of Prussia, Friedrich Wilhelm IV commissioned Mendelssohn to write more incidental music for the play. A Midsummer Night’s Dream became part of the classical ballet repertoire in 1876 in a version by the famous Russian choreographer Marius Petipa. With this new setting by Michel Kelemenis and accompanied by the Kwa-Zulu Natal Philharmonic Orchestra conducted by Lykele Temminigh, the Grand Théâtre de Genève Ballet Company reaffirms its commitment to a form of dance that interprets the great works of the ballet repertoire in a new and exciting present tense.
Choreography: Michel Kelemenis
Music: Félix Mendelssohn
Set design and costumes: Nicolas Musin
Lighting: Jean-Marc Skatchko

Principal Dancers:
Cupid / King of the Elves: Joseph Aitken
Fairy Queen: Yumi Aizawa
Blue lovers: Geoffrey Van Dyck, Sarawanee Tanatanit
Pink lovers: Nathanaël Marie, Daniela Zaghini
Pyramus / Thisbe: Paul Girard / Loris Bonani
3 Thieves: Aurélien Dougé, Natan Bouzy, Vladimir Ippolitov

Ballet du Grand Théâtre de Genève

General director: Tobias Richter**
Ballet director: Philippe Cohen
Assistant to the director, stage manager: Vittorio Casarin
Administrative Coordinator: Emilie Schafferter**
Ballet masters: Grant Aris, Grégory Deltenre, Serafima Demianova**
Pianist: Philippe Duvachelle
Technical director: Alex Bryant
Stage supervisor: Mansour Walter
Sound supervisor: Jean Marc Pinget
Wardrobe: Caroline Bault, France Durel

*Castings and technical crew subject to change
** Not on tour

Accompanied by the KZNPO Orchestra

Conductor: Lykele Temmingh

Guy Butler Theatre, 1820 Monument

Friday 4 July 19:00
Saturday 5 July 11:00 & 19:00

Duration: 1 hour 20 minutes (no interval)

Age recommendation: All

Tickets:
R100 / R90 / R85 (Full)
R75 / R85 / R80 (Student / Scholar)
CARGO: Precious is a unique collaboration between four Standard Bank Young Artist Award winners: director Sylvaine Strike (Theatre 2006), choreographer PJ Sabbagha (Dance 2005) musician Concord Nkabinde (Jazz 2006) and Fana Tshabalala (Dance 2013).

The Forgotten Angle Theatre Collaborative teams up with performers Daniel Buckland and William Harding in this imagined account of Saartjie Baartman’s first time at sea. The production is developed in devised collaboration by the Fortune Cookie Theatre Company, Forgotten Angle Theatre Collaborative and Concord Nkabinde.

“Saartjie Baartman was 21 years old when she was taken from her native South Africa and shipped to London. Within weeks, she had made headlines and was the talk of the social season of 1810, hailed as the Hottentot Venus for her exquisite physique and shapely, irresistible bottom. As her fame spread to Paris, Saartjie became a lightning rod for late-Georgian and Napoleonic attitudes toward sex and race, exploitation and colonialism, prurience and science. Stared at, stripped, pinched, painted, worshipped and ridiculed, she came to symbolize the erotic obsession at the heart of colonialism.”

Rachel Holmes, The Hottentot Venus

The piece explores the untold part of Saartjie Baartman’s extraordinary story: her time spent on the ship between Africa and Europe after being promised a life of freedom, fame and fortune as the subject of fascination in a travelling show called The Hottentot Venus.

Research suggests that Saartjie was loaded as cargo onto a ship leaving Cape Town; the only woman on board and the property of Hendrik Cesar, a freed slave who worked for Alexander Dunlop, a military surgeon. These men accompanied Saartjie on the journey she would not return from alive.

It’s a story that ends with her remains repatriated to South Africa, nearly two centuries after her body had been dissected and bottled in formaldehyde in an experiment said to have been done ‘all in the name of science’.

Alec Mullins Hall

Tuesday 8 July 15:00 & 20:00
Wednesday 9 July 15:00 & 20:00
Thursday 10 July 10:00

Duration 1 hour 10 minutes

Age recommendation PG 13

Tickets R65 (Full) R60 (Student / Scholar)
The National Arts Festival in association with Garage Productions presents the South African premiere of a John Linden & Alfred Hinkel production,

Rust Coloured Skirt

Known for producing socially engaged work, and his long history with Jazzart Dance Theatre, Alfred Hinkel has returned to his roots in the Northern Cape village of O’Kiep, exploring new means of dance-making. A master story-teller, Hinkel has produced three works (Padonbekend, Dansmettieduiwels and SEEP) with creative and life partner John Linden under this dispensation.

Rust Coloured Skirt is an autobiographical consideration of dance as a medium through which life is experienced, from the perspectives of differing life stages. Audiences can expect a quirky and honest exploration of things that matter, as Debbie Goodman-Bhyatt (formerly of Jazzart and Jagged Dance) returns to the stage after 15 years, with Hinkel himself. Two youngsters - Adelaide Majoor and Byron Klassen - playfully juxtapose their biographies with their elders’ in a narrative which craftily interweaves their personal stories.

Direction
John Linden

Creative, Investigation and Workshop
Heinrich Reisenhoffer

Choreographic Investigation
Jenny van Papendorp

Costume and Audio Visual Design and Creation
Marquen Carstens

Lighting Design
Benever Arendse

Choreography
The cast under the direction of John Linden and Heinrich Reisenhoffer

Cast

Adelaide Majoor
Byron Klassen
Debbie Goodman-Bhyatt
Alfred Hinkel

Alec Mullins Hall

Friday 4 July 15:00 & 20:00
Saturday 5 July 15:00 & 20:00
Sunday 6 July 15:00

Duration
45 minutes

Age recommendation
PG 14

Tickets
R65 (Full) R60 (Student / Scholar)
Nile is the result of a long-gestating collaboration between French/Swiss choreographers Compagnie 7273 and American guitarist Sir Richard Bishop.

This piece aims to capture the undulating nature of the Nile River through a striking and moving combination of dance and music. It positions the river as a reservoir of imagination, rife with contradictions such as permanence and metamorphosis; fecundity and desert; physicality and spirituality.

Laurence Yadi and Nicolas Cantillon of Compagnie 7273 received the ‘Award of the Fondation Liechti pour les Arts’ for their production Climax in 2006 and the Swiss Dance and Choreography Prize in 2011. In this piece, they collaborate with American guitarist Sir Richard Bishop, an improviser and former punk who loves the Middle East and India, and is a musician who is as great and free as he is unclassifiable.

Nile is co-produced with ADC - Association pour la Danse Contemporaine (Genève – Suisse) & CND – Centre National de la Danse (Pantin – France). The production has received financial support from La Compagnie a bénéficié d’un soutien conjoint pour la période 2009-2011 de la Ville de Genève, la République et le Canton de Genève et Pro Helvetia-Fondation suisse pour la culture. La Compagnie 7273 est également soutenue par la Loterie Romande, Fondation Fluxum, Sophie und Karl Binding Stiftung, Zuger Kulturstiftung Landis & Gyr, Artephila Stiftung, Pour-cent culturel Migros.

**Choreography and Concept**  
Laurence Yadi
Nicolas Cantillon

**Artistic collaboration**  
Graziella Jouan
Karelle Ménine

**Music**  
Sir Richard Bishop

**Mix and Recording**  
Nicolas Field

**Lighting design**  
Patrick Riou

**Costumes**  
Philippe Combeau

**Graphic design**  
Yona Lee

**Tour Management**  
Sarah Camara

**Dancers**  
Luc Benard, Lola Kervroedan
Nicolas Cantillon, Margaux Monetti
Gildas Diquero, Laurence Yadi
The National Arts Festival presents

What Does The Earth Think It Is?

We are part of a brilliant planet and surrounded by genius. Our long immersion in a primary nature gives us an elegant tool – our body-minds – that science is now showing us is a natural core of processes of becoming. Nature is us – but much smarter, brainstorming gracefully, infinitely, in movements of destruction and creation.

Dance, film and music express and shape perceptions of beauty and force, beguilement and enquiry. The generative capacity of the dancing body is built in to the planet’s raw materials, procured locally, produced at body pressure and temperature – a law of Nature.

What does dance allow to be felt and seen, that is not yet known, and speaks through my response to the complex unknown that arises within nature, within me? An endless struggle to get to nature through all I am has driven me. How much of the force of nature can I allow and am I allowed … to be useful in a collective way?

This work condenses a story that keeps escaping me. In it nature is an adversary and a pageant of grand openings. What does the earth think it is?

Tossie van Tonder, aka Nobonke, is a South African dance pioneer, psychological thinker and writer. Her ideas often find expression in primal physicality, and her dance performance works at this Festival span 30 years.

Dance Performer
Tossie van Tonder

The Line consultant
Chas Unwin

Costume Designer
Clinton Osbourn

Video Editor
Martin Horne

Sound Design
Jeremy de Tolly – Original Swimming Party

Transnet Great Hall

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<tr>
<td>Tuesday 8 July</td>
<td>19:00</td>
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<td>Wednesday 9 July</td>
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Duration 50 minutes (no interval)

Age recommendation PG 12

Tickets R65 (Full)  R60 (Student / Scholar)

Tossie van Tonder will be discussing her book, Nobonke, She of all People with Edwin Cameron on Sunday 6 July at 11:00 as part of the ThinkFest Authors in Conversation series – please refer to the ThinkFest programme for more details.

Photo: Robert Hamblin
The National Arts Festival presents

20/20 Visions

20/20 Visions is a repertoire of four choreographic pieces, rooted in deeply personal histories, which challenge the past, while interrogating the present socio-political and cultural status quo. The selected artists, using diverse techniques and aesthetic approaches, raise questions in performed vignettes which offer true-to-life portraits, often based on personal experience.

19 Born
76 Rebels

Mamela Nyamza’s choreographic piece finds its inspiration from the 1976 student uprising against the apartheid system by black students who rebelled against Afrikaans being taught in their schools. The 1976-newborns were products of this period of violence, resistance, rebellion, protest and political and physical activism. Their oppressed mothers were victims of the violent and inhuman suffering meted out by the government and its forces of oppression. Nyamza’s work asserts that those in the wombs of their mothers at the time still carry the scars and wounds of those times today – if not in a real, then definitely in a symbolic, manner. This choreographic piece is co-produced by SACD, Festival d’Avignon with support of the France-South Africa Seasons 2012-2013.

Choreography & Design
Mamela Nyamza
Shiba Sopotela
Mamela Nyamza
Faniswa Yisa

Costume Designer
Shiba Sopotela

Dancers
Mamela Nyamza
Faniswa Yisa

Duration
20 minutes

Doors of Gold

Doors of Gold is a performance installation solo work. It alludes to an absence. Gold skulls form a cornerstone around the performance area. The narrative attempts to draw the audience’s attention to the unturned stones of the history of the people who died while working in the mines. Munyai attempts to give a voice to those for whom there is not even a trace in any archive.

Choreography, Design and Dance
Tebogo Munyai

Duration
20 minutes
**Dark Cell**

*Dark Cell* draws its inspiration and metaphors from imagery of ex-political prisoners on Robben Island. While celebrating and commemorating South African history, the piece is embedded in the past as a mirror of contemporary society and a reflection of postcolonial interiority. Using props to animate dance movements, the work aspires to take the audience on a journey of self-confrontation/realisation. This choreographed piece is a theatrical fusion of contemporary dance, moving images, projected images, moving set/props, recorded text, and live and pre-recorded sounds/music which try to elaborate on how the mind can be the worst prison a person can ever have.

<table>
<thead>
<tr>
<th>Choreography, Design and Dance</th>
<th>Themba Mbuli</th>
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<tr>
<td>Concept</td>
<td>Kent Ekberg</td>
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<td>Duration</td>
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**Inkukhu Ibeke Iqanda**

*First performed at the Theater Spektakel in Zurich in August 2013, then at the Theatre Arts Admin Collective in Cape Town, *Inkukhu Ibeke Iqanda* is a departure from the mainstream theatre in which Sopotela has excelled. This piece is an experiment on sexuality, theatre and performance*

<table>
<thead>
<tr>
<th>Choreographer, designer and dancer</th>
<th>Chuma Sopotela</th>
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<tbody>
<tr>
<td>Lighting design</td>
<td>Kabelo Chalatsane</td>
</tr>
<tr>
<td>Costume design</td>
<td>Shiba Sopotela</td>
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<tr>
<td>Duration</td>
<td>15 minutes</td>
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*As part of this journey I’m taking, I went into a residency with Pro Helvetia where I spent time in a studio exploring memory methods that I had used in my acting career as well as other methods from other directors. It was in this space that I started to explore a method of creating through rituals that became daily meditations. From the repetition of these rituals, memories were triggered which became pathways that were followed through improvisation. From these rituals and improvisations, structures in the form of props and costume became an installation into which people were invited*  

Chuma Sopotela
Between the Lines

A poetic exploration of what exists behind words, the subtle complexities of subtext and hidden meanings through dance, spoken word and song. Beyond words lie the hidden truths and the essence of our inner selves hanging delicately between thought and gesture. Choreographers include Michelle Reid premiering her new work entitled Disconnect and Belinda Nusser, with a new ballet entitled Fade Out. Five, which explores personal experiences and understanding the topography of our lives through the contours and definitions of literal and figurative lines. The words jump off the pen and translate onto the performers’ bodies as you are transported to a place somewhere… between the lines.

Praise for the Cape Academy of Performing Arts 2013 Fringe production, BitterSweet, winner of a 2013 Standard Bank Ovation Award: “The choreography and story-telling is magnificent. The cast bring a fresh new flavour to the performing arts.” – Kelly Frielinghaus, Cue 2013

neither HEre nor there (and everything elSe)

A phone dangles off the hook, a drip of sweat trickles toward the floor, a trembling hand reaches out; a street lamp flickers on and off, on and off, on and off and with great trepidation, they take a tentative, collective, step forward…

neither HEre nor there (and everything elSe) deals with the transitory space of addiction. This dance work will be a presentation of a multi-layered, dynamic envisioning of altered and varied perspectives on addiction: the spaces before, during and after. Using the above image as the source for the choreography, design and composition of the score, the piece will present an innovative and earnest response to the issue of addiction within a South African context.

Nadine Joseph was awarded the 2013 Standard Bank Ovation Award for her Fringe physical theatre piece for:Given.
If These Bodies Could Speak

Award winning Matchbox Theatre Collective (Gold Standard Bank Ovation Award and Amsterdam Best of the Fringe – 2011) present If These Bodies Could Speak. Bailey Snyman (Standard Bank Young Artist for Dance 2012 – Moffie) and Nicola Haskins (Standard Bank Ovation Award 2011 – As Night Falls) choreograph and perform in this, intuitive, experiential experiment in the body.

If These Bodies Could Speak examines the visceral experience from the inside out and reveals the lived experience of the body allowing the ‘body to speak’. The bodies become sites of conflict where they negotiate their internal biology and external expression. The work navigates between anxiety, serenity, fight and flight as the work maps the journey of the dis-eased body in, through, around and out of itself.

PJ’s

Wednesday 9 July 12:00
Thursday 10 July 14:00 & 20:00
Friday 11 July 12:00
Duration 50 minutes (no interval)
Age Recommendation All ages
Tickets R60 (Full) R50 (Student / Scholar)

Choreography and Performers
Nicola Haskins
Bailey Snyman

For As Night Falls

Choreographer Nadine Joseph
Composer Daniel Nubian
Cast Athena Mazarakis, Alan Parker, Jessica Foli, Nceba Sitokwe, Sithembiso Khalishwayo, Nadine Joseph
The National Arts Festival presents Val Adamson’s exhibition

♥ Dance

“There is no objectifying of the dancers, only a love of grace and form that shines through in every image.”
– Lianne Loots: The Mercury

The title ♥ Dance is an accurate reflection of the passion that photographer Val Adamson has for photographing dance.

For Adamson, watching dance is an exciting, engrossing experience that becomes a lingering, evocative memory once the performance is over. Her thrilling challenge has been to capture some of those moments and save those images for posterity, allowing the viewer to relive the beauty of live dance.

This photographic exhibition covers almost 20 years of Dance in KZN, featuring an array of dancers from throughout Africa representing a variety of styles and genres.

It is a celebration of dance as seen through Adamson’s lens, showcasing some of the most poignant moments and astonishing feats of agility exemplifying the artform’s combination of athleticism and beauty.

The Door in the exhibition is conceptualised is by David Gouldi and the Doors were constructed by Bryan Hiles.

♥ Dance was commissioned by KZN DanceLink, supported by eThekwini Municipality department of Arts and Living Cultures and funded by the National Arts council and the National Lotteries board.

Red Foyer, Rhodes Theatre

Open Daily 09:00 - 18:00
Based on the tragedy *Oedipus at Colonus* by Sophocles, this reworking is a playful allegory offering a subversive and satirical take on the past, present, and future of South Africa’s complex political landscape.

David Dennis plays Oedipus, an old man on his way to the city to reconcile with his estranged children. His eldest daughter leads him on his way until he arrives at a sacred ground near the place of his birth. In a moment of clarity, he is reminded of a prophecy decreeing that the land where he is buried will be blessed forever.

*Oedipus @ Koö-Nú!* highlights burning issues for young democracies through this major reworking of the original Greek text. It deals with the complacency that can come in the wake of losing a great visionary, the damage that a generation can inflict on the following one and the responsibilities of parents and children to each other.

Fusing comedy, satire, and tragedy, *Oedipus @ Koö-Nú!* has dark roots and bright pink tips. Even though it deals with weighty issues, this highly entertaining production is packed with delicious comedy, rich theatricality and delightful subversion that have become the signatures of Homann’s work.

Writing & Direction: Greg Homann
Set & Lighting Design: Denis Hutchinson
Costume Design: Jemma Kahn

<table>
<thead>
<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Oedipus</td>
<td>David Dennis</td>
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<tr>
<td>Antigone</td>
<td>Masasa Mbangeni</td>
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<tr>
<td>Ismene</td>
<td>Ameera Patel</td>
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<tr>
<td>The Chorus of One &amp; Theseus</td>
<td>Tumi Morake</td>
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<tr>
<td>Polynices &amp; Prisoner 1</td>
<td>Jerry Mntonga</td>
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<tr>
<td>Creon and Prisoner 2</td>
<td>Glen Biderman-Pam</td>
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Rhodes Theatre

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<th>Date</th>
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<tr>
<td>Thursday 3 July</td>
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<td>Friday 4 July</td>
<td>15:00 &amp; 20:00</td>
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<tr>
<td>Saturday 5 July</td>
<td>15:00 &amp; 20:00</td>
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Duration: 1 hour 30 minutes (no interval)

Age recommendation: PG 13

Tickets:
R65 (Full)  R60 (Student / Scholar)

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 15:00 performance on Thursday 3 July. See page 129 for more details about post-performance discussions.
The National Arts Festival in association with the Baxter Theatre Centre and Mopo Productions present the world premiere of "Fishers of Hope"

From writer/director of the acclaimed productions Tshepang, Karoo Moose and Solomon and Marion comes Fishers of Hope, a brand new work by the multi award-winning Lara Foot.

She has teamed up with researchers Nina Swart and Masai warrior Miyere Miyandazi to create a tale struck through with magical realism and a score richly textured with authentic Kenyan music. The story is brought to life by a dynamic cast, led by Mncedisi Shabangu who played the role of the storyteller in Foot’s Tshepang.

A rapacious fish vendor, desperate for merchandise, decides to sell her beautiful young niece to a group of fishermen in return for their catch of the day. The deal is that the fisherman who catches the biggest fish gets to sleep with the captivating young woman. Tragedy strikes when a new and very keen fisherman comes to town to live with his older brother. For three consecutive days he is lucky enough to win the catch of the day, and for three consecutive days he has sex with the beautiful girl. On the third day, he falls in love. As his need for the biggest fish grows desperate, his thirst for hope is unquenchable.

Set along the lakes of Kenya, Fishers of Hope explores the theme of hope: its essence, its longevity and its possible demise. The exploitation of the lake due to the need of the locals and greed of the multinationals becomes the metaphor for the world and its capacity for hope.

Writer and Director: Lara Foot
Assistant director: Mncedisi Shabangu
Design: Patrick Curtis
Researchers: Nina Swart, Miyere Miyandazi
Choreographer: Grant van Ster

Cast:
Mncedisi Shabangu and Shaun Oelf
Other actors still to be cast

Graeme College Theatre

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<th>Date</th>
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<tr>
<td>Thursday 3 July</td>
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<td>Friday 4 July</td>
<td>14:00 &amp; 20:00</td>
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<tr>
<td>Saturday 5 July</td>
<td>14:00 &amp; 20:00</td>
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Duration: 1 hour 30 minutes (no interval)
Age recommendation: PG 14

Tickets:
R65 (Full)  R60 (Student / Scholar)

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 20:00 performance on Thursday 3 July. See page 129 for more details about post-performance discussions.
The National Arts Festival in association with the South African State Theatre presents

Marikana – The Musical

Adapted from: We Are Going To Kill Each Other Today – The Marikana Story by Aubrey W Sekhabi

Marikana – The Musical is an adaptation by Aubrey Sekhabi of the novel ‘We Are Going To Kill Each Other Today – The Marikana Story.’

Meshack Mavuso and Mpho ‘Mckenzie’ Matome lead a cast of 20 that recounts the tragedy that drew the world’s eyes to South Africa. They unleash a blow-by-blow account of the tragic events that led to the loss of 44 lives at the hands of police and miners.

Marikana – The Musical takes audiences back to the villages and townships where the mineworkers came from and gives faces and names to the fallen brothers, sons and fathers. The production asks the question, “Twenty years into South Africa’s constitutional democracy, how can we say that we are a peaceful, tolerant society if we can lose so many lives at our own hands?”

The killing did not start on the day of the shooting and after it started it spread like wildfire and “tomorrow morning, the men will sing again. Their spears, pangas, inculas and sticks will clatter menacingly. They will recite battle cries from their homelands, and move about in organized columns, raising clouds of dust. But 34 of them will sing for the very last time.”

A South African State Theatre showcase production

<table>
<thead>
<tr>
<th>Graeme College Theatre</th>
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<tbody>
<tr>
<td>Monday 7 July</td>
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<td>Wednesday 9 July</td>
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<td>14:00 &amp; 19:00</td>
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<tr>
<td>Duration</td>
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<td>2 hours (including</td>
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<td>15 minute interval)</td>
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<td>PG 14</td>
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<td>(language, violence)</td>
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<tr>
<td>Tickets</td>
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<tr>
<td>R65 (Full)</td>
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<td>R60 (Student / Scholar)</td>
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A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 14:00 performance on 7 July. See page 129 for more details about post-performance discussions.

Director: Aubrey Sekhabi
Set Designer: Wilhelm Disbergen
Lighting Designer: Declan Randal
Choreographer: Thabo Rapoo
Stage Manager: Sechaba Fanampe
Ass Stage Manager: Simon Makam

Cast:
Aubrey Poo
Meshack Mavuso
Mpho ‘Mckenzie’ Matome
Emma Mmekwa
and a Chorus
The National Arts Festival in association with the South African State Theatre presents

Protest

“As admirable as our bloodless transition to democracy was, clearly all the problems that were not dealt with will come back, some day, to haunt us.”
Mpumelelo Paul Grootboom (The Guardian / The Observer)

Set in a fictional municipal district in Mpumalanga, this drama from Mpumelelo Paul Grootboom sharpens the focus on service delivery protests within voiceless communities.

The production examines why South Africans are so quick to resort to violence and questions whether this country’s legacy of violence can ever be shaken off. The production celebrates the right to protest and to be heard, told with song and dance and didactics in the Brechtian tradition. The story is told by characters representing every sector of the community: the politician, the activist, the shopkeeper, the worker and the unemployed civilian.

Grootboom was the 2005 recipient of the Standard Bank Young Artist Award for Theatre. Five of his previous theatre productions have toured internationally and played in Austria, Belgium, UK, Australia and Germany.

A SOUTH AFRICAN STATE THEATRE showcase production

Graeme College Theatre

| Tuesday 8 July | 14:00 & 19:00 |
| Thursday 10 July | 14:00 & 19:00 |

Duration 2 hours (including 15 minute interval)

Age recommendation PG 14 (language, violence)

Tickets R65 (Full) R60 (Student / Scholar)

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 14:00 performance on 10 July. See page 129 for more details about post-performance discussions.

Director Mpumelelo Paul Grootboom
Writer Mpumelelo Paul Grootboom
Set Designer Wilhelm Disbergen
Lighting Designer Declan Randal
Stage Manager Irene Mathe

Cast
Desmond Dube
Bongani Masango
Madge Ntamo
Kedibone Tholo
Pulane Jantjies
Melissa Matshikiza
Mlamla Yiso
A South African State Theatre Fringe Showcase

The South African State Theatre plays a leading role in the development of the performing arts and is host to the colourful variety of entertainment found in the South Africa's diverse cultures. The opening of the State Theatre complex in May 1981 was a milestone in South African theatre and marked the beginning of great things to come. In 2000, the State Theatre re-opened under a new dispensation, in a democratic South Africa, as a receiving house. The State Theatre has been host to blockbuster shows like Cats, Sarafina!, The Phantom of the Opera, and The Sound of Music. This Showcase Season with Markana – The Musical and Protest on the Festival’s Main programme coupled with Exile and Forgiveness on the Festival’s Fringe programme, highlights the South African stories that are at the heart of this important institution.

Exile
Adapted from Medea

Writer and director  Kgaogelo Tshabalala

Exile is an adaptation of the famous Euripides Greek play Medea. Based in one of the villages in Botswana Exile is adapted to today’s time to highlight the brutality and truth of the clash between family criticism and love. Exile reveals, stylistically, the brutal act taken by a woman who is scorned.

Glennie Hall

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Age recommendation: 13 years +
(language, nudity)

Duration: 1 hour 30 minutes

Tickets:
- R60 (Full)
- R50 (Student / Scholar)
- R50 (Block Booking)

Forgiveness

Writer and director  Kea Moeketsane

The play Forgiveness is loosely adapted from the Greek tragedy Hecuba written by Euripides in 424 BC. It was first staged at the South African State Theatre for the Youth Expressions Festival in June 2013 as part of the State Theatre’s Drama competition. Forgiveness is set in the 1990’s during the Truth & Reconciliation proceedings.

Glennie Hall

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<td>Saturday 5 July</td>
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<td>Monday 7 July</td>
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Age recommendation: 13 years +
(language, prejudice)

Duration: 1 hour 30 minutes

Tickets:
- R60 (Full)
- R50 (Student / Scholar, Block Booking)
The process of disappearing. Playwright Howard Barker has long been a foe of the liberal British establishment, and champion of radical theatre worldwide. Slowly, one of his most acclaimed plays, explores a fascinating premise. As invading barbarians approach the palace of a decaying culture, four princesses debate their fate. Decorum demands suicide. But, for some, the possibility of life is all too compelling. In a culture of conformity, it may not be up to the individual to decide... Is there dignity in suicide? Does a struggle to survive demean us? And who is ‘the barbarian’?

Barker’s plays are emotionally charged, intellectually stimulating and far removed from the conventions of what he calls ‘the Establishment Theatre’. His texts overflow with rich language, challenging ideas and imaginative comedy, resulting in work he refers to as the ‘Theatre of Catastrophe’. His work is performed extensively in Europe, the USA and in Australia. Rejecting the widespread notion that an audience should share a single response to the events onstage, Barker works to fragment response, forcing each viewer to wrestle with the play alone.

Director
Geoffrey Hyland

Set Design
Geoffrey Hyland & Nicolas Mayer

Costume Design
Leigh Bishop

Lighting Design
Luke Ellenbogen

Movement Coach
Jackie Job

Producer
Brian Heydenrych

Artscape Publicity
and Marketing
Ryan Ward

Graphic Design
Ivan Wildshut

Photography
Bronwyn Lloyd

Production Manager
Charles Petersen

Cast:

Chi Mhende
Faniswa Yisa
Gahlia Phillips
Jennifer Steyn

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 14:00 performance on 11 July. See page 129 for more details about post-performance discussions.
Macbeth is considered one of William Shakespeare’s darkest and most riveting tragedies. This tale of an exceptional soldier, pressurised by his wife into killing the king and claiming power for himself, examines the debilitating way that this deed affects the individual, as well as a community or political dispensation.

This adaptation of Macbeth, based on Eitemal’s superb Afrikaans translation, explores the effects of guilt and insomnia on two individuals who, through ambition and lust for power, lose track of boundaries within their relationship and themselves.

Macbeth is one of Shakespeare’s most compelling and complex characters. Regardless of his paranoia, ambition and inability to devise methods other than bloodshed to retain his power, he’s also a man of conscience. It is his insight into the darker corners of his spirit, which transforms him into a philosopher and poet. The lapse of Macbeth and his wife into arrogance and tyranny becomes a passage through madness and death. It’s a journey repeatedly undertaken through the history of mankind – most recently in Romania, Libya and Syria.

Shakespeare’s Macbeth is adapted for nine actors from Eitemal’s Afrikaans translation. The production has been commissioned by Clover Aardklop in celebration of director and designer Marthinus Basson’s contribution to South African theatre.

A Clover Aardklop production presented by TEATERteater and supported by The Dagbreek Trust, Standard Bank, The L.W.Hiemstra Trust, Artscape, University of Stellenbosch Drama Department and Rustenbosch Guest House (Stellenbosch)
Abrahamse & Meyer Productions present a nimble update of Nobel Prize-winning Eugene O’Neill’s acclaimed 19th century play. Incorporating themes from classical tragedies like *Phaedra*, *Medea* and *Oedipus Rex*, O’Neill created a gripping drama of love, lust, passion and possession that still ranks as one of the greatest classics of the American stage. This production offers a boost in relevance by transposing the original’s New England setting to the Eastern Cape in the 1890s.

Old Man Cabot, a direct descendant of the 1820 Settlers, returns to the family farm with his new Xhosa bride, Abbie Putnam. This sets the stage for a dynamic power struggle between Cabot’s son, Eben, and Abbie concerning ownership of the land.

O’Neill had a life-long obsession and interest in South Africa, having heard fantastical stories about the country from his father’s publicist, who had worked as journalist in South Africa during the Boer War. In 1909 a young O’Neill set sail to start a new life in South Africa but was refused entry at the port in Durban because he did not have sufficient funds to allow him entry into the country. Throughout his career O’Neill would incorporate South African characters and narratives into plays like *The Iceman Cometh*, *The Hairy Ape* and *The Sea Plays.*

Winner of the Nobel Prize for Literature and four Pulitzer Prizes, Eugene O’Neill (1888-1953) is considered one of the world’s greatest playwrights and the father of modern American Drama. Abrahamse & Meyer Productions have achieved international acclaim for their productions of *Tennessee Williams’ Kingdom of Earth* and *The Milk Train Doesn’t Stop Here Anymore* as well as their Shakespeare productions produced in association with the National Arts Festival – *The Tragedy of Richard III*, *Shakespeare’s R&J* and *A Midsummer Night’s Dream.*
The National Arts Festival in association with the Handspring Puppet Company presents

Ubu and the Truth Commission

“Stunningly theatrical multimedia piece that drives home the atrocity known as apartheid without ever uttering the words ‘atrocity’ or ‘apartheid’ or any like them. By turns chilling and hilarious, brutal and forgiving, the show casts a surreal light on the heart of darkness — and still manages to leave you with hope. ‘Ubu’ is one of those rarities, a piece of political theatre that transcends politics.”


Ubu and the Truth Commission combines puppetry, performance by live actors, music, animation and documentary footage. With its dark and sardonic wit, spectacular animation and finely detailed puppetry, this is the quintessential collaboration between William Kentridge and the Handspring Puppet Company.

The performance draws on South Africa’s Truth and Reconciliation Commission hearings and on the dramatic figure of King Ubu, a licentious buffoon created by French playwright Alfred Jarry. In this production, Ubu represents the policemen, assassins, spies and politicians of the apartheid regime for whom torture, murder, sex and food are all elements of a single gross appetite.

The drama is structured around a metaphorical tale of marital betrayal. Ubu’s wife’s tragicomic misinterpretation of his nocturnal absences affords us glimpses into the devastating complexities of apartheid. Handspring’s puppets provide poignant testimonies that once formed part of the Truth & Reconciliation Commission hearings.

Original direction and animation are by William Kentridge; the revival is directed by Janni Younge and the cast includes Busi Zokufa and Dawid Minaar.

Ubu and the Truth Commission is a Handspring Puppet Company and Quaternaire co-production with the Edinburgh International Festival (United Kingdom), The Taipei Arts Festival and Taipei Culture Foundation (Taiwan), Festival de Marseille – danse et arts multiples (France), Onassis Cultural Centre (Greece), Cal Performances Berkeley (USA) and BOZAR Brussels (Belgium).

Photo: Ruphin Coudyzer

<table>
<thead>
<tr>
<th>Director</th>
<th>William Kentridge</th>
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<tbody>
<tr>
<td>Associate Director</td>
<td>Janni Younge</td>
</tr>
<tr>
<td>Writer</td>
<td>Jane Taylor</td>
</tr>
<tr>
<td>Puppet, Costume &amp; Decor Designer</td>
<td>Adrian Kohler</td>
</tr>
<tr>
<td>Lighting Design &amp; Company Manager</td>
<td>Wesley France</td>
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<tr>
<td>Music</td>
<td>Warrick Sony</td>
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<tr>
<td>Original Choreography</td>
<td>Brendan Jury</td>
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<tr>
<td>Producer</td>
<td>Robyn Orlin</td>
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<tr>
<td>Associate producer</td>
<td>Handspring Puppet Company</td>
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<tr>
<td>Stage Manager</td>
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<td>Jessica Mias-Jones</td>
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<tr>
<td>Producer</td>
<td>Simon Mahoney</td>
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<tr>
<td>Administrator</td>
<td>James Nilsen</td>
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<td>Melanie Roberts</td>
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Cast

Busi Zokufa
Dawid Minaar
Gabriel Marchand
Mongi Mthombeni
Mandiseli Maseti

Rhodes Theatre

Monday 7 July 19:30
Tuesday 8 July 14:30 & 19:30
Wednesday 9 July 14:30 & 19:30

Duration 1 hour 40 minutes (no interval)

Age Recommendation PG 14 (loud sounds)

Tickets:
R65 (Full) R60 (Student / Scholar)

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 14:30 performance on Tuesday 8 July. See page 129 for more details about post-performance discussions.

Writer, Dr Jane Taylor, will present a ThinkFest talk on Ubu and the Truth Commission on Tuesday 8 July at 12:00. Refer to the ThinkFest Programme for full details.
The National Arts Festival in association with Iron-Oxide and with the support of the British Council present, as part of the SA-UK Seasons 2014 & 2015, the South African premiere of

**HeLa**

Written and Performed by Adura Onashile

“He is a piece of theatre that not only entertains and moves, but asks essential questions about medical ethics, vulnerability and the abuse of trust.”

– Scotsman

Adura Onashile’s multi award-winning one-person play HeLa is based on the true-life story of Henrietta Lacks and the extraordinary life of the HeLa cell line.

In 1951, Henrietta Lacks walked into the coloured section of the John Hopkins Hospital in Baltimore with a pain in her abdomen. A biopsy revealed a cancer that would kill her just months later. A cell sample taken without her permission was used as the raw material for some of the most important scientific discoveries of the past 100 years.

Against a backdrop that charts the scientific milestones of the HeLa cell line, this production seeks to bring Henrietta Lacks back to life using testimony from her family members, the scientific community and the doctors that treated her.

The play is inspired by the novel ‘The Immortal Life of Henrietta Lacks’ written by Rebecca Skloot, and is an engaging exploration of the vast scientific progress made possible by the cells of one unknown woman.

Adura Onashile is a writer and performer with diverse experience in political, site-specific and physical theatre. She has worked with a variety of international companies, including the National Theatre of Scotland, Urban Theatre Projects (Australia’s foremost site specific company), The LIFT Festival, The Belarus Free Theatre and the Chicago Shakespeare Company. Adura has toured internationally with both the Foreign Commonwealth Office and the British Council.

HeLa makes its South African premiere at the National Arts Festival following a successful presentation at the 2013 Edinburgh Festival, where it was the winner of the Flying Artichoke Award, Total Theatre Award, Scottish Arts Club Best Scottish Show on the Edinburgh Fringe Award and a nominee for the Amnesty International Freedom of Expression Award.

The development of HeLa has been supported by Creative Scotland, Edinburgh International Science Festival, Edinburgh Mela and the Arches and is part of the Made in Scotland Showcase. Additional thanks to National Theatre of Scotland

**Rhodes Box Theatre**

Tuesday 8 July 12:00 & 17:00
Wednesday 9 July 12:00 & 17:00

Duration 1 hour

Age recommendation PG 14

Tickets R65 (full) R60 (Student/ Scholar)

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 12:00 performance on Wednesday 9 July. See page 129 for more details about post-performance discussions.
The National Arts Festival in association with Pieter Toerien Productions presents the South African premiere of the 2013 Tony Award Best Play

VANYA, SONIA, MASHA AND SPIKE

"Deliriously funny"
The New York Times

Vanya and Sonia and Masha and Spike, Christopher Durang’s giddy Tony award-winning farce uses Chekhovian themes to explore middle-aged despair with breathless, acerbic humour.

Combining absurdist humour and raging satire, Durang’s style has influenced an entire generation of writers. In Vanya and Sonia and Masha and Spike, he takes characters and themes from Chekhov, and mixes them up in a blender. The result is utterly hilarious and occasionally touching.

Vanya and his stepsister Sonia have lived their entire lives in their family’s farmhouse tolerating the mediocrity of their middle-aged lives, until their movie-star sister Masha returns for a visit. With her toyboy Spike in tow, Masha shakes things up and incites a madcap family.

Under the direction of Bobby Heaney, audiences can expect a hilarious, touching and witty production. His directorial hand delivers an intelligent and warm-hearted comedy about inescapable familial feelings of rage, regret and resentment which anchor the humour in Durang’s play. Heaney has over 30 best director and best production awards to his credit and was the personal videographer to Nelson Mandela and the NMF.

Vanya and Sonia and Masha and Spike played to sold-out and critically praised extended seasons at the McCarter and Lincoln Centre Theatre in New York and is likely to do the same in Grahamstown.

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**Writer**
Christopher Durang

**Director**
Bobby Heaney

**Cast**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Vanya</td>
<td>Michael Richard</td>
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<tr>
<td>Sonia</td>
<td>Louise St Clare</td>
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<tr>
<td>Masha</td>
<td>Bo Petersen</td>
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<tr>
<td>Spike</td>
<td>Richard Gau</td>
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<tr>
<td>Cassandra</td>
<td>Keniswe Tshabalala</td>
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**Victoria Theatre**

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<td>Wednesday 9 July</td>
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**Duration:**
2 hours 30 minutes (15 minute interval)

**Age Recommendation**
PG 14

**Tickets**
R65 (Full) R60 (Student / Scholar)
Selected from 90 scripts submitted by Argentine playwrights as part of the first edition of Proyecto 34°S Theatre in Translation, *Cooking with Elisa* is an award-winning play that has been staged in Argentina, the USA, France, Spain and Portugal.

Set some time ago on an estate in the Argentine countryside, the piece tells the story of two women cooking French delicacies for the demanding Madame and Monsieur of the household. As they pluck, slice, skin, snap, carve, chop, roast, boil and bleed all manner of country creatures for the cuisine, an insidious power struggle between the domineering cook and the naïve country girl unfurls into tragedy.

*Cooking with Elisa* is a challenging and thought-provoking piece prompting reflection on the past to find answers to questions posed by the present. The play is particularly relevant after twenty years of democracy in South Africa, and 30 years since the restoration thereof in Argentina.

Featuring performances from the award-winning Patricia Boyer and talented newcomer Lurdes Laice, and directed by Princess Zinzi Mhlongo, the 2012 Standard Bank Young Artist for Theatre, *Cooking with Elisa* is a compelling piece of theatre that will leave audiences with a twist in the gut (and a somewhat diminished appetite for their dinner).

The National Arts Festival acknowledges the support of Ambassador Magdalena Faillace (Director-General of Cultural Affairs) and Ambassador Carlos Sersale di Cerisano (Argentine Ambassador to South Africa) of the Argentine Ministry of Foreign Affairs and Worship for the funding support for this production.

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**Hangar**

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<td>Tuesday 8 July</td>
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**Duration** 1 hour 10 minutes (no interval)

**Age Recommendation** PG 14

**Tickets**
- R65 (Full)
- R60 (Student / Scholar)

*A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 12:00 performance on Sunday 6 July. See page 129 for more details about post-performance discussions.*
Kwela Bafana+

Kwela Bafana+ pays homage to the distinctive, vibrant music of the 1950s; an era of vivacity and bravery in the face of forced removals and apartheid’s adversity.

This scintillating musical play may be set in the electrified atmosphere of a Sophiatown shebeen but the story is relevant to all other townships at the time; Cato Manor in Durban or District Six in Cape Town – wherever the music, the booze and the banter kept the people’s hopes alive.

Starring Velephi Khumalo as the shebeen queen, Kwela Bafana+ takes you down memory lane with the music of South African icons such as Strike Vilakazi, Dorothy Masuka and the Manhattan Brothers.

Bra Boy Ngwenya, an original member of the Woody Woodpeckers and an original band member of the legendary King Kong musical, brings authentic 50s flair to Kwela Bafana+ and soon has the audience singing and dancing along. Put on your dancing shoes and let the magic of Kwela Bafana+ transport you to the delightful sounds and sights of life in a Sophiatown shebeen.
Surviving a personal tragedy, a woman and her house turn blue, a visitor enters bringing yellow.

"Black and Blue is a marvellous and accessible theatrical treasure. It will steal your heart and captivate your mind... I can think of no other way to describe this production than as a little masterpiece."

– Peter Tromp, Cape Times 2005

Set in sheltered suburbia, Black and Blue gently observes the complexities of South Africa's on-going master and servant relationships.

Performed in a heightened style, every second of Mrs Swart’s existence is magnified in alarmingly detailed fashion. Living in paranoia of life beyond the four walls of her blue house and stifled in the fog of her grief, she eventually succumbs to the persistent knocking at her door. This heralds the arrival of Jackson Siboiboi, whose bid to work as her gardener initiates a blossoming relationship.

Black and Blue was designated a Fringe highlight at the National Arts Festival in 2004 and played to packed out houses. It is recognised as the piece that launched Sylvaine Strike’s unique theatrical signature, and won her the Naledi and Fleur du Cap Awards for Best Actress in a Comedy in 2004.

Black and Blue comes full circle to the National Arts Festival a decade later, a nostalgic return for old patrons and an electrifying revelation for a new generation.

Sylvaine Strike dedicates Black and Blue to Mandie van der Spuy in recognition of her formidable patronage of the Standard Bank Young Artists Awards programme over the past 22 Years.
The National Arts Festival in association with the Fortune Cookie Theatre Company presents

On the Harmful Effects of Tobacco
with Andrew Buckland

Written by William Harding with inspiration from...
Anton Chekhov, Franz Kafka, James Joyce, Laurence Stern, Moliere, Andre Breton, Edward Lear, Henry W Longfellow, Edgar Allen Poe, Jane Austen, Max Wall and many other famous and unknown people

FACT: Take a fly. Put it in a snuff box. It will die. Probably from nervous exhaustion. This, along with many more interesting facts and naked truths, are unfathomed in the lecture On the Harmful Effects of Tobacco.

The production marks a long overdue collaboration between 2006 Standard Bank Young Artist Winner Sylvaine Strike and 1986 Standard Bank Young Artist Winner Andrew Buckland, and includes a haunting guest appearance by Toni Morkel.

It is advisable to bring pencils to the lecture. No laptops allowed.

Direction
Sylvaine Strike

Costume design
Sylvaine Strike
Chen Nakar

Lighting Design
Alex Farmer

Stage Manager
Ali Monyane

Production Manager
Toni Morkel

Music
Dead Can Dance

Rhodes Box Theatre
Thursday 3 July 18:00
Friday 4 July 12:00
Saturday 5 July 18:00
Sunday 6 July 12:00

Duration
1 hour (no interval)

Age recommendation
10 years +

Tickets
R65 (Full)  R60 (Student/Scholar)

Sylvaine Strike has moved hearts and minds since her breakthrough at the National Arts Festival in 2002 when she directed the runaway hit Baobabs Don't Grow Here. From those humble beginnings on the Fringe programme, she has continued to deliver critically acclaimed, award-winning work and was named the Standard Bank Young Artist for Theatre in 2006. Her previous productions at the National Arts Festival include Black and Blue (2004), The Travellers (2005), Coupé (2006), The Butcher Brothers (2010) and The Table (2011).

As the Artistic Director of the Fortune Cookie Theatre Company, she has produced work that is ground-breaking, poetic, funny and thought-provoking. Her production of Moliere’s The Miser staged at the Market Theatre won her the Naledi Best Director Award 2012. She is firmly entrenched as one of South Africa’s most eloquent theatremakers capable of realising truly inspired and relevant work.

Strike is dedicated to nurturing young theatremakers and embraces being the 2014 Featured Artist at the National Arts Festival as part of her responsibility of producing theatre for a new generation. Her Featured Artist programme comprises of: On the Harmful Effects of Tobacco, CARGO: Precious (see page 22), and the much awaited return of Black and Blue, all on the Main Festival. Two of her latest shows, Agreed and The God Complex appear on the Fringe. See details below.

Agreed @ PJ’s
2 July at 17:00; 3 July at 18:00
4 July at 12:00 & 20:00; 5 July at 12:00 & 18:00; 6 July at 16:00

Agreed is a theatrical-fugue directed by Sylvaine Strike and performed by Lionel Newton. The production comprises of a trio of monologues, genially underscored by the emotive voice of the cello, played on stage by the renowned Kutlwano Masote.

The God Complex @ PJ’s
4 July at 10:00; 5 July at 14:00;
6 July at 20:00; 10 July at 22:00;
11 July at 16:00; 12 July at 14:00 & 12 July at 20:00; 13 July at 12:00

Using comedy and visual theatre, the show subverts the role of the supreme patriarchal figure into part bumbling scientist, part desperate showman and part loving but misguided father figure. Omnipotence and omniscience are turned on their heads and replaced with charming ineptitude and bewildered panic. Performed by Daniel Buckland

A post-performance discussion with the director and the cast, moderated by an arts journalist from City Press, will take place after the 12:00 performance on Friday 4 July. See page 129 for more details about post-performance discussions.
Village of the Forgotten

The multi award-winning poet and performer, Lelethu Mahambehlala counts amongst her achievements the SABC Lentswe Poetry Award, the Vision for Women Award, and nomination for the Feather Awards, amongst other accolades. Lelethu’s poetry has been a voice of reason for women and the downtrodden through a career that spans the past decade.

As a law graduate from the Nelson Mandela Metropolitan University, she initially worked as a prosecutor but resigned from her job to focus on the arts, a decision she has not regretted. During an exchange programme with the Swallows Foundation, Lelethu visited the Hamburg Retreat, off the Eastern Cape coast.

Here, the conversations and interaction she had with village women became the inspiration for this production. Through her poetry she is able to give a voice to the women whose lives have been the subject of colonial and apartheid callousness when their men were forced to migrate to big cities.

Writer & Director: Lelethu Mahambehlala
Musical Director: Asanda Mqiki

Cast

Poetry & Vocals: Lelethu Mahambehlala
Vocals: Asanda Mqiki
Guitar: Bongani Tulwana
Saxophone: Jo Ash Subramoney
Base Guitar: Sinethemba Ncethani
Percussions: Kamva Goba
Vocals: Bantu Mtshiselwa

Smirnoff Music Room

Friday 4 July: 17:00
Saturday 5 July: 12:30
Sunday 6 July: 18:00
Monday 7 July: 14:00

Duration: 1 hour (no interval)
Age recommendation: PG 12
Language: English / isiXhosa
Tickets: R45 (Full)  R40 (Student / Scholar)

Ghost of Glenmore

Khaya Voko has worked as Stage Manager at The Port Elizabeth Opera House for many years. On reading the story about the struggle of Ben Mafani he felt the urge to write Mafani’s life story.

During the weekly Yiyo programme at the Port Elizabeth Opera House where individuals are encouraged to improvise and test their creative ideas, Khaya pitched the story of Ben Mafani. Thereafter Khaya teamed up with Xabiso Zweni, a veteran in scriptwriting and directing and, together, they created a riveting, tear-inducing story.

In Ghost of Glenmore they tear open the wounds of political ignorance and civil dictatorship that South Africa finds itself in twenty years after the first democratic elections.

Writers: Khaya Voko and Xabiso Zweni
Director: Xabiso Zweni

Cast

Xabiso Zweni
Anele Penny

Masonic Front

Thursday 3 July: 12:00
Friday 4 July: 14:00 & 22:00
Sunday 5 July: 18:00

Duration: 1 hour
Age recommendation: PG 13
Language: English / isiXhosa
Tickets: R45 (Full)  R40 (Student / Scholar)
Tribute to Victor Ntoni

Victor Ntoni was a highly accomplished and influential jazz musician – a band leader, baritone, instrumentalist and composer. His musical influence had a huge impact on young sensations like Dumza Maswana. The contours of their musical linings struck an amazing emotional resemblance, and, on his passing, Ntoni’s family asked Dumza to sing at his funeral.

Dumza Maswana is an artist in his own right. He has released an album Iphupha Lam and performed alongside MXO, Sliq Angel, Tshepo Tshola, Mafikizolo, Siphokazi, Jaziel Brothers, and Ntando. He has graced the stage with Kenny Latimore and Chante Moore and performed as a backing vocalist for Hugh Masekela, Rebecca Malope and Thandiswa Mazwai. Dumza is a crooner at ease with ballads and Afro-Soul.

Tribute to Victor Ntoni is a wonderful tribute to a social commentator and incredible musician.

Andiyondoda Not Man Enough

Andiyondoda, Not Man Enough focuses on Ulwaluko, a sacred practice of the amaXhosa. Recently Ulwaluko has seen large numbers of young men dying or getting mutilated during the ritual. The gruelling narrative sees dilemma, despair and loss of hope contending with love, cultural values and shattered personal ambitions.

Directed by Mojalefa Koyana (Fabric – 2013 National Arts Festival Fringe and Edinburgh Fringe) and written by Simphiwe Vikilahle, winner of the Baxter Theatre’s Zabalaza Festival’s Best Scriptwriter Award. The music is composed and arranged by Bongani Tulwana, a music graduate from Nelson Mandela Metropolitan University and versatile instrumentalist. In this production he plays harmonica and flute and his vocals are accompanied by the Imbumba Dance Group, regulars on the National Arts Festival’s Fringe Programme in recent years.

Jazz with Asanda Mqiki

Asanda Mqiki possesses a voice that South Africa has yet to fully appreciate – unique, fresh and genuinely brilliant. She is a product of the excellent choral tradition of Cowan High School in New Brighton, Port Elizabeth – the same tradition that has helped the Mathew Singers and the Joy of Afrika Choir to be choral powerhouses in South Africa for years.

Asanda Mqiki studied at the National School of the Arts in Gauteng and performed with musical outfits of the likes of Take Note and Soil. Her vocal prowess swings somewhere between Bobby Mcferrin and Betty Carter with a dazzling genius to produce jazz sounds best absorbed with eyes closed. In this set she sings jazz standards and her own compositions.
The National Arts Festival in association with the Athenaeum and with the support of the Mandela Bay Development Agency presents

The 2nd Season of Solo Theatre

Through a diverse range of one-person shows, the National Arts Festival continues to explore and celebrate the uniqueness of the individual theatre-maker.

This 2nd Season of Solo Theatre presents artists who are experienced in creating work that is more poignant than stand-up comedy, more intimate than a monologue, more hopeful than a rant and as powerful as the freedom with which South Africans embrace the right to individual expression.

The productions explore cultural values, racial politics, sexual identity and a range of narratives that draw on the personal and the political.

The National Arts Festival in association with Home Truth Productions and the Athenaeum supported by the Mandela Bay Development Agency presents Phillippa Yaa de Villiers in

Original Skin

Writers: Phillippa Yaa de Villiers and Robert Colman
Director: Robert Colman

“A welcome intervention, a particularly interesting exploration of the tension between individual and collective identities. The play presents the unusual story of Alexandra, who experiences and eventually expunges a form of self-loathing as she comes to terms with her status as a young ‘person of colour’ in apartheid South Africa”.

– Chris Thurman (The Weekender)

Based on her life story, Original Skin is Phillippa Yaa de Villiers’ exploration of apartheid, adoption and family – with a humorous twist.

The acclaimed poet brings storytelling, spoken word and mime together in this reflection on the human quest for belonging, directed and co-written by Robert Colman. What happens when Paula, recently qualified Australian nurse gives up a bi-racial baby for adoption in 1966? A comedy of errors, love, misguided secrets and rebellion, ending with what all adopted people may or may not choose to face: the search for the biological parents.

“As I began to inhabit this mythical space an underlying message began to emerge. The story of adoption hid another story – the shame and prejudice of life under apartheid. And as I refined the narrative under Colman’s guidance, the humanity of the characters emerged. Colossal meanness, arrogance and pride were all reduced to a human scale. The title, Original Skin, with its layers of meaning, alludes to guilt, the breaking of a taboo”. (Phillippa Yaa de Villiers)

Rhodes Box theatre
Friday 11 July 10:00
Saturday 12 July 10:00
Sunday 13 July 10:00
Duration 55 minutes (no interval)
Age recommendation PG 12
Tickets: R65 (Full) R60 (Student / Scholar)
The National Arts Festival in association with the Athenaeum and supported by the Mandela Bay Development Agency presents

**Woman in Waiting**

Based on the life of Thembi Mtshali-Jones

**Writer**
Yaël Farber

**Director**
Yaël Farber

**Starring**
Thembi Mtshali-Jones

**Lighting Design**
Gerda Kruger

**Set and Props Concept**
Yaël Farber

**Production Manager**
Gerda Kruger

*The internationally award-winning *Woman in Waiting* is a powerful biographical journey into the dark heart of what life was like for women in apartheid South Africa. In this one-woman tour de force, acclaimed actress Thembi Mtshali-Jones leads us from her memories of a rural childhood, waiting to see her mother once a year; through the exhilaration of urban chaos and unfolding realisations of the humiliations her mother endures; to Mtshali-Jones' own years as a domestic worker – leaving her baby to tend other’s children as her mother once had to leave her. Her transformation into a performer and singer who would bear witness to these years, is a testament to the strength of the human spirit. Through searing narrative, lullabies, chanting, haunting images and powerful song, *Woman in Waiting* speaks for South African matriarchs who have endured life in the shadow of apartheid’s brutal grip, and held themselves and their families together against unimaginable odds.*

**Hangar**

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**Athenaeum (Port Elizabeth)**

**Tuesday 8 July**

19:00

**Duration**

1 hour 15 minutes (no interval)

**Age recommendation**

PG 14

**Tickets:**

R65 (Full)  R60 (Student / Scholar)

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The National Arts Festival in association with the Athenaeum and the Suidoosterfees, Kosie House of Theatre supported by the Mandela Bay Development Agency presents

**Cheaper than Roses**

with Lizz Meiring

**Writer**
Ismail Mahomed

**Director**
Zane Meas

**Music**
Coenie de Villiers

**Set, lighting & production**
Kosie House of Theatre

*Sometimes running away from whom we are brings us closer to who we are. Sometimes the past and the present merge in a way that forces us to confront and accept the unacceptable. A heart-warming, unusual, funny and sad story of a woman who did not want to be “Cheaper than Roses.”

Set on a railway station in the Western Cape, *Cheaper than Roses* tells the poignant story of a coloured woman who managed to have her racial classification changed to white during the apartheid years. In order to do so, she was forced to discard her friends and family and start a completely new life. Her experiences as a woman caught between her past and her present reveal why reconciliation at a personal level can be more difficult than reconciliation at a social level.

Written in 1994 for Lizz Meiring, *Cheaper than Roses* was staged at the 2004 Afrika Kontakt Festival in Denmark to mark the tenth anniversary of democracy in South Africa. The revival of this production in 2014 during the 20th anniversary of democracy in South Africa is made possible through a partnership between the Suidoosterfees and National Arts Festival.*

**Rhodes Box**

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**Athenaeum (Port Elizabeth)**

**Sunday 13 July**

19:00

**Duration**

1 hour 30 minutes

**Age recommendation**

PG 14

**Tickets:**

R65 (Full)  R60 (Student / Scholar)
Kawuna ... you’re it!

Kawuna... You’re It, Ugandan-based writer/actress Kemiyondo Coutinho’s stirring new play, tells the untold stories of HIV positive women in Uganda that have been suppressed by stigma.

Like the character she plays in the piece, Kemiyondo embarked on an investigation into why Ugandan women have the highest HIV/AIDS rate in the land. She exposes the stories behind the statistics and provides a deeper understanding of the factors surrounding HIV. With HIV spreading across all levels of the social hierarchy and African women being at the bottom of the social ladder, Kemiyondo intends to give voice to the silenced women affected by this disease.

In giving voice to the narratives behind the numbers, Kemiyondo hopes that audiences will emerge from the theatre with a stronger understanding of the HIV experience, and a more personal connection to the fight against the spread of the virus.

Kawuna ... You’re It! was performed at The Sky Festival at the American Conservatory Theatre in San Francisco and was also chosen to be part of the New York Global Spotlight Reading with Hybrid Works.

The National Arts Festival in association with the Athenaeum and with the support of the Mandela Bay Development Agency and presents

Meze, Mira and Makeup

Performed by Taryn Papadopoulos Louch
Writer Irene Stephanou
Direction Renos Nicos Spanoudes
Soundtrack Nik Sakellarides
Set Design Sasha Ehlers

At the National Arts Festival in the 80’s Irene Stephanou was one of the most popular artists working in the solo genre at the Fringe. She wrote, directed and performed her own plays and she had a strong and loyal following of audiences.

Taryn Papadolous Louch and director Renos Nicos Spanoudes recreate Irene Stephanou’s National Arts Festival darling Meze, Mira and Makeup; a one-woman account about the growing pains of an adolescent Greek girl named Mira which is poignant, passionate and hilarious. In a world where being asked to dance is the ultimate prize, Mira populates her story with vividly drawn characters that all audiences are able to identify with – whether they are of Greek heritage or not. Her commentary is peppered with lashings of laughter as Mira defies cultural expectations and finds a suitor who doesn’t meet her mother’s criteria. Join Mira on her journey of self-discovery as she bares her soul and learns valuable life-lessons, keeping her bravery and sense of humour intact every step of the way.

Mira bares her soul with irrepressible joy and pain, and takes us on a journey of our own as she uses every second to convey language, laughter and a lesson or two.
The National Arts Festival in association with the Athenaeum and with the support of the Mandela Bay Development Agency presents Tim Plewman in

Designer Genes XXL

Return of the Caveman

Tim Plewman steps out of the cave and back onto the stage for Designer Genes XXL, the youngest ancestor of his seminal one-man show Defending the Caveman. It offers fresh insights into the eternal battle of the sexes and will elicit laughs from anyone who is in a relationship, has ever been in a relationship or hopes to someday get into a relationship.

Simultaneously heart-warming and hilarious, Designer Genes XXL takes the audience on a journey to discover how genetics rule our lives, all the way from mankind's infancy in caves and on to the mall, the braai and the bathroom.

Sub-titled Return of the Caveman in recognition of where this journey of discovery began, Designer Genes XXL represents the next evolutionary step in showcasing the inherent hilarity of relationship politics.

Plewman's Caveman shows tend to sell out quickly so keep a close eye on ticket availability.

Hangar

Tuesday 8 July 12:00 & 21:00
Wednesday 9 July 14:30 & 21:00

Athenaeum (Port Elizabeth)

Thursday 10 July 19:00

Duration 1 hour 15 minutes

Age recommendation PG 16

Tickets: R65 (Full) R60 (Student / Scholar)

The National Arts Festival in association with the Athenaeum and Sweet Basil productions with the support of the Mandela Bay Development Agency of the Mandela Bay Development Agency presents

My Word!

Redesigning Buckingham Palace

My Word! Redesigning Buckingham Palace is a superb one-man show and a stylish vehicle for the diverse talents of Basil Appollis, one of South Africa's finest actors.

My Word! is simultaneously a celebration of renowned author Richard Rive's writing and a salute to District Six, the heart of Cape Town that was ripped out because it stood in the way of grand apartheid fantasies. My Word! recalls Buckingham Palace, Richard Rive's renowned novel about the forced removals of District Six. It tells the story of Rive and the District using the writer's most memorable characters: Mary Bruinjties, the pastor's daughter and Madame of the Casbah; Zoot the lovable gangster; and Mr Katzen, the Jewish landlord. This one-man show borrows from an earlier work co-written with Sylvia Vollenhoven and performed by Appollis, called A Writer's Last Word. This previous take on the life of Rive was commissioned by the Baxter Theatre Centre and opened to critical acclaim at the National Arts Festival in 1998.

With his own larger than life presence and unique performance skills Basil Appollis brings back those goose bumps. The ghostly feeling that we are watching a formidable author who is long gone but whose presence lives on. He makes Rive's work come alive with panache.

Hangar

Wednesday 9 July 12:00
Thursday 10 July 17:00
Friday 11 July 14:00 & 18:30

Athenaeum (Port Elizabeth)

Saturday 12 July 19:00

Duration 1 hour

Age recommendation PG 14

Tickets: R65 (Full) R60 (Student / Scholar)
**Salaam Stories**

**Writer / Performer**  
Ashraf Johaardien

**Director / Designer**  
Jade Bowers

*An absolute tour de force by an actor completely in control of his material and his audience*

— Prof Temple Hauptfleisch

In Salaam Stories, fact and fantasy are skilfully woven into theatrical magic. As relevant today as when it was first written in 2002, this graceful portrait of the Cape Muslim community by actor/playwright Ashraf Johaardien is a funny, moving and politically poignant meditation on life, love and loss. Themes of identity, history and belonging are intimately explored through artful storytelling.

Director/designer Jade Bowers weaves comedy and pathos into Johaardien’s one-man performance, whipping audiences out of their seats and across the Cape Flats to Robben Island, then back in time to the 17th century when the Dutch were at war with the Portuguese. Moving fluidly through multiple timeframes, a colourful community of characters is conjured from the recesses of memory, history and imagination.

When the play was first produced after winning the inaugural Pansa Jury Award, Wilhelm Snyman called it “ground-breaking theatre.” Reviewing for the Cape Times he wrote: “Rather than create a conventional or “Western” play with Muslim characters, Johaardien has created a [play] thoroughly rooted in a Muslim awareness, in a Muslim way of looking at the world, with a Muslim sensibility.”

---

**The Kreutzer Sonata**

Adapted and performed by Nicky Rebelo from the 1889 novella by Leo Tolstoy.

**English translation by Benjamin Tucker**

**Director**  
Clare Stopford

**Assistant director & lighting design**  
Paul Abrams

**Set Designer**  
Mark McKeown

The Russian authorities immediately censored Leo Tolstoy’s *The Kreutzer Sonata* when it was published in 1889. US president Theodore Roosevelt went on to label Tolstoy a “sexual moral pervert”, despite the fact that Tolstoy wrote the novella to encourage chastity and moral marriages.

*The Kreutzer Sonata* tells the story of a former court official named Posdnicheff who, while on a train to Moscow, explains to a fellow passenger his reasons for having killed his wife. Adapted and performed by Nicky Rebelo and directed by Clare Stopford, it’s a story of extreme passions and radical views, injected with love, lust, jealousy and debauchery - all inspired by Beethoven’s sonata No 9 for violin and piano.
Going Solo with the Crowd

The Athenaeum is the “Grand Lady” of Arts and Culture in Nelson Mandela Bay. Founded in the 1800’s, the building is one of the few examples of the classical style of architecture in Port Elizabeth that was designed by George William Smith. The Athenaeum was declared a national monument in 1980 and has been restored by the Mandela Bay Development Agency (MBDA) on behalf of the Nelson Mandela Bay Municipality with the financial support of the National Lottery Distribution Trust Fund (NLDTF).

The Athenaeum supported by the MBDA makes its debut at the National Arts Festival as a mainstream professional presenter by presenting a Season of Solo Theatre both in Grahamstown and at the Athenaeum in Nelson Mandela Bay.

The Athenaeum is on the corner of Castle Hill and Belmont Terrace in Port Elizabeth. Tickets can be purchased through the Festival’s ticketing system or, if still available, at the venue from 17:00 on performance dates.

Programme

Women in Waiting
Tuesday 8 July 19:00
(refer to page 49 for programme details)

Meze, Mira & Make Up
Wednesday 9 July 19:00
(refer to page 50 for programme details)

Designer Genes
Thursday 10 July 19:00
(refer to page 51 for programme details)

Salaam Stories
Friday 11 July 19:00
(refer to page 52 for programme details)

My Word
Saturday 12 July 19:00
(refer to page 51 for programme details)

Cheaper than Roses
Sunday 13 July 19:00
(refer to page 49 for programme details)
King Kong What What

A n exhilarating new play created by Joanna Evans and Mdu Kweyama.

King Kong What What begins with Khayelitsha Site C’s amateur boxing champ refusing to move. He has just sent his latest opponent to hospital with a severe head injury. Shocked by the brutality that overcame him in the ring, he has vowed never to so much as step on an ant again, lest he move ‘like King Kong, crushing the world at his feet’. As his friends try to coax him out of inertia, he is visited in his dreams by the ghosts of South Africa’s black boxing legends – Ezekiel ‘King Kong’ Dlamini lumbering out of the prison dam in which he drowned, and Jacob ‘Dancing Shoes’ Morake who died in the ring in Sun City. In the buzzing aftermath of violence, ‘King Kong What What’ asks what happens to a boy who has nothing but his body to make him a man. With physicality, song, and giant leaps of imagination, this is a sensitive and surprisingly humorous glance into the mind of a man in crisis.

King Kong What What is created with the support of the Baxter Theatre Centre.

Hangar

Thursday 10 July 12:00 & 19:00
Friday 11 July 21:00
Saturday 12 July 19:30
Sunday 13 July 12:00

Duration 55 minutes (no interval)

Age recommendation 12 years + (language, content)

Tickets: R60 (Full) R50 (Student / Scholar)

Waiting for this God ou

A solitary car is parked, waiting. There are no other vehicles. No other people. No lovers, waiting for the blanket of the dark; no tourists waiting to see the lights of the city grow brighter down below.

Only one person is out tonight: a white, middle-something-aged male of fairly non-descript figure and attire; you couldn’t pick him in a line-up if you tried. He is listening to the radio. The nostalgic sounds of KFM ring out into the evening air. He looks out and his thoughts drift, and wonder. He looks out over the city that he grew up in, reflecting on the past, his life, and what has brought him to where he is standing. He tussles with God and his conscience to come to any shred of clarity with his limited choices, trying to resolve his immediate way forward.

In the distance, the lights of the city begin to glow as darkness slowly grows…

Featuring Albert Pretorius (The Three Little Pigs, …miskien), this new play by Brian Notcutt is a one-man exploration of the choices man is faced with when there is “nothing to be done”.

PJ’s Space

(Outside PJ Olivier Boarding House – wear warm clothes)

Thursday 3 to Monday 7 July 17:00

Duration 1 hour 5 minutes

Age recommendation 13 years + (language)

Tickets: R60 (Full) R50 (Student / Scholar)
The National Arts Festival’s Arena Programme with support from the Canada Council presents

The winner of the Outstanding Performance Award at the 2013 Prague Fringe

Kafka and Son

Produced by Theaturtle, Richard Jordan Productions Ltd., and Steve Gove, in association with Assembly Rooms

Adapted by Mark Cassidy and Alon Nashman
Performance by Alon Nashman
Direction Mark Cassidy
Set Marysia Bucholc and Camellia Koo
Lighting Andrea Lundy
Music Osvaldo Golijov, performed by the St. Lawrence String Quartet

Kafka and Son is essential, expressionistic theatre, which has toured to acclaim in North America and Europe. At the age of 36 Franz Kafka was still living at home, a petty bureaucrat, a failed artist, a timid Jewish son. Ruling and ruining his life was his overbearing father, Hermann. What to do? Kafka wrote. In this case a 50-page letter to his father in which he reveals deep connections between his life and his fiction. As he confesses in the letter “All my writing was about you.”

Winner Brickenden Award For Outstanding Production, 2011, London, Canada

“Nashman’s performance is spell-binding… The whole production is flawless.”*****

– Broadway Baby

Hangar

Thursday 3 July 20:00
Friday 4 July 16:30 & 20:30
Saturday 5 July 19:00
Sunday 6 July 14:00

Duration 1 hour (no interval)

Age recommendation PG 12 + (imagery)

Tickets:
R60 (Full)
R50 (Student / Scholar)

The Liberation of an Angry Little Man

Winner of the Dioraphte Best of Amsterdam Fringe Award 2013

Director Sarah Jonker
Text Sjoerd Meijer
Performer Sjoerd Meijer
Advice Joris Smit
Lighting Jeroen Helsloot

In the year 1879 a baby is born in Ziersdorf, a small village in the vicinity of Vienna, Austria. This child grows up to become Franz, a highly ambitious, but rather unlucky tailor, table tennis player, lover and inventor.

Sjoerd Meijer tells the both tragic and comical story of Franz’ life and, while doing so, accidentally stumbles upon a few unexpected similarities between Franz and himself.

The Liberation of an Angry Little Man is a performance about great expectations, ambition, resilience and, ultimately, about the horror of failure.

“Sjoerd Meijer is poignant and entertaining. The endearing performer engages his audience with his transparent style of acting and displays his good sense of humour and a great capacity of storytelling.”

– Amsterdam Fringe Festival Jury

Hangar

Friday 11 July 12:00 & 16:30
Saturday 12 July 15:00 & 21:30
Sunday 13 July 16:00

Duration 1 hour (no interval)

Age recommendation PG12 + (theme)

Tickets:
R60 (Full) R50 (Student / Scholar)
Machine Makes Man

Machine Makes Man is the story of Milly and Jeffrey Kramer, a pregnant couple with not much to lose. After Jeffrey volunteers to be a test subject for a new teaching technology experiment conducted by DARPA, their 9-month journey takes a turn for the exponential. Using original music, media, and the ideas of trans-humanist Ray Kurzweil, Machine Makes Man explores the future of possibility, apple sauce, and what it truly means to be human.

Machine Makes Man was created in the summer of 2013 in New York City. It premiered in the ‘Best of the Fringe’ category at the Amsterdam Fringe Festival, where it won the gold prize for Best International Performance.
ALL IN TUNE WITH MZANSI GOLDEN ECONOMY

As the nation celebrates 20 Years of Freedom, the Department of Arts and Culture remains a committed investor in the arts. This ongoing commitment continues to support skills development, job creation and income generation.

Department of Arts and Culture

Laying the foundation for greatness.
Fabricate is the most comprehensive exhibition of Handspring Puppet Company's work to date. With over 50 puppets on display it spans 22 years and highlights the nature of our creation process.

Handspring has explored the boundaries of puppet theatre since 1981. Artistic Director Adrian Kohler and Director Janni Younge lead the Cape Town based company. Handspring's work has been presented in more than 30 countries around the world.

The company has created puppets for 18 theatrical productions, including the runaway hit War Horse. In 2013 alone six Handspring creations were seen in 55 cities around the world. These included seven productions of War Horse (West End, Broadway, Toronto, US National Tour, Australia, Berlin and the UK National Tour); A Midsummer Night’s Dream (at the Bristol Old Vic, UK and the Spoleto festival, USA); Woyzeck on the Highveld (in the Czech Republic and Germany); Stiller (at the Residenztheater, Germany), I Love you when You’re Breathing (France) and Ouroboros (in Belgium, at the World Puppet Festival and five other venues in France and Mumbai, India).

Handspring's work has established its signature of artistic excellence through the use of finely crafted puppets within a live theatrical context. The marriage of the disciplines of Fine Art and Theatre is at the heart of the discipline of puppetry in general and Handspring's work in particular. For Fabricate, Handspring has made a selection of puppets from some of their most popular shows. As the company has created under the directorship of several different artists including William Kentridge, Tom Morris, Malcolm Purkey, Adrian Kohler and Janni Younge, the style of the puppet design has shifted to suit the aesthetic requirements of the creative team and content of the work. Throughout the history of Handspring, emphasis has always been placed on detailed character representation. Central to the work is the puppet as an expressive sculptural object and the company has tended to design naturalistic figurative puppets with life-like movement to explore the tension between the illusion of life and the inanimate object. Visible manipulators work together in highly co-ordinated teams with precise choreography to create this illusion of life and give the puppets their true impact in the context of the production. Presented here as static objects the puppets can be seen as sculptural representations of the characters they depict and, collectively, of the artistic ambiance of the productions for which they were created. The exhibition draws attention to the many innovations in puppet design.

Fabricate is an expanded version of RAW TO REAL: Carving Theatre designed by Studio Adrien Gardère – Paris for the Kennedy Centre – Washington.

The exhibition is presented in Grahamstown by the National Arts Festival and Handspring Puppet Company, courtesy of Rand Merchant Bank.
The National Arts Festival and Rob van Vuuren Productions presents

The VERY BIG Comedy Show

With the beat boxing musical talent of the Australia’s Jamie MacDowell & Tom Thum

The Very Big Comedy Show is a once off comedy extravaganza featuring a handpicked selection of the finest comedians performing at the 2014 National Arts Festival. Hosted by multi Standard Bank Ovation Award-winning comedian, Rob van Vuuren, this show boasts a comedy line up to rival any in the land! Join this madcap crew of comedians in a night of hilarious entertainment – the biggest and best comedians all on one massive stage for one huge show only.

Rob van Vuuren became a comedian by mistake while he was trying to be an actor. He cut his teeth in the mid to late 90’s (after graduating from Rhodes University) as an actor specialising in physical theatre with a natural talent for physical comedy. To this day, Rob’s stand-up is characterised by absurd, surreal, and disturbingly hilarious physical interpretations of situations and characters.

In the year 2000 Rob teamed up with obnoxiously talented tall person Louw Venter and the proud couple promptly gave birth to Corne and Twakkie and The Most Amazing Show. TMAS (as it is known) and its insane mustachioed hosts became a cult phenomenon in South Africa and made a considerable dent in the South African lexicon.

It was this introduction to and tutelage in comedy beyond the fourth wall that led to Rob’s addiction to stand-up comedy. Rob has most recently added three Standard Bank Ovation Awards to his collection of shiny baubles for Rob van Vuuren – Live, the ground-breaking comedy variety show Pants on Fire and his latest one man show WhatWhat.

Kurt Schoonraad

Kurt Schoonraad is one of South Africa’s most recognised stand-up comedians. He is most well known as the quirky accidental tourist on the hit TV series “Going Nowhere Slowly.”

Deep Fried Man

Deep Fried Man is a multiple award-winning musical comedian who blends satire, parody and every musical genre imaginable into his own quirky and sometimes controversial style.

Siv Ngesi

Siv Ngesi is “just a guy who gets paid to talk kak, he is somewhat like most of our government … lastly he’s black and he can swim. Yes I said swim… Now sit back and enjoy … ”

Kagiso “KG” Mokgadi

Kagiso “KG” Mokgadi is the son of a Sangoma. He takes his audiences on a unique comedy journey with a glimpse into the “behind the scenes” practices of a Sangoma, what it’s like having one that you call “dad”, and why he was never able to take a day off sick from school.

Martin Evans

Martin Evans is known to some as The Poor Man’s Matt Damon. The fabulously well-dressed Martin Evans’ comedic curmudgeonism will leave you confused and mildly irritable for weeks to come. Don’t bring the kids.

Jamie MacDowell & Tom Thum

Jamie MacDowell and Tom Thum are a musical duo who come from two different worlds: one is good with his fingers, the other is good with his mouth. When Jamie’s award-winning approach to words and melodies meets Tom’s world-class beat boxing, the outcome sounds fresh and one of a kind. Armed with just a guitar, a distinctive singing voice, and a versatile “voice-box”, that adds instruments from winds to drums, this duo leaves their audience initially speechless, then makes them totally freak out.

Guy Butler Theatre

Thursday 10 July 19:00

Duration 1 hour 30 mins

Age recommendation PG 16 + (language, content)

Tickets: R85 (Full) R80 (Student / Scholar)
Maid in Mzansi
By the University of the Witwatersrand

Supervising Lecturer
Kieran Reid / Jenni-Lee Crewe

Director
Roberto Queiroz

Cast
Lindy Kremer, Siphumelele Chagwe, Sanelisiwe Yekani, Caitlyn Morris, Ratanang Mogotsi, Rachael Makatile, Sibusiso Mkhize

Stage Manager
Babs Sewbaran

Assistant Stage Manager
Michelle Schewitz

Designer
Claudia Hansen

Devised along with the cast, Maid in Mzansi explores the subject matter of domestic workers in a uniquely South African way. In a series of monologues and vignettes drawn from the personal stories of South African domestic workers, we get a glimpse into the highly complex and diverse lives of these women with situations ranging from demanding Madams, to being the ‘nanny’ and even the politicians who claim to speak for them. In an attempt to open a dialogue about wages, working conditions and common prejudices, Maid in Mzansi will scrub, clean and polish the floors of homes that choose to ignore the value of their “home administrators”. Through intricate use of song, physical theatre and stark imagery, the reality of life for our maids is rendered with nuance and detail allowing the audience to experience both their triumphs and tribulations. It is a testimony through the eyes of the women who wash our toilets and handle our ‘dirty laundry’. This is their story.

Rehearsal Room
Thursday 3 July 16:00
Saturday 5 July 21:30
Type Devised Theatre
Duration 1 hour
Language English and IsiZulu
Age recommendation 13+ years
Tickets R45 (Full) R30 (Student / Scholar)

Adam & Eve: The Musical
By the Waterfront Theatre School

Director
Paul Griffiths
Composer
Ben Hales
Musical arrangements and direction
Jaco Griessel

It is the morning after the night before and one thing is certain - this isn’t Eden anymore!
How do we move forward?
How do we embrace an unknown future?
How do we survive change?

This smash hit from the Edinburgh Fringe Festival is a tongue-in-cheek look at our beginning and a contemporary exploration of how best to ensure a happy ending! Written by emerging composer Ben Hales, directed by Paul Griffiths with original musical arrangements and musical direction by Jaco Griessel, the Waterfront Theatre School continues to stimulate and showcase musical theatre development for a new generation of musical theatre performer.

Rehearsal Room
Thursday 3 July 20:00
Saturday 5 July 14:00
Type Music Theatre
Duration 1 hour
Language English
Age recommendation All ages
Tickets R45 (Full) R30 (Student / Scholar)

Colour: Burn-out
By the University of KwaZulu Natal, Pietermaritzburg

Supervising Director
Paul Datlen
Director
JC Zondi
Written by
Simphiwe Ngcobo and JC Zondi
Stage Manager
Smangaliso Mnguni
Technician
Kelsey-Lynn Du Toit
Cast
Siwe Hlompho
Musa Nkomo

Imagine superheroes sitting in a taxi responding to every call. No matter how big or small the adventure maybe, the only thing they think of is “we need to save at least one life”. Unlike your fantasy heroes their shining armour is their courage and fear.
Burn-out tells a story about trauma, blood and guts. It’s a witty, gruesome, funny, heart stopping, breath-taking, nerve-wrecking and muscle-numbing tale. This is an urban comedy with a difference where real heroes grapple with the grim reaper.

Rehearsal Room
Friday 4 July 16:00
Sunday 6 July 16:30
Type Physical Theatre
Duration 50 minutes
Language IsiZulu and English
Age recommendation PG (imagery)
Tickets R45 (Full) R30 (Student / Scholar)
Coming Soon
By the University of the Free State

Supervising Lecturer: Walter Strydom
Director: Helet de Wet
Cast: Marnel Bester, Jana Coetzer, Helet de Wet, Yoliswa Jacobs, CW Laten, Mosili Makuta, Mampiti Thamae

There once lived a great lord, who was blessed with the birth of a daughter, whom he named Talia. He sent for the wise men in his lands, to predict her future. They met, counselled together and came to the conclusion that she would incur great danger from a splinter of flax. Her father therefore forbade that any flax, hemp, or any other material of that sort be brought into his house, so that she should escape the predestined danger. Being the silly child that she is, curiosity killed the cat. Baring two children, Sun and Moon, from a royal rape (which no shower fixed), Talia’s life is awakened by a lusting prince with a midlife crisis. Join our rehearsal with a glass of red or white and find out whether the cruel is the inventor of his own noose.

Rehearsal Room
Friday 4 July: 10:30
Sunday 6 July: 19:00
Duration: 1 hour 5 minutes
Type: Workshopped Drama
Language: English (predominantly) and Afrikaans
Age recommendation: 16 years + (language, religion, prejudice)
Tickets: R45 (Full) R30 (Student / Scholar)

Sister Sister Sister
By the University of the Western Cape

Supervising Lecturer: Mary Hames
Director: Nicole Fortuin

Dialogue, movement, poetry and song. This production ponders whether sisterhood is the same now as it was for their mothers and grandmothers. Has technology and lifestyle changed the way women of today look at themselves and each other? Does sisterhood really exist or is it a myth? This engaging production fluctuates between humour and seriousness.

Rehearsal Room
Wednesday 9 July: 21:30
Friday 11 July: 19:00
Type: Theatre
Duration: 50 minutes
Language: English
Age recommendation: All ages
Tickets: R45 (Full) R30 (Student / Scholar)

Trigger Happy Tale
By CityVarsity School of Media & Creative Arts, Cape Town

Supervising Lecturer: Mark Hoeben
Director: Matthew Hendricks
Stage Manager: Monique Kelly Bowes
Cast: Estee Lauren Claasen, Geralt Cloete, Sibongile Dlamini, Hannah Gillitt, Linda Mgadi, Paige de la Harpe, Karabo Monnathethe, Kayla Pienaar

CityVarsity students take you inside the minds of those who dare to contemplate the life beyond the one we have. Presented through a fairy-tale combination of images, flashbacks, and monologues, the play questions the events and thoughts that might lead a young person to consider the end. The characters argue that they have a choice, that they don’t have to be “fine”, that they can wear their “flaws upon their sleeves,” and that the choice to die can be more selfless than selfish. Is it a journey from which anyone can ever return?

Rehearsal Room
Thursday 10 July: 10:30
Saturday 12 July: 14:00
Type: Workshopped Drama
Duration: 50 minutes
Language: English/Afrikaans/Xhosa/Sotho
Age restriction: 13 years + (content)
Tickets: R45 (Full) R30 (Student / Scholar)
South Venturing North
By the Market Theatre Laboratory

Supervising Lecturer Clara Vaughan
Script writer and director Jeff Tshabalala
Stage Manager Thato Mathole
Cast

South Venturing North explores how young people in Johannesburg contend with the ever-shifting demands placed on them by the various spaces that they occupy. It follows them into the murky underworlds of ghetto squatter camp trench-towns, the bustling vibrancy of the big unforgiving city, and the cloistered seclusion of affluent neighbourhoods. What is the scope of the journey taken by someone who has to move from the township to the city, and then to the suburbs? What compromises and assimilations need to be made in order to navigate these transitions? Who is best equipped to survive in this world icon of a city, and with what tools does one ensure a well-sustained livelihood?

The play looks closely at the travails, disenchantments, and elations encountered by those who have to negotiate different social spaces in the urban landscape of contemporary Johannesburg. All this with their identities in spontaneous and perpetual transit.

Rehearsal Room

Saturday 5 July 11:00
Monday 7 July 16:30
Type Scripted Drama
Duration 50 minutes
Language English & SA languages
Age recommendation 10 years +
Tickets R45 (Full) R30 (Student / Scholar)

uhm
By the University of Cape Town

Supervising Lecturer Mark Fleishman
Director Koleka Putuma
Script writers Alex McCarthy, Callum Tilbury
Stage Manager Ameera Conrad
Cast

Why English why?
What English when?
There English where?
How English who?
Then English now?

In a multilingual South Africa, how are we enabled or inhibited by a global English dominance?

Rehearsal Room

Sunday 6 July 11:00
Monday 8 July 21:00
Type Workshopped Drama
Duration 1 hour
Language English
Age recommendation 16 years + (language)
Tickets R45 (Full) R30 (Student / Scholar)

Born Free Odyssey
By the Tshwane University of Technology

Director Gavin Matthys
Script writer Katlego Chale
Cast

Born Free Odyssey is the convoluted account of the life of a young man named Born Free, who was diagnosed with epilepsy quite early on in his life. Having just turned twenty in 2014, Born Free is preparing himself to weigh in, for the first time as a free South African, at the nation’s fifth democratic elections. Born Free finds his condition worsening as he ages, because of a weak financial background. This leads him to decide to make a statement that will leave a legacy, forever. One final shot before it’s too late for his morning of glory.

Rehearsal Room

Monday 7 July 11:00
Wednesday 9 July 16:30
Type Devised Drama
Duration 1 hour 30 minutes
Language English
Age recommendation 13 years +
Tickets R45 (Full) R30 (Student / Scholar)
The Antidote
By the Durban University of Technology: Department of Drama & Production Studies

Counting closed at twenty-eight! Wired on social antidotes, barbs lurk hidden. Brick constructions separate what is, from what was? Today and tomorrow is another day. The façade is shed. Dropping numerology to twenty-seven and counting. Frame my wall in webs of shredded silk before the needle penetrates. No windows. No doors. The zone is regulated. Wardens controlled by twenty-six war dens! The art of survival embedded on the skin. The mind a map charged with treasure. Watch the sinkholes! Potholes don't come cheap if they dent integrity. Strike the bar with your favourite gavel and call. No one's home.

Rehearsal Room
Monday 7 July 21:30
Wednesday 9 July 14:00
Type: Scripted Drama
Duration: 1 hour
Language: English and isiZulu
Age recommendation: Adults only (language, violence)
Tickets: R45 (Full) R30 (Student / Scholar)

PS
By the University of KwaZulu Natal, Durban

Post Script is a workshopped piece of theatre that draws thematic inspiration from The Ash Girl by Timberlake Wertenbaker, Colored Museum by George C Woolfe and Pinandello’s Six characters in search of an author. Through the lives of the characters, it comments on contemporary South African experiences in a way that is both humorous and poignant and, at the same time, downright ridiculous! It will take audience members on a journey to different locations – physical, emotional, political and spiritual signifying the journey that we all take in trying to unearth who we are and why we are here. Perhaps all is needed is a little looking outwards to find what is just beneath the skin.

Rehearsal Room
Tuesday 8 July 17:30
Thursday 10 July 14:00
Type: Workshopped Drama
Duration: 1 hour
Language: English and isiZulu
Age recommendation: 10 years + (language)
Tickets: R45 (Full) R30 (Student / Scholar)

The Boy Who Walked into the World
By the University of Johannesburg

Lucky has been brought up in a small rural black community. But is he black? Upon setting out on a quest to discover who he is, Lucky’s dilemma touches a raw nerve in the national psyche of South Africans. The debate about identity and ethnic origin starts to swirl around the young man, confusing rather than clarifying, diffusing rather than focusing his search for himself. What is it to be African? Does it matter what language you speak or think in? In the end, who is Lucky? And can Lucky cope with being Lucky?

Rehearsal Room
Tuesday 8 July 11:00
Thursday 10 July 21:30
Type: Scripted drama
Duration: 1 hour 30 minutes
Language: English predominantly
Age recommendation: PG
Tickets: R45 (Full) R30 (Student / Scholar)

Solo
By Rhodes University

Sink back into the big blue with something solitary/ that looks and feels and smells/ a little like a moment of aloneness/ a little like a moment of togetherness/ you once knew/ but have now forgotten.

Solo is a visual and physical theatre feast, devised and directed by exciting newcomer Hannah Lax. It follows the story of a little girl drowned in a harbour, and her mother’s journey to see her again.

Rehearsal Room
Wednesday 9 July 11:00
Friday 11 July 21:30
Type: Devised Visual and Physical Theatre
Duration: 55 minutes
Language: English and Afrikaans
Age recommendation: 13 years +
Tickets: R45 (Full) R30 (Student / Scholar)

In a world where you are only someone if you exist online. Where you are only truly friends if you are friends on Social Media. Where your relationship is only official if you changed your status. Where you are connected to a world where everyone is disconnected. Two friends take in a stranger and together they go on a disconnected journey through an ironically connected society. They learn how small a big world can be. Their power of anonymity is tested and their inner thoughts are weighed and found wanting. They will only truly find themselves when they disconnect.

This play explores the true meaning of connection through a multimedia platform. The world of media is brought to stage in an innovative collaboration.


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This play explores the true meaning of connection through a multimedia platform. The world of media is brought to stage in an innovative collaboration.
The South African Post Office is a proud co-presenter of the 2014 National Arts Festival’s Student Theatre Festival.

The Student Theatre Festival is South Africa’s oldest and most significant theatre festival. It provides a platform on a national stage for 16 university theatre departments to showcase the talents of the next generation of young professionals. Since 2011, the South African Post Office has invested in the Student Theatre Festival. This commitment helps to provide a nurturing incubator for student professionals. Students who demonstrate excellence in writing and directing receive generous accolades. The best production is awarded the coveted Student Theatre Prize.

The National Arts Festival expresses its gratitude to the South African Post Office for supporting an initiative that gives young theatre-makers the opportunity to innovate, excel and to take risks under the nurturing eye of some of the country’s leading professionals – many of whom also took their first big steps at the National Arts Festival! All productions take place in the Rehearsal Room, located in the Monument, except Flesh, which will be performed in Centenary Hall on St. Andrew’s College campus.

**Miss Evers’ Boys**  
*University of Oklahoma; Peggy Dow*  
*Helmerich School of Drama*

**Supervising Lecturer**  
Alissa Millar and Harold Mortimer

**Director**  
Alissa Millar

**Stage Manager**  
Dexter Settles

**Music Coordinator**  
Gwen Walker

**Puppetry**  
Bree Windham

**Actors**  
Blake Henri, Christian Black, Michael Turrentine, Josh Bonzie, Basit Shitu, Kamron McClure, De’Onna Prince

**Cast**  
De’Onna Prince, Basit Shitu, Kamron McClure, Michael Turrentine, Josh Bonzie, Blake Henri, Christian Black

Miss Evers’ Boys, a play with music by David Feldshuh, tells the story of four African American men taking part in the Tuskegee Experiment, a U.S. government run study on the effects of syphilis on the African American male. This real-life study took place in Alabama from 1932 until the 1970s. The play explores the complex relationship the men developed with the African American nurse who cared for them and ultimately deceived them into believing they were being given treatment for their illness. Though this powerful play explores the very serious topics of illness and medical ethics, the production also includes joyful, jubilant original music, dance and African American spirituals played on home-spun instruments, and culminates in a celebration of the power of friendship and the possibility of redemption.

**Rehearsal Room**

**Thursday 3 July**

16:00 Maid in Mzansi  
University of the Witwatersrand

20:00 Adam & Eve: The Musical  
Waterfront Theatre School

**Friday 4 July**

10:30 Coming Soon  
University of the Free State

16:00 Colour: Burn Out  
University of KwaZulu-Natal, PMB

21:30 Barbe Bleue: A Story about Madness  
University of Pretoria

**Saturday 5 July**

11:00 South Venturing North  
Market Theatre Laboratory

14:00 Adam & Eve: The Musical  
Waterfront Theatre School

21:30 Maid in Mzansi  
University of the Witwatersrand

**Sunday 6 July**

11:00 uhm  
University of Cape Town

14:00 Barbe Bleue: A Story about Madness  
University of Pretoria

16:30 Colour: Burn Out  
University of KwaZulu-Natal, PMB

19:00 Coming Soon  
University of the Free State

**Monday 7 July**

11:00 Born Free Odyssey  
Tshwane University of Technology

16:30 South Venturing North  
Market Theatre Laboratory

21:30 Antidote  
Durban University of Technology

**Tuesday 8 July**

11:00 The Boy Who Walked into the World  
University of Johannesburg

17:30 PS  
University of KwaZulu-Natal, Durban

21:00 uhm  
University of Cape Town

* The University of Oklahoma student theatre piece is kindly sponsored by the OU Arts District.

** Mira Sydow was awarded the Most Promising Student Director prize at the 2013 Festival. As part of her prize, she will be presenting EPOCH on the Fringe this year. Please refer to the Fringe pages for full details.

**Wednesday 9 July**

11:00 Solo  
Rhodes University

14:00 Antidote  
Durban University of Technology

16:30 Born Free Odyssey  
Tshwane University of Technology

21:00 Flesh (CENTENARY HALL)  
Oakfields College

21:30 Miss Evers’ Boys  
University of the Western Cape

**Thursday 10 July**

11:00 Trigger Happy Tale  
CityVary, Cape Town

14:00 PS  
University of KwaZulu-Natal, Durban

18:00 Flesh (CENTENARY HALL)  
Oakfields College

19:00 Miss Evers’ Boys  
University of Oklahoma*

21:30 The Boy Who Walked into the World  
University of Johannesburg

**Friday 11 July**

11:00 Circles of Discontent  
AFDA College, Cape Town

16:30 Epoch  
Mira Sydow**

19:00 Sister Sister Sister  
University of the Western Cape

21:30 Solo  
Rhodes University

**Saturday 12 July**

12:00 Epoch  
Mira Sydow**

14:00 Trigger Happy Tale  
CityVary, Cape Town

17:30 Circles of Discontent  
AFDA College, Cape Town

19:30 Miss Evers’ Boys  
University of Oklahoma*

21:30 Epoch  
Mira Sydow**

**Sunday 13 July**

10:00 Epoch  
Mira Sydow**

11:30 Miss Evers’ Boys (Fringe performance)  
University of Oklahoma*

15:00 Epoch  
Mira Sydow**
2014 Standard Bank Young Artist for Performance Art, Donna Kukama, realised when she was about twelve that she might be an artist. She thought then that she wanted to be a painter, but her subsequent explorations have led her increasingly towards the production of art that is experience-based – both for herself and her audience – and often located in ‘unusual’ everyday contexts.

An integral member of the Centre for Historical Re-enactments, much of Kukama’s work explores contemporary understandings of history; always accompanied by a consideration of meaning and questions around value; and reflection on the personal, in the context of the political. Teaching in the School of Arts at the University of the Witwatersrand allows her the opportunity to ground her work – which is often fleeting and ephemeral – in academic practice.

At the National Arts Festival, Donna will launch The Museum of Non-Permanence, a series of events, encounters, interactions, and public announcements taking place over a set amount of time in various public sites. Although The Museum of Non-Permanence will be inaugurated in Grahamstown, Donna intends that the Museum will continue to function as a mobile structure, morphing in various environments beyond the Festival.

As a South-African-specific museum, The Museum of Non-Permanence will be magnetically drawn to areas containing socio-structural and architectural markers of power. That which appears to be a permanent marker of power in history, also alien and foreign to current realities, and only surviving due to the conservation of visualised dreams that are divorced from reality, will be interrogated by the museum as a temporary court, amongst other forms. Functioning as a gesture with no hope to change reality, this historical museum model remains a proposal that is both transportable and time-based; an uninvited presence that continues to exist, whether visible or unseen.

The Museum of Non-Permanence will disregard acts of naming or renaming. Instead, Donna’s work will ask questions about how methods of telling histories can present “what happened” as constructed realities that are only significant to the teller, and based on very specific and constructed non-permanent “points of views”. It will interrogate how history can be summarised by gestures that present points of view which morph with time, and aims to point towards the imagined and unpredicted, beyond our time.

Donna’s Museum of Non-Permanence acknowledges history as a physical experience; one that is carried by "historical scars" which need not be exposed, yet require processes of careful dissection in order for imagined realities to exist beyond the historical. It takes the form of a journey that is not only an interruption, but needs to be interrupted in order to continue. In Donna’s view, “The personal, once again, is politicized. Politics are dismantled. Temporarily. Structures only exist for the museum to function as a body. It acknowledges the potential of its own death.”

Donna Kukama’s The Museum of Non-Permanence will appear in various sites and locations between Thursday 3 July and Sunday 6 July 2014. Watch the Festival newspaper Cue for a listing of “appearances”.
Blind Spot
Curated by Ruth Simbao

*Blind Spot* is a collection of four site-specific performances examining the nature of vision and how we interpret what we see. With every look we dissect, avoid, grab, twist, freeze, stab or possess meaning. We obscure. We label. We fumble in the dark.

A 'blind spot' is an area of the eye with no photoreceptor cells, creating an absence of vision that can only be detected when one eye is closed. Metaphorically, it can be said that one has a blind spot when one is ignorant, prejudiced, biased or unappreciative. The brain makes up certain details that are not actually there, and cultural or cognitive biases are developed based on farcical information and skewed perspectives.

In *Barongwa*, Mohau Modisakeng produces striking images depicting his experience of growing up with the rich narratives of his mother's visions and dreams. Through her, he learnt to imagine that which cannot always be seen. *Barongwa* features references to the private rituals of a widow's mourning, framed against South Africa's traumatic history. The production features the procession of a silent marching band through the streets of Grahamstown, from the centre of town to the site of the Eazini Memorial in Fingo Village. Imaginary sound poignantly remarks upon a history of deprivation.

Mohau Modisakeng received the SASOL New Signatures Award in 2011 and has exhibited at VOLTA NY (New York); the Saatchi Gallery (London); the Dak'Art Biennale (Dakar); Focus 11 (Basel), and Stevenson (Cape Town).

*Barongwa*
Created by Mohau Modisakeng
Performed by Mohau Modisakeng with Sikhumbuzo Makandula

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**What difference does it make who is speaking?**

Created and performed by Mbali Khoza

*Mbali* Khoza engages with performance, video and installation in order to translate and express her understanding of language and literature as a mode of communication. The act of stitching is an important trope in her work, and is inspired by Zimbabwean writer Dambudzo Marechera who, in his novella *House of Hunger*, compares the act of writing to a violent stitching of a wound: "As I read it every single word erased itself into my mind. Afterwards they came to take out the stitches from the wound of it. The stitches were published. The reviewers made obscene noises".

Drawing from Foucault's lecture "What is an Author?" Khosa's *Blind Spot* performance *What difference does it make who is speaking?* questions authorship and the violent invisibility caused by translation, as language is altered and deleted. Surrounded by the three-dimensional blocks of text at the Eastern Star Press Museum that in the past were meticulously arranged by hand, Khoza carefully performs a stitched transcription of a West African language using isiZulu phonetics as a guide.

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**Eastern Star Press Museum**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Tickets</th>
<th>Maximum number of people</th>
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<tbody>
<tr>
<td>Wednesday 9</td>
<td>11:00 &amp; 11:30</td>
<td>R45 (Full) / R40 (Student / Scholar)</td>
<td>15</td>
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<tr>
<td>Thursday 10</td>
<td>11:00 &amp; 11:30</td>
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**Fingo Square (meeting point)**

<table>
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<tbody>
<tr>
<td>Sunday 6</td>
<td>15:30</td>
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Duration
1 hour

Age recommendation
All

Tickets
Free

 Participants are requested to wear good walking shoes.

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Photo: Courtesy of the Artist and Brundyn

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Bismillah
Created by Igshaan Adams
Performed by Igshaan Adams
with Amien Adams

Igshaan Adams is an installation, mixed media and performance artist whose works speak to his experiences of racial, religious and sexual liminality in South Africa. Exploring anticipated ways of seeing and being seen, Adams draws from tensions and complexities within his own Islamic background.

In *Bismillah*, Adams performs with his father, who prepares his body for burial in the Islamic cleansing and wrapping ritual as if he had died. Adams has exhibited in the Netherlands, Switzerland and at various galleries in South Africa (AVA, Stevenson and Blank Projects), and he performed at the 2011 Infecting the City Festival. In 2012, *Wanted* magazine selected Adams as one of twelve Young African Artists featured at the Johannesburg Art Fair.

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Everse
with Simone Heymans, Ivy Kulundu-Gotz, Joseph Coetzee and Chiro Nott

Unlike humans, the octopus has no blind spot and instead has uninterrupted, ‘everse’ vision. The octopus mimics objects to avoid predators, it obfuscates the vision of others, it problem-solves, and it tastes through touch.

‘Everse’ is an obsolete word meaning to subvert or overthrow. The live installation *Everse* is a site-situational, spatial walk-about at Victoria Primary School that engages with the blind spots of spaces of learning and the long-term repercussions that these can have. The audience is invited to engage with memories of schooling and highlighted issues of the education system.

This live installation produced as part of *Blind Spot* is an extension of a series of public interventions installed for the duration of the National Arts Festival.

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**1820 Monument Basement**

<table>
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<tbody>
<tr>
<td>Monday 7 July</td>
<td>15:00</td>
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<tr>
<td>Tuesday 8</td>
<td>15:00</td>
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**Duration**

30 minutes

**Age recommendation**

PG 18 (theme)

**Tickets**

R45 (Full) R40 (Student / Scholar)

**Maximum number of people**

10

(The performance will be followed by a 15 minute optional Q & A)

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**Victoria Primary School (next to Glennie Hall)**

<table>
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<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>Monday 7 July</td>
<td>19:30</td>
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<tr>
<td>Tuesday 8</td>
<td>19:30</td>
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</tbody>
</table>

**Duration**

45 minutes

**Age Recommendation**

PG 12

**Tickets**

R45 (Full) R40 (Student / Scholar)

**Maximum number of people**

40
The National Arts Festival presents the 2014 Standard Bank Young Artist for Music

Njabulo Madlala in Concert
Accompanied by William Vann

Urban born NJABULO MADLALA studied at the Guildhall School of Music and Drama in London. Upon the completion of his studies he went on to the opera studio at the Cardiff International Academy of Voice and trained under the tenor Dennis O'Neill. Njabulo is most grateful for the help, without which his studies would not have been possible, from The Sir Peter Moores Foundation, Ernst Oppenheimer Memorial Trust, Countess of Munster Trust, Music Benevolent Fund Trust, Worshipful Company of Musicians and the South African National Arts Council.

Njabulo recently appeared at the Royal Opera House London in the premiere of How the Whale Became by Julian Philips. Other engagements have included the Opera Highlights tour for Scottish Opera, the role of Scarpia in Tosca for Grange Park Opera "Rising Stars", the title role in Don Giovanni for Mid Wales Opera, Aeneas in Dido and Aeneas at the Wimbledon Festival and Mozart’s Requiem with the English Chamber Orchestra. With the leading recitalist Sarah Walker, he has made a special study of the recital repertoire, appearing at the Oxford Lieder Festival, at Wigmore Hall and also participating in the Steans Young Artists Programme at Chicago’s Ravinia Festival. Concert highlights have included J. S. Bach’s Ich habe genug with the Ten Tors Orchestra, Mahler’s Lieder eines fahrenden Gesellen for the London Philharmonic Orchestra’s Foyles First series conducted by Vladimir Jurowski.

As a way of giving back to young and aspiring South African musicians, Njabulo founded Amazwi Omzansi Africa or Voices of South Africa in 2011. The organisation provides training for the next generation of South African aspiring musicians and singers by offering educational and performance platforms. Training workshops in all aspects of a career in music, including the business of the music industry, with established international music practitioners, have been held in South Africa since 2012.

William Vann is establishing himself at the forefront of the current generation of young British accompanists. He read law before taking up a choral scholarship at Cambridge. He then continued his piano studies at the Royal Academy of Music graduating with distinction. In 2012 he was awarded the Royal Overseas League Accompanist’s Prize. He is a past winner of the Gerald Moore Award, the Great Elm Awards Accompanist Prize and the Sir Henry Richardson Scholarship. He is supported by the Geoffrey Parsons Memorial Trust and held the Hodgson Fellowship in piano accompaniment at the RAM. He also works as a conductor and répétiteur. He is currently director of Music at the Royal Hospital, Chelsea.

### Music

- Rodgers (1902-1979) & Hammerstein (1895-1960)
  - Some enchanted evening from South Pacific
  - Home from Allegro
  - Edelweiss from The Sound of Music

- Henry Duparc (1848-1883)
  - Chanson Triste
  - La vitation au voyage
  - La vie Au terriure

- Franz Schubert (1797-1828)
  - Liebesbotschaft
  - Schaffers Nachtlied
  - Rastlose Liebe

- Richard Strauss (1864-1949)
  - Allerslen
  - Heimliche Aufforderung
  - Morgen

- South African Song Book
  - Thula gugu lami
  - Malaika
  - Thula mama...thula Thula sana
  - Thula Sthandwa
  - Ntyilo Ntyilo

- American Spiritual
  - Shall we gather at the river?
  - Deep River
  - Swing Low
  - The Lord bless you and keep you

- Celebrations
  - Mitch Leigh (b.1928)
    - Impossible dream from Man of La Mancha
  - Rodgers & Hammerstein
    - You’ll never walk alone from Carousel
  - William G Tomer (1833-1896) / Jeremiah Rankin (1828-1904)
    - God be with you till we meet again

### Performance Details

**Rhodes Chapel**

- **Friday 4 July**
  - 19:00
- **Saturday 5 July**
  - 15:00

**Duration**
- 1 hour 40 minutes (including short interval)

**Age Recommendation**
- 12 years+

**Tickets**
- R65 (Full)
- R60 (Student / Scholar)

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Photo: Timmy Henny
The National Arts Festival presents the

KwaZulu-Natal Philharmonic Orchestra Concert

Conducted by Daniel Boico
Soloist Krysty Swann (mezzo-soprano)

Excerpts from:
George Bizet’s Carmen
Jules Massenet’s Werther
Giuseppe Verdi’s La forza del destino and Don Carlo
Camille Saint-Saëns’s Samson et Delila
Gaetano Donizetti’s La Favorita
And more!

The KZN Philharmonic gets straight into the Festival mood with American mezzo-soprano Krysty Swann and conductor Daniel Boico in a rousing concert of opera excerpts. Opera and vocal music is a South African tradition and the KZN Philharmonic is proud to be celebrating the National Arts Festival’s 40th anniversary with this special programme.

Krysty Swann will sing such famous arias as “O mio Fernando” from La Favorita, “O don Fatale” from Don Carlo and “En vain pour éviter” from Carmen. At the helm is Daniel Boico, who will lead the orchestra through these challenging arias as well as instrumental favourites from the opera repertoire such as the overture to La forza del destino.
Daniel Boico began his formal conducting studies with Victor Yampolsky of Northwestern University. After completing his undergraduate degree in voice performance at the University of Wisconsin, Boico joined the class of the distinguished Russian conducting professor Ilya Musin at the Saint Petersburg Conservatory, Russia. While under the tutelage of Maestro Musin, he assisted him in master classes given in London's Royal Academy of Music and Manchester's Royal Northern Academy of Music. Described by critics as “Dynamic, vigorous, exciting and imaginative – an undisputed star who combines magnetic charisma with a skilled technique” fast-rising conductor Daniel Boico has quickly made a mark on the music scene. His innate musical sensitivity paired with a keen ear and deep musicianship have produced exciting performances with orchestras in the United States, Europe, Central and South America, Africa and Asia. His début with the New York Philharmonic took place in 2009, sharing the podium with Riccardo Muti, and was followed by his subscription début in April 2011, when he replaced Kurt Masur on short notice in what the New York Times called “a smouldering performance” of Sofia Gubaidulina’s Two Paths: A dedication to Mary and Martha for two violas and orchestra.

Krysty Swann, a graduate of the Manhattan School of Music, was the recipient of the New York City Opera 2009 Richard F. Gold Career Grant and the 2008 Intermezzo Foundation Award, given by the prestigious Elardo International Opera Competition. Other awards include a special award presented by the Gulio Gari Foundation, the Silver Prize with Opera Index, Licia Albanese-Puccini Foundation grant for 2006-07 and 2008-09 and the Gerda Lissner second place award. Ms. Swann is also a Metropolitan Opera Council award recipient. She has recently covered the title role of Margaret Garner in the New York premiere of Richard Danielpour’s opera with New York City Opera and made her Avery Fisher Hall début in Verdi’s Requiem. In addition, she joined the roster of Opera Orchestra of New York for performances of Puccini’s Edgar under Eve Queler. She has also appeared with the Michigan Opera Theatre, the Boston Symphony Orchestra, the International Vocal Arts Institute of Israel and has participated in the Bregenz Festival in Austria. In the 2012-2013 season she returned to the Metropolitan Opera for its revival of Die Walküre and its new production of Francesca da Rimini.

KwaZulu-Natal Philharmonic Orchestra
Bongani Tembe, Chief Executive and Artistic Director
Since its inaugural concert in the Pietermaritzburg City Hall on 22 October 1983 the KwaZulu-Natal Philharmonic Orchestra has contributed many stimulating musical experiences to diverse audiences nationally and internationally. Widely regarded as Africa’s premier orchestra the KZNPO has, over the past 30 years, established itself as a musical force to be reckoned with and as an ensemble willing to break down preconceived notions of what an orchestra can be.

The Orchestra is honoured to be an integral part of the National Arts Festival’s 40th anniversary celebrations and congratulates all those who have, over the years, ensured that this arts festival ranks as one of the best in the world.

The KZN Philharmonic is a not-for-profit company based in Durban, with a committed board of directors made up of prominent business people and community leaders. It has been ably led by Bongani Tembe, an accomplished Juilliard School graduate, who joined the Orchestra in 1994 at the dawn of South Africa’s democracy. Mr Tembe’s fundraising achievements have been complemented by his strong vision that fosters high artistic values and the implementation of a comprehensive education, development and community engagement programme.

The KZN Philharmonic consists of 70 fulltime professional musicians who come from over 20 countries including South Africa, the USA, Russia, Bulgaria, Norway, Germany, Italy and the United Kingdom. In a typical year the Orchestra performs twenty symphony concerts in three symphony seasons – summer, winter and spring. This highly regarded World Symphony Series has featured many eminent international artists as well as the cream of South African talent.

The Orchestra also dedicates much of its time and energy to enriching the community through its Education and Development programme. In between World Symphony Series seasons, the Orchestra becomes a travelling band visiting schools in townships, suburbs and rural areas. These concerts provide children with the unique gift of music performed by South Africa’s top musical talent. They also create an opportunity for educators to design curricula around the visit so that pupils are able to make the most out of their interaction with the orchestra members.

In their efforts to nurture emerging talent, the finest young soloists in the country are given an opportunity to be accompanied on stage by the Orchestra in the KZN Young Performers Concert and the National Youth Concerto Festival. The KZN Philharmonic has also introduced a Professional Development Initiative to expand on their investment in the nation’s greatest resource, our young people. 2014 will see new partnerships form between the Orchestra and a number of music developments around the country. These include the Durban Music School, the South African National Youth Orchestra, the Bochabela String Orchestra, and the UNISA Music Foundation. The intention is to create more opportunity for promising music students to learn from professional musicians and help to spread music and art throughout the country.

The KZN Philharmonic also continues with its National Cadetship Programme which helps to create jobs in the arts sector. A select group of university-age South African performers are enrolled in the orchestra as cadets. They receive instruction from the professional members of the Orchestra, interact with the visiting conductors and soloists, and perform in a wide range of concerts including the World Symphony Series. This programme is unique not only to South Africa, but to the world. Only a few orchestras around the globe offer students such a chance to gain professional experience while maintaining their studies. Over 30 of the KZN Philharmonic’s previous cadets work as professional musicians in South Africa and around the world.

Daniel Boico
Krysty Swann
Celebrating two Standard Bank Young Artists for Music, Njabulo Madlala (2014) and Samson Diamond (2008), the programme talks to the following events:

- World War I
- 450 years since the birth of Shakespeare
- 300 years since the birth of Christoph Willibald Gluck

**Programme**

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<th>Work</th>
<th>Arrangement</th>
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<td>Otto Nicolai</td>
<td>Overture from The Merry Wives of Windsor</td>
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<td>Gioachino Rossini</td>
<td>Largo al factotum from The Barber of Seville</td>
<td>Njabulo Madlala</td>
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<td>Christoph Willibald Gluck</td>
<td>Dance of the Blessed Spirits from Orfeo ed Euridice</td>
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<td>Luis Bacalov arr. M Cheyne (1933- )</td>
<td>Il Postino</td>
<td>Samson Diamond</td>
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<tr>
<td>Felix Mendelssohn (1809-1847)</td>
<td>Scherzo from A Midsummer Night’s Dream</td>
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<td>Jules Massenet (1842-1912)</td>
<td>Vision Fugitive from Hérodiade</td>
<td>Njabulo Madlala</td>
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<tr>
<td>Enrique Granados (1867-1916)</td>
<td>Danza Españolas</td>
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<td>Theo Wondt (1874-1974)</td>
<td>Botha’s Boys</td>
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<td>Pyotr Il’yich Tchaikovsky (1840-1893)</td>
<td>Romeo and Juliet – Fantasy Overture</td>
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<tr>
<td>Franz Lehär (1870-1948)</td>
<td>Dein ist mein ganzes Herz</td>
<td>Njabulo Madlala</td>
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<tr>
<td>Nigel Hess arr. M Cheyne (1953- )</td>
<td>Ladies in Lavender</td>
<td>Samson Diamond</td>
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<tr>
<td>Enrique Granados (1867-1916)</td>
<td>Danza Españolas</td>
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<tr>
<td>Claude-Michel Schönberg arr. M Cheyne (1944- )</td>
<td>Stars from Les Misérables</td>
<td>Njabulo Madlala</td>
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<tr>
<td>Kenneth J Alford (1881-1945)</td>
<td>Colonel Bogey March</td>
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**Conductor Richard Cock**

**Soloists**

Baritone: Njabulo Madlala

Violin: Samson Diamond

**Guy Butler Theatre, Monument**

**Sunday 6 July 15:00**

**Duration** 2 hours (including interval)

**Age Recommendation** 8 years +

**Tickets**

R90; R80; R70 (Full)

R75; R65; R55 (Student / Scholar)

**Interval**

The National Arts Festival presents the KwaZulu-Natal Philharmonic Orchestra’s Gala Concert

Njabulo Madlala

Samson Diamond

Richard Cock
The National Arts Festival presents

**Divalicious**

Starring Gloria Bosman, Zanne Stapleberg, Melanie Scholtz

**Musical Director:** Janine Neethling

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**Band**

**Standard Bank Young Artists**
- Concord Nkabinde (2006)
- Samson Diamond (2010)
- Bonkani Dyer (2011)

and
- Juan Oostuuizen
- Godfrey Mgicina

Celebrating 40 years of the National Arts Festival and 30 years of the Standard Bank Young Artist Awards, this show features Standard Bank Young Artist award-winners Gloria Bosman (2000), Zanne Stapleberg (2008) and Melanie Scholtz (2010), who in their diverse styles will bring together the best of Jazz, Opera and Afro Blues in a show of musical diversity and colour. There will be a strong African thread running through the show as South Africa celebrates 20 years of democracy.

**Programme**

**Song to the Moon**
from *Rusalka*  
Antonín Dvořák

**I Dreamed a Dream**
from *Les Miserables*  
Claude-Michel Schönberg

**Paradise Road**
(Gloria)  
Patrick van Blerk & Fransua Roos

**Barcarolle**
from *The Tales of Hoffman*  
Jacques Offenbach

**Summertime**
(3 Diva's)  
George Gershwin

**Back of the Moon**
from *King Kong*  
Todd Matshikiza

**Interval**

**Mama Thembu's Wedding**
(Z&G)  
Margaret Singana

**Afro Blue**
(Gloria)  
John Coltrane featuring Concord Nkabinde

**Fever**
(G&M)  
Eddie Cooley & John Davenport

**Karoonag**
(Z&M)  
Coenie de Villiers featuring Samson Diamond

**Malaika**
(3 Diva's)  
Fadhili Williams Mdwida featuring Bokani Dyer

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**Guy Butler Theatre, Monument**

**Wednesday 9 July**  
19:00

**Duration**  
2 hours (including interval)

**Age Recommendation**  
8 years +

**Tickets**  
R75 (Full) R65 (Student / Scholar)
Richard Cock and the KZNPO continue their series of hugely successful concerts at the National Arts Festival with a programme featuring some of the greatest songs of the 20th Century. Famous songwriters George and Ira Gershwin and Irving Berlin (born 125 years ago) join the evergreen Cole Porter in a number of famous songs. The concert is conducted and narrated by Richard Cock in his own special way, which brings audiences to a closer understanding of a huge variety of brilliant music.

Nicholas Nicolaidis has performed on the concert stage for well over a decade now, and is an established performer amongst music lovers all around South Africa. He began his musical career as a chorister at the world famous Drakensberg Boys’ Choir School in 1988. Since then Nicholas has continued his singing career both as a member of the Chanticleer Singers and as a distinguished soloist, whilst expanding his musical disciplines to include conducting and recently, specialised teaching. He is passionate about promoting a love for music in South Africa and his goal as a performer is to strive for excellence whilst contributing to performances that inspire and have a lasting impact on both the performers and listeners.

Magdalene Minnaar hails from Pretoria and is currently a freelance musician based in Cape Town, where she received her Honours degree in music (voice) with distinction from the University of Cape Town in 2005. Her love for experimenting with music has led her down interesting musical avenues, including an opera career (specialising in character and comic roles), jazz collaborations, theatre and film work, as well as electronic music production. Magdalene is a SAMA winner and KANNA nominee and works all over South Africa, in varying solo roles and concerts. She enjoyed great success as Christine in the South African production of Phantom of the Opera.

A percentage of proceeds from this concert will be donated to the Theatre Benevolent Fund, a registered South African charity founded and administered by caring arts professionals to provide a reasonable standard of care and comfort to those performers who find themselves incapacitated and destitute by virtue of their illness.

**Programme**

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<thead>
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<tbody>
<tr>
<td>I’ve got you under my skin</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>S’wonderful, s’marvellous</td>
<td>George Gershwin</td>
</tr>
<tr>
<td>Embraceable you</td>
<td>George Gershwin</td>
</tr>
<tr>
<td>Can’t help lovin’ dat man’ o’ mine</td>
<td>Jerome Kern</td>
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<tr>
<td>It’s De-lovely</td>
<td>Cole Porter</td>
</tr>
<tr>
<td>Stormy Weather</td>
<td>Harold Arlen</td>
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<tr>
<td>So in Love</td>
<td>Cole Porter</td>
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<tr>
<td>Let’s call the whole thing off</td>
<td>George Gershwin</td>
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<tr>
<td>Alexander’s Ragtime Band &amp; Puttin’ on the Ritz</td>
<td>Irving Berlin</td>
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<tr>
<td>I Love Paris in the Springtime</td>
<td>Cole Porter</td>
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<tr>
<td>Night and Day</td>
<td>Cole Porter</td>
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<tr>
<td>Over the Rainbow</td>
<td>Harold Arlen</td>
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<tr>
<td>Smoke gets in your eyes</td>
<td>Jerome Kern</td>
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<tr>
<td>St Louis Blues</td>
<td>W C Handy</td>
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<tr>
<td>Let’s do it – let’s fall in love</td>
<td>Cole Porter</td>
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</tbody>
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Guy Butler Theatre, Monument

Monday 7 July 14:00 & 19:30

Duration 1 hour 30 minutes (no interval)

Age Recommendation All

Tickets R65 (Full) R60 (Student / Scholar)
The National Arts Festival presents

**Benjamin Fourie**

**Piano Recitals**

**Programme**

**Romantic Russian** (3 July, 19:00)

Sergei Rachmaninoff (1873 – 1943)


This work was composed in 1931 at Lake Lucerne in Switzerland, after the composer’s flight from Russia and before he settled in the USA. The style is predominantly Romantic and the harmonic language tonal, although modern influences such as neo-impressionistic and percussive textures, as well as an ascetic atmosphere on some variations can be detected.

**Pictures at an Exhibition**

Modest Mussorgsky (1839 – 1881)


Life in a community is portrayed on various levels in this music, from everyday events to the surreal. The music was dedicated to the memory of the composer’s friend, Viktor Hartmann, and inspired by ten of his art works.

**Conflict And Resolution** (5 July, 15:00)

A lecture-recital based on works by South African composers, composed between 1988 and 2006

**Ballad W6/88 (Variations in the Manner of a Fugue)**

Etienne van Rensburg (born 1963)

Theme: Bepeinsend, sonder haas (contemplative, without rushing)

Var. 1 Kras, senuaagit (brusque, with nervous energy)

Var. 2 So vinnig as moontlik (as fast as possible)

Var. 3 Ostinato

Coda: Soos aanwanga (as in the beginning)

Etienne van Rensburg’s Ballad of 1988 shows an exploration of macro and micro sound and structural elements, reminiscent of the dunes of the Namib Desert. The structure is cyclic, where similar thematic material is found at the beginning and the end.

**Suite for Piano: From the Poets (1923)**

Peter Klatzow (born 1945)

Prayer for the Bones (DJ Opperman, translation by Guy Butler)

Days approaching Winter (Phil du Plessis, translation by the poet)

The Watermaid’s Cave (RM Bruce)

Impundulu (A Visser, translation by Guy Butler)

Klatzow received the prestigious Helgaard Steyn Composition Prize for this work, dedicated to Anton Nel, in 1997.

**Earth, Sea, Sky (2005)**

Peter Klatzow

This work portrays the journey from the tangible to the spiritual and eternal, and provides solutions to the conflicts and tensions found in the preceding work.

**Variations on the Afrikaans Folk Song Ver in die Wêreld Kittie**

Ilse-Mari Lee (born 1962)

Theme – Var. 1: Bach – Var. 2: Mozart – Var. 3: Beethoven – Var. 4: Brahms – Var. 5: Chopin – Var. 6: Liszt – Var. 7: Joplin – Var. 8: Khachaturian – Var. 9: Rachmaninoff

In the Variations, composed in 2003, Ilse-Mari Lee pays tribute to various composers throughout history. The work is dedicated to the memory of her mother, the late Barbara van Wyk, who was a senior lecturer in piano at the University of Port Elizabeth.

**Benjamin Fourie** is a former recipient of the SAMRO Overseas Study Bursary and studied, after having obtained a BMus Honours degree from the University of Pretoria, at the Hochschule für Musik in Detmold, Germany. After his return to South Africa he lectured in piano at the College of the Arts in Windhoek, Namibia, and the University of KwaZulu-Natal in Durban. In 1996 the degree MMus was conferred upon him cum laude by the University of Port Elizabeth. Since the end of 2004 he has been residing in Bethulie at the Gariep Dam, Free State, from where he focuses on free-lance work and gives regular soirees to South African and overseas tourists. In 2000 he was nominated as an “Outstanding Man of the 20th Century” by the American Biographical Institute – one of 500 people worldwide to have been honoured in this way.

**Beethoven Room**

**Thursday 3 July**

19:00 Romantic Russian

Duration 1 hour (no interval)

**Saturday 5 July**

15:00 Conflict and Resolution

Duration 1 hour 30 minutes (no interval)

Age Recommendation 12 years +

Tickets R65 (Full)

R60 (Student / Scholar)
Christopher Duigan hopes to illuminate something of what is shared by Beethoven and Ibrahim’s music, and to draw more closely together what convention would regard as ‘incompatible’ repertoires. The performance thus breaks the boundaries of traditional performance modes, and seeks to find the common ground in two seemingly disparate, but wonderfully universal, voices. If we listen carefully, we might find that these voices have something important to say to a South Africa at the beginning of its third decade of democracy.

This programme juxtaposes six of the most popular of the 32 Piano Sonatas of Ludwig van Beethoven (1770 – 1827) alongside the piano music of the great South African jazz pianist and composer, Abdullah Ibrahim (b. 1934).

Juxtapositions can be highly suggestive, sometimes even revelatory. Though these two composers are widely separated in both time and place, what they share – and what underpins their juxtaposition in this programme in South Africa today – is a profound commitment to the liberation of humanity from oppression of all kinds. In short, both composers lived during periods of enormous struggle for social change: Europe around the time of the French Revolution and South Africa in the final decades of apartheid, and after. Both Beethoven and Ibrahim were quite explicit about enlisting their music in these struggles. Indeed, their music imagines, and strives towards, an emancipated future.

For his contributions to the programme note, and for initially inspiring this programme, Duigan would like to thank Prof. Christopher Ballantine.

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**Programme 1**


1. Grave - Allegro di molto e con brio
2. Adagio cantabile
3. Rondo: Allegro

Abdullah Ibrahim – *The Wedding*


1. Allegro con brio
2. Introduzione: Adagio molto
3. Rondo: Allegretto moderato

Abdullah Ibrahim – *Chisa*

Ludwig van Beethoven – *Piano Sonata No. 32 in C Minor, Op. 111*

1. Maestoso - Allegro con brio ed appassionato
2. Arietta: Adagio molto semplice e cantabile

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**Programme 2**


1. Adagio sostenuto
2. Allegretto
3. Presto agitato

Abdullah Ibrahim – *The Mountain*


1. Das Lebewohl: Adagio - Allegro
2. Abwesenheit: Andante espressivo
3. Das Wiedersehn: Vivacissimamente

Abdullah Ibrahim – *Mannenburg*


1. Allegro assai
2. Andante con moto
3. Allegro ma non troppo - Presto

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**Rhodes Chapel**

**Thursday 10 July**

19:00  Programme 1

15:00  Programme 2

**Saturday 12 July**

Duration 1 hour 30 minutes (including a short interval)

Age Recommendation 12 years +

Tickets R65 (Full)

R60 (Student / Scholar)
The National Arts Festival presents

The Redfern-Pauna Duo

James Redfern & Laura Pauna

Programme:

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<td>Fantasie in F minor D940</td>
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<td>(1797-1828)</td>
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<tr>
<td>Francis Poulenc</td>
<td>Sonata for piano four hands</td>
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<tr>
<td>(1899-1963)</td>
<td>Prelude, Rustique, Final</td>
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<tr>
<td>Interval</td>
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<tr>
<td>Ludwig van Beethoven</td>
<td>The Grosse Fugue op.134 for piano four hands</td>
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<tr>
<td>(1770-1827)</td>
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<tr>
<td>Maurice Ravel</td>
<td>Rhapsody Eslagnole</td>
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<tr>
<td>(1875-1937)</td>
<td>Prelude a la nuit</td>
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<td>Malaguena</td>
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<td>Habanera</td>
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<td>Feria</td>
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English pianist James Redfern and Romanian born South African Laura Pauna have performed extensively across Europe and Africa, playing both 4-hands and solo.

Prestigious performances by each of the musicians include the Purcell Room and St John’s Smith Square, London; Zagreb City Hall, Croatia; Piazza Georg Enescu, Bucharest; Salzburg Grosse Saal; Jerusalem Theatre, Jerusalem; Concertgebouw, Amsterdam; and Carnegie Hall, New York.

In 2012 they had their debut at St Martin-in-the-Fields, London, for the Beethoven Society of Europe, performing works by Schubert, Beethoven and Ravel, to great critical acclaim.

Their combined list of prizes includes first prizes at the Greig Competition in Oslo; the Liszt Competition, Weimar and the IBLA Grand Prize in Sicily as well as the top prize at the Valentino Bucchi in Rome; overall winner of the European Piano Teachers Association (EPTA), Croatia; and the Mozarteum Prize in Salzburg.

They have appeared at festivals such as the 50th Anniversary Liszt Festival, Weimar; Pianofortissimo Festival in Croatia; the Manchester Keyboard Festival, and the UNISA Concert Series.

“The whole country deserves to hear the Redfern-Pauna duo.” – Paul Boekkooi, Beeld newspaper, 2013

Beethoven Room

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<td>Monday 7 July</td>
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Duration 1 hour 20 minutes (short interval)

Age Recommendation 12 years +

Tickets R65 (Full) R60 (Student / Scholar)
Members of the KwaZulu-Natal Philharmonic Orchestra

Chamber Concert

Musicians

Simon Miliken (double bass)
Boris Kerimov (cello)
Violeta Osorhean (violin)
Jonas Brolin (trumpet)
Sabine Baird (flute)
Albie van Schalkwyk (piano)
Annelize de Villiers (clarinet)
Sorin Osorhean (French horn)
Vessela Minkova (bassoon)
Nuria Cabezas Castano (oboe)

Johann Nepomuk Hummel (1778 – 1837)

Piano Septet in D minor Op 74

I. Allegro con spirit
II. Menuetto o Scherzo: Allegro
III. Allegro con variazioni
IV. Finale: Vivace

Hummel's Septet Op 74 first appeared in 1816 scored for piano and wind instruments. The year 1816 is significant as the fashion for 'militarizing' chamber music was in full swing, as almost every note of Hummel's highly dramatic Septet shows. The piano dominates the other instruments in all the movements, not least the first where, after the march-like opening, it explodes into almost continuous virtuoso scales, arpeggios and runs. Sometimes the dazzling fireworks of the piano part are merely punctuated by the other instruments. The scherzo that follows is no less turbulent and, again, is led off by the piano. The slow movement in F major is a set of four variations on an initial theme. The third variation starts in A flat major but quickly darkens the mood of the movement by moving to F minor. Much of the decorative piano-writing seems to have left its impression on the set of variations in Schubert's Trout Quintet. The finale is as boisterous as the first movement, filled as ever with astonishing piano pyrotechnics and dramatic gestures. This is truly a work born of the twenty years of Europe's Napoleonic conflict.

Francis Poulenc (1899 – 1963)

Sextet (for Piano and Wind quintet), Op. 10 for flute, oboe, clarinet, bassoon, horn and piano

I. Allegro vivace. Très vite et emporte
II. Divertissement. Andantino
III. Finale. Prestissimo

The work begins with a flourish and exhilarating drive. The wind theme follows immediately and appears in several guises through the movement. The second movement introduces flowing, almost languid melody, interrupted by a saucy section which is typical of Poulencian charm and wit. Two quite contrasting themes appear in the final movement, the first rhythmic and lively, the other lushly melodic. The work ends in an ascending cohesion of sound. In its variety, beauty, and even in its technical demands, this work is a joy to play and to hear.

Rhodes Chapel

Friday 4 July  14:00
Sunday 6 July  19:00

Duration  1 hour 15 minutes

Age Recommendation  8 years +

Tickets:
R65 (Full)  R60 (Student / Scholar)
The National Arts Festival in association with Violipiano and with the support of the Italian Institute of Culture present

Luca Ciarla in
Fiddler in the Loop
An orchestra of just one!

Programme description

Italian born violin wizard Luca Ciarla owns the stage with his fiddle, an ocarina, and a few toy instruments. With a loop pedal he plays layers of music over each other, creating an astonishing orchestral texture. Step by step Luca unfolds new virtuoso passages and unique sounds, playing the violin like a guitar, a cello or a percussive instrument. In this imaginative landscape Luca sings, whistles, plays the ocarina and other little instruments; music is continuously evolving into a dazzling solo violin orchestra.

Fiddler in the Loop features music by L. Ciarla, D. Reinhardt, The Beatles, P. Conte and Traditional. "...a magical acoustic seduction where everybody can find familiar influences...from genuine folk to sophisticated jazz." – Il Fatto Quotidiano (Italy)

Festivalgoers will remember his astounding performance in 2011 with the Luca Ciarla Quartet and how they cried for more. So here he is again! And for music lovers it is a performance not to be missed.

Biography

One of the most creative and surprising violinists nowadays, Luca Ciarla easily transcends the boundaries among genres to trace an innovative musical path, a magical acoustic seduction in perfect balance between written compositions and improvisation, traditional and contemporary sounds. He has successfully performed in jazz, classical and world music festivals and concert series in more than forty countries and on every continent; from the Montreal to Melbourne, South Africa, Singapore, New York and Dubai. “Luca Ciarla has wooed the classical, jazz and folk crowds with his originality” – Cover Magazine (Hong Kong)

A native of Termoli, Italy, Luca began playing violin and piano at the age of eight. By twelve he was studying at the conservatory and a few years later also began exploring jazz and improvisation, inspired by artists such as Keith Jarrett, Egberto Gismonti and the Turtle Island Quartet. He received the “Diploma di Violino” in 1993 and then studied at the Fiesole School of Music and the European Union Music School of Saluzzo. In 1996 Luca moved to the United States to pursue a master’s at the Indiana University and to study jazz with David Baker. Subsequently he completed a Doctor of Musical Arts degree at the University of Arizona where he has taught violin and improvisation for several years. Winner of several competitions in Italy and abroad and in 1999 he received an award from the New York-based Chamber Music America. Luca Ciarla has recorded with several labels working with classical, jazz, folk and even rock musicians such as Greg Cohen, Daniele Sepe, Chris Jarrett and Joshua Bell, to name but a few. Founder of Violipiano, a music production house in Hong Kong, Luca also enjoys presenting master classes on creative violin playing.

Beethoven Room

Friday 11 July 19:00

Duration 1 hour 10 minutes (no interval)

Age Restriction 8 years +

Tickets R65 (Full)  
R60 (Student / Scholar)
Hugh Masekela is a world-renowned flugelhornist, trumpeter, bandleader, composer, singer and political voice. His solo career has spanned five decades, during which time he has released over 40 albums (and been featured on countless more) and has worked with artists as diverse as Harry Belafonte, Dizzy Gillespie, Fela Kuti, Marvin Gaye, Herb Alpert, Paul Simon, Stevie Wonder and the late Miriam Makeba. In 2010, President Zuma honoured him with the highest order in South Africa, The Order of Ikhamanga, and 2011 saw Masekela receive a Lifetime Achievement award at the WOMEX World Music Expo in Copenhagen. The US Virgin Islands proclaimed ‘Hugh Masekela Day’ in March 2011, not long after Masekela joined U2 on stage during the Johannesburg leg of their 360 World Tour. U2 frontman Bono described meeting and playing with him as one of the highlights of his career. In 2012 Masekela toured Europe with Paul Simon on the Graceland 25th Anniversary Tour and opened his own studio and record label, House of Masekela.
The National Arts Festival presents

Ritual

Magdalene Minnaar: Soprano
Magda de Vries: Marimba & Percussion

Programme

Newly commission works:
1. Amy Crankshaw  
   Die Dans van die Reen (soprano and marimba)
2. Laura Stevens  
   A Certain Lady (soprano and marimba)
3. Kesivan Naidoo  
   Transform (voice and percussion)
4. Ilke Alexander  
   Repeat Until... (soprano and marimba)
5. Andile Khumalo  
   Gnadenlos (soprano, marimba and percussion)
6. Dawid Boverhoff  
   Seven Bowls of Tea (soprano, marimba and percussion)
7. Braam du Toit  
   Heuning uit die Swarthaak (soprano and marimba)
8. Neo Muyanga  
   Untitled when going to print

Existing works:
9. Priaulx Ranier  
   Cycle for Declamation (soprano solo)
10. Adrian More  
   Pula (voice and djembe)
11. Hendrik Hofmeyr  
   Variazioni sopra una ninananna africana (Tula Tula) (voice and marimba)
12. Peter Klatzow  
   Inyanga (solo marimba)

Programme Note

Rituals are found in our everyday lives, but are also traditionally found in purifications, rights of passage and celebrations of significant life events. The term ‘ritual’ also indicates formalism, traditionalism, rule-governance and performance – all of which are found in the practice of classical music.

Celebrated South African performers Magdalene Minnar and Magda de Vries constantly strive towards creating new performance styles, challenging both their art form and their artistry. They have commissioned eight South African composers to write new works for marimba/percussion and soprano on the theme of ‘rituals’. The theme was open for interpretation by the composer, and they could choose the text and instrumentation. These new works are performed alongside existing pieces composed by established local composers (both living and deceased), spanning over a century of indigenous history. By commissioning these pieces they are creating a wealth of new works to benefit the ever-growing legacy of original South African music.

The audience will form part of the ritual, influencing the order of the programme by drawing numbers during the performance.

Beethoven Room

Tuesday 8 July  
19:00

Wednesday 9 July  
15:00

Duration  
1 hour (no interval)

Age Recommendation  
12 years +

Tickets  
R65 (Full)
R60 (Student / Scholar)
The National Arts Festival in association with the Odeion String Quartet presents

Homage

A tribute to South African composers

Programme

Mokale Koapeng
Komeng

Michael Blake
String Quartet No. 3
“Nofinishi”

Bongani Ndodana-Breen
Impepho
String Quartet No. 1
“White Man Sleeps”

Kevin Volans
Of Darkness and the Heart
i. Writing at night
ii. At the dacha
iii. Hotel
iv. What was said

In this programme the Odeion String Quartet pay “homage” with a retrospective programme of South African chamber music works featuring some of the most celebrated South African composers.

The first two works are inspired by traditional bow music. Komeng (2003) is a short work by Mokale Koapeng, which was a re-creation of Nofinishi Dywili’s traditional uhadi bow songs. Michael Blake's String Quartet No.3 "Nofinishi" is a short work also based on uhadi bow music, which explores uhadi techniques and the use of overtones.

1998 Standard Bank Young Artist for Music, Bongani Ndodana-Breen, was commissioned by the National Arts Festival to compose a work for the Odeion String Quartet notating his reflection of 20 years of constitutional democracy in South Africa. The work is titled, Impepho, which is the traditional incense burnt to communicate with ancestral spirits. In the composer’s words the first thought that came to my mind was that of a traditional rite of intercession where we ask our ancestors to guide us and intervene in our journey.

1998 Standard Bank Young Artist for Music, Bongani Ndodana-Breen, was commissioned by the National Arts Festival to compose a work for the Odeion String Quartet notating his reflection of 20 years of constitutional democracy in South Africa. The work is titled, Impepho, which is the traditional incense burnt to communicate with ancestral spirits. In the composer’s words the first thought that came to my mind was that of a traditional rite of intercession where we ask our ancestors to guide us and intervene in our journey.

The title of Kevin Volans’ White Man Sleeps comes from a moment in nyanga panpipe music where the performers leave off playing loud pipes for a few cycles and dance only to the sound of their ankle rattles, to let the white landowner sleep.

Hendrik Hofmeyr’s Of Darkness and the Heart (1999 arr.2005), based on four poems by Fiona Zerbst, is a masterful exploration of the dark world and sensuality. In this performance, the Odeion String Quartet features 2008 Standard Bank Young Artist for Music, Zanne Stapelberg.

THE ODEION STRING QUARTET was established as a fulltime resident string quartet at the University of the Free State (UFS) in 1991. It is the only resident string quartet at a South African university and symbolises the institution’s commitment to the arts. It plays an important strategic role in the development of music for symphony orchestras and in classical music training in the Free State. The quartet configuration has changed considerably since 1999. Samson Diamond, 2010 Standard Bank Young Artist for Music was appointed as first violin and leader of the quartet in 2013.

Rhodes Chapel

Tuesday 8 July 19:00
Thursday 10 July 15:00

Duration 1 hour 15 minutes (no interval)

Age Restriction 12 years +

Tickets R65 (Full)
R60 (Student / Scholar)
Far over a decade, baritone Federico Freschi and pianist Christopher Duigan have thrilled audiences nationwide with their particular blend of classical and popular music. The style of presentation is dynamic, engaging and elegantly sophisticated, with both musicians contextualising the pieces with light-hearted but informative introductions. From the vocal gymnastics of Rossini to nostalgic, old-world operetta, to popular songs and hits from Broadway musicals, interspersed with virtuoso pieces for the piano, this programme cannot fail to delight. With a wealth of repertoire to draw from, the programme is tailored to suit the audience and context.

After completing postgraduate studies in History of Art, Federico Freschi studied towards a Performer’s Diploma in Opera at the UCT College of Music. He subsequently sang with CAPAB Singers’ Studio, appearing in a number of operas, operettas and musicals. Returning to Johannesburg, Federico sang the roles for several local opera companies, as well as directing opera productions in addition to his lecturing commitments for several years in History of Art at the University of the Witwatersrand. Following a period as director of the Goodman Gallery, Cape Town, Federico was appointed Executive Dean of the Faculty of Art, Design and Architecture at the University of Johannesburg in January 2013.

Christopher Duigan is widely regarded as one of South Africa’s leading concert pianists who has furthered his career on all major concert platforms in the country. Based in the KZN-Midlands for the last 16 years he has experimented with a unique approach to programming and performance strategy that seeks to break boundaries between various genres. His work under the banner Music Revival has grown to encompass a widely recognised ‘brand’ that now presents over 80 performances annually ranging from intimate soirees in his home studio to major performances by the KwaZulu-Natal Philharmonic Orchestra. Christopher Duigan is a Steinway Artist.

The National Arts Festival presents
Federico Freschi and Christopher Duigan in

The Songs
we Love

Programme

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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|Wolfgang Amadeus Mozart | Non più andrai, Le nozze di Figaro
|George Bizet | Votre toast, Carmen
|George Frideric Handel | Chaconne
|Gioachino Rossini | Largo al factotum, Il barbiere di Siviglia
|Agustin Lara | Granada
|Stephen Adams | The Holy City
|Pyotr Il’yich Tchaikovsky | The Flower Waltz arr. Percy Grainger
|Franz Lehár | O Vaterland, Die lustige Witwe
|Lerner & Loewe | On the street where you live, My Fair Lady
|Rogers & Hammerstein | Some enchanted evening, South Pacific
|Eduardo di Capua | O sole mio

Rhodes Chapel

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<tr>
<td>Friday 11 July</td>
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<td>Sunday 13 July</td>
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<td>Duration</td>
<td>1 hour 10 minutes (no interval)</td>
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<td>Age Recommendation</td>
<td>12 years +</td>
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Tickets

R65 (Full) R60 (Student / Scholar)
Each year at the National Arts Festival, the Eastern Cape Department of Sports, Recreation, Arts & Culture showcases its commitment to preserve and promote the rich and diverse cultural heritage of the various sub-tribes that live in the rural regions of the province. The hour-long concert is a potpourri of song and dance.

To mark the Department’s commitment over the last two decades, the 2014 concert will present a showpiece collaboration of artists and cultural workers drawn from the amalgamation of the Eastern Cape Indigenous Music Orchestra and Eastern Cape Cultural Ensemble.

In 2013 a partnership between the Department and the Eastern Cape Parks and Tourism Board (ECPTB) resulted in the inaugural Isinqisethu Wildcoast Indigenous Festival. The 2014 Festival ensemble of more than 50 dancers and musicians was selected from the groups that wowed audiences at this vibrant festival.

The concert will showcase celebratory song and dance to honour the hard won freedoms that all of South Africa’s people enjoy.

The rich music and dance heritage of the amaBhaca, abaThembu, amaKhoisan, abaSuthu, amaNdiba and amaMpondo will transport audiences on an enjoyable and enriching journey. This colourful celebration will have you joining in the foot stomping of the amaBhaca tribes and being mesmerised by the intriguing animal movement of the Khoisan.

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**Rhythms of the Eastern Cape**

**A 2014 Showcase of Eastern Cape Indigenous Music and Dance**

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<table>
<thead>
<tr>
<th>Great Hall</th>
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<tbody>
<tr>
<td>Thursday 3 July</td>
<td>17:00</td>
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<td>Friday 4 July</td>
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**Duration**

1 hour 50 minutes

**Age recommendation**

All

**Tickets**

R60 (Full)

R55 (Student / Scholar)
Jazz at Dakawa is an annual programme presented by the Eastern Cape Department of Sports, Recreation, Arts & Culture aimed at showcasing and catapulting emerging talents from the Eastern Cape onto a national stage.

This year’s programme will feature the Queenstown Arts Centre Jazz band, Strikers from the Mthatha Community Arts Centre and the Msaki AfroTeens, amongst others, in a showcase that celebrate the partnerships between the groups and the Eastern Cape Audio Visual Centre (ECAVC).

Jazz groups are drawn from each of the seven regions of the province. The Eastern Cape Audio Visual Centre will provide technical expertise and assist in promoting the newly established Eastern Cape Recording Label.

The programme will also showcase the vintage Kouga Jazz Ensemble featuring the likes of Xolani Faku and other greats from the Eastern Cape.

### Dakawa Community Arts Centre

- **Saturday 5 July** 19:00
  Alfred Nzo Jazz Group (Alfred Nzo Region)
- **Sunday 6 July** 19:00
  Nagskof (Joe Gqabi Region)
- **Monday 7 July** 19:00
  Thandokazi (O R Tambo Region)
- **Tuesday 8 July** 19:00
  Queenstown Jazz Band (Chris Hani Region)
- **Wednesday 9 July** 19:00
  Gompo Arts Centre Jazz Band (Amathole Region)
- **Thursday 10 July** 19:00
  Kouga Ensemble (Cacadu Region)
- **Friday 11 July** 19:00
  Shoelaces (Nelson Mandela Region)

**Duration**: 1 hour

**Tickets**: Free
Lira is a multi-platinum award-winning South African singer/songwriter who refers to her music as a fusion of soul and funk with elements of jazz and African music. She has graced the covers of numerous fashion and lifestyle magazines and won a multitude of accolades from South African Music Awards, MTV Africa Awards, Channel O, Metro FM and MOJO Awards as well as being Glamour Magazine South Africa’s “Woman of the Year.”

Lira is the first African artist to release a full HD DVD in Blu Ray (3x Platinum) and she is the highest selling vocalist in South Africa. She has released five platinum selling albums on Sony Africa, including All My Love (2003), Feel Good (2006), Soul in Mind (2008), Live in Concert; A Celebration (2009), Return to Love (2011) and Rise Again (2012).
The National Arts Festival presents

Derick Gripper in Strings of Mali

South African guitarist Derek Gripper has arranged and performed the compositions of legendary Malian musicians Toumani Diabaté, Ali Farka Touré and Ballaké Sissoko. The extraordinary feat of the recording, “One Night on Earth: Music from the Strings of Mali”, can only be imagined when one considers that this music was originally composed for and played on the kora, a 21 string African harp-lute, one of Africa’s most beautiful of instruments. UK’s top world music publication Songlines Magazine called the album “a staggering achievement,” selecting the recording as a Top of the World album in March 2013.

Gripper’s output also extends beyond Africa to include original compositions, interpretations of the works of Brazilian composer Egberto Gismonti, collaborations with classical Indian tabla, innovation of South African folk sounds, and arrangements of J.S. Bach’s solo violin works.

His latest work included an eight speaker sound installation based on elements of kora compositions for a permanent architectural installation in Stockholm, which will premiere at the Venice Architecture Biennale in 2014, as well as a new series of kora transcriptions of compositions by legendary kora masters, Amadou Bansang Jobarteh, Sidiki Diabaté and Sekou Batourou Kouyaté.

The response to Gripper’s latest recorded work has seen him invited to music festivals and concerts in Sweden, Denmark, Ireland, Switzerland, Holland, Norway, the UK, the US, Zimbabwe and Swaziland, and a special invitation to perform with legendary classical guitarist John Williams at Shakespeare’s Globe Theatre in London this year.

“Gripper is able to transcend the instrument with his performances…” — Guitar International

| Programme |
|------------------|------------------|
| Egberto Gismonti (Brazil, 1947 -) |
| Selva Amazônia |
| Dança Das Cabeças |
| Salvador |
| Toumani Diabaté (Mali, 1965 -) |
| Jarabi |
| Kaira |
| Konkoba |
| Tubaka |
| Egberto Gismonti (Brazil, 1947 -) |
| Ano Zero |
| Sete Anéis |
| JS Bach (1685 - 1750) |
| Sonata No. 3 in C Major III Largo |
| Madosini (South Africa) |
| I Like the Motor Car |
| Ballaké Sissoko (Mali, 1967 -) |
| Chamber Music |
| Derek Gripper (South Africa, 1977 -) |
| Joni |
| Sekou Batourou Kouyaté (Mali, approx 1910 -1990) |
| Duga |
| Amadou Bansang Jobarteh (Gambia, 1915-2001) |
| Alpha Yaya |
| Toumani Diabaté / Ballaké Sissoko |
| Tutu Jara |
| Ali Farka Touré (Mali, 1939-2006) |
| ‘56 |
| Toumani Diabaté |
| Kaouinding Cissoko |
| Elyne Road |
| Djourou Kara Nany |

Beethoven Room

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<tbody>
<tr>
<td>Friday 4 July</td>
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<td>Saturday 6 July</td>
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Duration 1 hour 30 minutes (including a short interval)

Age recommendation 12 years +

Tickets
R65 (Full)  60 (Student / Scholar)
The National Arts Festival and Eastern Cape Jazz Promotions present

Maria Schneider

This multi-Grammy Award winning composer/arranger/conductor/performer from New York has consistently won coveted awards from Down Beat and the Jazz Journals Association that include Best Jazz Album of the Year, Best Arranger of the Year, Best Composer of the Year and Best Large Ensemble of the Year (for 7 years running). This year Maria Schneider dominated the Classical Music categories at the 2014 Grammy Awards for her album “Winter Morning Walks,” which won three Grammys and features soprano Dawn Upshaw with the Australian Chamber Orchestra and the Saint Paul Chamber Orchestra.

She is a compelling musical force whose music brims with depth, power and intrigue and who has influenced the direction of modern Jazz. She performs her music in South Africa for the first time with a Jazz Orchestra that combines South African and Norwegian musicians in an exchange supported by East Norway Jazz Centre and Concerts SA.

“To call Schneider the most important woman in jazz,” insisted Time magazine in their feature article on her, “is missing the point two ways. She is a major composer – period.”

Conductor Maria Schneider
Saxophone Frode Nymo, Børge-Are Halvorsen, Dan Shout, Atle Nymo, Shannon Mowday
Trumpet Marius Haltli, Frank Brodahl, Anders Eriksson, Marcus Wyatt
Trombone Even Kruse Skatrud, Helge Sunde, Erik Johannessen, John Davies
Accordion Melissa van der Spuy
Guitar Jens Thoresen
Piano Olga Konkova, Per Mathisen
Drums Håkon Mjåset Johansen

DSG Hall
Saturday 5 July 19:30
Sunday 6 July 19:30
Duration 1 hour 10 minutes
Age recommendation PG
Tickets: R110 (Full) R100 (Student / Scholar)
The National Arts Festival presents

Albert Frost and Dan Patlansky
in Concert

Albert and Dan have both been around for more than a decade, recording and performing with industry greats. Their names ring synonymous with great South African Blues and Rock.

For many years fans have spoken about a massive rivalry between these talented musicians. But the truth is, there is no rivalry and never has there been – they, in fact, have massive respect for one another. And this year, for the first time, these guitar greats will take to the stage in a collaborative blues / rock bonanza.

South Africa’s two blues giants will play a show you’ll never forget – screaming in your face Fenders, gritty vocal performances, and duelling guitar solos – a National Arts Festival collaboration that has been years in the making.

Guy Butler Theatre, Monument
Friday 11 July  21:30
Duration 1 hour 15 minutes
Age recommendation All
Tickets: R75 (full)  R65 (Student / Scholar)

Catch Dan and Albert in solo performances on the Fringe:

Dan Patlansky
Smirnoff Music Room on 9 July at 14:00
St. Aidan’s on 8 July at 21:30 and 12 July at 17:00

Albert Frost
Smirnoff Music Room on 9 July at 18:00
Two of South Africa’s freshest and most talented singer/songwriters take the stage in an unforgettable intimate evening that will take your breath away.

These are two of the most talked about young artists in South Africa – and this concert will showcase them at their best. Make sure you’re there at the start of what will undoubtedly be stellar careers.

**MATTHEW:**
Teaming up with Nakhane in this one-night-only performance is Capetonian Matthew Mole, the first South African artist to top the iTunes charts and already a radio favourite with his folk-pop sensibilities and endearing style.

“I want to hug Matthew Mole. Every time I see him play, he’s just so goddamn happy to be on stage making music that people want to hear. And that makes us want to go and watch him again and again.” – athousandguitars.com

“He could sing the phone book… and he’d still sound like an angel. I don’t know where that voice comes from, but it’s honest. It’s real. Its sincerity at its best.” – Times Live

“Two thumbs up… an incredibly beautiful ode to life, religion, loved ones… Hearing is believing.” – East Coast Radio

In his own words: “I’m not the best at speaking, but through music, it’s completely comfortable. Music – it takes up a lot of my time, it drives me, it makes me who I am. If you had to force something out of me, I’d tell you that I play folk music. Folk music with an Electronic back bone. I have so many influences, ranging from the people everyone’s heard of, like Mumford & Sons, to people like Gold Panda. I hope that this musical adventure, way of life if you will, that I’m taking will help you to enjoy whatever adventure it is that you are taking.”  – Matthew Mole

**NAKHANE:**
Born in Alice, just down the road from Grahamstown, 26-year-old Nakhane Touré has become one of the country’s most celebrated newcomers.

In the 2014 South African Music Awards (SAMA) he was nominated for ‘album of the year’, ‘newcomer of the year’, ‘male artist of the year’ and ‘the best alternative album’ (at the time of going to print the winners of the awards had not yet been announced). Awards aside, his music has been described in the media and by fans as “mesmerising”.

“It’s an enigma of a debut, rife with complexities, swathed in a disarming honesty that holds you captive right through his tortured journey to clarity.” – The Guardian (UK)

“...a breathtaking revelation. ...His songs weep, and sing, for us all.” – Rolling Stone

Nakhane Touré is a restless soul on a mission to make sense of the world with his songs. You can hear his whirring mind in his bewitching lyrics, which ask more questions than they answer. In his high, haunting vocals, you’ll hear an artist not afraid to expose himself. And in the vast range of styles that come naturally to Touré, you’ll find a young man who makes music not for fame, but because it is the best way he knows to express his emotions.

That the 26 year old from Alice and raised predominately in Port Elizabeth, now based in Johannesburg, has called his debut album Brave Confusion makes perfect sense. His mesmerising, 21st century folk owes as much to traditional African music as it does to recent Western rock, ’60s soul and ’70s jazz. He may have taken the name Touré in homage to his idol Ali Farka Touré, but he is as likely to cite Morrissey, Nina Simone, Black Flag or Radiohead as influences. And he’ll as often pluck the strings of an acoustic guitar as play electric rock riffs or slinky, Prince-style funk.

“I’m a black man from South Africa performing alternative music, but what does that matter? In 2013, what does race or geography even mean when it comes to art?” Touré says.

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**Guy Butler Theatre, Monument**

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<tr>
<th>Saturday 12 July</th>
<th>21:30</th>
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<tbody>
<tr>
<td>Age recommendation</td>
<td>All</td>
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<tr>
<td>Duration</td>
<td>1 hour 20 minutes</td>
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| Tickets | R75 (Full)  
R65 (Student / Scholar) |
Arno Carstens and Francois van Coke, two of the country’s most accomplished and recognisable rock musicians with multiple awards and accolades between them, join forces in this amazing tribute to the last two decades of rock music.

Together they will perform a selection of hits from the Springbok Nude Girls, Fokofpolisiekar, Van Coke Kartel and Arno’s solo career, as well as SA Rock songs that have influenced and inspired them over the last 20 years.

The performance sees both singers on stage together for the full set, along with their acoustic guitars. Gus Warden will accompany them on drums and Jedd Kossew (Van Coke Kartel) on electric guitar.

Francois van Coke is the lead singer of Fokofpolisiekar and Van Coke Kartel. During his ten year career as lead singer of these Afrikaans rock bands, he has released 7 full length albums, 3 EP’s and collaborated with likes of Seether, Jack Parow, Die Antwoord and Die Heuwels Fantasties. He has received 3 SAMA awards and multiple MK Awards.

Francois is currently working on new Fokofpolisiekar material, touring with Van Coke Kartel, playing solo shows and working on a new project set to be released in 2015.

During his career as the lead singer of Springbok Nude Girls and subsequently as a solo artist, Arno Carstens has released 10 studio albums, had over 20 top ten singles, won 5 South African Music Awards, shared the stage with legends of the music world including U2, The Rolling Stones and REM, and performed at some of the most legendary international music festivals including Isle of Wight, Glastonbury, V Festival, T in the Park and Hard Rock Calling.

Arno Carstens 5th solo album, ‘Lightning Prevails’, will be released in 2014.

“I am very excited to play some shows with Arno again. We had a great run of shows last year and this year is going to be even better.” says Francois.

“We’re adding something special and paying our respects to some of the best songs written over the last 20 years by South African rock artists. I don’t see this as a celebration of the past, but rather an affirmation of timeless SA Rock classics.” says Arno.

---

The National Arts Festival presents

Arno Carstens and Francois van Coke

20 Years of SA Rock

Arno Carstens and Francois van Coke, two of the country’s most accomplished and recognisable rock musicians with multiple awards and accolades between them, join forces in this amazing tribute to the last two decades of rock music.

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Founded in 1956 during the height of the Civil Rights Movement the Chicago Children’s Choir is a non-profit organisation committed to peacefully uniting a diverse world through education, musical expression and excellence.

Ambassador Patrick Gaspard: US Embassy (South Africa)

This year, the United States and South Africa both commemorate pivotal anniversaries: the United States' 50th anniversary of the Civil Rights Act, and South Africa’s 20th year of democracy. I am delighted that the incredible Chicago Children’s Choir will give audiences a wonderful opportunity to experience how music allows us to reflect upon the hardships in our collective past, celebrate the progress we’ve made and the freedoms we now enjoy, while reminding us we must never take these precious freedoms for granted.

The National Arts Festival with the support of the U.S. Embassy presents

The Chicago Children’s Choir

Programme 1

We Are
Vela Vela
Te Deum
Bogoroditsa Devo
Sanctus from Requiem
Sing me to Heaven
Eatnemen Vuelie/Deilig er Jordan
Arirang
Elesa
Kizileiklar
Balia di Sehú
Khulula Imbadada
Njengebahli Libhahula
Run Children Run
God Bless the Child
Hallelujah
Total Praise
Let’s Dance
Motown Medley
Brave
Save the World

Programme 2

The Star-Spangled Banner
Nkosi Sikelel’iAfrika
People Get Ready
Ain’t Gonna Let Nobody Turn Me ‘Round
Strange Fruit
Birmingham Sunday
Sleep
MLK
Precious Lord
Shed a Little Light
The Battle of Jericho
lindonga zaJeriko
As’kwaz’Ukuhamba
Somlandela
uMandela
Asibonanga
One Voice
Selections from Lion King
Graceland Medley
Bridge Over Troubled Water
Motown Medley
Freedom Train

Josephine Lee
President and Artistic Director

Judy Hanson
Associate Director and Choreographer

Mollie Stone
Director of World Music

John Goodwin
Principal Accompanist

Dave Hittebrand
Bass

Jim Tashjian
Guitar

Christian Euman
Percussion

Kingswood Chapel

Tuesday 3 July 19:00
Friday 4 July 15:00

Age Restriction 5 years +

Duration 1 hour (no interval)

Tickets R65 (Full) R60 (Student / Scholar)

This production is made possible with the financial support of the U.S. Diplomatic Mission to South Africa.
The National Arts Festival in association with the Mzansi Youth Choir presents

Mzansi Sunshine

The Mzansi Youth Choir was established in July 2003 with the aim of affording talented, underprivileged teenagers and young adults (14-24 years) the opportunity to perform proficiently locally and abroad. The choir consists of 45 choristers from Soweto and other areas in and around Johannesburg. The word ‘Mzansi’ means south in isiZulu and is also the township slang word for South Africa.

The choir’s repertoire is an exciting assortment of South African music which incorporates elements of traditional music, pop and jazz. The Mzansi Youth Choir is regarded as one of the top show choirs in the country with its youthful sound, pulsating energy and devotion to South African Music.

The Mzansi Youth Choir is supported by the National Lottery Distribution Trust Fund.

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**Mzansi Youth Choir Foundation**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choir Master</td>
<td>Ralf Schmidt</td>
</tr>
<tr>
<td>Choreographers</td>
<td>Alfred Phakhati &amp; Zakes Nkosi</td>
</tr>
<tr>
<td>Manager</td>
<td>Marina Zaaiman</td>
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<tr>
<td>Band</td>
<td></td>
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<tr>
<td>Drums</td>
<td>Kenny Williams</td>
</tr>
<tr>
<td>Bass Guitar</td>
<td>Morne Brainers</td>
</tr>
<tr>
<td>Guitar</td>
<td>Vivian Alexander</td>
</tr>
<tr>
<td>Presenters</td>
<td>Jam Events</td>
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</tbody>
</table>

**Programme**

- Unga Vumi
- Sanibonani
- Sunshine
- Baby
- Baba Yetu
- Homeless
- Take Me Home
- African Dream
- Dinakha Tsatsuswa
- Abantu bama
- Diamond
- Circle of Life
- Johnny Clegg Medley
- Road to the South
- Alane
- Dance Sum More

**Kingswood Chapel**

- Thursday 10 July 19:00
- Age Restriction: 8+
- Duration: 1 hour (no interval)
- Tickets: R65 (Full); R60 (Student/Scholar)
The National Arts Festival presents

Peter and the Wolf
A Children’s Concert
by Sergei Prokofiev
Conducted by Richard Cock

with
The KwaZulu-Natal Philharmonic Orchestra

Following the success of the last two concerts for children (of all ages!), Richard Cock and members of the KwaZulu-Natal Philharmonic Orchestra once again present a programme of fun and learning. Apart from meeting all the instruments of the orchestra in a very interactive way, this year the orchestra will perform Peter and the Wolf, Prokofiev’s famous story which brilliantly uses the orchestra to bring the story to life in full audio-colour. The piece has helped introduce generations of children to the instruments of the orchestra and the concept of telling a story through music.

Join Peter as he and the bird outwit the wolf. It’s a very relaxed atmosphere so come and join the fun!

<table>
<thead>
<tr>
<th>Monument Fountain Foyer</th>
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<tbody>
<tr>
<td>Monday 7 July</td>
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<tr>
<td>17:00</td>
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<tr>
<td>Duration</td>
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<tr>
<td>50 minutes</td>
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<tr>
<td>Tickets</td>
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<tr>
<td>Free</td>
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</tbody>
</table>
The National Arts Festival in association with the International Library for African Music (ILAM) and the South African Post Office present a community-based musical concert to honour Ten Musical Legends

Postage stamps are like "imagined communities" which convey important visible messages about a nation's cultural heritage and its world view. The images on postage stamps are seen by those living within the country's borders and those beyond.

In 2012, the National Arts Festival partnered with the International Library of African Music (ILAM) and the South African Post Office to launch a series of postage stamps to commemorate South Africa's rich indigenous musical history. At the National Arts Festival this year, this three-way partnership will celebrate the launch of a new series of postage stamps to further memorialise South Africa's rich musical legacy. The new series of postage stamps will honour ten South African musicians who have passed on but whose vibrant music still continues to inspire generations of South Africans.

Community-based jazz musicians from New Brighton, the Amapiko Dancers from Grahamstown, and a host of musicians supported through the outreach and development programmes of the International Library of African Music will perform a musical tribute to ten South African musical legends. From the popular Afropop music of the eighties, to traditional mbaqanga and isicathamiya music, and from songs of protest from the nineties to the nostalgic sounds of musicians in exile, this community-based concert will be a testimony to how South Africa's cultural legacy continues to be handed down from generation to generation.

The newly launched stamps will be for sale at the Festival and a special commemorative "canceller" will be used for any mail that uses the South African Postal Services during the Festival.

The National Arts Festival expresses its appreciation to the South African Post Office for investing in a community-based development programme that can help to build a cultural endowment through which South Africa's legendary musicians can be honoured during South Africa's twentieth anniversary of constitutional democracy.

**Sundowner Foyer, 1820 Monumenet**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tuesday 8 July</td>
<td>17:00</td>
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</tbody>
</table>

**Duration**

1 hour

**Tickets**

Free

Free indigenous music and dance concerts will take place at ILAM at 11:00 daily and on the Sundowner Stage in the Monument at 13:00 and 15:00 daily from Friday 4 July to Saturday 12 July.

Photo: Suzy Bernstein
Jamie MacDowell and Tom Thum

Jamie MacDowell and Tom Thum are a musical duo who come from two different worlds: one is good with his fingers, the other is good with his mouth. When Jamie's award- and heart-winning approach to words and melodies meets Tom's world-class beatboxing, the outcome sounds fresh and one of a kind. Songwriting has never met beatboxing in this way before.

Hailing from the tight-knit acoustic community in Melbourne, Australia, Jamie MacDowell treats his words, grooves and melodies like a life source. Armed with a guitar, Jamie blends bass lines with jazz chords, which, when combined with his long term hip hop sensibilities, creates an unheard approach to pop, rhythm and word. His talent as a songwriter was recognised through numerous Australian awards in 2010, and in 2011, his song 'Sister' attracted international awareness as it climbed to Number 1 on the Australian iTunes soundtrack charts.

As a product of Brisbane’s live music scene, Tom Thum has emerged himself in hip hop culture, laying his roots in graffiti, breakdancing, rap, and vocal effects. His undeniable ability to manipulate his mouth into soundscapes has awarded him numerous accolades, including 1st place in the pair event at the 2005 World Beatbox Championships in Germany, 2nd place at the prestigious Scribble Jam in America in 2006, and winner of Best Noise and Sound Effects at the World Beatbox Convention in Germany in 2010. Tom was voted Australia’s best Beatboxer for five consecutive years between 2005 and 2009.

These two outstanding musicians combine their tastes and talents into a show that is truly unique. Armed with just a guitar, a distinctive singing voice, and a versatile “voice-box”, that adds instruments from winds to drums, the duo leaves their audience initially speechless, then makes them totally freak out! Their live show is a blend of carefully arranged and well-rehearsed music, punctuated by genuine interactions that highlight how human these two talented performers are.

Smirnoff Music Room

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Tuesday 8 July</td>
<td>20:00</td>
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<td>Thursday 10 July</td>
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St Aidan's

<table>
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<tr>
<th>Date</th>
<th>Time</th>
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<tbody>
<tr>
<td>Saturday 12 July</td>
<td>15:30</td>
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<tr>
<td>Sunday 13 July</td>
<td>12:30</td>
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<tr>
<td>Monday 7 July</td>
<td>18:30</td>
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<tr>
<td>Wednesday 9 July</td>
<td>18:30</td>
</tr>
<tr>
<td>Friday 11 July</td>
<td>18:30</td>
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</tbody>
</table>

Fringe gig: preceded by Nakane Toure
Fringe gig: preceded by Matthew Mole
Fringe gig: followed by Julian Redpath

Age Restriction: All
Duration: 1 hour (no interval)
Tickets: R60 (Full) R50 (Student / Scholar)

Jamie and Tom will also perform at the Fingo Festival – see Cue for details – and as part of The Very Big Comedy Show on Thursday 10 July – see page 59. Tom Thum will give a talk on beatboxing as part of ThinkFest at the Red Lecture Theatre, Eden Grove, on Friday 11 July at 12:00.
The National Arts Festival Arena Programme presents

#Muffinizm: COMING OF AGE

After winning the Standard Bank Ovation Award at the 2012 National Arts Festival, The Muffinz are back to present, once again, music from the experiences of five African young men who are trying to change the world “one ear at a time”.

As part of the build up to the release of their sophomore album, The Muffinz will be travelling to the National Arts Festival to showcase new material as a solid body of work that will entice all the senses. Fusing afro-trip, reggae and rural soul under the banner of #MUFFINIZM the young band tries to make the listener understand the importance of identity, embracing change in growth, and finding solace in doing what you love.

The repertoire will present a more matured The Muffinz, yet still funky and still groovy as is the African beat of their hearts.

The National Arts Festival Arena Programme presents

Lucy Kruger & The Lost Boys in
THE CIRCLE GAME

Performers

Lucy Kruger
Andre Leo
Lucas Swart
Werner von Waltsleben
Barry de Villiers

It has been close to two years since the release of Lucy’s debut album and her emergence on the South African music scene. The growth in these two years, due to relentless touring and collaborations with various artists, has resulted in a new avenue for the 25-year-old – one of colourful soundscapes, dreamy melodies and primal rhythms, while still staying true to her roots of acoustic folk and her honest way with words.

The makings of her band, The Lost Boys, started with stripped down acoustic shows at the 2013 National Arts Festival, where Lucas Swart and Andre Leo joined her on guitar. This year they are joined by drummer Werner von Waltsleben, allowing for a fuller and more vibrant sound. The musicians have given Lucy the space to further explore what music can sound and feel like. It brings a greater subtlety and a greater violence to the songs.

The Circle Game is a visual and sonic experience of Lucy Kruger and The Lost Boys’ journey so far. Barry de Villiers, from Roundabout Films, provides another layer with which to receive the sound – an honest and gentle assault.

St. Aidan’s Chapel

Thursday 10 July 11:00
Friday 11 July 15:30
Saturday 12 July 14:00
Sunday 13 July 14:00

Duration 55 minutes (no interval)
Age Recommendation All
Tickets R60 (Full) R50 (Student / Scholar)
Let's have the conversation
...that stimulates and inspires

Rowena Baird
Morning Talk
Mon-Fri
09:00-12:00

Ashraf Garda
Afternoon Talk
Mon-Fri
14:00-16:00

Masechaba Mtolo
The Talkshop
Mon-Thurs
19:00-21:00
Standard Bank Jazz Festival Grahamstown 2014
(Incorporating the Standard Bank National Youth Jazz Festival)

presents **Mainstream Jazz**

Maria Schneider

“To call Schneider the most important woman in jazz,” insisted Time magazine in their feature article on her, “is missing the point two ways. She is a major composer – period.” This multi-Grammy Award winning composer/arranger/conductor/performer from New York has consistently won coveted awards from Down Beat and the Jazz Journals Association that include Best Jazz Album of the Year, Best Arranger of the Year, Best Composer of the Year and Best Large Ensemble of the Year (for 7 years running). This year Maria Schneider dominated the Classical Music categories at the 2014 Grammy Awards for her album “Winter Morning Walks,” which won three Grammys and features soprano Dawn Upshaw with the Australian Chamber Orchestra and the Saint Paul Chamber Orchestra. She is a compelling musical force whose music brims with depth, power and intrigue and who has influenced the direction of modern Jazz. She performs her music in South Africa for the first time with a Jazz Orchestra that combines South African and Norwegian musicians in an exchange supported by East Norway Jazz Centre and Concerts SA.

| Conductor | Maria Schneider (US) |
| Sax | Frode Nymo (NO) |
| | Børge-Are Halvorsen (NO) |
| | Dan Shout |
| | Atle Nymo (NO) |
| | Morten Hallie (NO) |
| | Shannon Mowday |
| | Marius Halltii (NO) |
| | Frank Brodahl (NO) |
| | Anders Eriksson (NO) |
| | Marcus Wyatt |
| Trumpet | Even Kruse Skatrud |
| | Helge Sunde (NO) |
| | Erik Johannessen (NO) |
| | John Davies |
| Trombone | Melissa van der Spuy |
| | Jens Thoresen (NO) |
| | Olga Konkova (NO) |
| | Per Mathisen (NO) |
| | Håkon Mjåset Johansen (NO) |
| Accordion | |
| Guitar | |
| Piano | |
| Bass | |
| Drums | |

DSG Hall

| Saturday 5 July | 19:30 |
| Sunday 6 July | 19:30 |
| Tickets | R110 (Full) |
| | R100 (Student/Scholar) |

Support funding from:

- Arts Council Norway
- Concerts SA
- East Norway Jazz Centre
- The French Institute of South Africa
- Paul Bothner Music
- Pro Helvetia Johannesburg
- SAfm
- Royal Netherlands Embassy
- SAMRO
- Swiss Arts Council
- Swedish Arts Council / Swedish Jazz Federation / Mary Lou Meese Youth Jazz Fund
Saxophone Quartet

The distinctively rich sound of the saxophone has historically become so merged with the sound of jazz that it is difficult to imagine one without the other. In this celebration of the saxophone, four premier jazz saxophonists play arrangements that showcase the virtuosity and timbre of the saxophone. From the US, Gary Keller – professor at Miami University’s Frost School of Music, where he leads the Miami Saxophone Quartet, and a Conn-Selmer Artist who has played with the Woody Herman Orchestra, Frank Sinatra and Jaco Pastorius – teams up with local talent Justin Bellairs and Marc de Kock, as well as American-born professor of Woodwind Studies at UCT, Mike Rossi.

Gary Keller (sax - US)
Mike Rossi (sax)
Marc de Kock (sax)
Justin Bellairs (sax)
Rich Syracuse (bass - US)
Jeff Siegel (drums - US)

Melanie Scholtz: Our Time

South African songbird Melanie Scholtz is set to captivate listeners with her latest album, ‘Our Time’, which showcases a variety of styles from Motown to jazz to hip hop to create a unique and refreshing South African sound. ‘Our Time’ is the multi-award-winning jazz artist’s fifth solo release and is produced by fellow Standard Bank Young Artist Award winner Bokani Dyer.

Sibongile Khumalo (vocal)
Gloria Bosman (vocal)
Tutu Puoane (vocal)
Melanie Scholtz (vocal)
Bokani Dyer (piano)

DSG Hall
Friday 11 July 17:00
Saturday 12 July 17:00
Tickets R100 (Full) R95 (Student/Scholar)

Singstruments: A Symphony of Jazz, featuring 5 past winners of the Standard Bank Young Artist Award

2014 heralds 30 years of sponsorship of the Standard Bank Young Artist Awards by Standard Bank – a corporate entity that has been at the forefront of the development of the arts in this country. This remarkable performance brings together five of South Africa’s musical gems, all of whom have been Young Artist Award winners for Jazz. In a vocal celebration both unique and captivating Sibongile Khumalo, Gloria Bosman, Tutu Puoane and Melanie Scholtz produce a beautiful bouquet of vocal harmonies, sonorous melodies and jazz classics that indicate why they are regarded as being of our nation’s finest singers. Accompanying them on piano is Bokani Dyer with vocal arrangements by Themba Mkhize.

Sibongile Khumalo (vocal)
Gloria Bosman (vocal)
Tutu Puoane (vocal)
Melanie Scholtz (vocal)
Bokani Dyer (piano)

DSG Hall
Friday 11 July 17:00
Saturday 12 July 17:00
Tickets R100 (Full) R95 (Student/Scholar)
Dimos Dimitriadis

Greek saxophonist Dimos Dimitriadis – Associate Professor of Jazz at Ionian University in Corfu – occupies the first academic position given to a jazz musician in this ancient society. Fulbright Scholar Dimitriadis earned his BMus in Performance (Cum Laude) at Berklee in Boston and later earned a Master of Arts at Bennington College in Vermont, focusing on contemporary composition and fusing traditional Greek music with jazz improvisation. He performs here with four renowned South African musicians.

<table>
<thead>
<tr>
<th>Dimos Dimitriadis</th>
<th>(sax - GR)</th>
</tr>
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<tbody>
<tr>
<td>Sydney Mavundla</td>
<td>(trumpet)</td>
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<tr>
<td>Mageshen Naidoo</td>
<td>(guitar)</td>
</tr>
<tr>
<td>Shaun Johannes</td>
<td>(bass)</td>
</tr>
<tr>
<td>Jonno Sweetman</td>
<td>(drums)</td>
</tr>
</tbody>
</table>

DSG Auditorium

Friday 4 July
Tickets R65 (Full) R60 (Student/Scholar)
Babalwa Mentjies

Vocalist Babalwa Mentjies grew up in Grahamstown and returns home as a polished composer and a graduate of the UKZN School of Music. She has shared the stage with many of South Africa's top jazz musicians, including Feya Faku, Neil Gonsalves and Sazi Dlamini and has performed around South Africa and abroad. She presents a selection of loved jazz and South African standards, backed by the cream of the Eastern Cape's jazz musicians.

Nomfundo Xaluva

Nomfundo Xaluva's credentials speak for themselves - having graduated with a Masters Degree in Jazz Vocal Studies (with Distinction) from UCT, this inspiring young jazz artist has performed at the Cape Town International Jazz Festival and Standard Bank Joy of Jazz Honours Ceremony and has also shared the stage with Sibongile Khumalo and Dianne Reeves. She has spent time in Norway and was invited as Artist in Residence at the University of Southern California. Her recently released debut album Kusile won the title of "Best Urban Jazz Album "at this year's Metro FM Awards. And to top it all off she is a local product - she was Head Girl of Victoria Girls High School in Grahamstown!

Babalwa Mentjies

Vocalist Babalwa Mentjies grew up in Grahamstown and returns home as a polished composer and a graduate of the UKZN School of Music. She has shared the stage with many of South Africa's top jazz musicians, including Feya Faku, Neil Gonsalves and Sazi Dlamini and has performed around South Africa and abroad. She presents a selection of loved jazz and South African standards, backed by the cream of the Eastern Cape's jazz musicians.
Standard Bank Jazz Festival, Grahamstown presents **Blues/Funk/World Music**

**Bongani Sotshononda’s United Nations of Africa**

The marimba is a quintessentially African instrument, though uncommon in jazz. But one musician who has crossed that boundary with ease is Bongani Sotshononda, the internationally acclaimed chromatic marimba player and percussionist. For over two decades he has been responsible for presenting a beautiful fusion of African jazz and world music around the globe, including collaborations with vibraphonists Stephon Harris (New York), Pascal Schumacher (Belgium) and Magda de Vries and performances with the Brubeck Brothers and Morris Goldberg. With a band drawn from South Africa, Congo and Mozambique this really is a United Nations of Africa on Grahamstown’s stage.

**Bongani Sotshononda**
- (chromatic marimba)

**Sisonke Xonti**
- (sax)

**Bhekumuzi Mkhuane**
- (clarinet/sax)

**Nelson Malela**
- (piano - CD)

**Sylvain Dalubeta**
- (bass - CD)

**Teshito Langa**
- (drums - MZ)

**Dan Patlansky & Albert Frost**

Albert and Dan have both been around for more than a decade, recording and performing with industry greats. Both of their names ring synonymous with great South African Blues and Rock.

South Africa’s two blues giants will play a show you’ll never forget – screaming in your face Fenders, gritty vocal performances, and duelling guitar solos – a Grahamstown Festival collaboration that has been years in the making.

**Guy Butler Theatre, Monument**
- **Friday 11 July**
  - 21:30
  - Tickets: R120 (Full)
  - R110 (Student/Scholar)

**Ivan Mazuze**

Saxophonist Ivan Mazuze is one of the many strong young Mozambican musicians who have emerged from the cultural melting pot of Maputo. A Jazz Degree and a Masters degree in Ethnomusicology from UCT and a handful of years in Oslo have added to his natural musical arsenal. His music reflects the best of southern Africa’s contemporary jazz sounds, with its rhythmical percussiveness, jazz harmonization and the use of vocals together with saxophone creating a unique Afro-World sound. His first album was met with great critical acclaim, earning him Best Contemporary Jazz Album at the SAMAS (2010), Best Afro World Group at the Oslo World Music Festival (2009), winner in two categories for best Afro Jazz Album and Jazz/Instrumental Album at the Mozambique Music Awards (2010), and recommended Best Newcomer and Saxophonist of 2010 at the African Jazz Network. A decade ago he was a student attending the Standard Bank National Youth Jazz Festival; now he returns with his own music and his own band.

**Ivan Mazuze**
- (sax - MZ)

**David Ledbetter**
- (guitar)

**Tich Makalisa**
- (piano)

**Peter Ndiala**
- (bass)

**Frank Paco**
- (drums)

**DSG Hall**
- **Thursday 10 July**
  - 19:30
  - Tickets: R75 (Full) R65 (Student/Scholar)
Late-night Blues with the Blues Broers

After more than 20 years in the business, one of South Africa’s top Blues acts continues to crank out feel-good music, usually about feeling bad! Known in the 90s as South Africa’s hardest-working Blues band, the Blues Broers played hundreds of gigs at festivals, in bars and in nightclubs and then took a 10-year break. Now, snappily attired in their trademark black suits and dark glasses, the Blues Broers are back in circulation with performances at old haunts and new, as well as being a welcome feature of the festival circuit again.

Albert Frost  (guitar)
Dan Shout  (sax)
Rob Nagel  (bass/harmonica)
Simon Orange  (keyboards)
Jonno Sweetman  (drums)

Standard Bank Jazz & Blues Café

Wednesday 9 to Saturday 12 July
23.30
R50

Saturday Night Funk Party

Get ready to let loose and enjoy a night of foot-stomping funk! In what has become something of a tradition at the Standard Bank Jazz Festival the Saturday Night Funk Party promises to be a night of soulful blues, groovy rhythms and infectious funky melodies as a group of South Africa’s most renowned jazz musicians teams up to present an evening of fun and dancing. The band members are drawn from two popular Cape Town ska-jazz bands – The Rudimentals and Golliwog.

Dan Shout  (sax)
Justin Bellairs  (sax)
Lee Thomson  (trumpet)
Gorm Helfjord  (guitar)
Bokani Dyer  (piano)
Romy Brauteseth  (bass)
Kesivan Naidoo  (drums)
Tlali Makhene  (percussion)
Farrel Adams  (MC/rap)
Tebobo Maidza  (MC/rap)

DSG Auditorium

Saturday 5 July
22:00
R65 (Full) R60 (Student/Scholar)

Jitsenic

Jitsvinger is a Cape Town guitarist, poet, rapper and social activist, expanding the restrictive boundaries that divide musical genres. His debut album, Skeletsleutel, was released in 2006 and his performance credits range from social awareness campaigns to schools to serious jazz clubs. He teams up with beat-maker and popular Hip-Hop producer Arsenic on the decks.

Jitsvinger  (MC/rap)
Arsenic  (beat-maker)

DSG Hall

Saturday 5 July
23.30
R65 (Full) R60 (Student/Scholar)
**Hugh Masekela**

Hugh Masekela is a world-renowned flugelhornist, trumpeter, bandleader, composer, singer and political voice. His solo career has spanned five decades, during which time he has released over 40 albums (and been featured on countless more) and has worked with artists as diverse as Harry Belafonte, Dizzy Gillespie, Fela Kuti, Marvin Gaye, Herb Alpert, Paul Simon, Stevie Wonder and the late Miriam Makeba. In 2010, President Zuma honoured him with the highest order in South Africa, The Order of Ikhamanga, and 2011 saw Masekela receive a Lifetime Achievement award at the WOMEX World Music Expo in Copenhagen. The US Virgin Islands proclaimed ‘Hugh Masekela Day’ in March 2011, not long after Masekela joined U2 on stage during the Johannesburg leg of their 360 World Tour. U2 frontman Bono described meeting and playing with him as one of the highlights of his career. In 2012 Masekela toured Europe with Paul Simon on the Graceland 25th Anniversary Tour and opened his own studio and record label, House of Masekela.

<table>
<thead>
<tr>
<th>Hugh Masekela</th>
<th>(flugelhorn/vocal)</th>
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</thead>
<tbody>
<tr>
<td>Randal Skippers</td>
<td>(keyboards/vocal)</td>
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<tr>
<td>Cameron Ward</td>
<td>(guitar/vocal)</td>
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<tr>
<td>Fana Zulu</td>
<td>(bass)</td>
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<tr>
<td>Lee-Roy Sauls</td>
<td>(drums/vocal)</td>
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<tr>
<td>Godfrey Mgcina</td>
<td>(percussion/vocal)</td>
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Guy Butler Theatre, Monument

**Saturday 12 July**

**Tickets**

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<tr>
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**Lira**

Lira is a multi-platinum award-winning South African singer/songwriter who refers to her music as a fusion of soul and funk with elements of jazz and African music. She has graced the covers of numerous fashion and lifestyle magazines and won a multitude of accolades from South African Music Awards, MTV Africa Awards, Channel O Awards, Metro FM and MOJO Awards as well as being Glamour Magazine South Africa’s “Woman of the Year.” Lira is the first African artist to release a full HD DVD in Blu Ray (3x Platinum) and she is the highest selling vocalist in South Africa. She has released five platinum selling albums on Sony Africa, including All My Love (2003), Feel Good (2006), Soul in Mind (2008), Live in Concert; A Celebration (2009), Return to Love (2011) and Rise Again (2012).

<table>
<thead>
<tr>
<th>Lira</th>
<th>(vocal)</th>
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</thead>
<tbody>
<tr>
<td>Petrus Mngomezulu</td>
<td>(keyboard)</td>
</tr>
<tr>
<td>Kenton Windvogel</td>
<td>(guitar)</td>
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<tr>
<td>Earl Baartman</td>
<td>(bass)</td>
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<tr>
<td>Joshua Zacheus</td>
<td>(drums)</td>
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Guy Butler Theatre, Monument

**Friday 11 July**

**Tickets**

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<tr>
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<th>R130 (Full)</th>
<th>R120 (Student/Scholar)</th>
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A special international Festival Big Band pays tribute to some of the greats of South African jazz. The seminal 1964 recording of the "Chris McGregor Big Band" featured the compositions and playing of saxophonist Dudu Pukwana, whose legacy echoes through modern South African jazz. Nick Smart – Head of the Jazz Department of the Royal Academy of Music in London – conducts an all-star band of professionals from South Africa and five other countries playing some of the works of Dudu Pukwana and South Africans get their first chance to hear his composition "Ruby Be Dear", arranged by Kenny Wheeler. To this awesome tribute is added the powerful voice of Tutu Puoane on four Miriam Makeba songs arranged specially for the Brussels Jazz Orchestra.

### Jimmy Dludlu

Jimmy Dludlu has become a household name in South Africa, synonymous with foot-tapping groove and insatiable rhythm. His style includes a wide range of influences, combining both traditional and modern elements of jazz drawn from the likes of Wes Montgomery, George Benson and Pat Metheny and South African legends Hugh Masekela and Allen Kwela. He has received several SAMA awards, including Best Newcomer (1998), Best Male Artist (1998, 2000 & 2006) and Best Jazz Album (2000 & 2006). To date he has released seven albums, including his latest release, *Tonota*, which was received with critical acclaim.

Jimmy Dludlu (guitar)
Sisonke Xonti (sax)
Camillo Lombard (keyboards)
Lucas Khumalo (bass)

Anthon Mannel (drums)
John Hassan (percussion)
Thomas Dyani (percussion)

**DSG Hall**

- **Friday 11 July**
  - 21:00
- **Saturday 12 July**
  - 21:00

**Tickets**
- R100 (Full) R95 (Student/Scholar)

### Themba Mkhize

Pianist, producer and composer Themba Mkhize is one of South Africa's legendary jazz musicians whose musical legacy stretches over three decades. Mkhize's professional career began with Sakhile in 1981 followed by a 10-year stint with Bayete. As director and producer he has been instrumental in the musical development of Hugh Masekela, Bayete, Miriam Makeba, Sibongile Khumalo and Busi Mhlongo. His first album won two SAMAs for Best South African Traditional Jazz Album and Best Producer, and the Daimler Chrysler Award for South African Jazz. His second album was nominated four times in the 2002 SAMA awards, of which he won three. The album "Hands On" won the Metro FM Award (Jazz category) and a SAMA Award (Best Male Artist).

Themba Mkhize (piano)
Eric Taliani (guitar)
Michael Phillips (bass)

Rob Watson (drums)
Mbulelwa Khoza (vocals)

**DSG Hall**

- **Saturday 12 July**
  - 12:00

**Tickets**
- R100 (Full) R95 (Student/Scholar)

### SA Tribute Big Band + Tutu Puoane

Nick Smart
Louis Mhlanga

Louis Mhlanga spent a year in The Netherlands as musician-in-residence at the Royal Dutch Conservatory of Music, where he recorded with Dutch musicians and imbibed new musical influences. Originally from Zimbabwe where, amongst other things, he ran Zimbabwe's Ethnomusicology Trust, he was tasked with developing teaching programmes for traditional and contemporary Zimbabwean music forms. Since his move to South Africa he has become a fixture on music festivals with his evocative African-based guitar style, which reflects a modernised interpretation of the traditional African Mbira patterns.

<table>
<thead>
<tr>
<th>Name</th>
<th>Instrument</th>
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</thead>
<tbody>
<tr>
<td>Louis Mhlanga</td>
<td>guitar</td>
</tr>
<tr>
<td>Sydney Mnisi</td>
<td>sax</td>
</tr>
<tr>
<td>Romy Brauteseth</td>
<td>bass</td>
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<tr>
<td>Lloyd Martin</td>
<td>drums</td>
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Adam Glasser

Adam Glasser studied jazz piano in South Africa in the 1970s and then moved to London where he became a regular keyboard player on the commercial jazz circuit, performing with musicians such as Martha Reeves and Jimmy Witherspoon. In 1990, he was the pianist and musical director of the Manhattan Brothers who had re-formed for a massive Wembley Stadium concert celebrating the release of Nelson Mandela. This lead to a lengthy stint of high profile gigs and concerts and during this time, Glasser began to master the rarely-played chromatic harmonica, participating in various albums, films and performances with stars such as Stevie Wonder, Sting and the Eurythmics. Glasser's first album earned him a SAMA for Best Contemporary Jazz Album and in 2012 he released the album ‘Mzansi’ with South Africa musicians, which again received rave reviews.

<table>
<thead>
<tr>
<th>Name</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>Adam Glasser</td>
<td>harmonica - UK</td>
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<tr>
<td>Nduduzo Makhathini</td>
<td>piano</td>
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<tr>
<td>Concord Nkabinde</td>
<td>bass</td>
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<tr>
<td>Tlale Makhene</td>
<td>percussion</td>
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DSG Hall

Tuesday 8 July
Tickets
R75 (Full) R65 (Student/Scholar)

Feya Faku

Trumpeter Feya Faku has one of the most beautiful sounds around and his musical concepts explore his early cultural roots as well as the international influences of Hard Bop. He excels as a leader in his ability to provide creative space for his entire band, encouraging each individual’s expression. He recently recorded a new CD, featuring the musicians he plays with tonight, but with the addition of Greek saxophonist Dimos Dimitriadis.

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<tr>
<th>Name</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>Feya Faku</td>
<td>trumpet</td>
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<tr>
<td>Dimos Dimitriadis</td>
<td>sax - GR</td>
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<tr>
<td>Nduduzo Makhathini</td>
<td>piano</td>
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<tr>
<td>Romy Brauteseth</td>
<td>bass</td>
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<tr>
<td>Ayanda Sikade</td>
<td>drums</td>
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Standard Bank Jazz & Blues Café

Sunday 6 July
Tickets
R65 (Full) R60 (Student/Scholar)

Louis Mhlanga (guitar)
Sydney Mnisi (sax)
Romy Brauteseth (bass)
Lloyd Martin (drums)
SBYA Fire

For 30 years Standard Bank has been a central sponsor of the arts in South Africa through their support of the Standard Bank Young Artist Award. Winners of this award have always been musical fire-starters – musicians whom audiences know will set the stage alight each time they set foot on it. Tonight five of these past SBYA winners team up to show how South African jazz can hold its own in any international arena. Each has an impressive local and international pedigree that can make us proud as a nation.

Shannon Mowday (sax)
Mark Fransman (sax)
Afrika Mkhize (piano)
Shane Cooper (bass)
Kesivan Naidoo (drums)

DSG Hall

Wednesday 9 July 17.00
Tickets R75 (Full) R65 (Student/Scholar)

Standard Bank Young Artist – Kyle Shepherd

Capetonian pianist, saxophonist, composer and band leader Kyle Shepherd is the 2014 Standard Bank Young Artist Award winner for Jazz. Ten years ago this prodigiously talented young man performed in Grahamstown as a member of the Standard Bank National Schools Big Band; now he stands on that same stage on the cusp of a career that promises to be significant for South African jazz. He has already released three critically-acclaimed albums, all of which have earned him South African Music Award nominations and has performed - playing his own music - in 15 countries through Africa, Europe and Asia, including significant festivals in China and Denmark and well-known jazz clubs in Switzerland and Japan. His music pays homage to his musical and cultural roots, but with an internationalism that sets him comfortably on international stages – years spent playing with Zim Ngqawana, Robbie Jansen and Errol Dyers are off-set by collaborations with cutting-edge young musicians from around the world.

Kyle Shepherd performs his music in two separate shows:

Kyle Shepherd Quintet
With Buddy Wells (sax), Feya Faku (trumpet), Shane Cooper (bass), Claude Cozens (drums)

Kyle Shepherd Trio
With Shane Cooper (bass), Jonno Sweetman (drums)

DSG Hall

Kyle Shepherd Quintet
Friday 4 July 19.30
Kyle Shepherd Trio
Tuesday 8 July 19.30
Tickets R75 (Full) R65 (Student/Scholar)

Louis Moholo-Moholo

South African jazz icon Louis Moholo-Moholo performs for the first time in Grahamstown. A founding member of the legendary band ‘The Blue Notes’, whom he formed alongside Chris McGregor, Johnny Dyani, Nikele Moyake, Mongezi Feza and Dudu Pukwana, he was among those who emigrated to Europe, eventually settled in London, and formed part of a musically-profound and influential South African exile community. He was also a member of the Brotherhood of Breath, a big band comprising several South African exiles and leading musicians of the British free jazz scene in the seventies. His first album under his own name, ‘Spirits Rejoice’, is considered a classic combination of British and South African players. Moholo-Moholo is joined by Dutch cellist and composer, Ernst Reijseger, whose work in world music, improvised music and jazz has seen him collaborate with the likes of Yo-Yo Ma and Trilok Gurtu.

Louis Moholo-Moholo (drums)
Mark Fransman (sax)
Ernst Reijseger (cello - NL)
Kyle Shepherd (piano)
Shane Cooper (bass)

DSG Hall

Saturday 5 July 17.00
Tickets R75 (Full) R65 (Student/Scholar)
Ensemble Denada

Individual members of this ground-breaking, inspiring and musically sensational Norwegian Big Band have performed in Grahamstown in the past, but we have finally managed to get the whole band here! The band is led by trombonist Helge Sunde – a brilliant composer and arranger with a string of awards to his name. Denada's music is full of lucky accidents and coincidences; sounds and noises that go together in the most unexpected ways. Even the songs themselves often derive from obscure chances and stories - “A moose swimming a West Norwegian fjord can become a jazz song in 5/4, a typing error on a sheet of music can lead into a song about a sofa on a wild sleigh ride down a steep hill!” Their music is comprised of equal portions of electronics, lyrical grace and precisely executed groove-work, along with a high level of sound development and balance of moods, melodic variety and arranging ingenuity. Ensemble Denada is supported by the Arts Council Norway.

Conductor: Helge Sunde
Sax: Frode Nymo
Børge-Are Halvorsen
Atle Nymo
Trumpet: Shannon Mowday
Marius Haltli
Frank Brodahl
Anders Eriksson
Trombone: Even Kruse Skatrud
Helge Sunde
Guitar: Erik Johannessen
Piano: Jens Thoresen
Bass: Per Mathisen
Drums: Håkon Mjåset Johansen
Electronics/live visuals: Peter Baden

DSG Hall
Sunday 6 July 22.00
Tickets R65 (Full) R60 (Student/Scholar)

Soul’Afrique

Since 1994 Dutch alto saxophonist and composer Paul van Kemenade has had a strong relationship with renowned South African musicians Feya Faku (trumpet), Sydney Mnisi (sax) and Louis Mhlanga (guitar/vocals). Now, 20 years later, this longstanding Dutch–South African partnership is given a worthy celebration by the formation of Soul' Afrique, an 8-piece ensemble that will play 28 concerts across South Africa and the Netherlands throughout 2014. Playing each other's compositions, this spectacular collaboration presents an impressive intercultural concoction, built on a colourful combination of Southern African music styles, European improvised music and American jazz.

Paul van Kemenade (sax - NL)
Sydney Mnisi (sax)
Feya Faku (trumpet)
Louk Boudesteijn (trombone - NL)
Louis Mhlanga (guitar)
Rein Godefroy (piano - NL)
Wiro Mahieu (bass - NL)
Pieter Bast (drums - NL)

DSG Hall
Thursday 3 July 19.30
Tickets R75 (Full) R65 (Student/Scholar)

Didier Labbé Quartet

Saxophonist and flautist Didier Labbé is a uniquely inspired creative mind who draws inspiration from a variety of genres (jazz, improvised music, popular music, Mediterranean and African traditional music) and artistic expressions (cinema, theatre and dance). As artistic director of the performance company ‘Ladies and Gentlemen’, he has over 15 years of experience in crafting ground-breaking productions that explore new landscapes of sound and sight. Having toured extensively throughout Africa, Europe and South America, recorded a dozen albums and been the recipient of numerous awards, his work promises to deliver a memorable and inspiring performance. Dancing alongside the band will be talented South African dancer, Kholisile Theo Ndindwa from the iKapa Dance Theatre in Cape Town.

Didier Labbé (saxophones, flute - FR)
Jean-Luc Amestoy (accordion - FR)
Olivier Brousse (bass - FR)
Alain Laspeyres (drums - FR)
Tiale Makhene (percussion)
Theo Ndindwa (dance)

DSG Hall
Thursday 3 July 22.00
Tickets R65 (Full) R60 (Student/Scholar)
Bänz Oester and the Rainmakers

Swiss bassist Bänz Oester is a phenomenal player in all respects – technique, originality, sound, musicality. But the compliment could be applied to the entire quartet that he leads, featuring Afrika Mkhize, Standard Bank Young Artist for Jazz in 2012! This collaboration emerged out of Oester’s first tour to Grahamstown (in 2011) and has taken on a significant life of its own, with the band touring Switzerland and now South Africa and releasing a stunning recording. The spontaneous camaraderie and deeply felt musical connection are obvious to the audience and their style varies from laidback jazz standards to explosive African polyrhythms, soulful blues, obscure Swiss and Bulgarian traditional folksongs and mesmerising improvisation.

<table>
<thead>
<tr>
<th>Bänz Oester</th>
<th>(bass - CH)</th>
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<tbody>
<tr>
<td>Ganesh Geymeier</td>
<td>(sax - CH)</td>
</tr>
<tr>
<td>Afrika Mkhize</td>
<td>(piano)</td>
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<tr>
<td>Ayanda Sikade</td>
<td>(drums)</td>
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<thead>
<tr>
<th>DSG Hall</th>
<th>Friday 4 July</th>
<th>17.00</th>
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<tbody>
<tr>
<td>Standard Bank Jazz &amp; Blues Cafe</td>
<td>Saturday 5 July</td>
<td>21.30</td>
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<tr>
<td>Tickets</td>
<td>R65 (Full)</td>
<td>R60 (Student/Scholar)</td>
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</tbody>
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Ronan Guilfoyle

Ronan Guilfoyle is one of Ireland’s premier jazz musicians and the founder and director of jazz at Newpark Music Centre in Dublin, Ireland’s leading jazz institution. He is a composer for classical ensembles and is a leading exponent of the acoustic bass guitar and has performed with many notable musicians including Joe Lovano, Kenny Werner, Dave Liebman, and Brad Mehldau. Guilfoyle’s book “Creative Rhythmic Concepts for Jazz Improvisation” is a standard text for teaching metric modulation and odd metre playing, and he has been invited to teach this subject at many schools around the world. He teams up in Grahamstown with friends old and new.

| Ronan Guilfoyle | (bass - IE) |
| Karlheinz Miklin | (sax - AT) |
| Ganesh Geymeier | (sax - CH) |
| Nduduzo Makhathini | (piano) |
| Kesivan Naidoo | (drums) |

| Standard Bank Jazz & Blues Café | Thursday 3 July | 21.30 |
| Tickets                        | R65 (Full)     | R60 (Student/Scholar) |

Pekka Pylkkänen

Finnish saxophonist/composer/educator Pekka Pylkkänen studied at the Sibelius Academy in Helsinki, the Rotterdam Conservatory and privately in the US with musicians such as Dave Liebman, Bob Mintzer and Dick Oatts. He is the leader of numerous groups and his longstanding collaboration with British trumpeter Nick Smart and Irish bassist Ronan Guilfoyle will be extended in this gig with two impressive young South African musicians - Kyle Shepherd and Kesivan Naidoo. Besides performing and composing he works as the Head of the Pop/Jazz Music Degree Programme in NKUAS, Joensuu, Finland. He has released 3 albums under his own name along with being guest on dozens of other recordings.

| Pekka Pylkkänen | (sax - FI) |
| Nick Smart      | (trumpet - UK) |
| Kyle Shepherd   | (piano) |
| Ronan Guilfoyle | (bass - IE) |
| Kesivan Naidoo  | (drums) |

| DSG Auditorium | Sunday 6 July | 21.30 |
| Tickets        | R65 (Full)    | R60 (Student/Scholar) |
Karlheinz Miklin Trio

For 30 years, Austrian Jazz professor Karlheinz Miklin - an internationally recognised saxophonist, educator and composer - has specialised in playing jazz trio in a variety of formats on different continents and assorted instrumentations. He was last in Grahamstown in 1998 and returns with a Dutch bass master and South Africa’s most fiery drummer.

He has a long and impressive pedigree – he was voted “Austrian musician of the year” in 1983 and 1984; in 1990 he received an Honorary Award for his work in Austrian jazz; and in 2000 he received the Grosser Josef Krainer Preis for his contribution towards music in Austria. He is a professor for saxophone at the Jazz department at Music University Graz, and since 1992 has been an Associate Jazz Artist at the Royal Academy of London. He has also been Chairman of the International Association of Schools of Jazz and an advisory board member of the European Youth Jazz Orchestra.

**Karlheinz Miklin**
(sax - AT)

**Hein van de Geyn**
(bass - NL)

**Kesivan Naidoo**
(drums)

**DSG Auditorium**
Sunday 6 July
19:00

Tickets
R65 (Full) R60 (Student/Scholar)

Dutch cellist Ernst Reijseger is difficult to categorise but his music always has an emotional impact on his audience. As Werner Hertzog, doyen of German cinema said, “He is a magnificent cellist, and he can do anything, anything on his cello. He could play the civil war, the American Civil War on his cello.” Reijseger feels that his present trio – with a Dutch pianist and Senegalese vocalist and percussionist - is a high point of his illustrious career: “This trio is it, because I have found, completely by coincidence, this great pianist and this angel of a singer, that make me play differently and vice versa times three. It is a living organism, this trio.” The closest description might be that it is “like spirituals, maybe, played by an atheist, a vegetarian and a muscle man”. Prepare to be consumed by the beauty of the sound!

**Harmen Fraanje**
(piano - NL)

**Ernst Reijseger**
(cello - NL)

**Mola Sylla**
(vocals/percussion - SN)

**Louis Moholo-Moholo**
(drums - guest)

**DSG Auditorium**
Friday 4 July
21.30

Tickets
R65 (Full)
R60 (Student/Scholar)

Jazz Jams

Catch professional and student musicians letting off steam and butting musical heads late into the night.

**Standard Bank Jazz & Blues Café**

Thursday 3 to Sunday 6 July
23:30

Tickets
R30
The Standard Bank National Youth Jazz Band presents a selection of the top young jazz musicians in the country between the ages of 19 and 25 years. This year the band is under the musical direction of South African pianist, saxophonist, composer, arranger and producer Mark Fransman.

**DSG Hall**

**Monday 7 July**

**Tickets**

**R40**

**Youth Jazz Choir + Vocal soloists**

A celebration of school and university jazz choirs and vocal soloists from around the country, directed by top professional vocalists Melanie Scholtz and Katharine Cartwright (US).

**DSG Auditorium**

**Monday 7 July**

**Tickets**

**R30**

**School/youth bands I**

Catch the exuberance of these superb young players, featuring the Johannesburg Youth Jazz Ensemble and SACS / South African College Schools (Cape Town).

**DSG Auditorium**

**Friday 4 July**

**Tickets**

**R30**

**School/youth bands II**

Big Band jazz is thriving in high schools and universities around the country, as seen with these standard Big Bands from Rondebosch (Cape Town) and Stirling (East London).

**DSG Auditorium**

**Saturday 5 July**

**Tickets**

**R30**

**School/youth bands III**

We feature Lasses Lakejer, a band of young Swedish musicians from Gothenburg who were winners of the Swedish Jazz Federation Youth Competition 2013. Second on the programme is the UCT Big Band, heading into its third decade of jazz excellence.

**DSG Auditorium**

**Sunday 6 July**

**Tickets**

**R30**

**School/youth bands IV**

There is such stiff competition for places in the National Bands that we now provide opportunities for those who just missed selection – effectively a National B Band. Drawn from around the country and with a selection of guest conductors, this band is guaranteed to sparkle with enthusiasm and creativity.

**DSG Auditorium**

**Monday 7 July**

**Tickets**

**R30**

**Standard Bank National Youth Jazz Band**

The Standard Bank National Youth Jazz Band consists of the top young jazz musicians in the country up to the age of 18 years. Under the musical direction of Prof. Mike Campbell – Head of Jazz Studies at UCT and renowned Big Band conductor – the band performs material worked on over the five days of the Standard Bank National Youth Jazz Festival.

**DSG Hall**

**Monday 7 July**

**Tickets**

**R40**

**Standard Bank National Schools’ Big Band**

We are proud to introduce a new Jazz Festival venue – the Standard Bank Jazz & Blues Café at St. Aidan’s. Every night we offer a great jazz show at 21:30 with a 23:30 jazz jam session or late-night blues gig where you can catch musicians letting off steam and butting musical heads late into the night.

**Standard Bank Jazz Festival, Grahamstown presents Youth Jazz**

**Thur 3 July**

**Fri 4 July**

**Sat 5 July**

**Sun 6 July**

**Wed 9 July**

**Thur 10 July**

**Fri 11 July**

**Sat 12 July**

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<tr>
<td>21.30</td>
<td>Ronan Guilfoyle</td>
<td>Louis Mhlanga</td>
<td>Bänz Oester &amp;</td>
<td>Feya Faku</td>
<td>Babalwa</td>
<td>Babalwa</td>
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<td>Rainmakers</td>
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<td>Mentjies</td>
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<td>23.30</td>
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For more information check [www.standardbankarts.co.za](http://www.standardbankarts.co.za) or [www.youthjazz.co.za](http://www.youthjazz.co.za)

Produced by Eastern Cape Jazz Promotions

Festival Director

Alan Webster

Logistics Manager

Matthew Boon

Chief Sound Engineer

Les van der Veen

Production Managers

Donné Dowelman, Janet Webster

Dean Flanagan, Donovan Abrey
Hasan and Husain Essop present an entirely new body of work at the National Arts Festival. The Essop twins were born and raised in Cape Town, and have been collaborating since their graduation from the Michaelis School of Fine Art at the University of Cape Town. Their practice is concerned with the tensions between culture, religion and personal identity, and with the role of the individual in society. In this new series they explore these issues through the particular lens of young Muslims living in Cape Town, using their own bodies as subject and instrument in an ambivalent dialogue with their native environment. Their work highlights a multi-cultural clash between religion and popular cultures. They explore the dominating influence of Western theatrics and those narratives that are constructed to depict a certain reality. Inspired by Hollywood’s visual language and tactics, they create their own narratives. Each photograph reflects us in a battle of moral, religious and cultural conflicts. Two dominant personalities appear, East and West with all their stereotypes. Environments are chosen as stages on which to perform and define our behaviours.

Several characters may appear repeatedly. Our daily uniforms, brands reflecting class distinctions become tools and opportunities for acting out multiple personae and adapting to specific surroundings. Those clothed in Islamic wear are aggressive but humble in their quest, those in popular fashion questioning our beliefs. The pit bull demonstrates loyalty but no sense of reason. Similarly, soldiers in war portray a patriotic commitment to their country, bred for a purpose.

Creating a moment in time, a dream or something seen, we tell a story of growing up. Being competitive with each other is a constant battle for the best. We use our own iconography to provide a political context for the wars being fought on a local and global scale. The viewer is able to translate these signs with their own understanding of the present and imagining a range of different possibilities. The images are also personal viewpoints that capture the growth and hunger for development: finding boundaries that we are able to test, debating the truth in our actions. They also reveal a satirical thread stitched in its process, a designed layout demonstrating our knowledge and experience.

As twin brothers, we have set out to find ourselves in each other. Trying to create something new each time, a story unfolds and never ends.
14/30: Goodman Gallery and the Standard Bank Young Artist Award is an exhibition celebrating both the 30th anniversary of the Standard Bank Young Artist Award, as well as the historical link between the Goodman Gallery and this prestigious national prize for visual art, in particular.

The exhibition will present work by artists either represented by, or associated with, the Goodman Gallery, looking both at the period when each artist won the Standard Bank Young Artist Award, as well as work that they have produced since. The title of the show hints at the fact that – including 2014 winners Hasan and Husain Essop – 14 out of 30 Standard Bank Young Artists for Visual Art are linked to the Goodman Gallery.

The exhibition will feature the work of the following Standard Bank Young Artists:

- Mikhael Subotzky (2012)
- Nontsikelelo Veleko (2008)
- Kathryn Smith (2004)
- Brett Murray (2002)
- Walter Oltmann (2001)
- Sam Nhlengethwa (1994)
- Pippa Skotnes (1993)
- Tommy Motswai (1992)
- Bonnie Ntshalintshali and Fee Halsted-Berning (1990)
- Margaret Vorster (1988)
- William Kentridge (1987)
- Marion Arnold (1985)
- Peter Schütz (1984)

Clockwise from top:
- Mikhael Subotzky. *Mr. Roussouw*, 2006. Panorama, Digital C-print with diasec. 100 x 500 cm
The National Arts Festival in association with the Stevenson Gallery presents

Wim Botha
Curator: Brenton Maart

Curator’s statement

Wim Botha’s artwork – commissioned for the 2014 National Arts Festival – is a room-sized installation within which viewers become immersed. Composed of a multitude of sculptural and architectural elements, the work demonstrates Botha’s fascination with traditional materials including marble, bronze, wood, paper and paint, and also those of a more ephemeral nature such as cardboard, polystyrene and fluorescent lights. These materials are classical on the one hand and contemporary on the other, and these surprising juxtapositions create lines of communication from the dogmatic towards the artist’s recent exploration of spontaneity, improvisation and coincidence.

The installation’s central component is Study for the Epic Mundane (2013), commissioned for Imaginary Fact: Contemporary South African Art and the Archive, the South African Pavilion at the 2013 Biennale di Venezia. Constructed of books bolted together and sculpted into two figures that may be either warring or loving, dancing or fighting (and any of their permutations), this composition provides a central hub around which existing and hitherto unseen works come together in an environment that applies Botha’s technical mastery and conceptual elegance to create an experience that suspends disbelief.

The exhibition is curated by Brenton Maart, and is accompanied by a catalogue that demonstrates the development of Wim Botha’s interest in immersive, room-sized installations.

Wim Botha has received a number of prestigious awards, including the Standard Bank Young Artist Award for Visual Art in 2005, and the Helgaard Steyn Prize for sculpture in 2013. He has exhibited extensively in South Africa and internationally.

Brenton Maart is a curator, artist and writer. He has curated a number of exhibitions including the South African Pavilion at the 55th La Biennale di Venezia, 2013 exhibition, Imaginary Fact: Contemporary South African Art and the Archive, presented by the National Arts Festival.

Grahamstown Gallery, Albany Museum
Daily 09:00 – 17:00

Bywoner, 2013.
Books (encyclopedias), steel, wood pedestal.
Dimensions variable. Installation view, Predicates II, Kunstraum Innsbruck, Austria.
Photo: Christian Vorhofer, courtesy of Kunstraum Innsbruck

STEVENSON
The National Arts Festival presents

A temporary admission

Artist: Bridget Baker
Curator: Storm Janse van Rensburg

Curator's statement:

Bridget Baker’s work is situated at the intersection of documentary and myth making, forming a series of complex visual fragments realised through filmmaking, installation and documented re-stagings. The artist interweaves personal histories and narratives with larger historic moments, with an interest in the blind-spots created by official narrations of the past. Her practice is infused with humour, labour and frailty.

For the exhibition a large artefact is freighted by ship from London to the Port Elizabeth harbour. Its arrival mimics its original function, that of human transporter or lift, landing passengers between settler ships and smaller boats out at sea before the development of harbours on the coast of the Indian Ocean. As part of the installation a new film documents this “retour”.

Jetty SCOUR is projected alongside the object, a strange relic from another time, whose function and purpose is not immediately evident. At the end of the exhibition, it returns to London, as its import conditions stipulate: “temporary admission”.

Bridget Baker has produced work for various solo presentations, including CAB Centro de Arte Caja de Burgos (Spain), The Wapping Project (London), Diet Gallery (Miami), MAMbo (Bologna) and Museo Casa Cavazzini (Udine, Italy). Her films have also been included on Possessions (ESPACE KHIASMA, Paris 2013), the Found Footage Film Festival in Bologna (Italy 2012), the 57th International Short Film Competition in Oberhausen (Germany 2011), the Glasgow Short Film Festival (2011) and the Rencontres Internationales (Palais de Tokyo, Paris 2014). Baker’s works have been curated into numerous South African and international group exhibitions including, amongst others, Subject as Matter (New Church Gallery, Cape Town 2012 - 2013), DaK’art (Senegal 2012), and Giovane arte dal Sud Africa (Palazzo de Papesse, Sienna 2008).

Storm Janse van Rensburg is an independent curator living in Berlin, Germany. He was previously senior curator of Goodman Gallery Cape Town (2007 - 2011) and curator of the KwaZulu-Natal Society of Arts (KZNSA), Durban (2000-2006). He was a founding member of the Visual Arts Network of South Africa (VANSA). Curated group exhibitions include New Painting (KZNSA, UNISA Art Gallery and Johannesburg Art Gallery, 2005), EAT ME! (2011) for the Goodman Gallery and most recently The Beautyful Ones (Nolan Judin Berlin, 2013). He has curated numerous solo exhibitions including James Webb (National Arts Festival Grahamstown, 2007), Nontsikelelo Veleko (Standard Bank Young Artist, 2008), and David Goldblatt (Goodman Gallery Cape Town, 2011). He is a 2013 Fellow of the Bayreuth Academy for Advanced African Studies.

The Gallery in the round, 1820 Monument

Daily 09:00 – 18:00

The production of Jetty SCOUR is supported by the Clearwater Group

The production of Wrecking at Private Siding 661 is supported by Official BB Project
The National Arts Festival in association with Kizo Art Consultants present

Impressions of Rorke’s Drift – the Jumuna Collection

Curated by Thembinkosi Goniwe

“The importance of Rorke’s Drift cannot be underestimated. The Rorke’s Drift Art and Crafts School was one of the only places in South Africa that Black artists could study and practice art during the apartheid period. At a difficult time in our history, men and women were given a creative platform, instilling in them confidence and a sense of community, establishing a legacy for the growth of democracy and freedom within the nation today.”
– Thembinkosi Goniwe

Impressions of Rorke’s Drift – The Jumuna Collection draws on works from the Jumuna Family collection to look at the legacy of the iconic Rorke’s Drift Arts and Craft Centre. The exhibition showcases over 100 pieces from 17 artists and is made possible through support from the National Lottery Distribution Trust Fund (NLDTF).

Situated on the battlefield of Rorke’s Drift (1879) a historical site of the Anglo Zulu War, the significance of The Rorke’s Drift Art and Craft Centre lies in its prints, which have made an enormous contribution to South African art. The original ‘Evangelical Lutheran Church Art and Craft Centre’ was established by Swedish missionaries Peder and Ulla Gowenius in 1962, and gave a voice to many talented artists who would otherwise have been denied the opportunity to further their craft.

Many alumni of The Rorke’s Drift Art and Craft Centre went on to have significant careers, including artists such as Sam Nhlengethwa, Pat Mautloa, John Muafangejo, Kay Hassan, Dumisani Mabaso, Bongiwe Dhlomo, Azaria Mbatha, Paul Sibisi, Lionel Davis and Sandile Zulu.

Regrettably, no formal archive or permanent exhibition of the work from Rorke’s Drift exists, but the Jumuna Family has been collecting pieces made in the Rorke’s Drift Art and Craft Centre since the 1960s and has graciously made the collection available for this exhibition.

Ntsikana Gallery, Monument

Daily 09:00 – 18:00
it began with a walk

Curated by Portia Malatjie

Lefu La Ntate (3 minutes 1 second)
Where Do I Begin?
is i am sky (17 minutes 48 seconds)
The Master Is Drowning (9 minutes)
A Day in May (3 minutes 15 seconds)
Bird’s Milk (5 minutes 44 seconds)
Memo (4 minutes)

Kemang Wa Lehulere
Moshekwa Langa
Dineo Seshee Bopape
Penny Siopis
Robin Rhode
Dineo Seshee Bopape
William Kentridge, Deborah Bell, Robert Hodgins

it began with a walk is an exhibition of video works from the Emile Stipp collection that was first screened at the Bioscope Theatre in Johannesburg in September 2013. The artworks have been pulled together under the theme of ‘becoming’. The framework posits that nothing is ever static, that we are never as we were and that our presents are always fluid.

The exhibition aims to explore the curation of video works. Portia Malatjie examines how the medium is viewed in a gallery context, and how it can form part of a collection. This interrogation culminates in a cinema setting, where viewers are allowed the opportunity to see the time-based works from beginning to end, an act that is often a challenge in a gallery setup.

Portia Malatjie completed her Masters in History of Art at the University of the Witwatersrand in 2011. She was guest curator for the 2012 MTN New Contemporaries Award and recipient of the 2014 Getty Foundation Travel Grant to the 102nd College Art Association Conference in Chicago. She currently serves as curator at Brundyn+ Gallery in Cape Town.

The exhibition is accompanied by a catalogue

Ntsikana Annexe, Monument

Daily 09:00 – 18:00
Age recommendation PG 12
Warning: Photosensitive Epilepsy: Some video scenes may precipitate seizures
The National Arts Festival presents

Homing

Created by Jenna Burchell

The travelling project *Homing* encourages audiences to talk about what home means to them in the context of the diaspora. It is an opportunity to move diverse people to interact and exchange stories, embracing the differences and similarities that unite South Africans. This meticulously hand-built interactive environment has been designed to be an accessible and exciting meeting of contemporary art, sound and live interactive participation.

Wander through a field of hundreds of glimmering copper strings strung from floor to ceiling and touch, listen to, and play your memories of home. Each string of artist Jenna Burchell’s touch-sensitive instruments triggers familiar sounds that take you back to that place – real or imagined – where you know you belong.

The unique soundscape of Grahamstown was recorded and collected within the local community two weeks before the Festival. Some of these memories, conversations and ambient sounds are heard raw, others processed into intricate musical tones.

Jenna Burchell’s installations, sculptural and performance works, create close affinity with visitors through personal playful interaction. In a time of dispersion of families and cultures, Burchell’s work exposes the tension between familiar and intimate places, and the disseminating world of global technology.

The artist completed a BAFA at the University of Pretoria in 2007. Burchell received the Thami Mnyele Fine Arts Award (2011), Arteles Art Residency in Finland (2012), Ithuba Arts Fund (2013), and is represented in the UNISA Art Collection as well as private and corporate collections. Her work has been seen at arts festivals (Klein Karoo, Aardklop), museums (Olievenhuis, Museum Africa), institutions (UNISA Art Gallery, Michaelis Art Gallery, ABSA Gallery), as well as commercial spaces (Fried Contemporary, KZNSA Gallery). In 2012, her work ‘If These Walls Could Talk’ was exhibited at the Smithsonian in Washington DC.

Appreciation is expressed to the following for supporting the HOMING project: The Ithuba Arts Fund, Walro Flex (Copper Pigtail), Astro Aluminium (Aluminium Ceiling), A Skyline on Fire (Audio processing), Leinster Grimes (Electronic Engineering), Schalk Erasmus (Installation Consultant), Edgar Granger Scholtz (Videography), Maldwyn Greenwood (Audio Equipment)

**Rhodes School of Art Studio Gallery**

Daily 09:00 – 17:00

*Children under 10 must be accompanied by an adult*
The National Arts Festival in association with Rhodes University presents Christine Dixie's exhibition

To Be King

Christine Dixie reconceives the Alumni Gallery at the Albany History Museum as the gallery in Spain’s Prado Museum, where Velasquez’s painting Las Meninas hangs. Informed by the first chapter in Michel Foucault’s book ‘The Order of Things’ (1966), Las Meninas points to the fragility of the established order and envisions a paradigm in which peripheral characters and spaces play a more central role. Dixie herself will be conducting walkabouts as a character from To Be King.

The entwined relationship between place (in particular the Eastern Cape), history and the performance of gender informs her exhibitions. Her solo exhibitions include FrontTears (1997); Track (2000); Hide (2002); Corporeal Prospects (2007); and The Binding (2010). Dixie’s work is featured in national and international collections including the New York Public Library and the Smithsonian National Museum of African Art, The Standard Bank Gallery, The Johannesburg Art Gallery and the Isiko Museum of Cape Town. In 2012 she was an Artist Research Fellow at the Smithsonian Institute.

Images of Christine Dixie’s work can be seen on the website www.christinedixie.co.za

Special thanks to Mark Wilby, Samantha Munroe and Jared Lang for collaborating extensively with Christine Dixie on this exhibition.
The Eastern Cape Department of Sports, Recreation, Arts and Culture in association with the National Arts Festival presents the

Eastern Cape Provincial Handmade Collection

The Department of Sport, Recreation, Arts and Culture has once again partnered with the Eastern Cape Provincial Arts and Culture Council, Eastern Cape Development Corporation, Buffalo City Municipality and Small Development Agency to present the Handmade Collection.

This collection of craftwork is a highlight of the National Arts Festival and serves as an excellent representation of the talent and skill fostered in the Eastern Cape. Buying authentic craftwork draws one into a close involvement with a particular community as every artefact has a story to tell.

Every individual has a creative potential. Many have discovered the pleasure and sense of accomplishment from being involved in the creative process. Some create during leisure time while others do it out of necessity. Whatever the drive, excellent craftsmanship remains the key that unlocks the door to the unrivalled creative experience of the Eastern Cape that is reflected in the Provincial Handmade Collection.

Through this exhibition, the Department of Sport, Recreation, Arts and Culture and its partners celebrate twenty years of democracy and forty years of the National Arts Festival.

Village Green
Daily 09:00 – 17:00
The advent of democracy in South Africa brought with it valuable opportunities for artists in the Eastern Cape who acquired their skills from generations before. For many of these artists, the creation of their work is an important part of their everyday survival in one of South Africa’s poorest provinces.

Over the past two decades the Eastern Cape Department of Sports, Recreation, Arts & Culture has proactively embarked on a skills investment programme aimed at stimulating new opportunities for subsistence artists. The 2014 exhibition showcases the benefits of this investment, and demonstrates how the artists in the Eastern Cape continue to portray their sensitivity to the world around them. Their work comments on the evolution of national events, the beauty of creation, and the woes that continue to face humankind.

Through continued skills investment and showcasing opportunities, the Department aims to establish the products of the Eastern Cape artists as a brand that art-lovers and potential buyers will find hard to resist. The Department hopes that uniqueness, excellent craftsmanship, quality and creativity will become characteristics that will ultimately be synonymous with visual arts originating in the Eastern Cape.

Foyer, Albany History Museum
Daily 09:00 – 17:00
Fringe visual art is given centre stage in the Arena Exhibition of Exhibitions, which features a selection of artworks from more than 60 Fringe visual art exhibitions. Designed to give Festival-goers a sense of what is on offer in the plethora of rooms, halls and make-shift galleries all over Grahamstown, the Arena Exhibition is a visual art appetiser – a space where visitors can see samples of work and design their own personal visual art meander.

Installed on the top floor of the Monument in the Yellowwood Gallery with its panoramic view of the city below, the exhibition features a range of work in different mediums including paintings, drawings, ceramics and printmaking.

Donvé Branch’s work is wheel-thrown white earthenware clay. Her forms derive from classical ceramics while her unglazed pots explore the dynamic inter-play of fire and earth that define traditional African pots. Leathersmith Mtutuzeli Mboto hand crafted customised items such as shoes, belts and other accessories along with two fellow artists, Nombulelo Budaza and Samora Jonas. Fabric artist Lisa Nettleton deconstructs traditional sewing with her free-stitch technique using recycled fabrics.

Helen Brent Cooper works in traditional and experimental printmaking techniques and paper casting. Tori Stowe uses imagery of birds, animals and man to explore the urge to run away – but from a place that pulls like the strongest magnet – home, in her delicate charcoal drawings.

Plein air painter Daniel Novela depicts rural scenes in South Africa. Oil paintings, etchings and drawings show the artist’s eye for unique South African landscapes. Sharon Kuisis captures the essence of Africa on canvas and film, producing a body of contemporary works which celebrates the wild side of Africa. Mixed-media works by Sally Rumball are informed by the artist’s exploration of her humble existence as she sifts through themes of relevance and meaning, possessions and emotions, passion, memory and loss.

Work from these and many other artists make this exhibition a neat capsule of all that is good on the Fringe Visual Art Programme. Make sure you put aside some time to browse through it before heading off to find the exhibitions that caught your fancy.

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<th>Yellowwood Terrace</th>
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Art enthusiasts can attend a series of Art Walkabouts in the company of artists or visual arts experts.

**Art Walkabouts**

**Hasan & Husain Essop**

Monument Gallery

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<th>Friday 4 July</th>
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(see page 113 for exhibition details)

**A temporary admission**

Gallery in the Round, 1820 Monument

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(see page 117 for exhibition details)

**Impressions of Rorke’s Drift**

Ntsikan Gallery, 1820 Monument

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(see page 118 for exhibition details)

**it began with a walk...**

Ntsikan Annexe, 1820 Monument

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(see page 119 for exhibition details)

**14/30 : Goodman Gallery and the Standard Bank Young Artist**

Standard Bank Gallery, Albany History Museum

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(see page 114 for exhibition details)

**Wim Botha**

Grahamstown Gallery, Albany History Museum

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(see page 116 for exhibition details)

**To Be King**

Alumni Gallery, Albany History Museum

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(see page 121 for exhibition details)

**Eastern Cape Visual Arts**

Foyer, Albany History Museum

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(see page 122 for exhibition details)

**Homing**

Rhodes School of Art studio

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(see page 120 for exhibition details)

**Dance**

Red Foyer, Rhodes Theatre

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(see page 30 for exhibition details)

**Walkabout Schedule**

Duration 50 minutes

Meeting point venue for each exhibition

Tickets R30

* indicates that the artist / curator will be in attendance
HOLD YOUR CITY PRESS FIRMLY IN BOTH HANDS. OPEN, CLOSE, REPEAT.

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2014 Think!Fest
Presented with support from the Embassy of the Kingdom of the Netherlands
Programme Curator: Anthea Garman

THINK!FEST daily programme
Pick up a free Think!Fest brochure for full biographical details of all speakers plus any additional events, changes, cancellations and updates.

Friday 4 July
10:00 Seeing Through the Future Glass - Jacob Abba Omar (127)
12:00 The ‘Toilet Wars’ - Steven Robins (127)
14:00 Debate: 40 Years of Theatre in SA (131)
17:00 Debate: Shakespeare Now and Then (132)
17:00 You don’t know me if you think you know me - Nigel Vermaas - Listening Lounge (133)

Saturday 5 June
10:00 Debate: Talking Out Loud (128)
14:00 The Case of the Public Advocate at the Print Ombudsman (128)
16:00 Creative Practice as a Tool for Living - Dawn Garisch (130)
17:00 Exile Blues - Nigel Vermaas - Listening Lounge (133)

Sunday 6 July
10:00 Justice, Chief Justices and Democracy in Southern Africa - Carmel Rickard (128)
12:00 Future Memories: How South Africans Liberated Some Dutch - Bart Lunnink (128)
11:00 My African Heart - Tousie van Tonder (135)
14:00 Teenage Suicide: Missing Signs – a Mother’s Story - Kate Shand (136)
14:00 Eloquent Body / Dance with Suitcase - Dawn Garisch (135)
16:00 Where is SAT? - Harry Dugmore (129)
16:00 Book Launch: Theatre directing in SA, Skills and inspirations (134)
17:00 Bargain Bin Gold - Nigel Vermaas - Listening Lounge (133)

Monday 7 July
10:00 City Futures: Confronting Slum Urbanism in Africa - Edgar Pieterse (128)
11:00 Boy - Kate Shand (136)
12:00 Making Waves: How the National Arts Festival Tsunami has Impacted on a Tiny Free State Dorp - Carmel Rickard (131)
14:00 Inclusion and Accountability in Local Planning and Development - Legal Resources Centre (128)
14:00 Variations on Sleepwalking Land (139)
15:00 Intimate Strangers - Francis Nyamnjoh (136)
16:00 Handspring: Some Thoughts on Puppetry - Adrian Kohler and Basil Jones (132)

Tuesday 8 July
10:00 The Arts in South Africa – 30 Years of the Standard Bank Young Artist Awards (129)
12:00 Omissions and Commissions: Re-Making Ubu - Dr Jane Taylor (132)
14:00 The Ancient Learning Method of the Future - Marcus Vlaar (130)
15:00 The Rodriguez Effect - Richard Haslop - The Listening Lounge (132)
16:00 The Book's the Thing - Garret Barnwell (131)

Wednesday 9 July
10:00 Insiders and Outsiders: Citizenship and Xenophobia - Francis Nyamnjoh (129)
14:00 National Arts Festival - Life Begins at 40 - Tony Lankester (130)
15:00 Launch: Short. Sharp. Stories – Adults Only (134)
16:00 The Book's the Thing - Brownyn Law-Viljoen & Oliver Barstow (130)
17:00 The Cody Rogers Effect - Richard Haslop - The Listening Lounge (132)

Thursday 10 July
10:00 What is it to be a South African Citizen (129)
11:00 Book Launch: Ask Miss B (134)
12:00 The Miyere ole Miyandazi Exhibition (131)
14:00 International Design Indaba - Ravi Naidoo (130)

Thursday 10 July cont.
15:00 Harvesting the Likes: Poetry, Public Discourse and Getting Paid - Andrew Miller (132)
17:00 The Blues had a Baby and they Named it Rock’n Roll - Richard Haslop - The Listening Lounge (132)

Friday 11 July
10:00 South Africa’s Suspended Revolution: Hopes and Prospects - Adam Habib (129)
10:00 The Miyere ole Miyandazi Exhibition (131)
12:00 Beating Boxing Brilliance - Tom Thum (133)
14:00 Consumers, Clients, Activists or Loiterers - Laurence Piper (129)
16:00 Fingo Revolution - Xolile Madinda (132)
15:00 BBC Forum Debates (130)
15:00 The Miyere ole Miyandazi Exhibition (131)
17:00 The pipes, the pipes are Calling - Richard Haslop - The Listening Lounge (132)
19:00 Walk the Talk (138)

Saturday 12 July
11:00 Book Launch: Now I am alone’ 1 and 2 - South African Monologues (134)
12:00 Knowing Mandela - John Carlin (129)
12:00 The Naked Journey – Miyere ole Miyandazi (131)
14:00 Crisis in Africa and Beyond: Responding to Refugee Realities - Garret Barnwell (131)
15:00 The Miyere ole Miyandazi Exhibition (131)
15:00 BBC Forum Debates (130)
17:00 15 Fantastic Songs from 2013 - Richard Haslop - The Listening Louise (132)
19:00 Walk the Talk (138)

Saturday 13 July
11:00 Walk the Talk (138)
15:00 Slam For Your Life (139)

Venue:
Blue Lecture Theatre, Eden Grove complex, Rhodes University (unless otherwise stated)

Duration:
All talks are 1 hour; Panel discussions and debates are 1 hour 30 minutes

Tickets for all events:
R25 (unless otherwise stated)

Seeing Through the Future Glass:
Scenario Planning and the First 20 Years of Democracy in South Africa
Jacob Abba Omar

Friday 4 July at 10:00
Mr Yacoob Abba Omar joined Mapungubwe Institute for Strategic Reflection (MISTRA) in 2013 as the Institute’s Director: Operations. He is the former South African Ambassador to the United Arab Emirates, a post he held from 2008 until 2012. Before that, he was the Ambassador to Oman from 2003 until his posting to the UAE. Before his diplomatic appointments, Abba Omar has held several corporate and public sector positions: Director of Public Affairs at Meropa Communications, Chief Facilitator of the Presidency’s Scenarios, General Manager of Corporate Communications at Armscor, Deputy Chief Executive of the Government Communication and Information System (GCIS), and has served the African National Congress in various capacities. He is currently reading for a PhD on ‘Sovereignty and National Identity’ at Wits University and holds an M.Phil. in South African Political Economy from the Nelson Mandela Metropolitan University.

The ‘Toilet Wars’
Poo Politics and Sanitation Activism in Cape Town
Prof Steven Robins

Friday 4 July at 12:00
This talk will provide an overview of the history of sanitation before considering the recent politics of sanitation in Cape Town. Focusing on the role of the Social Justice Coalition (SJC) and community activists in transforming sanitation into a highly political matter of public concern, the talk will also look at the role of humanitarian agencies in trying to resolve sanitation crises through its ‘Reinventing the Toilet’ programme, a global initiative that has also been introduced in South Africa. Steven Robins is a Professor in the Department of Sociology and Social Anthropology at the University of Stellenbosch. He has published on a wide range of topics including the politics of land, development and identity in Zimbabwe and South Africa; the Truth and Reconciliation Commission; urban studies and most recently on citizenship and governance.
"Fractious" might be the best word to define the South African public sphere with its widely stratified media audiences and "aggressive" might not be too extreme an adjective to describe the style of debate that takes place in our post-apartheid space – especially on Twitter and in blog comments. Is this an indication of the "robustness" of our democracy? Or is it just rude and juvenile and we should learn to speak with more consideration in public? This promises to be a fiery discussion on the State of Debate and Public Intellectualism in South Africa, comprising panellists with widely differing opinions. Chaired by Anthea Garman.

The Case of the Public Advocate at the Print Ombud's Office
Latiefa Mobaro
Saturday 5 July at 14:00
How ordinary people can complain about media coverage on a particular topic and actually get something done.
The Press Council, the Ombudsman and the Appeals Panel are an independent co-regulatory mechanism set up by the print media to provide impartial, expeditious and cost-effective adjudication to settle disputes between newspapers and magazines, on the one hand, and members of the public, on the other, over the editorial content of publications. A representative from the Press Council will be on hand to explain their role.

Justice, Chief Justices and Democracy in Southern Africa
Carmel Rickard

Sunday 6 July at 10:00
The role of Chief Justices in Southern Africa and their contribution to democracy: the ongoing scandals surrounding several of the chief justices in the region and the background to these scandals. What should our response be? What can we learn?

Aryan Kagoaf, pictured here, is a film maker, novelist, poet and fine artist and part of the African Noise Foundation.
Eusebius McKaiser is a political analyst, broadcaster, lecturer, writer and author, and an associate of the Wits Centre for Ethics.
Chris Thurman is a Senior Lecturer in the Department of English at WITS University, a freelance arts writer and political commentator.
Andile Mngxitama is one of the national co-ordinators and founders of the September National Imbizo, a champion of black consciousness and a member of the Economic Freedom Fighters (EFF).
Ferial Haffajee is Editor-in-Chief of City Press and former Editor at the Mail & Guardian. She sits on the boards of the International Press Institute and the World Editors Forum, and chairs the SA National Editors Forum's ethics and diversity committee.

The Need for Proper Local Government Practices to be Carried Out
Dr Naledi Nomalanga Mkhize

Tuesday 7 July at 10:00
The need for proper local government practices to be carried out throughout the country, including in communal land areas, is urgent. There are increasingly high levels of frustration and the absence of inclusion and accountability in local planning and development, which heightens tensions and makes the already significant challenges we face even greater. The speakers will engage with issues that are crucial in obtaining good local governance and seek out a way forward for our local municipalities. Chaired by Eusebius McKaiser and Ferial Haffajee. Solomo Leschesa Tsenoli is the Minister of Co-operative Governance and Traditional Affairs. Trevor Manuel is the Minister in the Presidency in charge of the National Planning Commission.

City Futures: Confronting Slum Urbanism in Africa
Edgar Pieterse
Monday 7 July at 10:00
The daunting implications of Africa’s urban transition are slowly coming into view for policy makers and activists. There is growing realisation that most of the new urban dwellers, alongside existing residents, are condemned to make their way in the world amidst large-scale urban dysfunction and informalised economic and residential conditions. This talk will explore how infrastructure investment imperatives can be recast to simultaneously attend to greater resource efficiency, social inclusion and economic dynamism.
Edgar Pieterse is holder of the DST/NRF South African Research Chair in Urban Policy. He directs the African Centre for Cities and is Professor in the School of Architecture, Planning and Geomatics, both at the University of Cape Town. The ACC is fast emerging as the preeminent urban research centre on the African continent. He recently co-edited two volumes on African urbanism: Africa’s Urban Revolution (Zed, 2014) and Rogue Urbanism: Emerging African Cities (Jacana, 2013). He is presently Chairperson of the Panel of Experts advising the South African government on a National Urban Development Framework.
Where Is South Africa Going?
Harry Dugmore
Sunday 6 July at 16:00
An appraisal of recent large scale scenario planning exercises and the opportunities and dangers they foreground for South Africa's second twenty years of democracy
Harry Dugmore is the Director of the Discovery Centre for Health Journalism and a MISTRA Fellow. He co-ordinated the development of two national long-range, scenario-based strategic planning exercises for the South African Presidency, the 2014 Memories of the Future project (in 2002/3) and the 2025 The Future we Chose project (in 2007/8), both prepared for the Presidency's GCIS unit.

The Arts in South Africa – 30 Years of the Standard Bank Young Artist Awards
Lara Foot, Paul Mpumelolo Grootboom, Kesivan Naidoo
Tuesday 8 July at 10:00
A discussion by Standard Bank Young Artist Award-winners on changes in the arts Industry over the past three decades – covering aspects of censorship, audience development, and the impact the Award has had on each of the winners personally.
Lara Foot Theatre 1996 (Fishers of Hope – page 32)
Paul Mpumelolo Grootboom Theatre 2005 (Protest – page 34)
Kesivan Naidoo Jazz 2009 (Standard Bank Jazz Festival – page 99)

Insiders and Outsiders: Citizenship and Xenophobia in Southern Africa
Francis Nyamnjoh
Wednesday 9 July at 10:00
This talk focuses on xenophobia and how it is an incisive commentary on a globalising world and its consequences for ordinary people's lives. As globalisation becomes a palpable reality, citizenship, sociality and belonging are subjected to stresses to which few societies have devised a civil response beyond yet more controls.
Francis B. Nyamnjoh is Professor of Social Anthropology at the School of African and Gender Studies, Anthropology and Linguistics (AXL). He joined UCT in 2009 from the Council for the Development of Social Science Research in Africa (CODESRIA), Dakar, Senegal, where he served as Head of Publications from July 2003 to July 2009. He has taught sociology, anthropology and communication studies at universities in Cameroon and Botswana. Dr Nyamnjoh has published widely on globalisation, citizenship, media and the politics of identity in Africa.

South Africa's Suspended Revolution: Hopes and Prospects
Adam Habib
Friday 11 July at 10:00
This talk engages with the country's transition into democracy and its prospects for inclusive development, and looks at how South Africa got to its present state of affairs, what the country's current challenges are, and how these could be transcended.
Adam Habib is Vice-chancellor and Principal of the University of Witwatersrand, Johannesburg. He has held academic appointments at the University of Durban-Westville, the University of KwaZulu-Natal (where he was founding director of the Centre for Civil Society), the University of Johannesburg and the Human Sciences Research Council. Habib is widely recognised as one of the more authoritative commentators on South Africa's democracy and its prospects for inclusive development.

Debate: What it is to be a South African Citizen
Laurence Piper, Joy Owen, Adam Habib
Thursday 10 July at 10:00
Citizenship is both a relationship to the state in power and to one's fellow citizens. 20 years into democracy citizenship in South Africa is far from a settled concept or experience. Millions of South Africans can vote but cannot influence daily politics in their immediate surroundings. And foreigners and asylum seekers among us find this to be a hostile, angry country in which their own status is extremely precarious. Recently we've seen the return of the same kind of tactics the apartheid government used being turned on citizens whose voices and opinions should have greater weight with those in power. These issues feed into what promises to be a vibrant discussion on the complications and challenges of being a South African citizen.
Chaired by Anthea Garman.
Prof Laurence Piper is the Deputy Dean: Research in the Faculty of Economic and Management Sciences and a Professor of Political Studies at the University of the Western Cape.
Dr Joy Owen is a Senior Lecturer in the Department of Anthropology at Rhodes University. Her PhD dissertation detailed the lives of Congolese migrants and their attempts to secure their lives in an often-alienating environment.
Dr Adam Habib is Vice Chancellor and Principal of the University of the Witwatersrand and a Professor of Political Science. He served as the Executive Director of the Democracy and Governance Programme of the Human Science Research Council until 2007.

Consumers, Clients, Activists or Loiterers: Citizenship in Post-Apartheid South Africa
Laurence Piper
Friday 11 July at 14:00
The various civil and political rights enshrined in the South African constitution paint a picture of a democratic citizenship of voting, public debate, party formation, community organising, and even protest action. In reality however, many citizens engage public authority in very different ways, from buying rights, to supporting patrons who promise public goods, to avoiding the state altogether to secure needs by stealth. Understanding how ordinary citizens relate to the state not only shows the strengths and weaknesses of democracy in South Africa, but also sheds light on how other forms of political authority, from chiefs to China, influence our daily lives. A graduate of the Universities of Natal and Cambridge, Laurence Piper is interested in informal urban life in the global south, both economic and political, and the implications for citizenship and participation in democratic politics and institutions. Within this broad frame, identity and inclusion, and violence and reconciliation are recurring themes.

Knowing Mandela
John Carlin – A DALRO/SAMRO Foundation event presented in association with Wordfest
Saturday 12 July at 12:00 (Red lecture Theatre)
International journalist John Carlin talks about his books, Knowing Mandela and Playing the Enemy: Nelson Mandela and the Game that Made a Nation that is the basis for the 2009 film Invictus.
John Carlin is a journalist and author, who deals with both sports and politics. As a foreign correspondent based in South Africa, Carlin had unique access to Mandela during the post-apartheid years when Mandela faced his most daunting obstacles and achieved his greatest triumphs. Drawing on exclusive conversations with Mandela and countless interviews with people who were close to him, Carlin has crafted an account of a man who was neither saint nor superman. Mandela's seismic political victories were won at the cost of much personal unhappiness and disappointment. Knowing Mandela offers an intimate understanding of one of the most towering and remarkable figures of our age.
**Designing A Path Forward**

**The Ancient Learning Method of the Future**

Marcus Vlaar – Courtesy of the Embassy of the Kingdom of The Netherlands

**Tuesday 8 July at 14:00**

Game technology is bringing the ancient method of “learning by doing” to a new level: engaging, effective and evidence based. Marcus Vlaar will show how games are changing the way we learn, work and stay healthy.

For many people gaming more or less means Mario on Nintendo DS. However, serious games provide more than simply entertainment. Marcus Vlaar designs games that meet complex learning and communication goals. They are tailor made to meet the demands of serious industries. Marcus Vlaar is one of the world’s gaming wizards. Anything he touches seems to turn to gold. He is a celebrity in his field and has won awards all over the world coming from an amazing variety of sectors: from the art world to technical project management. Vlaar is the Creative Director at Ranj Serious Games. See www.ranj.com

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**Healthy Living**

**Creative Practice as a Tool for Living**

Dawn Garisch

**Saturday 5 July at 16:00**

Medical doctor and award-winning poet Dawn Garisch has written two books Eloquent Body and Dance With Suitcase that draw on both art and science to illustrate how art practices can enhance physical and emotional well-being. This has nothing to do with technique or professionalism, but about people connecting with their innate capacity for creative life – a facility we all have as children. Human beings develop anxiety management plans very early on; many of these are self-destructive, trading short-term relief for long-term disaster. Learning the tools necessary to initiate, pursue and complete an artistic project can provide the tools we need to live more creatively, more curiously, less anxiously and less destructively. Dawn Garisch has had five novels, a collection of poetry, a non-fiction work and a memoir published. Her short stories and poetry have appeared in anthologies, journals and magazines. She has had a short play and short film produced, and has written for television and newspapers. She is interested in transdisciplinary work in science and art, and in different art forms and runs memoir writing and creative method courses.
The Naked Journey – Fancy Dress in a Time of Spiritual and Mental Nakedness
Miyere ole Miyandazi

Saturday 12 July at 12:00
2014 marks 10 years since Miyere ole Miyandazi left Nairobi after Maasai protests around a lapsed 100-year colonial land agreement turned violent. His message is one that humanity is out of balance and each one of us needs to be responsible for walking their unique journey, unlocking the power of their unique fingerprint, if we are to enjoy real, meaningful and sustainable change and shared prosperity. It is about the mental and spiritual dimension that seems to have been silenced by an obsession with matter and material. Miyere Ole Miyandazi will talk about his journey through nine Southern African counties on foot, with no sponsor or money, and no passport; his experience of crossing at borders using a fingerprint, the most genuine hospitality and support from people of all creeds and colours along the way, as well as violence, kidnapping, and detention without trial. All of this inside of his mission to pick at those borders, real and imagined, that separate us as humanity.

Teenage Suicide: Missing Signs – a Mother’s Story
Kate Shand

Monday 6 July at 14:00
Kate Shand, author of BOY The Story of my Teenage Son’s Suicide, will talk about teenage suicide from a mother’s perspective – she will share her story and what she has learned about suicide, especially teenage suicide, since her 14-year-old son’s death on 31 March 2011. Since publishing BOY she has received hundreds of letters from survivors of a loved one’s suicide and the shared experiences and observations will also be woven into her talk. She will talk about missing signs and missing the signs. She will describe how acts of creativity keep her present and connected, and more especially how writing BOY and sharing her story became a lifeline. After completing her BA in Journalism and English Literature, Kate started a family. When her children got to school-going age, she worked as a freelance editor for many years until 2002 when she was offered a job in the urban regeneration sector. She managed the Newtown Cultural Precinct for a number of years and completed her Masters in Heritage in 2011. She is currently a Communications and Strategy Manager in the housing sector.

Crisis in Africa and Beyond: Responding to Refugee Realities
Garret Barnwell

Saturday 12 July at 14:00
Doctors Without Borders (MSF) is an international medical humanitarian organisation that delivers emergency aid to people affected by armed conflict, epidemics, healthcare exclusion and natural disasters in 65 countries. In South Africa MSF has been active since 1999 running HIV- and TB-related projects, recruiting medical professionals to work in emergencies around the world and raising funds to support MSF’s work. Garret Barnwell will talk about MSF’s response to crises, using visual material from the field, as well as how MSF works in South Africa and beyond to show solidarity with those displaced by conflict and natural disasters while bringing medical assistance to those in need. Garret Barnwell is the president of MSF South Africa and a former MSF field worker.

Miyere ole Miyandazi Exhibition – An Opportunity to Engage with Miyere

In addition to this talk, Miyere can be seen and spoken to at the following venues around Grahamstown. For other appearances, please see CUE for details.

Seminar 1 Room, Eden Grove
Yellowwood Terrace, Monument

Thursday 10 July at 12:00
Friday 11 July at 15:00

Fingo Festival
Botanical Gardens

Friday 11 July at 10:00
Saturday 12 at 15:00

Celebrating The Ah! In Arts

Debate: 40 Years of Theatre in SA
Marcia Blumberg, Megan Lewis, Heike Gehring, Samuel Ravengai

Friday 4 July at 14:00
As the National Arts Festival celebrates its 40th anniversary in 2014, four scholars reflect on where South African theatre has been, currently is, and where it might be going.

Dr Marcia Blumberg (York University, Canada) will focus on the impact of the TRC on South African theatre in the 20 years of democracy.

Heike Gehring (Rhodes University) will discuss the evolution of physical theatre in South Africa, focusing on the rise of Grahamstown’s own First Physical Theatre Company.

Dr Megan Lewis (University of Massachusetts, USA), will discuss how South African theatre, especially work from the National Arts Festival, circulates in the global theatrical market.

Dr Samuel Ravengai (Wits University) will discuss where South African theatre might be going in the future, with its strong desire towards integration and a deliberate shift away from purely western theatrical practices.

Making Waves: How the National Arts Festival Tsunami has Impacted on a Tiny Free State Dorp
Carmel Rickard

Monday 7 July at 12:00
Ever heard of Smithfield, in the south east Free State? It’s a dorp with a mission: to bring a quality arts festival to the people of a region where few know what a theatre is. This is the story of the Platteland Preview, its birth, its struggles and what its been able to do in just a couple of years.

Carmel Rickard is a journalist, editor and writer. She lives in Smithfield in the south east Free State and is the founder and co-godmother of the Platteland Preview festival. Once she starts talking about the festival and what it means to the people of her region, it’s hard to get her to stop. She is also a writer of non-fiction, most recently Thank You Judge Mostert, a biography of the judge who blew the whistle on the Info Scandal of the 1970s.
Omissions and Commissions: Re-Making Ubu
Dr Jane Taylor

Tuesday 8 July at 12:00
Writer Jane Taylor provides insight and background into the creation of the Handspring Puppet Company’s *Ubu and the Truth Commission*. Drawing extensively from Alfred Jarry’s absurdist production, *Ubu Roi*, written in 1896, the play fuses the chaos of the Ubu legend with original testament from witnesses at the Truth and Reconciliation Commission.

Jane Taylor is scholar, curator, cultural theorist, and writer. She has been the recipient of Mellon and Rockefeller fellowships, as well as visiting fellowships at Oxford and Cambridge. From 2000 to 2009, she held the Skye Chair of Dramatic Art at the University of the Witwatersrand. She is currently a visiting professor at the University of Chicago and the University of the Western Cape. Her first novel, *Of Wild Dogs* (2005), won the Olive Schreiner Award.

Handspring: Some Thoughts on Puppetry
Adrian Kohler and Basil Jones

Tuesday 8 July 4pm
Basil Jones and Adrian Kohler talk about their work and what it is about the medium of puppetry that has made it into a powerful communication ‘prosthesis’ in contemporary theatre. They talk about their work with animal puppets with special reference to War Horse, a show seen by over 5 million people worldwide and now heading for South Africa. Jones and Kohler’s work with Handspring began in Cape Town in 1981, when the company toured children’s shows to schools around southern Africa. The company began making work for adult theatre in 1985. Their partnership with William Kentridge began in 1992 and the shows they have made together have toured to festivals in many countries, including Theater der Welt in Germany, Festival d’Automne in Paris and the Edinburgh International Festival. Since returning to Cape Town in 1999, they have made three shows which centre on animals as thinking subjects: *The Chimp Project*, *Tall Horse* and *War Horse*. Awards include the 2011 Tony Award in New York and an Olivier Award in London in 2007.

International Collaboration, Identity and Revisiting Classical Texts to Find Current Stories and New Meanings
Marjorie Boston, Maarten van Hinte, James Ngcobo

Monday 7 July at 17:00
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The Revivalists is a multi-disciplinary production about a world under construction, where identity is makeable and where people construct a future with bits and pieces from past and present. Eight multidisciplinary artists from South Africa, The Netherlands and the UK will work together in 2014 to create a new work. These young artists revisit and rework classical iconic texts and ‘sample’ from these major pieces to find common stories and new meanings. *The Revivalists* is about determining your own identity regardless of other people’s perception of you. At the same time it is a reflection on what the old classical stage repertoire can signify in a new era, seen from diverse cultural perspectives. Directors Marjorie Boston and Maarten van Hinte from The Netherlands will speak with James Ngcobo (Artistic Director Market Theatre and AfroVibes Festival) about international collaboration, cultural exchange and the relevance of revisiting classical texts to find new meanings and to tell current stories. They will reflect on the rehearsal process of *The Revivalists* and will give a short presentation of the newly generated work.

Shakespeare Now and Then
Chris Thurman, Brett Bailey, Fred Abrahamse, Clare Mortimer

Friday 4 July at 17:00
As the National Arts Festival marks its 40th year, it’s worth remembering that Shakespeare dominated proceedings back in 1974. Shakespeare in South Africa “now” is a very different thing to what it was “then” – or is it? In a new book, *South African Essays on ‘Universal’ Shakespeare*, Chris Thurman considers the generation gaps reflected in local Shakespeare studies by putting the work of contemporary Shakespeareans into conversation with scholars like Guy Butler. In this discussion, the same idea will be tested by focusing on performance, as Thurman tackles Shakespeare on the South African stage with veteran directors and writers who will be in Grahamstown for the Festival, including Brett Bailey, Fred Abrahamse and Clare Mortimer.

Fingo Revolution: Hiphop, Black Consciousness & a Festival on the Square
Xolile Madinda

Friday 11 July at 16:00
Black Consciousness influences the content of what we rap about in hip hop; it gives us a language to analyse the system of power that creates exploitation and inequality in our society, while hip-hop gives us a tool and a poetic form to express the thoughts we have on the system. Combined, they form a way of thinking and a method to deliver the message.

Xolile ‘X’ Madinda, co-founder of the Fingo Festival, talks about the power that poetry, rap and hip hop gives to young South Africans in enabling them, not only to express themselves creatively or politically, but also to build constructively from this expression of ideas. The creation of the Fingo Festival is firmly rooted in this ideology. Fingo Festival is a community stage where performers from the township community, local Grahamstownians, and Festival artists can perform. It is supported by a predominantly township audience and offers an opportunity for the community to enjoy Festival and local performances without making the trek into town/ It also offers a platform for poetry and opinion.
to achieve in a lifetime. Tom was voted Australia's best Beatboxer for five consecutive years (2005 to 2009), and voted Best Noise and Sound Effects at the World Beatbox Convention in Germany in 2010. Raised by the small but accommodating Brisbane hip hop scene, Tom started out as a graffiti writer and a Bboy but slowly rose to recognition through his ability to produce unhuman sounds and his natural knack for performing. In this demo/lecture, Tom talks about his experiences, his travels and world of beat boxing, accompanying himself with incredible vocal sound effects, and giving the audience some insight into just how he makes his ‘mouth music’.

Richard Haslop

Richard Haslop is a practising labour lawyer who has been involved with music for most of his life. He is best known for the wildly eclectic radio shows he presented over 14 years on Radio South Africa and its successor SABC, and for the thousands of pieces he has written about music for the past thirty years for a number of national and international publications. He has also lectured History of Music courses on African-American popular music, the music business, world music, the blues and even country music at UKZN and other institutions and has numerous presented papers, workshops and master classes. He has been MC at several festivals including WOMAD and the Cape Town Jazz Festival and continues to play slide guitar, dobro, mandolin and lap steel for whomever will have him. He may be the only person ever to have lectured strike law and the history of Cajun music on the same day. At the 2013 Festival all of his Listening Lounge talks were completely sold out!

The Listening Lounge at the Monument Restaurant

With Richard Haslop and Nigel Vermaas

Nigel Vermaas – Jazz Connections

Nigel Vermaas has no musical education, plays no instrument and doesn’t know a crochet from a quaver. He has, however, been listening to jazz for over 50 years. His first jazz show (in the early 1970s on “the English Service” of the SABC) was all of 15 minutes long! He currently presents a two-hour show on Bush Radio 89.5fm, CONNECTED 2 JAZZ, and has made a number of jazz-related documentaries for SABC.

You don’t know me if you think you know me

Friday 4 July at 17:00
How are The Blue Notes, Zim Ngqawuana and the Ngcukana Dynasty connected? And why does Kyle Shepherd love Buddy Wells, who loves Winston Mankunku Ngozi? Hear the music and some insights from these South African jazz artists and more....

Exile Blues

Saturday 5 July at 17:00
In the early 1960s singer Bea Benjamin and pianist Dollar Brand left South Africa for Europe – The Blue Notes followed, and were to change the sound of jazz in the U.K. Only one of The Blue Notes survives: he is drummer Louis Moholo-Moholo, now back in Langa, his birthplace. As the internationally-renowned Abdullah Ibrahim, Dollar Brand too survives – in New York. However, Sathima Bea Benjamin passed away in 2013 - in Cape Town. Nigel Vermaas tries to make sense of all this.

Bargain Bin Gold

Sunday 6 July at 17:00
In the days of vinyl (and to a certain extent in CD shops), jazz lovers knew that often their favourite artists could be found in the bargain bins. Even better, hitherto unfamiliar artists were discovered at a price worth chancing. Nigel Vermaas shares some of his treasures.
Managing a theatre can be a daunting prospect. Budgets, contracts, staff, technical equipment, marketing, maintenance, ticketing... the list goes on. Fortunately, help is at hand. Debra Batzofin, a seasoned theatre manager and administrator with 40 years’ experience in the South African and international entertainment industry, has written an indispensable guide to operating a venue.

Titled *Ask Miss B: A Beginner’s Guide to Running a Theatre*, this industry handbook concisely sets out all you need to know about managing a theatre. From legalities and labour issues to the nuts and bolts of dealing with outside producers, Batzofin covers it all. Far from being a staid handbook, it includes useful practical examples supplemented by friendly advice drawn from her many years of working in all aspects of the performing arts. *Ask Miss B* is an essential tool to help newcomers (and even professionals) navigate the minefield of theatre management with success and confidence.

With the support of Tsogo Sun, Splitbeam and DWR Distribution, every university student participating in the 2014 Student Theatre Festival at the National Arts Festival will receive a complimentary copy.

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**Theatre directing in SA, Skills and inspirations**

**Sunday 6 July 16:00**

Authors: Roel Twijnstra & Emma Durden
Publisher: Jacana Media
Price: R95

*Theatre directing in SA, Skills and inspirations* is an introduction to the role of the theatre director and the concept of stage-craft presented in a way that is easy to understand for those who are stepping into the role of director for the first time, or those who feel that they need a refresher course or new inspirations. The book includes interviews with ten South African directors, exploring their journeys into theatre and how they came to find themselves in the director’s chair.


Roel Twijnstra, originally from the Netherlands, is a theatre director/set designer based in South Africa. He lectures theatre directing at UKZN drama department in Durban. Emma Durden studied drama at Rhodes University and started working as an actor in 1993 at NAPAC and has since gone on to be a director, theatre-maker and educator.

*Theatre directing in SA, Skills and inspirations* is published by Twist Theatre Development Projects and Jacana Media with support from the Embassy of the Kingdom of the Netherlands. Twist Projects is supported by the National Lottery Distribution Trust Fund.

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**Short. Sharp. Stories**

**Adults Only**

**Wednesday 9 July at 15:00**

Editor: Joanne Hichens
Foreword: Helena S Paige
Publisher: Burnet Media
Price: R190

Contributors: Ken Barris, Christine Coates, Bobby Jordan, Donvee Lee, Carla Levaer, Justine Loots, Alexander Matthews, Yamuhi Mbao, Kagure Tiffany Mugo, Nick Mulgrew, Mbonisi P Ncube, Arja Salafranca, Alex Smith, Eugene Yiga et al.

*Adults Only* is the second of the SHORT.SHARP.STORIES annual anthologies, produced in conjunction with the National Arts Festival. Following 2013’s successful Bloody Satisfied, an eclectic mix of crime-thriller stories, this year’s anthology covers the fashionable theme of sex and sensuality. Offering a sense of real characters caught in tangled webs of love and lust, the stories included run the gamut from raw and dangerous to sensitive and reserved. Whether risqué, titillating, questioning, provocative, poignant or even perverse, sex and sensuality are guaranteed throughout the collection.

With a foreword by Helena S Paige, introduction by Makosazana Xaba and stories by prize-winning authors such as Alex Smith, Aryan Kaganof, Ken Barris and Arja Salafranca, *Adults Only* is a cut above 50 Shades of Grey – a collection of compelling sexy stories with a strong sense of the South African setting.

Joanne Hichens, curator of the SHORT.SHARP.STORIES awards, is an author, editor and creative-writing teacher at Rhodes University. She has edited three short-story anthologies, *Bad Company*, *The Bed Book of Short Stories and Bloody Satisfied*. Her first novel *Divine Justice* was published in 2011. The Awards are sponsored by the National Arts Festival.

**Now I am alone ’1 and 2**

**South African Monologues (F & M 16+)**

**Saturday 12 July 11:00**

Compilers: Robin Malan, Diana Wilson & David Fick
Introduction: Robin Malan
Price: R140.00
Special Festival Price: R120.00
Publisher: Junkets Publisher

Young and emerging actors and theatre students looking for monologues for auditions and examinations need look no further. This two-volume anthology consists of a total of 60 monologues of male and female characters of a Southern African character and nature. Each monologue has introductory notes on the play it has been drawn from, notes on the character, and some pointers to help the performer. Each monologue has four pages devoted to it: two facing pages for the notes, followed by the monologue itself spread over two pages with wide margins for annotations.

Robin Malan, who, since 2007, has headed up Junket Publishers, has spent his working life in education and theatre. Among his compilations of plays for schools are: *The Distance Remains* and other plays; *South African Plays for TV, Radio and Stage*; and, most recently, *Short, Sharp & Snappy*: southern African plays for high schools 1 and 2. Junkets Publishers was awarded the Arts & Culture Trust Excellence Award for Literature in 2009.
Oedipus @ Koö-Núl (page 31)
Thursday 3 July at 15:00 at Graeme College Theatre
Do contemporary artists have the freedom, right and responsibility to re-write recognised masterworks to interpret South African circumstances?

Fishers Of Hope (page 32)
Thursday 3 July at 20:00 at Graeme College Theatre
How can South African artists grow their linkages and their engagement with the African continent?

Black And Blue (page 44)
Friday 4 July at 18:00 at Rhodes Box
Is an exploration of South African political relations going beyond just the simplistic Black-White divide or is it still stuck in it?

Desire Under The Elms (page 38)
Saturday 5 July at 12:00 at Victoria Theatre
Is the Festival shying away from telling a rich array of uniquely South African stories or is it a safety valve for the Festival and artists to opt for a re-interpretation of classics relocated within a South African context?

On The Harmful Effects Of Tobacco (page 45)
Sunday 5 July at 18:00 at Rhodes Box
Do arts awards nurture artists to create richer and more engaging theatre or are awards just a way of rewarding people for the moment?

Cooking With Elisa (page 42)
Sunday 6 July at 12:00 at the Hangar
How can South African arts institutions and festivals extend international collaboration beyond Europe and America?

Slowly (page 36)
Friday 11 July at 14:00 at Victoria Theatre
Should writers be driven by a conscience and a responsibility or should they just be focusing on making good art?

My African Heart – Tossie van Tonder
Sunday 6 July at 11:00
This is an intensely personal and poetic South African story. Against the backdrop of racial tension and sincere attempts to overcome these within the intricate fabric of South African politics and society, a woman’s journey towards the essence of herself as South African, white, Afrikaans, dancer, lover and mother gets to the heart of being African. Her husband and future father of their child is an ex-MK fighter, ex-political prisoner and a man whose political struggle is “like a fever beyond the intention to alarm, protect, conceal, reveal, purge or heal.” The narrative is based on 20 years of ardent journal writing, depicting the complex nature and the sensitive nuances of a mixed-race relationship at the time just before the end of the age of apartheid, encapsulating the hopes and fears of a new future.

Marikana (page 33)
Monday 7 July at 14:00 at Graeme College Theatre
Are South African artists rising to the challenges of engaging with the promises of 1994 and contesting the state of the nation since then? Or is there a tendency to withdraw from the streets to the marketplace?

Ubu And The Truth Commission (page 39)
Tuesday 8 July at 14:30 at Rhodes Theatre
Are there undisclosed conflicts in the arts sector to an extent that there is a need for a TRC in the arts?

HeLa (page 40)
Wednesday 9 July at 12:00 at Rhodes Box
There is a healing power when theatre is effectively used to discuss narratives that unravel painful truths. Does the solo theatre genre provide a greater intimacy between the artists and audiences to explore these narratives?

Protest (page 34)
Thursday 10 July at 14:00 at Graeme College Theatre
Have South African artists in post-1994 become too self-absorbed, too fearful and too interested in “art for art’s sake” that they’ve become too complacent to protest?

Macbeth.slapeloos (page 37)
Saturday 12 July at 12:00 at Rhodes Theatre
How can South African festivals overcome their “language-based” identities and evolve into becoming more embracing events?

Kwelâ Bafana+ (page 43)
Sunday 13 July at 15:00 at Graeme College Theatre
Productions such as Sophiatown, District Six and Kwela Bafana have played a vital role in both documenting a particular era in South Africa’s history.

Authors in Conversation

Hosted conversations with authors about their books in an informal, intimate setting that encourages audience participation. Additional conversations are planned so check the Think!Fest brochure and Cue for more details. Venue for all conversations is The Nun’s Chapel.

My African Heart – Tossie van Tonder
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Eloquent Body / Dance with Suitcase – Dawn Garisch
Sunday 6 July at 14:00
In Dance with Suitcase Dawn Garisch, medical doctor and award-winning author and poet, courageously exposes the narratives that have shaped her as she moves through her life, proposing that the spontaneous dance she practices is a medium of both self-discovery and self-recovery, bringing playful and surprising elements into awareness. Written as a companion piece to the critically acclaimed Eloquent Body, Dance with Suitcase is both a memoir of Dawn’s life experience and her philosophy around movement, dance and expressing creativity. “Dawn Garisch has crafted an incisive and original memoir... personal, vulnerable, yet deeply objective.” – Ken Barris
Squaring the Circle
Curated, designed and produced by the Apartheid Museum

“Let freedom reign. The sun never set on so glorious a human achievement.”
Extract from Nelson Mandela’s inaugural celebration address, 1994

Think!Fest Exhibitions

Intimate Strangers – Francis Nyamnjoh
Tuesday 8 July at 15:00
Intimate Strangers tells the story of the everyday tensions of maids and madams in ways that bring together different worlds and explore various dimensions of servitude and mobility. Immaculate travels to a foreign land only to find her fiancé refusing to marry her. Operating from the margins of society, through her own ingenuity and an encounter with researcher Dr Winter-Bottom Nanny, she is able to earn some money. Will she remain at the margins or graduate into DUST - Diamond University of Science and Technology? Immaculate learns how maids struggle to make ends meet and madams wrestle to keep them in their employ. Resolved to make her disappointments blessings, she perseveres until she can take no more.

Boy – Kate Shand
Monday 7 July at 11:00
Boy is the searing and beautifully written memoir by a mother, Kate Shand, whose son took his own life one afternoon when no one was looking. John Peter, known to most as Boy, was only 14 years old when he made the tragic decision to hang himself. He left behind a devastated family grappling to not only cope with the overwhelming loss of a beloved son and brother, but to come to terms with the incomprehensible and unbearable choice he made that afternoon on 31 March 2011. In this memoir, Kate Shand shares the horror, rage, grief and desolation of her own personal tsunami – but she also shares a story of transformation, healing and love. Ultimately it is a story of a boy – just a boy like any other – and of a mother’s survival in the aftermath of the suicide of her child.

Apartheid Museum:
Christopher Till, Adriéenne van den Heever & Wayde Davy
National Arts Festival: Lynette Marais
Mashabane Rose Architects: Jeremy Rose
Scan Shop

Thursday 3 July – Sunday 13 July

The Apartheid Museum considers the role that the arts have played in transforming and acknowledging the diverse and disparate nature of South Africa’s socio political landscape set against the backdrop of the 40th anniversary of the Festival and two decades of democracy in South Africa.

With panels highlighting the history and dotted over Grahamstown, the exhibition chronicles the highs and lows of arts and culture over four decades, and how, at significant moments the freedom of expression and creativity have intersected with the changing legal and political framework that underpins our society. The exhibition aims to highlight the potential and importance of creative and cultural expression as an agent of transformation in the quest of attaining and cementing social cohesion and celebrating diversity.

A map which outlines the sites at which each of the exhibition panels is located across the city can be collected from the Box Offices or Info Desks at the 1820 Monument and the Village Green.

Photo: Abdullah Ibrahim and Ekhaya in Concert (Festival, 1991)
The National Arts Festival in association with the Embassy of the Kingdom of the Netherlands present

Signs of Solidarity

The Dutch Against Apartheid

Commissioned by
The Embassy of the Kingdom of the Netherlands (Pretoria)
The Embassy of the Republic of South Africa (The Hague)

Execution
ZAM Magazine

Coordination
Paul Farber (Amsterdam)

Design
David Hoop (Utrecht)

Printing & Systems
Expo Systems (Amersfoort)

Audiovisuals
Itamar Namaani (Zootrope)

Visuals
International Institute of Social History (IISG) Amsterdam, ANP, photographers

Advisors
Bart Lurink (ZAM), Kier Schuringa (IISG)

Financial Support
The Embassy of the Kingdom of the Netherlands, Pretoria
The Embassy of the Republic of South Africa (The Hague)
The International Institute of Social History

Coordination in South Africa
Art Source South Africa

From images of the demonstrations that took place at the South African Embassy in The Hague in 1963 to the Culture in Another South Africa (CASA) conference in Amsterdam in 1987 to a special commemorative postage stamp with an image of Nelson issued printed in 2003 to the handover of the anti-apartheid archives to South Africa in 2013, Signs of Solidarity is a moving testimony of Dutch support for South Africans in their fight against apartheid.

In 1948 the ruling Nationalist Party in South Africa declared apartheid as the legislated policy for the future of the country. In the Netherlands, the attitude towards South Africa changed, first slowly, then intensifying. As the South African regime became more brutal, more and more Dutch felt the need to protest and to act against the South African government and to express their solidarity with the oppressed majority. Over the years, this solidarity gained momentum and the movement unified people from different backgrounds. Defeating apartheid became a national objective in the Netherlands in the late eighties. Nelson Mandela’s visit to the Netherlands in 1990 shortly after his release was an acknowledgement of the Dutch position against apartheid.

The National Arts Festival expresses its gratitude to the Embassy of the Kingdom of the Netherlands (Pretoria) and to the Embassy of the Republic of South Africa (The Hague) for jointly commissioning this exhibition to mark the 20th anniversary of South Africa’s constitutional democracy and the 40th anniversary of the National Arts Festival. The Embassy of the Kingdom of the Netherlands is the official sponsor of the Think! Fest programme.

At Eden Grove Daily 09:00 -17:00
Walk the Talk

with Lemn Sissay MBE, Lebo Mashile and Phillippa de Villiers

Lemn Sissay MBE is the author of several books of poetry alongside articles, records, public art and plays. Sissay was the first poet commissioned to write for the London Olympics. His Landmark Poems are installed throughout Manchester and London, in venues such as the Royal Festival Hall and The Olympic Park. His Landmark Poem, Guilt of Cain, was unveiled by Bishop Desmond Tutu in Fen Court near Fenchurch St Station.

At the 2010 edition of the National Arts Festival, Sissay’s award winning play Something Dark directed by National Theatre of Wales artistic director John McGrath played to “sold out” houses and standing ovations.

Lebogang Mashile achieved recognition as one of South Africa’s most popular young artists in 2002 when she performed her hip-hop inspired poetry at the Urban Voices Spoken Word and Music Festival to a large audience. She regards the expressive power of poetry as the most effective tool to bring about changes in mental attitude that are needed in the aftermath of the socio-political changes in post-apartheid South Africa.

Multi-award winning South African poet, playwright and performance artist, Phillippa Yaa de Villiers is a graduate of the Lecoq International School of Theatre in Paris. Her poetry ranges from the private to the political, exploring matters serious, satirical and sensual. She has a prolific portfolio of national and international stage and television productions and has just published her first volume of poetry, Taller than Buildings. In March this year, Phillippa was commissioned by the Royal Commonwealth Society to perform her poem, Courage, in front of British royalty at the Commonwealth Day Service at Westminster Abbey.

In Programme 1, Lemn Sissay, Lebo Mashile and Phillippa Yaa de Villiers will share the stage and show how for these three articulate artists, poetry is both a rite of passage and a right for free expression.

In Programme 2 (The Full Package), Lemn Sissay will read his poetry and share a BBC documentary film of his life followed by a Q & A which promises to be moving and at times hilarious.

Transnet Great Hall
Friday 11 July 19:00 (Programme 1)
Saturday 12 July 19:00 (Programme 1)
Sunday 13 July 11:00 (Programme 2, The Full Package)

Duration 1 hours 10 minutes (no interval)
Age recommendation 12 +
Tickets R30

as part of the SA-UK Seasons 2014 & 2015
Variations on Sleepwalking Land is an open play reading of short scripts inspired by Mia Couto’s novel, Sleepwalking Land.

The Novel-Script Project was launched at the National Arts Festival in 2009. Each year since then the Twist Project in association with the National Arts Festival has conducted a residency at the Festival to give writers the opportunity to be inspired by the rich and diverse cultural experiences on offer at the Festival. During the residency, young and emerging writers are given an opportunity to see a broad range of productions at the Festival while they are mentored by experienced theatre writers who guide them in the processes of adapting a well-known African novel for the stage. Madonna of Excelsior, the first script that was adapted and devised through the Novel-Script Project from Zakes Mda’s novel of the same title was presented at the 2013 edition of the National Arts Festival.

The 2014 Novel Script Project will be a platform for three South African writers, two from Zimbabwe, and one writer each from Mozambique and the Netherlands to immerse themselves in the Festival experience and to find the inspiration to adapt Mia Couto’s novel, Sleepwalking Land, for the stage. The open reading of short scripts will feature seven short, ten-minute scripts read by well-known actors. The script reading will be directed by Roel Twijjnstra (Netherlands), Emma Durden (South Africa) and Daniel Maposa (Zimbabwe).

Twist Projects is supported by the National Lottery Distribution Trust Fund. The participation of Zimbabwean writers in the 2014 Novel –Script Project is made possible with funding from Pro Helvetia and the Swiss Development Council’s Art Fund.

Recreation Centre, Albany Road
Monday 7 July 14:00
Duration 2 hours
Age recommendation PG
Tickets: Free

Slam For Your Life

A Word N Sound project supported by the British Council

Poetry Slams have a huge impact in getting people excited and involved in spoken word poetry. As an incentive based competitive format, slam poetry not only drives young poets to new writing and performance standards but also gains them the respect of their peers and boosts their confidence towards a career in literature and performance.

Slam For Your Life is an innovative and compelling live literature format that is well placed to deliver a positive impact on emerging spoken words poets in South Africa. Through a nationwide competition, four finalists will compete against each other to be crowned with the title of the coveted slam champion.

Rhodes Box Theatre
Sunday 13 July 15:00
Duration 1 hour
Age Recommendation PG 14
Tickets: R20
### Wordfest 2014 Programme

#### Saturday 5th of July

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td>Jill Wolawaard &amp; team launch the first ever online dictionary of South African English.</td>
<td>Free Seminar 2</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>15:30</td>
<td>Launch of Qin, a stunning tribute to legendary South African artist Maureen Qin, including vivid photographs chronicling her work.</td>
<td>R10 Launch Pad</td>
</tr>
<tr>
<td>16:00</td>
<td>Eastern Cape &amp; Free State writers present their work. English, SeSotho, IsiXhosa &amp; Afrikaans.</td>
<td>Red Lecture Theatre</td>
</tr>
<tr>
<td>16:30</td>
<td>Judge Edwin Cameron launches Justice: A Personal Account, a superb memoir &amp; meditation on law in South Africa. Chair: Judge Jeremy Pickering.</td>
<td>R10 Seminar Room 2</td>
</tr>
</tbody>
</table>

#### Sunday 6th of July

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Eastern Cape &amp; Free State writers present their work. English, SeSotho, IsiXhosa &amp; Afrikaans.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>11:30</td>
<td>Shible Khamalo launches Almost Sleeping My Way to Bethlehem, a humorous and engaging travelogue of his travels in West Africa by public transport.</td>
<td>R10 Red Lecture Theatre</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>14:00</td>
<td>Angela Mashikiza launches Black Widow Society, a meeting tale of vigilante justice executed for &amp; by women trapped in abusive relationships.</td>
<td>R10 Red Lecture Theatre</td>
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#### Monday 7th of July

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</tr>
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<tbody>
<tr>
<td>9:00</td>
<td>Readers, writers, language activists &amp; educators march from top of High Street to the Cathedral &amp; back. All welcome.</td>
<td>Free High Street</td>
</tr>
<tr>
<td>9:30</td>
<td>Writers place manuscripts on the bixkinean cairn of remembrance on the south side of the Eden Grove building.</td>
<td>Free Outside Eden Grove</td>
</tr>
<tr>
<td>11:30</td>
<td>RU Creative Writing Programme: tribute to Mafika Gwala, one of SA’s greatest poets. With Gwala, Nenezo Rhampholeng, Vonani Bila, Robert Berold, David wa Maalumatha.</td>
<td>Free Seminar Room 2</td>
</tr>
<tr>
<td>12:30</td>
<td>Mzwakhe Ntloko launches For the Fallen, a critical look at exile &amp; liberation which asks: “Where is the freedom for which we died?”</td>
<td>R10 Red Lecture Theatre</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>13:00</td>
<td>Love Writing: MA in Creative Writing teachers, guest authors, &amp; students reading new SA poetry and fiction.</td>
<td>Free St Peter’s Building</td>
</tr>
<tr>
<td>15:30</td>
<td>Open Mike: Harry Owen &amp; team open a space at the Festival for new &amp; established poets and writers. Get up there &amp; show the soul of SA.</td>
<td>Free Launch Pad</td>
</tr>
<tr>
<td>16:30</td>
<td>Zakes Mda launches The Sculptors of Mapungubwe, an epic novel set in the ancient kingdom of Mapungubwe with parallels to contemporary South Africa.</td>
<td>R10 Red Lecture Theatre</td>
</tr>
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#### Tuesday 8th of July

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<th>Time</th>
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<tr>
<td>9:00</td>
<td>Eastern Cape &amp; Free State writers present their work. English, SeSotho, IsiXhosa &amp; Afrikaans.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>10:30</td>
<td>Alan Finlay presents a multimedia talk on the 50 year history of New Coke, eminent journal of SA poetry, reviews, &amp; interviews, ISEA 50th Anniversary Event.</td>
<td>Free Seminar Room 2</td>
</tr>
<tr>
<td>11:30</td>
<td>Kgebhel Moroe, author of Room 207 launches Untold, an explosive new novel that explores sexual violence &amp; poverty, as narrated by a 17 year old girl.</td>
<td>R10 Launch Pad</td>
</tr>
<tr>
<td>12:30</td>
<td>The Eca Poets, Cathal Lagan, Norman Morrissey, Brian Walter, Alvene du Plessis, &amp; Silke Heiss present an absorbing medley of SA voices.</td>
<td>Free Seminar Room 2</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>13:00</td>
<td>Love Writing: MA in Creative Writing teachers, guest authors, &amp; students reading new SA poetry &amp; fiction.</td>
<td>St Peter’s Building</td>
</tr>
<tr>
<td>14:30</td>
<td>Patricia C. Henderson launches A Kinship of Bones: AIDS, Injury &amp; Care in Rural KwaZulu-Natal, a moving account of interpersonal compassion among the ill.</td>
<td>R10 Seminar Room 2</td>
</tr>
<tr>
<td>15:30</td>
<td>Open Mike: a space at the Festival for new &amp; established poets and writers. Get up there &amp; show the soul of SA. Hosts: the Eca Poets.</td>
<td>Free Launch Pad</td>
</tr>
<tr>
<td>17:00</td>
<td>Promoting Mother Tongue Children's Literature: a colloquium presented by Elsner Silvious of Pula Children's Literature Foundation.</td>
<td>Free Launch Pad</td>
</tr>
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</table>

#### Wednesday 9th of July

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<tr>
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<td>Eastern Cape &amp; Free State writers present their work. English, SeSotho, IsiXhosa &amp; Afrikaans.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>10:30</td>
<td>Professor Geoffrey Harrowes, executive Vice President of SA PEN, talks on the repression of poets worldwide with a focus on China.</td>
<td>Free Seminar Room 2</td>
</tr>
<tr>
<td>11:30</td>
<td>Ingrid Winterbach launches The Road of Ceres (Der Spender), an insightful novel about two brothers, one an artist, the other a recovering addict. Bilingual event.</td>
<td>R10 Launch Pad</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>13:00</td>
<td>Love Writing: MA in Creative Writing teachers, guest authors, &amp; students reading new SA poetry &amp; fiction.</td>
<td>St Peter’s Building</td>
</tr>
<tr>
<td>14:30</td>
<td>Mzikisi Qobo launches The Fall of the ANC: What next?, an analysis &amp; discussion of the decline of the ANC in the light of the election.</td>
<td>R10 Seminar Room 2</td>
</tr>
<tr>
<td>15:30</td>
<td>Open Mike: Geoff Harrowes launches his new book Where the Wind Blows, then opens to the floor. NC: Harry Owen. Get up there &amp; show the soul of SA.</td>
<td>Free Launch Pad</td>
</tr>
<tr>
<td>16:30</td>
<td>Brian Walter presents a moving talk on Baakens, a poetic exploration of South Africa's divisions (including images by Mike Barwood &amp; Michael Walter).</td>
<td>Free Seminar Room 2</td>
</tr>
</tbody>
</table>

#### Thursday 10th of July

<table>
<thead>
<tr>
<th>Time</th>
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</tr>
</thead>
<tbody>
<tr>
<td>10:30</td>
<td>Hazel Curnam launches The Side of the Sun on Noon, the extraordinary story of a quest to find the mysterious Chobona people in the hinterland of South Africa.</td>
<td>R10 Seminar Room 2</td>
</tr>
<tr>
<td>11:30</td>
<td>Advocate Vusi Pikoli, judge for inducting Jackie Selebi &amp; Jacob Zuma, launches Mvunela, the story of two police officers and their turbulent times.</td>
<td>R10 Seminar Room 2</td>
</tr>
<tr>
<td>12:30</td>
<td>What hijacking my mother-tongue? Braai Afrikaans: readers &amp; writers debate the ever controversial topic on the ownership of language.</td>
<td>Free Launch Pad</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>13:00</td>
<td>Love Writing: MA in Creative Writing teachers, guest authors, &amp; students reading new SA poetry &amp; fiction.</td>
<td>St Peter’s Building</td>
</tr>
<tr>
<td>15:30</td>
<td>Open Mike: PEI Helenevale Poets, Leonie Williams, Denise Fillis, Byron Amoed, Shanihe D'Preez and Ignasious Cronjy take the mic, then open to the floor. NC: Harry Owen.</td>
<td>Free Launch Pad</td>
</tr>
<tr>
<td>16:30</td>
<td>Bongani Msudumo launches I'm not your Weekend Special, a riveting tale of vigilante justice executed for &amp; by women trapped in abusive relationships.</td>
<td>Free Seminar Room 2</td>
</tr>
</tbody>
</table>

#### Friday 11th of July

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<thead>
<tr>
<th>Time</th>
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</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Poet &amp; editor Denis Hirson launches his new anthology, In the Heat of Shadows - South African poetry 1996-2013.</td>
<td>Free Seminar Room 2</td>
</tr>
<tr>
<td>11:30</td>
<td>Professor Tim Noakes launches The Real Meal Revolution, the book on which the film Invictus is based, Laurens Kresving Mandolu, a superbly written perspective on food from the inside.</td>
<td>R20 Eden Grove Red</td>
</tr>
<tr>
<td>13:00</td>
<td>Singer-songwriters live at the Readers &amp; Writers Restaurant.</td>
<td>Free Foyer</td>
</tr>
<tr>
<td>13:00</td>
<td>Love Writing: MA students poets &amp; poetry teachers read their work.</td>
<td>Free St Peter’s Building</td>
</tr>
<tr>
<td>14:30</td>
<td>The editors of Profack, a new Cape Town literary journal, discuss thelatest creative ventures in SA. Up-and-coming writers &amp; artists especially welcome.</td>
<td>Free Seminar Room 2</td>
</tr>
<tr>
<td>15:30</td>
<td>Open Mike: Harry Owen &amp; team open a space at the Festival for new &amp; established poets and writers. This session opens with a reading by Denis Hirson.</td>
<td>Free Launch Pad</td>
</tr>
<tr>
<td>16:30</td>
<td>The tech revolution &amp; what it means for SA literature, a presentation by Nick Mulgrew of Paperight about creating access to literature through ebook technology.</td>
<td>Free Seminar Room 2</td>
</tr>
</tbody>
</table>

#### Saturday 12th of July

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>DALRO/SARNO Foundation Event: international journalist John Carlin, author of Playing the Enemy, the book on which the film Invictus is based, Laurens Kresving Mandolu, a superbly written perspective on food from the inside.</td>
<td>R20 Eden Grove Red</td>
</tr>
</tbody>
</table>


*Thank you to the National Lottery Development Trust Fund, DALRO, SARNO Foundation, EC Government Department of Sports, Recreation, Arts & Culture, Van Schaik Books & Rhodes University.*

*With thanks also to the National Arts Festival team for their support.*
Tours in and Around Grahamstown

The Pumba Private Game Reserve Safari
Set in the heart of the malaria-free Eastern Cape, only 22 km from Grahamstown, Pumba Private Game Reserve offers a 5 star luxury safari experience not soon to be forgotten. Experience the thrill of encountering the magnificent Big 5, giraffe, hyena, cheetah as well as rare white lion in their natural environment. Day safaris include lunch in out authentic bush boma as well as selected beverages.

Duration: Approx 5½ hours
Times: Daily from 3 – 13 July
Registration at Game Reserve: 09:30
Tickets: R750.00

Collection from Monument: 09:00
Tickets: R930.00

The Blaauwkrantz Bridge Train Disaster Tour
Ben and Norma Bezuidenhout offer two historic tours that delve into the Blaauwkrantz bridge train disaster that happened over 100 years ago – revisit this tragic episode out of Grahamstown’s past with guide, Ben Bezuidenhout. Visit the bridge site and experience the ambience of the area, marvel at the engineering and construction of this mighty railway bridge.

To book, contact Ben or Norma Bezuidenhout at scuba@itsnet.co.za

Walking Tours Of Grahamstown
Please contact Fleur Way-Jones to book a walking tour of historical Grahamstown. Tours on offer include Saints, Sinners and Students, Stately Homes and Old School Ties, Settler Skeletons and Colourful Characters and Diamonds, Bagpipes and the Mother Superior. Led by qualified guides full of local stories, these tours are well worth it.

Contact: Fleur Way-Jones
f.way-jones@am.org.za

The Big-5 performing LIVE at The Pumba Theatre

Venue: Pumba Private Game Reserve Main Gate Arrivals Centre | Time: 9h30 registration

Daily performance: registration @ 9h30 for 10h00 Safari
Transfers from The Monument available @ R180 per person on request - 9h00 departure
Package Includes: Tea & Coffee on arrival, 3½ hour game drive, African Boma Lunch Buffet including selected local beverages.

GPS: 33°22′43.03″S 26°21′12.45″E
Tel: 046 603 2000 | www.pumbagamereserve.co.za
BRINGING THE ART WORLD TO GRAHAMSTOWN

Festival audiences are critical, analytical, engaging and influential. And, we think, they're a pretty cool bunch of people.

Our international diplomacy partners listed on the left work closely with us to shape powerhouse collaborations and win-win-win global partnerships. By supporting our artistic programme they have invested in the kind of cultural and public diplomacy initiatives that build understanding between countries and draws the citizens of the world closer together.

And they help bring world class artistic work to Grahamstown for us all to enjoy, reaching into the hearts and minds of our amazing audience. We thank them for their partnership and friendship, and welcome all our international guests - artists and audiences - to our AMAZING festival.
Of Good Report (South Africa 2013)

Director: Jahmil X T Qubeka
Cast: Mothusi Mogano, Petronella Tshuma, Lee-Ann van Rooi

Introduction and Q & A with the director, Jahmil XT Qubeka

The film that caused all the trouble at last year’s Durban International Film Festival when the Film & Publications Board, sticking their neck out far beyond their remit prohibited the film opening the festival on specious grounds of child pornography. The film is a highly provocative drama about a schoolteacher, Parker Sithole, who lusts after the teenage girls in his care. The newly recruited teacher – a man of good report – meets the sexually charged Nolitha before learning that the under-age girl is a pupil in his class. What started as a simple fling becomes a deep obsession with tragic consequences. Beautifully shot in black and white, reminiscent of the sixties work of Roman Polanski, the film confirms Qubeka’s immense visual and formal talent. His compelling and insightful journey into the mind of a disturbed and troubled man is, in his words: “Little Red Riding Hood told from the wolf’s perspective”.

Friday 11 July 19:30
Sunday 13 July 10:00
Duration 109 minutes
Age Restriction 16 (SNVP)

Screening dates, times, durations and age restrictions appear in the summary of each film. The following abbreviations are used:

A = suitable for all ages
S = sex
L = language
N = nudity
V = violence
PG = Parental Guidance

Programme Curator
Trevor Steele Taylor
Programme Co-ordinator
Cedric Sundström
Head Projectionist / Technical Adviser
Janadien Cupido
Assistant Projectionist: Zanexolo Mbazah Klaas

Olive Schreiner Hall, Monument (unless otherwise stated)
Tickets: R35 (unless otherwise stated)

Courtesy of The New Brighton Motion Picture Company/Spier Films

Jahmil XT Qubeka
The 2014 Standard Bank Young Artist for Film.
His Contribution to the South African Struggle for Liberty
A Small Town Called Descent
(South Africa 2010)

Director: Jahmil XT Qubeka
Cast: Vusi Kunene, Paul Buckby, Fana Mokoena, Hlubi Mboya, John Savage

Introduction and Q & A with the director, Jahmil XT Qubeka

They were called Scorpions. An elite unit who were allowed to operate above the police and beyond politics. Trained fighters in black suits. Like cowboys they tackled corrupt police chiefs. After a young Zimbabwean man is brutally murdered just over the South African border, three such officers arrive in the village of Descent. According to the local police commander, the murder is to revenge a sex crime, but the Scorpions soon discover that there is more behind it. Qubeka sardonically sketches the problems that are the scourge of South Africa – poverty, violence, xenophobia and corruption – paralysing democratisation and reconciliation. His melancholy about the tragic fate of South Africa can be seen in the grand images and intense colours with which he records the South African landscape. Vusi Kunene and Paul Buckby give standout performances while John Savage, modelling himself perhaps on Klaus Kinski, foams at the mouth.

Qula Kwedini (South Africa 2003)
A Rite Of Passage

Direction (a collaboration): Mandilakwe Mjekula and Jahmil XT Qubeka

Ndipiwe Mjekula grew up in the privileged environment of Johannesburg’s leafy suburbs. He is more at home cruising around in his dad’s flashy Audi than leading the rural life of his forebears. But now Ndipiwe must go to the bush to be circumcised. The film follows the city boy on his journey to manhood, the traditional way. A warm and revealing account of the moulding of two traditions into one cultural reality.

A Night At The Summit (Experimental Short)
(South Africa 2014)

Director: Jahmil XT Qubeka

A foretaste, in experimental form, of Qubeka’s new feature film project.

20/20 (South Africa 2014)

Direction (a collaboration): Lindiwe Matshikiza and Jahmil XT Qubeka

A documentary on the impact of the National Arts Festival on South African artists, featuring Thembi Mtshali and Nomhle Nkonyeni.

The above three films will be shown in sequel

Saturday 12 July 14:00
Sunday 13 July 20:00
Duration 102 minutes
Age restriction 16 (VLS)

Saturday 12 July 15:00
Sunday 13 July 12:00
Duration (Total) 88 minutes
Age Restriction (Overall) 16 years +

Courtesy of Jahmil XT Qubeka
Jahmil XT Qubeka and More

**uMalusi** (South Africa 2009)
*The Shepherd*

*Direction*  
(a collaboration)

*Cast:*
Mlandu Sikwebu and Jahmil X T Qubeka
Sivu Nobongoza, Lucas Sithole, Dadawele Ndzo

The first film to be entirely shot in East London in post-apartheid South Africa, this richly textured fable tells the rags to riches story of a spoilt young black man, Malusi Mati, who has spent most of his years living the good life at the expense of others in the big city. The tide turns, however, for the selfish Malusi when tragedy strikes during a drug-fuelled night out on the town and he is forced to leave his comfortable lifestyle and go into hiding. Hearing of a place he's told he'll be safe, he flees to Mdantsane Township, a sprawling, densely populated poverty stricken community on the edge of town.

*Duration*  
40 mins

*Age Restriction*  
16 (VS)

**Shogun Khumalo is Dying**  
(South Africa 2006)

*Directors*  
(a collaboration)
Jahmil X T Qubeka and Darren Chatz

*Cast:*
Daniel Hadebe, Desmond Neo Mouting, Robert Whitehead, Gabriella Cirillo

Inspired by Gnostic concepts of death, this film, part-thriller, part meditation on martial arts, is a seductive and fascinating first step for Qubeka into narrative filmmaking. The city is dying in its own filth and the honourable man, whose mission is to clean it up, has to be on a spiritual plain befitting his task.

*Duration*  
41 minutes

*Age Restriction*  
16 (V)

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**Slam Bang**  
(South Africa 2009)

*Director*  
Mark Lebanon

*Cast*  
Roland Gaspar, Malcolm Ferreira, Nicole Smart, John Vlismas

A veritable blood bath, inspired no doubt, by *Bring Me the Head of Alfredo Garcia* mixed with lashings of Tarantino. An affable IT man struggles to get back a disc with information on a big time crime lord and soon finds himself carrying around a bag full of human guts. Jahmil X T Qubeka does a bit of acting in this one, as the ever so nasty Daddy-O. A fine ride that requires a strong stomach!

*Duration*  
81 minutes

*Age Restriction*  
16 (VLS)

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A Symposium analysing the Dystopian Vision of JG Ballard

Dissecting the future, the present and the past will be a cast of:

- **James Sey** – University of Johannesburg: writer, theorist, artist
- **Aryan Kaganof** – Film Director
- **Darrell James Roodt** – Film Director
- **Tasha Axe Danzig** – Gothic writer, Poet, Scriptwriter and Heavy Metal Musician
- **Trevor Steele Taylor** – Film Programme Curator

*Tuesday 8 July*  
10h00 – 12h30  
Atherstone Room, Monument
A series of films dedicated to the dystopian world view of British author J G Ballard whose landscape of shopping malls, parking garages, high rise apartment blocks, arterial highways and dangerous off-ramps was immensely prescient in visualising a world where the division of the self is horrifically intrinsic.

**The Atrocity Exhibition (USA 2001)**

*The Atrocity Exhibition* (1969) is a full-on assault on perceptions of good taste. Much of Ballard’s work was considered to un-publishable as well as un-filmable and it is to the credit of audiophile expert Jonathan Weiss that *The Atrocity Exhibition* exists. In a mental research institution a doctor has enlisted patients and staff in staging a series of bizarre micro-dramas.

**Crash (UK/Canada 1996)**

*Crash* (1973) took *Atrocity* to another height. James Ballard, the author’s alter ego, a scientist, is involved in a car crash that leaves him with serious facial and bodily scarring. He becomes obsessed by the marriage of motorcar technology and, what he views as, the raw sexuality of car-crash victims.

**The Crashed Cars Show (UK 1971)**

The author speaks about his obsession with cars and the crash inspired by the first incarnation of *Crash*, which appeared as part of *The Atrocity Exhibition*.

**Low Flying Aircraft (Portugal/Sweden 2002)**

It is not too far in the future, and the world looks much the same as it does today. Except for one thing … there are very few people and hardly any children at all. Judith becomes pregnant once again, but this time she decides to go against the law and runs away from the city with her husband. In an almost deserted luxury hotel populated by an old age group on a package tour and beset by low-flying aircraft, the fugitive couple make their stand for freedom and self-determination.

**Warning:** There are scenes of actual plastic surgical operations that some sensitive viewers might find disturbing.

---

**Director** Jonathan Weiss  
**Cast** Victor Slezak, Anna Juvander, Michael Kirby

Published in 1973 *Crash* took *Atrocity* to another height. James Ballard, the author’s alter ego, a scientist, is involved in a car crash that leaves him with serious facial and bodily scarring. He becomes obsessed by the marriage of motorcar technology and, what he views as, the raw sexuality of car-crash victims.

**Duration** 100 minutes  
**Age Restriction** 18 (SVNL)

**The Crashed Cars Show (UK 1971)**

The author speaks about his obsession with cars and the crash inspired by the first incarnation of *Crash*, which appeared as part of *The Atrocity Exhibition*.

**Duration** 17 minutes  
**Age Restriction** 16 (VS)

**The above two films will be screened in sequel**

**Sunday 6 July** 22:00  
**Wednesday 9 July** 22:00  
**Duration (Total)** 117 minutes  
**Age Restriction** 18 (SVNL)

---

**Director** Solveig Nordlund  
**Cast** Margarida Marinho, Miguel Guilherme, Rui Morrison

**Low Flying Aircraft (Portugal/Sweden 2002) Aparelho Voador a Baixa Altitude**

It is not too far in the future, and the world looks much the same as it does today. Except for one thing … there are very few people and hardly any children at all. Judith becomes pregnant once again, but this time she decides to go against the law and runs away from the city with her husband. In an almost deserted luxury hotel populated by an old age group on a package tour and beset by low-flying aircraft, the fugitive couple make their stand for freedom and self-determination.

**Duration** 80 minutes  
**Age Restriction** 16 (SNV)

---

**Crash (UK/Canada 1996)**

**Director** David Cronenberg  
**Cast** James Spader, Holly Hunter, Deborah Kara Unger, Rosanna Arquette

Published in 1973 *Crash* took *Atrocity* to another height. James Ballard, the author’s alter ego, a scientist, is involved in a car crash that leaves him with serious facial and bodily scarring. He becomes obsessed by the marriage of motorcar technology and, what he views as, the raw sexuality of car-crash victims.

**Duration** 100 minutes  
**Age Restriction** 18 (SVNL)

---

**Director** Jonathan Weiss  
**Cast** Victor Slezak, Anna Juvander, Michael Kirby

Published in 1973 *Crash* took *Atrocity* to another height. James Ballard, the author’s alter ego, a scientist, is involved in a car crash that leaves him with serious facial and bodily scarring. He becomes obsessed by the marriage of motorcar technology and, what he views as, the raw sexuality of car-crash victims.

**Duration** 100 minutes  
**Age Restriction** 18 (SVNL)

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**Director** Solveig Nordlund  
**Cast** Margarida Marinho, Miguel Guilherme, Rui Morrison

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**Duration** 80 minutes  
**Age Restriction** 16 (SNV)

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**Director** Jonathan Weiss  
**Cast** Victor Slezak, Anna Juvander, Michael Kirby

Published in 1973 *Crash* took *Atrocity* to another height. James Ballard, the author’s alter ego, a scientist, is involved in a car crash that leaves him with serious facial and bodily scarring. He becomes obsessed by the marriage of motorcar technology and, what he views as, the raw sexuality of car-crash victims.

**Duration** 100 minutes  
**Age Restriction** 18 (SVNL)

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**Director** Solveig Nordlund  
**Cast** Margarida Marinho, Miguel Guilherme, Rui Morrison

**Low Flying Aircraft (Portugal/Sweden 2002) Aparelho Voador a Baixa Altitude**

It is not too far in the future, and the world looks much the same as it does today. Except for one thing … there are very few people and hardly any children at all. Judith becomes pregnant once again, but this time she decides to go against the law and runs away from the city with her husband. In an almost deserted luxury hotel populated by an old age group on a package tour and beset by low-flying aircraft, the fugitive couple make their stand for freedom and self-determination.

**Duration** 80 minutes  
**Age Restriction** 16 (SNV)
### High Rise – The Movie (UK 2012)

**Director**  
Mike Bonsall

Ballard’s extraordinary book on the downfall of civilised society in a luxury tower block has gone through many filming attempts. Sheffield academic and curator of Digital Ballard graphically plots location of architecture and characters for a film as yet unmade.

- **Duration**: 11 minutes  
- **Age Restriction**: A

**Low Flying Aircraft and High Rise** will be shown in sequel:

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Monday 7 July</td>
<td>12:00</td>
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<td>Thursday 10 July</td>
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<thead>
<tr>
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<td><strong>Age Restriction</strong></td>
<td>16 (SNV)</td>
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### London Orbital (UK 2002)

**Directors**  
Chris Petit and Iain Sinclair

An extraordinary, visionary film about the world’s largest bypass, the M25, which encircles London. The ultimate road movie references futuristic novels from the Victorian era and examines the visions of Ballard in the shopping malls, parking garages and industrial parks which the M25 services. The two filmmakers, who also happen to be writers, have created a film that is historical, mystical, despairing, utopian and dystopian.

- **Duration**: 70 minutes  
- **Age Restriction**: A

### J G Ballard – The Oracle Of Shepperton (France 2007)

**Director**  
Thomas Cazals

A young journalist and Ballard admirer, Cazals, goes off to Shepperton to try and get an interview with his bad-tempered idol. He receives short shrift from Ballard himself, but is invited anyway. Once there he takes the opportunity to interview Shepperton locals and to build a very intimate portrait of Ballard from outside the gates.

- **Duration**: 36 minutes  
- **Age Restriction**: A

The above two films will be shown in sequel:

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<tr>
<td>Saturday 5 July</td>
<td>12:30</td>
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<td>Tuesday 8 July</td>
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<td><strong>Duration (total)</strong></td>
<td>106 minutes</td>
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### Alphaville (France 1965)

**Director**  
Zeian Luc Godard  
**Cast**  
Eddie Constantine, Anna Karina, Akim Tamiroff

Lemmy Caution, an American private eye, arrives in Alphaville, a futuristic city. His very American character is at odds with the city’s ruler, an evil scientist named Dr Leonard Nosferatu von Braun, who has outlawed love and self-expression. A classic film from Godard which combines stunning sound, design and visuals with a pace that is at once lethargic and seductive.

- **Thursday 3 July**: 12:30  
- **Monday 7 July**: 10:00

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<th>Duration</th>
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### The Final Programme (UK 1973)

**Director**  
Robert Fuest  
**Cast**  
Jon Finch, Jenny Runacre, Sterling Hayden, Patrick Magee

Science Fiction/Fantasy novelist Michael Moorcock was a Guru to British Science Fiction writers of the seventies – which included Ballard and Brian Aldiss. Cornelius is drawn into searching for a microfilm containing the mysterious final programme of genetic engineering. With a chase across a Europe that is destroyed by war and famine and a Britain that is a garbage tip, Jerry philosophically is in no doubt that the world is about to implode.

- **The Saturday 5 July**: 17:30  
- **Wednesday 9 July**: 16:00

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The exploitation of indigenous populations, the exploitation of the poor, the exploitation of the planet and the exploitation of consciousness. Dedicated to Amiri Baraka (Le Roi Jones) poet and writer who died in the early hours of 2014.

**Free Angela Davis and all Political Prisoners (USA 2012)**

Director Shola Lynch

Starting from as far back as her Alabama upbringing, this remarkable and gripping documentary examines the exceptional life of activist and academic, Angela Davis. The film revisits the experiences of Davis, beginning with her career in the philosophy department of UCLA and her simultaneous life as a member of the Communist Party and the Black Panthers.

| Monday 7 July | 14:00 |
| Thursday 10 July | 10:00 |
| Duration | 101 minutes |
| Age Restriction | 12 (L) |

**Dutchman (UK 1967)**

Director Anthony Harvey
Cast Shirley Knight, Al Freeman Jr

A rare screening of Le Roi Jones/Amiri Baraka’s adaptation of his play about seething racial confrontation on a late night subway train in the bowels of New York City.

| Duration | 55 minutes |
| Age Restriction | 16 (LV) |

**Small Town Girl (South Africa 2014)**

Director Nikhil Singh (Witchboy)

Playing as a supporting short with Dutchman, a touching look at romance between a white schoolgirl and a coloured boy from the other side of the tracks in a small Karoo town.

| Duration | 4 minutes |
| Age Restriction | A |

**Alice Dee (South Africa/USA 2014)**

Director Dafydd McKaharay (Curt Crackrach)
Cast Carmen Incarnadine (Coco Carbomb)

Also playing support to Dutchman this meditation on a tall, thin white girl clad in brief denim hot pants wandering around on the beach promenade like a thin white line of lust references Lula in the main feature.

| Duration | 13 minutes |
| Age Restriction | A |

**Night Is Coming: Threnody For The Victims Of Marikana (South Africa 2014)**

Director Aryan Kaganof
With Mongane Wally Serote, Willem Boshoff, Kyle Shepherd, Carina Venter

Introduction and Q & A with Director Aryan Kaganof

Premiering at the Festival, Aryan Kaganof’s new film is informed by the events of Marikana and the victims of all acts of colonial and corporate aggression going back to Hiroshima. In Kaganof’s words: *My intention here is not to theorise about Marikana, but to theorise through Marikana… Marikana will be presented as ritual murder, of which it is a simulacrum, a form of sacrifice heralding ominous change.*

| Saturday 5 July | 16:15 |
| Sunday 6 July | 12:30 |
| Duration | 52 minutes |
| Age Restriction | 16 (VL) |
An Inconsolable Memory (South Africa 2013)

**Director** Aryan Kaganof  
**With** The Eoan Group  
**Introduction and Q & A with Director Aryan Kaganof**

A reconstruction of the history of South Africa’s first opera company, Eoan, and an exercise in getting at the truth, not only about what it meant to be coloured during the apartheid regime, but also evoking the painful memories of that time.

**Saturday 5 July**  
14:15  
**Wednesday 9 July**  
10:00  
**Duration** 109 minutes  
**Age Restriction** A  
**Courtesy of Aryan Kaganof**

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Utopia (Australia/UK 2013)

**Director** John Pilger  
**With** John Pilger, Jon Altman, Pat Anderson

The title Utopia is ironic in that it refers to the district of Australia set aside for the native Aboriginals, which is anything but utopian. John Pilger’s documentary takes a long hard look at the ways in which the Aboriginals have been systematically abused by the white majority. As with all of his work Pilger goes for the jugular, asking the kinds of questions that few of his contemporaries would dare ask.

**Tuesday 8 July**  
10:00  
**Friday 11 July**  
10:00  
**Duration** 110 minutes  
**Age Restriction** A  
**Courtesy of John Pilger**

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Word Down the Line (South Africa 2014)

**Director** Bobby Rodwell  
**Music** Louis Mahlangu, Kalahari Surfers

Poet Lesego Rampolokeng goes down the line to fathom out whether we have anything to celebrate after 20 years of democracy. Lesego engages poets of social conscience, and takes to the tracks to speak to James Matthews, Keorapetse Kgotsisile, Mafika Gwala, Jeremy Cronin, Boitumelo Mofokeng, Mashe Maponya, Sandile Dikeni, Vonyani Bila, Khulile Nxumalo, Kgafela Oa Magogodi and Gift (Makahafula Vilakazi) Ramashia.

**Tuesday 8 July**  
16:00  
**Wednesday 9 July**  
14:30  
**Duration** 75 minutes  
**Age Restriction** A  
**Venue** Atherstone Room, 1820 Monument  
**Courtesy of Sidewalk Productions & Mehlo-Maya (Eye to the Sun Productions)**

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Quiet Chaos (Italy 2009)

**Caos Calmo**

**Director** Antonello Grimaldi  
**Cast** Nanni Moretti, Valeria Golino, Isabella Ferrari

While on the beach, two middle-aged brothers, Pietro and Carlo, hear women calling for assistance. They save them from drowning but the women don’t even thank them. Returning to Pietro’s home they find that, in their absence, Pietro’s wife has fallen and died. Pietro’s 10-year-old daughter is distraught and asks her father why he was not at home to save her mother.

**Thursday 3 July**  
10:00  
**Wednesday 9 July**  
12:00  
**Duration** 105 minutes  
**Age Restriction** 12 (L)  
**Courtesy of The Labia Theatre**

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The Consequences Of Love (Italy 2005)

**Le Consequenze dell’amore**

**Director** Paolo Sorrentino  
**Cast** Toni Servillo, Olivia Magnani, Adriano Giannini

An important director in the Neopolitan new wave, Paolo Sorrentino has a remarkable sense of turning the seemingly sordid into something deeply human. Hiding out in an elegant, but sterile hotel in the Italian Canton of Switzerland, Titta falls into love with the hotel waitress and his life is transformed. Having accepted the consequences of life and love, his life of artifice can only unravel.

**Friday 4 July**  
10:00  
**Thursday 10 July**  
16:00  
**Duration** 100 minutes  
**Age Restriction** 16 (S)  
**Courtesy of The Labia Theatre**
**We Have A Pope (Italy 2012)**

*Habemus Papem*

**Director** Nanni Moretti  
**Cast** Nanni Moretti, Michel Piccoli, Jerzy Stuhr

At the Vatican, following the Pope’s demise, Cardinal Melville is chosen as his successor. Behind the thick walls of the Vatican panic sets in, with a howl of fear, the Cardinal refuses the office. Visually elegant and intelligently scripted, Moretti, a non-believer, who has often been vocally critical of the Church, has made a surprisingly sympathetic film.

**Thursday 3 July** 20:00  
**Wednesday 9 July** 14:00  
**Duration** 102 minutes  
**Age Restriction** 12 (L)

**Zulu Wars – The Battle Of Rorke’s Drift (South Africa 1964)**

The continuation of *Zulu Dawn* and the confrontation between the Zulu army and the British garrison at Rorke’s Drift.

**Sunday 6 July** 10:00  
**Duration** 138 minutes  
**Age Restriction** 12 (V)

**Shangani Patrol (South Africa 1970)**

**Director** David Millan  
**Cast** Brian O’Shaughnessy, Will Hutchins, Adrian Steed

Introduction by Jahmil Qubeka and Cedric Sundstrom

Another crashing defeat to Imperialist forces is delivered by the Matabele on a force of British soldiers sent to Rhodesia to flush out King Lobengula. The film provides a good ground for debate, opening the sores revealed by revisionist history. David Millan delivers the conventions of a Southern African Western with aplomb.

**Saturday 12 July** 10:00  
**Duration** 90 minutes  
**Age Restriction** 12 (V)

**Die Laaste Tango (South Africa 2013)**

**Director** Deon Meyer  
**Cast** Stian Bam, Antoinette Louw, Neil Sandilands, Marius Weyers

South Africa’s star writer of detective fiction makes his feature film directorial debut with a dark thriller set in the Karoo. De Wet, a 34-year old, workaholic detective, is burnt out, having immersed himself in an investigation involving the ruthless murder of nine girls. In a small Karoo community, De Wet meets Ella, a passionate and beautiful woman who is dying of cancer. His only goal is to fight boredom until he’s allowed to resume his detective duties, and Ella’s dying wish is to dance one last tango before her life is over.

**Saturday 5 July** 22:00  
**Sunday 13 July** 17:30  
**Duration** 110 minutes  
**Age Restriction** 13 (VL)

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**Reality (Italy 2012)**

**Director** Matteo Garrone  
**Cast** Aniello Arena, Paola Minaccioni, Loredana Simioli

Courtesy of The Labia Theatre

This scathing, but compassionate comedy about Reality TV, is set in a vibrant and vividly realised Neapolitan neighbourhood. A fishmonger decides that he wants to appear on the Italian version of *Big Brother*. As his obsession with the show accelerates, he leads himself down a rabbit hole of skewed perception and paranoia until his very reality begins to spiral out of control.

**Thursday 3 July** 15:00  
**Tuesday 8 July** 12:00  
**Duration** 116 minutes  
**Age Restriction** 16 (L)

**Zulu Dawn (UK/South Africa 1979)**

**Director** Douglas Hickox  
**Cast** Burt Lancaster, Peter O’Toole, Simon Ward

Introduction by the Film Festival’s Assistant Director, Cedric Sundstrom

The epic reconstruction of the Battle of Isandlwana, with a top international cast, music by Elmer Bernstein and British director Douglas Hickox, was designed as a prequel to the immensely successful 1964 film *Zulu* which told of the battle of Rorke’s Drift. *Zulu Dawn’s* script seriously presents the historical facts but the film production went through immense tactical and financial strain. Despite the on-set problems, the film itself is a truly epic and fascinating piece of cinema.

**Saturday 5 July** 10:00  
**Duration** 115 minutes  
**Age Restriction** 12 (V)

**Shangani Patrol**

**Director** David Millan  
**Cast** Brian O’Shaughnessy, Will Hutchins, Adrian Steed

Introduction by Jahmil Qubeka and Cedric Sundstrom

Another crashing defeat to Imperialist forces is delivered by the Matabele on a force of British soldiers sent to Rhodesia to flush out King Lobengula. The film provides a good ground for debate, opening the sores revealed by revisionist history. David Millan delivers the conventions of a Southern African Western with aplomb.

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**Saturday 5 July** 22:00  
**Sunday 13 July** 17:30  
**Duration** 110 minutes  
**Age Restriction** 13 (VL)

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**The Bioscope**

**Courtesy of The National Film, Video & Sound Archives**

**Serious Afrikaans Cinema Re-emerges**

**Die Laaste Tango**

**Director** Deon Meyer  
**Cast** Stian Bam, Antoinette Louw, Neil Sandilands, Marius Weyers

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**Saturday 5 July** 22:00  
**Sunday 13 July** 17:30  
**Duration** 110 minutes  
**Age Restriction** 13 (VL)
### Die Veraaiers (South Africa 2013)

**Director**  
Paul Eilers

**Cast**  
Gys de Villiers, Vilje Maritz, Deon Lotz, Rika Sennett

Praised by critic Leon van Nierop as “The best Afrikaans film that I have seen since Die Kandidaat”. A loving father and husband, and respected Boer officer, decides, upon hearing that the British are planning a scorched earth policy, to go home to protect his wife and family. Turning away from participation in the war, he returns to his farm but is arrested and tried for high treason by his own comrades.

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<th>Date</th>
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<td>Saturday 12 July</td>
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### Die Wonderwerker (South Africa 2012)

**Director**  
Katinka Heyns

**Cast**  
David Minnaar, Elize Cawood, Marius Weyers, Anneke Weidemann

Written by one of South Africa’s finest Afrikaans novelists, Chris Barnard, the film reconstructs a period of a few months, which Eugene Marais – poet, scientist, ethnologist, writer and drug addict – spends on Van Rooyen’s farm, where he falls in love with 19-year-old Jane Brayshaw.

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<tr>
<td>Friday 11 July</td>
<td>12:30</td>
<td>119 mins</td>
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### Angsß (South Africa 1979)

**Director**  
Christiaan Pretorius

**Cast**  
Marcel van Heerden, Wendy Gilmore, Johan Blignaut

Described as an ‘animated expressionist painting’. A simple portrayal of a young man poised between two apparent choices: an undressing girl and a masked death figure. A significant symbol that can be fitted to a variety of personal interpretations – a frozen tableau that can be read according to the viewer’s personal mythology.

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### Die Moord (South Africa 1980)

**Director**  
Christiaan Pretorius

A deconstruction of the conventional murder mystery, designed to frustrate audience expectations by turning the camera away whenever anything important is about to happen. The ominous stamping of names on a murder file creates a tension of something about to happen – but the narrative is frustrated by the inclusion of obviously discarded footage and close-ups of parts of the actors bodies.

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### Rust And Bone (France 2013) De Rouille et D’Os

**Director**  
Jacques Audiard

**Cast**  
Marion Cotillard, Matthias Schoenaerts

A struggling single father helps a young whale trainer recover the will to live in the wake of a terrible accident that leaves her confined to a wheelchair. Though Stephanie is an unlikely prospect, when she is robbed of the use of her legs, she reaches out in desperation to Ali – a man devoid of pity, but blessed with an enormous love of life.

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<th>Date</th>
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<th>Duration</th>
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<tr>
<td>Thursday 3 July</td>
<td>17:30</td>
<td>120 minutes</td>
<td>16 +</td>
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</table>

### Only God Forgives (France / Denmark 2013)

**Director**  
Nicolas Winding Refn

**Cast**  
Ryan Gosling, Kristin Scott Thomas, Vithaya Pansringarm

Julian, a drug-smuggler thriving in the Bangkok underworld, is pressurised by his mother to find and kill the person responsible for his brother’s death. This simple, moral narrative – almost Old Testament in its permutations – is that only God forgives and evil actions on the temporal plain will bring upon them karmic justice.

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<th>Date</th>
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<tbody>
<tr>
<td>Tuesday 8 July</td>
<td>18:00</td>
<td>90</td>
<td>18 (SVNL)</td>
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<tr>
<td>Thursday 10 July</td>
<td>20:00</td>
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African Gothic (USA / South Africa 2013)

Director Gabriel Bologna
Cast Damon Shalit, Chella Ferrow, Connie Jackson
Introduction and Q & A with Actor / Producer Damon Shalit

Based on the acclaimed Afrikaans play Diepe Grond by Grahamstown’s Reza de Wet who died in 2012, and who was intimately involved with the gestation of this film version. A brother and sister, whose relationship borders far into the incestuous, have allowed the family farm to fall into decay while they, rejecting reality, live in a fantasy world, role-playing as the adults they knew when they were children.

Saturday 5 July 19:30
Tuesday 8 July 14:15
Duration 90
Age Restriction 16 (SNLV)

The Strange Case Of Wilhelm Reich (Austria 2013) Der Fall

Director Antonin Svoboda
Cast Klaus-Maria Brandauer, Julia Jentsch, Jeanette Hain, Gary Lewis

In 2009, Antonin Svoboda made a TV documentary about the Austrian-American psychiatrist and experimental scientist Wilhelm Reich. He has now returned to the subject with a feature biopic that focuses in particular on the second half of Reich’s life and work in American exile. Intriguingly shot, yet not free of dramatic flaws, the film manages to be both understated and epic, leading up to Reich’s death in jail, reportedly of heart failure, only days before he was due to apply for parole.

Friday 4 July 14:00
Monday 7 July 16:00
Duration 90 minutes
Age Restriction 16 (NLV)

Seven Lucky Gods (UK / Pakistan 2013)

Director Jamil Dehlavi
Cast Nik Xhelilaj, Christopher Villiers, Alison Peebles, Vernon Dobtcheff

Winner of the Grand Prize at the Tirana Film Festival, Jamil Dehlavi’s new film is a fascinating look at a tense young Albanian, an illegal immigrant in London, and his infiltration into the lives of several Londoners, across the boundaries of class and financial fortune. Recently appointed as Associate Professor of Film at the Habib University in Karachi, Dehlavi’s standing as Pakistan’s foremost filmmaker is finally being recognised.

Friday 4 July 12:00
Thursday 10 July 12:00
Duration 102 minutes
Age Restriction 16 (SV)

Virgin Margarida (Mozambique 2013)

Director Licano Azevedo
Cast Iva Mugalela, Sumela Maculuva, Ermelinda Cimela

The prolific Mozambican director, Liciano Azevedo’s film is set in 1975 in a dark chapter of the country’s history. As revolution sweeps the streets of Maputo, a new Marxist government take it upon themselves to eradicate all traces of colonialism, including prostitution. The army rounds up the girls from the streets, making a few mistakes along the way, as is the case with the young virginal Margarida. Shipped off to ‘re-education camps’; the girls find that whatever indignities they suffered as prostitutes was nothing next to this.

Friday 4 July 14:00
Monday 7 July 16:00
Duration 90 minutes
Age Restriction 16 (NLV)

As I Lay Dying (USA 2013)

Director James Franco
Cast James Franco, Tim Blake Nelson, Ahna O’Reilly, Jim Parrack

The directorial debut of actor James Franco, adapting William Faulkner’s 1930 classic novel, is quite simply breath-taking. A poor family of Mississippi dirt farmers seek to fulfil their mother’s wish that she be buried in Jefferson, a journey which involves a fallen bridge, dangerous rapids, dead horses, injuries and fire.

Sunday 6 July 19:30
Saturday 12 July 19:30
Duration 110 minutes
Age Restriction 16 (SNVL)

Courtesy of Damon Shalit
Courtesy of Dehlavi Films
Courtesy of Novotny & Novotny/Co-op 99/The Austrian Film Commission
Courtesy of Mar Films
Courtesy of Crystal Brook
### The Other World (France 2013)

**Director** Richard Stanley & Scarlett Amaris

Richard Stanley takes you on an amazing journey into the wild and mysterious southwest of France, through the medieval villages of Montségur, Rennes-le-Château and Bugarach, in a quest to reveal for the first time ever on film, ‘the other world’. As Richard Stanley says, ‘This film project will examine some of the curious belief systems of the region’s inhabitants, where half remembered legends of faeries and the ‘encantada’ blur into modern day UFO lore.’

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<td>Tuesday 8 July</td>
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**Duration** 88 minutes

**Age Restriction** A

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### The East (USA 2013)

**Director** Zal Batmanglij

**Cast** Brit Marling, Alexander Skarsgard, Ellen Page

Having dealt with the impending end of the earth, and spiritual and physical reincarnation, Brit Marling and her associates now tackle eco-warriors and anarchism as the only sane reaction to the mindless corporate rape of the planet.

**Showing:**
- **Monday 7 July** 19:30
- **Thursday 10 July** 22:00

**Duration** 116 minutes

**Age Restriction** 12

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### Dallas Buyers Club (USA 2013)

**Director** Jean-Marc Vallee

**Cast** Matthew McConaughey, Jennifer Garner, Jared Leto

Dallas 1985. Electrician and sometime rodeo bull rider, Ron Woodroof, lives hard, which means smoking, drinking, doing cocaine, and casual sex. Intensely homophobic he is shocked to discover that he is HIV+. He discovers that the drug AZT is an effective treatment but the Americans won’t prescribe it. Since it is available in Mexico, Ron sets himself up as a drug trafficker and becomes the Patron Saint of the discarded.

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<tr>
<td>Thursday 3 July</td>
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<tr>
<td>Tuesday 8 July</td>
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**Duration** 117 minutes

**Age Restriction** 16 (SLV)

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### Killer Joe (USA 2012)

**Director** William Friedkin

**Cast** Matthew McConaughey, Emile Hirsh, Juno Temple

In *Killer Joe* a very nasty young man calls in a hit man to murder his mother to collect the insurance. McConaughey lays on a Faust-like menace, delivering his lines with clinically calm precision, although there’s a glint in his eye, and we know a black heart beats there.

**Showing:**
- **Tuesday 8 July** 20:00
- **Wednesday 9 July** 17:45

**Duration** 102 minutes

**Age Restriction** 18 (SVNL)

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### Durban Poison (South Africa 2013)

**Director** Andrew Worsdale

**Cast** Brandon Auret, Cara Roberts, Gys de Villiers, Marcel van Heerden

Long in gestation, this maverick script by Andrew Worsdale is loosely based on the trailer park lovers, Charmaine Phillips and Pieter Grundlingh, who went on a killing spree in the eighties, reconstructed as a police investigation that takes the young killers back to the crime scenes to try and find exactly what happened.

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<tr>
<td>Saturday 12 July</td>
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**Duration** 105 minutes

**Age Restriction** 16 (SLVN)

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### F*Ck For Forest (Poland 2013)

**Director** Michal Marczak

**Cast** Tommy Hol Ellingsen, Leona Johansson, Danny DeVero, Kasjal

Berlin’s *F*ck for Forest is one of the world’s most intriguing charities. Based on the assumption that sex can be the channel to reverse the negative energies of corporatism, militarism and capitalism, the NGO raises money for their project by selling erotic films on the Internet.

**Showing:**
- **Monday 7 July** 17:45
- **Sunday 13 July** 15:45

**Duration** 86 minutes

**Age Restriction** 18 (SNL)

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### Stoker (USA/UK/Korea 2013)

**Director** Chan-Wook Park

**Cast** Mia Wasikowska, Nicole Kidman, Matthew Goode

Young India Stoker was not prepared to lose her father and her best friend in a motor accident. In the peace of her tranquil town and the somberness of her home life, she is shaken by the sudden appearance of her Uncle Charlie, whom she never knew existed.

**Showing:**
- **Friday 4 July** 22:00
- **Friday 11 July** 22:00

**Duration** 96 minutes

**Age Restriction** 16 (SNLV)

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The venue for the series is the Atherstone Room, 1820 Monument

Empty Parking Lots, High Rise Buildings, Car Crashes, Highways, Off-ramps To Nowhere: The Dystopian Visions of J G Ballard

A symposium analysing the Dystopian Vision of J G Ballard: Dissecting the future, the present and the past. Darrell Roodt, being a firm fan of Ballard, joins a conspiracy of Ballardians to look at the author’s work.

The cast will be:

James Sey
University of Johannesburg: writer, theorist, artist

Lauren Beukes
South African Science Fiction Writer and Award winner

Aryan Kaganof
Film Director

Darrell James Roodt
Film Director

Tasha Axe Danzig
Gothic writer, poet, scriptwriter and musician

Trevor Steele Taylor
Film Programme Curator

Tuesday 8 July
Duration 120 minutes

Meisie (South Africa 2007)

Director Darrell James Roodt
Cast Abrina Bosman, Renate Stuurman

Roodt’s first Afrikaans film was shot in Riemvasmak in the Northern Cape on the edge of the Kalahari Desert. It is a remote place and has a population of about 800. “I was driving through that area and saw this young girl walking through the mountain instead of going to school. I thought it would make for an interesting human drama”. With the help of Renate Stuurman, Roodt improvised the whole film using as his cast the local villagers and by chance met the young girl who had inspired him.

Tuesday 8 July
Duration 90 minutes
Age Restriction PG

Little One (South Africa 2013) Umfaan

Director Darrell James Roodt
Cast Lindiwe Ndlovu, Vuyelwa Msimang, Nesheshe Mpumbi Nyayane,

The official submission by South Africa to the Best Foreign Language Film for the 85th Academy Awards – 2013. Roodt’s new film tells the story of a six-year-old girl who is left for dead in the veld near a Johannesburg township after being raped and badly beaten.

Tuesday 8 July
Duration 84 minutes
Age Restriction 16 (VSL)

Conversation Between two South African Filmmakers

Darrell James Roodt discusses his career with a South African filmmaker from the previous generation, Cedric Sundstrom. A two-hour session which will be a lively and illuminating journey through the South African film world by two stalwarts who know it well, who will have stories to tell and secrets to unveil.

Wednesday 9 July
Duration 120 minutes
Faith’s Corner
(South Africa 2005)

Director Darrell James Roodt
Cast Leleti Khumalo, Judy Ditchfield

Faith and her two young sons, Siyabonga and Lucky, live on the streets of Johannesburg and sleep in the wreck of an old BMW. Faith works a busy street intersection, begging from passing motorists, eking out a miserable existence for herself and her two children.

A very personal project for Roodt, he has filmed the story without dialogue retaining only the natural sounds of the city. A special score was composed for the film by Philip Glass.

Wednesday 9 July
Duration 90 minutes
Age Restriction 13 (L)

Die Ballade Van Robbie De Wee
(South Africa 2013)

Director Darrell James Roodt
Cast Neil Sandilands, Marno Van Der Merwe, Leandri Scholtz, Anna Mart van der Merwe

Len van Jaarsveld used to be on the top of his game. But then it all came crashing down: his wife left him, his bands abandoned him, the creditors moved in and he found himself on the street with nothing. As he’s about to hit rock bottom, Len is introduced to a rising new star – alternative rocker Robbie de Wee. But, when a young girl is found dead in the singer’s hotel room whilst he’s on tour, Len has to pull out all the stops.

Wednesday 9 July
Duration 109 minutes
Age Restriction 13 (DLV)

Tsotsi (South Africa 2005)

Director Gavin Hood
Cast Presley Chweneyagae, Terry Pheto, Kenneth Nkosi, Motshusi Magano, Zenzo Ngqobe

In Johannesburg, a small time criminal, Tsotsi, is a teenager without feelings, hardened by his tough life. After a series of violent gang hits, Tsotsi hijacks a car. However, whilst driving, he finds that there is a baby on the back seat. The next six days bring about a change in him that couldn’t be foreseen.

Thursday 10 July
Duration 94 minutes
Age Restriction PG10

Mandela: Long Walk to Freedom
(South Africa 2013)

Director Justin Chadwick
Cast Idris Elba, Naomi Harris, Tony Kgoroge, Riaad Moosa

The incredible story of Nelson Mandela’s life.

Thursday 10 July
Duration 152 minutes
Age Restriction PG 12

A Surprise Darrell Roodt Film

Watch the Festival newspaper Cue for details

Wednesday 9 July
20:00

The NFVF Film & Workshop Series

The Atherstone Room
Screenings and Workshops are free
The National Film & Video Foundation (NFVF) is a statutory body mandated by parliament to spearhead the development of the South African film and video industry. The NFVF Film Series is aimed at young and emerging filmmakers. All screenings take place in the Atherstone Room, 1820 Monument. All screenings are free, but tickets should be obtained from the box offices to book a seat.

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Director Gavin Hood
Cast Presley Chweneyagae, Terry Pheto, Kenneth Nkosi, Motshusi Magano, Zenzo Ngqobe

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Cast Idris Elba, Naomi Harris, Tony Kgoroge, Riaad Moosa

The incredible story of Nelson Mandela’s life.

Thursday 10 July
Duration 152 minutes
Age Restriction PG 12

A Surprise Darrell Roodt Film

Watch the Festival newspaper Cue for details

Wednesday 9 July
20:00
### State of Violence (South Africa 2010)

**Director** Khalo Matabane  
**Cast** Fana Mokoena, Presley Chweneyagaem Neo Ntlatlenmg, Lindi Matshikiza

Bobedi, a member of Johannesburg’s new black business elite. Returning home from celebrating a promotion with his wife, he finds an intruder waiting for them in their home. The masked man seems to know Bobedi personally and shoots his wife in front of him. When the police fail to pursue her murderer vigorously enough, Bobedi enlists his brother Boy-Boy to help him track down the killer.

- **Friday 11 July**  17:00  
- **Duration**  79 minutes  
- **Age Restriction**  16 LV

### Nothing for Mahala (South Africa 2013)

**Director** Roleniwe  
**Cast** Jamie Bartlet, Bonnie Lee Bouman, Casper de Vries, Desmond Dube, Lilian Dubem, Thapelo Mokoena

*Nothing for Mahala* is a comedic film that follows a man, Ace, into his deep and unpleasant hole of debt and financial woes. Ace lands himself in some legal trouble and is forced to do community service at an old age home where he learns a lot about finances, life and what really holds value.

- **Saturday 12 July**  17:00  
- **Duration**  94 minutes  
- **Age Restriction**  PG

### Fanie Fourie’s Lobola (South Africa 2013)

**Director** Henk Pretorius  
**Cast** Eduan van Jaarsveldt, Zethu Dhlomo, Jerry Mofokeng, Marga van Rooy

The story of the complications that ensue when an Afrikaans man and Zulu girl fall in love, especially when the traditional custom of lobola, or dowry, makes things even more difficult for them.

- **Sunday 13 July**  10:00  
- **Duration**  90 Minutes  
- **Age Restriction**  PG 9

### Kumba (South Africa 2013)

**Director** Anthony Silverton  
**Cast** Jake T Austin, Liam Nelson, Steve Buscemi, Anna Sophia Robb

A half-striped zebra is born into an insular, isolated herd obsessed with stripes. Rumours that the strange foal is cursed spread and, before long he is blamed for the drought that sets in.

- **Sunday 13 July**  15:30  
- **Duration**  85 minutes  
- **Age Restriction**  PG

### The NFVF Workshop Series

The **NFVF Workshop Series** is aimed at young and emerging filmmakers. The workshops are facilitated by professionals from the film sector. All workshops take place in the Atherstone Room, 1820 Monument. All workshops are free, but tickets should be obtained from the box offices to book a seat.

#### Scriptwriting Workshop
**Facilitator** Loyiso Moqoma

An introduction to script writing that will include some practical exercises.

- **Thursday 10 July**  13:00  
- **Duration**  4 hours

#### Producing Workshop
**Facilitator** Thapelo Mokoena

A producing workshops that introduces participants to the key elements of producing, including how to market your film.

- **Friday 11 July**  09:00  
- **Duration**  3 hours

#### Acting Workshop
**Facilitator** Rapulana Seiphemo

Intense training on what casting agents expect from actors and what emerging filmmakers can look for in an actor.

- **Friday 11 July**  13:00  
- **Duration**  3 hours

#### Directing Workshop
**Facilitator** Bonginhlanhla Ncube

An in depth workshop on directing, which entails practical activities for emerging filmmakers to understand the craft.

- **Saturday 12 July**  09:00  
- **Duration**  3 hours

#### How to enter the Film Industry
**Facilitators** NFVF Team & Facilitators

The workshop includes career guidance, a guide from filmmakers who have been in the industry for a while, how the NFVF works, and opportunities available for the youth.

- **Sunday 13 July**  13:00  
- **Duration**  2 hours
They advance in the shadow, these long white figures on stilts, draped in cloths. They seem to wait for a meeting. Appearing from behind a tree or around the corner of a street, they move with silent and slow gestures. They begin strange secret meetings as they approach, withdraw and then finally invite us to follow them...

Step by step, the five characters are transformed into voluminous 4m height characters. They seem deformed and majestic at the same time. They also seem clumsy and ethereal as if they come from another planet. Their heads light up.

The enormous silhouettes that they evolve into take us off around a luminous star. To strange and bewitching music, the five characters perform a magical rite that makes the star rise up in the sky... As a wink at the moon... As in a dream...

Since the creation of Herbert’s Dream in 1997 by Jean-Baptiste Duperray, the Artistic director of Compagnie Des Quidams, this French street theatre company’s production has been performed more than 400 times at all the major festivals around the globe.

Starting at the Drostdy Lawns, Herbert’s Dream takes off with a walk with the silhouettes and culminates in a performance.
Handspring Puppet Company was founded in 1981 and has grown under the leadership of Artistic Director Adrian Kohler and Executive Producer Basil Jones over 30 years. Standard Bank Young Artist Award winner Janni Younge joined the company in 2011 and is currently its director. Widely recognised as South Africa’s preeminent puppet theatre company, and one of the most important in the world, Handspring has created puppets for more than 16 theatrical productions, including the runaway hit War Horse, produced by the National Theatre in London. The production has garnered many awards internationally including a Special Tony Award to Handspring in 2011. Seven versions of War Horse have been produced, four of which are in continuous performance.

Joey, the lead character from the production War Horse is a larger-than-life, naturalistic horse puppet sculpted in cane. Three visible puppeteers, working together with synchronised precision, breathe life into the puppet. Joey will make appearances at the National Arts Festival, giving the public access to this captivating character ahead of the production War Horse arriving in South Africa later in the year.

Directed by Tom Morris and Marianne Elliot, War Horse is a powerfully moving and imaginative drama, filled with stirring music and magnificent artistry. Set in World War I, Joey, young Albert Narracott’s beloved horse, is sold to the cavalry and shipped to France. He embarks on an epic odyssey, serving on both sides before finding himself alone in a no man’s land. Albert cannot forget Joey, and, still not old enough to enlist in the army, he embarks on a dangerous mission to find and bring him home. The show is a gripping, thrilling journey through history, based on the novel by Michael Morpurgo.

The War Horse SA Tour Oct - Dec 2014:
Pieter Toerien, Rand Merchant Bank and The National Theatre of Great Britain will present The National Theatre of Great Britain production War Horse in association with Handspring Puppet Company, based on a novel by Michael Morpurgo adapted by Nick Stafford
22 Oct - 30 Nov 2014 Teatro de Montecasino, Johannesburg
5 Dec 2014 - 4 Jan 2015 Artscape Opera, Cape Town

Joey in War Horse, The National Theatre of Great Britain in association with Handspring Puppet Company.
Analogue Eye is a mobile drive-in theatre and pop-up cinema experience. The project pays homage to the traditional drive-in experience and to early projectionists such as Sol Plaatjie who, travelling across South Africa, took the moving image to the people. In this vein and spirit Analogue Eye has taken the video works from the gallery context to meet a wider audience in unexpected public platforms and spaces. Video Art Africa is a curated screening of three programmes of diverse video artworks made by 37 artists about, from or on the African continent, which for many will be their first showing on the continent.

**Analogue Eye in association with the National Arts Festival presents**

**Analogue eye**

Created and curated by **Brent Meistre**

Equipment sponsored by **Sony South Africa**

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**Featuring Video Artworks by:**

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<thead>
<tr>
<th>Country</th>
<th>Artists</th>
</tr>
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<tbody>
<tr>
<td>Algeria</td>
<td>Katia Kameli</td>
</tr>
<tr>
<td>Angola</td>
<td>Monica de Miranda</td>
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<tr>
<td>Benin</td>
<td>Dimitri Fagbohoun</td>
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<tr>
<td>Cameroon</td>
<td>Em Kali Eyongakpa, Eywane Benjamin Ndoumbe, Gw Woëte, Luc Fosther Diop</td>
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<td>Congo</td>
<td>Moridja KitengeBanza</td>
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<td>Ahmed Sabry, Khaled Hafez</td>
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<td>Kenya</td>
<td>Amira Hajj</td>
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<td>Mauritius</td>
<td>Nirveda Alleck</td>
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<td>Mozambique</td>
<td>Emidio Jozine, Rui Tenreiro</td>
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<tr>
<td>Madagascar</td>
<td>Rina Raylay-Ranaivo</td>
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<td>Morocco</td>
<td>Simon Siala</td>
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<tr>
<td>Nigeria</td>
<td>Emeka Ogboh, Jude Anogwih</td>
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<td>Portugal</td>
<td>Ana B &amp; Nuno M Pereira</td>
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<tr>
<td>Rwanda</td>
<td>Laura Nsengiyumva</td>
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<td>South Africa</td>
<td>Athi-Patra Ruga, Avana V Jackson, Christian Kritzinger, Ed Young, Francois Knoetze, Jabulani Maseko, Johan Thom, Joseph Coetzee, Kai Lossgott, Mark Wilby, Monique Pelser, Sibs Shongwe-La Mer, Sikhumbuzo Makandula</td>
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<tr>
<td>Tanzania</td>
<td>Rehema Chachage</td>
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<tr>
<td>Tunisia</td>
<td>Mouna Jemal Siala</td>
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<tr>
<td>Zimbabwe</td>
<td>Gerald Machona, Thomas Muzirwa</td>
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**A**nalogue *Eye* is a mobile drive-in theatre and pop-up cinema experience.

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**Car Park, 1820 Monument**

**Programme 1:**
Terra Firma / Terra Nova: Origins, Place and Space

Thursday 3 July 19:30
Monday 7 July 21:30
Thursday 10 July 21:30

**Programme 2:**
Eye on I: Seeing self

Tuesday 8 July 21:30

**Programme 3:**
View Askew: History, Power and Identity

Sunday 6 July 21:30
Wednesday 9 July 21:30

**Duration (All programmes)**

1 hour 20 minutes

**Tickets:**
Cars: 30 / car
Walk-Ins: Free

Watch **CUE** for additional weekend Pop-Up Cinema street venue schedules
The National Arts Festival in association with Lunchbox Theatre presents

‘Ilifa’ – The inheritance

Script & Direction  Stuart Palmer
Choreography and songs devised by the cast

Cast
Mncedisi Ncedani  Claire Oosthuizen
Amanda Valela  Nkosinathi Xipula
Spida Matyhila  Nomzamo Maga

This lively, interactive and highly entertaining family theatre show brings to life a richly themed story of self-discovery and the unveiling of a great inheritance.

When Themba loses his grandfather he embarks on a bizarre adventure to unearth the vast inheritance that has been promised to him. With his mind firmly fixed on the wealth that is coming his way he sets off in search of the magical Mzantsi Tree where his treasure is being kept safe for him.

Part Alchemist, part Alice in Wonderland, the engaging story of Themba’s journey weaves a tale of excitement, danger, intrigue and a new reawakening to all things of true value.

Inspired by the 40th anniversary of the National Arts Festival and the 20th anniversary of South Africa’s constitutional democracy this show uses dance, song, physical theatre and interactive storytelling to unite the themes central to these events in a colorful, engaging and multilingual performance piece that appeals to an audience of all ages.

Many thanks to the generous contribution from the National Lottery Distribution Trust Fund (NLDTF) to the Lunchbox Theatre for the creation of this production.

Drostdy Lawns

Thursday 10 July  13:00
Friday 11 July  13:00 & 16:00
Saturday 12 July  13:00 & 16:00

Duration  45 minutes
Age recommendation  All
Tickets:  Free

Photo: Anja Wiehl Photography
The National Arts Festival in association with Screendance Africa (Pty) Ltd and Aurasma presents

P(AR)take

a virtual tour of South African Contemporary Dance using AR on mobile devices

Concept & Direction
Jeannette Ginslov

Interaction Design & Production
Jeannette Ginslov

Editing
Jeannette Ginslov, Dominique Jossie

Live Performance
Ester Van Der Walt, Maipelo Gabang

Co-Produced by
Aurasma Screendance
Africa (Pty) Ltd

Poster
Robert Haxton

With appreciation to South African contemporary choreographers for video content

P(AR)TAKE in a virtual tour of South African contemporary dance using Augmented Reality (AR) on your mobile device, iOS or Android. The AR app, Aurasma, allows you to see short videos of South African choreographers’ works over the last forty years within the context of South African history and its transformation. These videos are suspended as hidden layers of archived media, tagged on objects in the city of Grahamstown.

The AR tags are located in the city and indicated upon a map. A live performer accompanies the tour and dances in and out of this field of media, amplifying the signature movements of each choreographer. The tour is a dialogue where you p(ar)take in a choreography of time and history. The dance video material is part archive, part “time-machine” and part performance of memory.

Ticketholders are met by a tour guide at the P(AR)TAKE starting point. The guide will assist you in downloading the free app Aurasma from iTunes to your smart phone or tablet and logging onto the wi-fi network.

The tours set out at specific times during the Festival and lasts one hour after which your purchased password will expire. You can also p(ar)take in the tour outside of these times without the guide. After the Festival P(AR)TAKE will remain suspended in the city of Grahamstown and can be visited throughout the year as a living archive.

Award winning Danish/South African choreographer, Jeannette Ginslov, is a specialist in dance on film for AR, screen & the internet. She obtained an MSc in Media Arts & Imaging in Screendance, with distinction, from the University of Dundee, Scotland. Ginslov is an independent dance filmmaker and screendance workshop facilitator. She directs, shoots and edits her own screendance works that centre around affect, the moving body and its digital materiality. Her works are screened internationally and online.

Aurasma: http://www.aurasma.com/
Download iTunes and Aurasma here:

Meeting Point
(Drostdy Arch, Somerset street)

Monday 7 July to Friday 11 July 11:00

Duration
1 hour

Age Recommendation
PG 14

Tickets:
R30 (Full)  R20(Students / scholars)
future – past

When we look into the window of the future do we see the past?

‘Public art should belong to the space it inhabits – it should never be outside of itself.’
Anon

future – past is a series of murals and installations that invites audiences to take a look at the arts through a window pane. The art work is created by artists and crafters from the Eastern Cape through an interactive process with Johannesburg-based artist Drew Lindsay.

Comprised of three parts, 40 Years & On pays homage to four decades of the National Arts Festival and The Artists Walk acknowledges visual artists, theatre makers and musicians from the Eastern Cape. To mark South Africa’s 20 years of constitutional democracy The Wall of Remembrance pays respect to past political leaders born in the Eastern Cape.

Art Director Drew Lindsay has worked as an artist and freelance designer for the past 35 years. Drew created Extra Mural Projects (EMP) in 1997, and has co-ordinated over 150 mural art and mosaic projects across South Africa and southern Africa. In 2001 Drew started the Spaza Art Gallery to provide a space for young emerging artists – many of whom he worked with making mosaics and murals. In 2004 Drew won a competition, with Myra Kamstra, to make the court doors for the new Constitution Court building in Johannesburg.

Curator Bobby Rodwell is the executive director of mehlo-maya (eye-to-the-sun) established in 1996. mehlo-maya has produced plays, films and multi-media installations focusing on human rights and politics, with a strong emphasis on personal testimony. Productions include The Story I am About to Tell, Fanon’s Children, flipping the script! and Bantu Ghost - a Stream of (black) Unconsciousness. mehlo-maya’s films, most notably Song for Sharpeville, Ode to Soweto and Island of Healing, have been broadcast on public television, and presented at festivals.

future – past is commissioned by the National Arts Festival as part of a series of internal discussions about how the arts and the Festival have play a role in the Creation of a Nation.

Thursday 3 July – Sunday 13 July

Details about the public artwork sites will be listed in the Festival’s Art Meander Map.
The National Arts Festival presents

Forty See More / Fortissimo
5th Annual Street Parade


Forty See More / Fortissimo promises to be a joyous community celebration with a cacophony of drumbeats and bugle bands. The annual Street Parade ushers in the close of the 40th edition of the National Arts Festival.

The National Arts Festival’s street parade is an inspiring spectacle of different colours, entrancing sounds, captivating sights and moving textures.

Giant puppets, stilt-walkers, marching bands and street dancers will form a long and colourful procession that will wind through the streets of Grahamstown to mark the end of yet another 11 Days of Amazing!

Forty See More / Fortissimo will loudly resonate with the freedoms that have given more people access to the arts. See the Festival newspaper Cue for routes and times. Take up your place along the Parade route and be a part of the crowd that turns the page over four decades and opens the chapter to start of the next decade.

Saturday 12 July & Sunday 13 July
See Cue for routes and times
The National Arts Festival in association with BATIDA and ASSITEJ SA with the support of the Danish Arts Foundation presents

Overture

Based in Denmark, BATIDA is a highly successful touring company that has developed a theatrical form in which live music, movement and dance are vital elements. The Company has played in over 35 countries and has developed a reputation for excellence and for extraordinary humour and vitality. Their mainly non-verbal performances, along with the universal language of music, makes their work instantly accessible for all ages from Cameroon to China to Grahamstown.

Overture is a comic and poetic story of life with a peculiar sort of orchestra. It is a story of joy and sorrow, told with infectious humour and robust physicality. Be prepared to be swept away by this riotous, lovable and crazy collection of characters... A street performance for the whole family, coming for the first time to South Africa.

**Overture**

<table>
<thead>
<tr>
<th>Oatlands School Grounds</th>
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<tr>
<td>Thursday 3 July</td>
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<tr>
<th>Drostdy Lawns</th>
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<td>Sunday 6 July</td>
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<td>Monday 7 July</td>
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Duration: 40 minutes

Age Recommendation: All

Tickets: Free
The National Arts Festival in association with Yllana and with the support of the Embassy of Spain presents

**SPLASH!**

Artistic Director: David Ottone  
Set Design: Diego Dominguez  
Costume Design: Sol Curiel, José Pastor  
Lighting Design: Héctor Hugo Gutierrez  
Sound Design: Jorge Moreno  
Stage Structure: Taylor & May  
Costume Makers: Sol Curiel, José Pastor, Dorinda Gómez Cancela  
Production: Mabel Cainzos

**Cast**

Guss Cortés  
Janfry Dorado  
Cesar Maroto

Lost in a storm of comic events the three actors transform themselves into bewildered characters that offer a punch of laughter, mime, music and ingenuity.

Splash! is a boundless journey into the unexpected. Three roaming sailors embark on a comic voyage where gales of laughter are roused by the most absurd and slapstick humour.

Using visual theatre and at every conspiratorial wink, devilish curl of the lips and sly twitch of the facial muscles, the actors tell a thousand stories without using any words or elaborate props. Together with leap-falls, somersaults and clumsy knockouts coupled with music, the actors swim, snorkel and fish as well as reel in children from the audience for an entertaining performance that offers play and fun in great doses.

The universal understanding of Yllana’s physical humour has allowed them to travel to 33 countries including Portugal, France, Greece, United Kingdom, Holland, Belgium, Switzerland, Italy, Germany, Austria, Slovakia, Turkey, Jordan, Morocco, Singapore, Canada, Mozambique, Brazil, Denmark, Argentina, Georgia, Costa Rica, Guatemala, El Salvador, Colombia, Japan, China, Israel, Senegal, Andorra, Korea, United States and Norway. They make their South African premiere at the 40th edition of the National Arts Festival as a special treat for young audiences at the Festival.

**Great Hall**

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**Duration**  
1 hour (no interval)

**Age Restriction**  
All: This is the Festival’s 40th birthday show for children

**Tickets**  
R40 (Full) R20 (Children)
Beautiful Tianjin Art Troupe

Chinese Gongfu (Martial Art), breathtaking acrobatics and the colourful costumes of the 25-member Beautiful Tianjin Art Troupe offer an elaborate array of performances that will enthral you and sometimes leave you with your jaw dropping.

The annual visiting production from the People’s Republic of China is often one of the most spectacular events at the Festival. The athletic dexterity and highly focused discipline of the young artists in these hour-long performances is mesmerising.

These showcases of ancient art-forms, which have been handed down through generations, and the finely woven costumes, are all part of China’s intangible cultural heritage that stretches over centuries.

The Beautiful Tianjin Art Troupe, sponsored by the People’s Republic of China, ranks amongst one of China’s most successful youth projects.

The Beautiful Tianjin Art Troupe will also join in the Festival’s closing street parade.

Guy Butler Theatre, Monument

Sunday 13 July 14:00

Duration 1 hour

Age Restriction All

Tickets R40 (Full) R20 (Student / Scholar)
Children’s Arts Festival
3 - 12 July 2014

St Andrew’s Prep - Grahamstown

Physical Theatre Carnival Masks Dance Mosaics

Booking Essential
Contact Us On:
046 622 2148

Children’s Arts Festival, Grahamstown
www.childrenartsfestival.co.za

Age 4 - 13

Adult Supervision

Joan St Leger Lindbergh Charitable Trust

Standard Bank

Cacadu District Eastern Cape
The Olive Pip series book launch

Adults be warned: this is a book launch for children! They will be introduced to the art of storytelling, and the process of book making and publishing, through a series of fun and engaging activities.

Michelle Weyl and Sandy Jacot-Guillarmod are the creative team behind the books Phillipa and Olivia Discover a Windmill and Phillipa and Olivia Discover an Anatolian Sheep Dog. They hope that this introductory literary experience for children will inspire a love for books at an early age. For the price of a ticket, each child will be given a party pack that will include, amongst other delights, the tools for making their own books. They will also have Phillipa and Olivia Discover an Anatolian Sheep Dog read to them, watch a puppet show, and almost certainly meet a bunch of interesting new characters, both real and imaginary. So, come along and join Fairy Godmother Helen and Charlie the poodle for an hour of books, stories and fairy silliness!

**Oatlands School**

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Duration: 1 hour

Age Restriction: All

Tickets: R20

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**Children Art Workshops**

With Bretten-Anne Moolman & Lize-Mari Strydom

7-11 July 2014 at Oatlands Prep School

**African Str, Grahamstown**

**R100 per Child**

**Mon 7 July:** Recycled art (sculpture & collage)

**Tue 8 July:** Paper craft (bookmaking, pop-ups)

**Wed 9 July:** 3-D creations (soft toys)

**Thu 10 July:** Memory box (mandalas)

**Friday 11 July:** Collage (posters and fashion)

**Times:** 11:00-12:30 & 15:00-16:30 daily

Space is limited so book now!

FOR **BOOKINGS & ENQUIRIES** CONTACT: Facebook: ART on Target info@artwork.co.za/083 7285295 OR art@lize-mari.co.za/0824562210
Transnet Village Green Fair

The Village Green Fair is home to some of the best craft and crafters South Africa has to offer. Handpicked for their fine work and dedication to their craft, most of these artists will be present to talk to you, and to showcase their work.

Give yourself a couple of hours (or days!) to wander the maze of marquees at the Fair. Explore the amazing talent of some extraordinary artists, and pick up some of their work to take home with you. It’s unquestionably the most interesting collection of tastes, sights and sounds you’ll ever find in one place. Then, when you’re on the verge of dropping from all the shopping, you can get a meal from the food court, or enjoy some spontaneous outbursts of AMAZING! The kids play area will feature performances, clowning, puppet shows and activities to keep them occupied throughout the day.

If you’re wondering where to find the latest sporting action, the Beer Garden includes flat screen TVs so you don’t need to miss a single second.

The adjacent Steve Biko Building houses a host of exhibition venues, a box office, a restaurant and the Smirnoff Music Room, and will be wi-fi enabled, making sure that those who want to stay connected with the outside world have plenty of opportunity to do so.

Fiddler’s Green

There will be fun for the whole family at Fiddlers Green! Here you will find the fun fair and a kiddies entertainment area where there will be hourly puppet shows as well as face painting, crafting, musical games, puppet making and many other activities. You will also have an opportunity to shop from the craft tent and eat from an array of irresistible goodies. All this and an opportunity to get all the tickets you need from the box office on site as well as attend performances at the Fiddlers Tent!
Take advantage of our Arts Festival accommodation special only R150 p/p in 4 star backpacker lodge. 3 star main lodge R450 per single, R850 per double and R1200 for 4/5 sleeper family suite Bed & Breakfast included 20% discount off all spa treatments and activities.

Activities on offer: Paintball, Target Shooting, Archery, Obstacle Course, Abseiling, Climbing Wall, High Rope Course, Mini 9 Hole Golf Course, Tennis, Bass Fishing, Volley Ball, Basketball and Quad Biking. Chappys also has great conferencing facilities and makes a wonderful wedding venue.
A fter celebrating, in 2014, four decades of superb programming, vibrant creativity, courageous experimentation, dynamic international collaborations and a passion for celebrating excellence, the National Arts Festival is calling for proposals for the 2015 Main programme. The Festival will run from Thursday 2 July to Sunday 12 July 2015.

The call is for compelling performances, exhibitions and cross-disciplinary works that raise the bar of excellence and innovation. We invite proposals that interrogate our past and our present; and that facilitate social change and celebrate our common humanity; and that build a more socially cohesive society.

Historical events such as the 20th anniversary of South Africa’s constitutional democracy and the National Arts Festival’s 40th anniversary were catalysts shaping the 2014 programme. Next year, also offers us a dynamic opportunity to reflect on major social shifts in South Africa and the rest of the world. We intend to create a programme that critiques and celebrates our humanity and stretches the boundaries of artistic practice.

2015 is a buffer year between the 20th anniversary of South Africa’s constitutional democracy and the 40th anniversary of the Soweto uprising. Other historic milestones include:

• 50th anniversary of the assassination of the civil rights leader Malcolm X,
• 80th birthday of South African literary figures Alex la Guma and Don Mattera,
• 75th anniversary of South African photographer Alf Khumalo,
• the centenary of the birth of Billie Holiday and Frank Sinatra
• 40th anniversary since John Kani and Winston Ntshona stole the hearts of the world when they were the first Black South Africans to win a Tony Award on Broadway.

Thirty years ago during the State of Emergency of 1985, while army casspirs roamed the streets and townships of Grahamstown, artists openly challenged the political status quo. 2015 provides an opportunity for a similar explosion of creativity at the National Arts Festival: a platform upon which artists are urged to express themselves regarding the current state of our society.

While the above anniversaries and milestones will shape the 2015 programme, the consideration of proposals will not be restricted to the above anniversaries and milestones only. Artists, companies and presenters can download a proposal brief from the Festival’s website. The Festival’s Artistic Director, Ismail Mahomed is also available for consultation. During August 2014, he will present workshops in each of the nine provinces about the proposal guidelines.

Proposals must reach the Artistic Director no later than **Friday 15 August 2014**. All proposals must be submitted as per the proposal brief that will be available on the website www.nationalartsfestival.co.za. Enquiries should be addressed to the Artistic Director, Ismail Mahomed, on 046 603 1103 or by email at ismail@nationalartsfestival.co.za

Winners of the Standard Bank Ovation Awards will receive written invitations to submit proposals for the 2015 Arena programme.

Fringe applications will be available in October 2014 and registration will close on **Friday 16 January 2015**. Forms and information booklets will be available online at www.nationalartsfestival.co.za. Enquiries should be addressed to the Fringe Manager, Zikhona Nweba, on 046 603 1177 or by email at zee@nationalartsfestival.co.za
Situated in a private game reserve in the malaria-free Eastern Cape, Kichaka is the perfect place to enjoy a Big Five safari experience in quiet luxury.

Feel instantly at home - the lounge and dining areas are positioned to offer uninterrupted views across unspoilt bush. Large terraces provide a magnificent viewing deck to witness the passage of game to the banks of the adjacent water hole.

Relax and enjoy the scents and sounds of the African bush in 10 beautifully appointed and spacious suites, each with private deck, plunge pool and Wi-Fi connectivity. Experienced guides ensure fascinating game-viewing from open vehicles or on guided walks; enjoy a relaxing massage in the safari-styled wellness-suite, outstanding cuisine complemented by premium wines, and our friendly staff, who are key to Kichaka’s commitment to service excellence and a 5 star experience, tailor-making each guest’s stay to suit individual tastes, interests and moods.

Help us fight the scourge of rhino poaching by taking advantage of our Winter Special of R1975 per person (all inclusive) per night sharing. To qualify, make a reservation within 14 days of your stay and donate a minimum of R100 per person per night to the Chipembere Rhino Foundation.

Offer is valid from 1 May to 30 Sep 2014 Minimum two night stay applies.

For enquiries:
Telephone 046 622 6024 or E-mail reservations@kichaka.co.za
Festival Accommodation

Festival accommodation caters for varying needs i.e. formal (hotels, guest houses, B&B’s or self-catering establishments) and informal sector (family homes (vacated by the family, or B&B (homestay) shared with host family); university residences; school hostels; game parks; backpackers; caravan and camping sites

Hotel and Guesthouse Accommodation

Graham Hotel*** & Evelyn House****
123 High Street, Grahamstown 6139
Tel: +27 (0)46 622 2366 Fax: +27 (0)46 622 2424
www.afritemba.com E-mail: centralres@afritemba.com

Oak Lodge Guest House***
95 Bathurst Street
Tel: +27 (0)46 622 9123 Fax: +27 (0)46 622 9124
www.afritemba.com E-mail: res@oaklodgeguesthouse.com

For a comprehensive listing of accommodation establishments in Grahamstown, visit:
Makana Tourism
Office hours: Monday to Friday 08:30 to 17:00 and Saturdays 09:00 to 12:00
63 High Street, Grahamstown 6139
Tel: +27(0)46 622 3241 Fax: +27(0)46 622 3266
www.grahamstown.co.za E-mail: info@grahamstown.co.za

Grahamstown Hospitality Guild

Grahamstown Hospitality Guild (GHG) represents a large sector of Grahamstown's permanent Guest Houses, B&Bs and Self-Catering accommodation and accommodation agents. The establishments are all graded, either by a national grading association or by the local grading system, which is represented by pineapples awarded according to specified standards. Agents have access to the more informal accommodation sector and work to a code of practice.
To source and process bookings with a GHG member visit their website: www.grahamstown-accommodation.co.za

Stanley J Dold Festival Accommodation
Self-catering Houses, Flats, and Bed and Breakfast accommodation
Also an agent for the College of the Transfiguration
Contact: Doug Read
39 New Street, Grahamstown 6139
Tel: +27 (0)46 636 2455 Fax: +27 (0)46 636 2473
Cell: +27 (0)82 573 3679
www.festivalaccommodation.co.za
E-mail: info@festivalaccommodation.co.za

Kim’s Bedfinder
Guesthouses, Bed and Breakfast, Self-catering Houses, Flats, Budget Accommodation and selected Schools (Hoërskool PJ Olivier and Victoria Primary School)
Contact: Kim Price
Tel/Ans Service: +27 (0)46 622 2441 Fax: +27(0)86 262 6595
Cell: +27 (0)82 457 6307
Website: www.bedfinder.co.za E-mail: book@bedfinder.co.za

Go Travel
Self-catering houses, Garden Flats, Bed and breakfast accommodation
Contact: Tony King
Peppergrove Mall, Grahamstown
Tel: +27(0)46 622 2235; Fax: +27(0)46 622 3982
First contact for information – E-mail: tony@gotravel.co.za
Website: http://faresfairtravel.com/accommodation.php (Not all properties on offer are listed)

Homestays

Entabeni Homestay / B&B (A True African Experience)
Offers neat, comfortable homes and a warm welcome. Scrumptious breakfasts and meals available on request. The accommodation, situated in safe areas in Grahamstown East, is not graded.
Contact: Welekazi Hloyi
Makana Tourism, 63 High Street, Grahamstown
Tel: +27(0)46 622 3241 Fax: +27(0)46 622 3266
E-mail: kwambookings@grahamstown.co.za

Umso Accommodation
Bed and Breakfast, Self-catering and budget accommodation
A range of accommodation offered in safe, easily accessible areas in the township, five minutes drive from the CBD. Try us for a township experience. Transport can be arranged.
Contact: Thabisa Xonxa
228A Joza, Grahamstown 6139
Tel: +27(0)83 245 0496

Rhodes University

Stay in South Africa’s most beautiful university residences for affordable and vibrant accommodation.
See the website for full details and booking form: http://www.ru.ac.za/conferences/festivals/ or
Contact: The Conference Office, Residential Operations, P O Box 94, Grahamstown 6140. Tel: +27(0)46 603 8138/8129/7546/8772/8901/8558; Fax: +27(0)865 796 092 E-Mail: rufest@ru.ac.za

School Hostels

Victoria Girls’ High School
At the heart of the Festival – a short walk to the city centre and main attractions.
R235 per person B&B (Bring your own linen)
Contact: Leana du Toit
Tel: +27(0)46 636 1550 business hours – 08:00 to 13:00
Cell: +27(0)73 272 4958 A/H
E-mail: bookings@vghs.co.za

Hoërskool PJ Olivier and Victoria Primary School
For bookings at Hoërskool PJ Olivier and Victoria Primary School
Contact: KIM PRICE Kim's Bedfinder (Member of the Grahamstown Hospitality Guild)
Tel/Answering Service: +27 (0)46 622 2441 Cell: +27 (0)82 457 6307
Website: www.bedfinder.co.za E-mail: book@bedfinder.co.za

Hoërskool PJ Olivier
Skyrove hotspot (internet), Pick-of-the-Cue pub and eatery (PJs) available. A short walk to Rhodes venues, exhibition venues and the Victoria Theatre complex. Two-bed bedrooms; 24-hour security at the hostel and for vehicles on campus. Room key deposit R50 (refundable).

Victoria Primary School
Centrally situated and within walking distance of the city centre, Village Green and Main Festival venues. All rates include linen and Continental Breakfast.
For brochures, maps, souvenirs and information on Grahamstown and the Makana region visit us at 63 High Street, Grahamstown.

Tel: 046 622 3241 • www.grahamstown.co.za
www.facebook.com/MakanaTourismGrahamstown
Approximately 40km From Grahamstown

Assegaai Trails
+27(0)46 622 8619
www.assegaaitrails.co.za

Bushman Sands
+27(0)42 231 8000
www.riverhotels.co.za

Fish River Sun***
+27(0)40 676 1101
www.suninternational.com

Intaka Lodge
+27(0)46 636 7908
www.intakalodge.co.za

Langholm Country Estate
+27(0)83 528 1816
www.langholmcountryestate.co.za

Mpekweni Beach Resort***
+27(0)40 676 0833
www.mpekweni.com

Summerhill Inn Guest House
+27(0)46 625 0673
www.summerhillinn.com

The Pig & Whistle Hotel
+27(0)46 625 0673
www.pigandwhistle.co.za

Port Alfred / Kenton-On-Sea

Port Alfred Tourism Office
+27(0)46 624 1235
www.sunshinecoastaltourism.co.za

My Pond Hotel ****
+27(0)46 624 4626
www.mypoondhotel.com

River Hotels Group
+27(0)861 748374
www.riverhotels.com/hotel.php

Kenton-On-Sea Tourism Office
+27(0)46 648 2411
www.kentontourism.co.za

Richmond House Cottages
+27(0)82 654 4326
www.richmondhousecottages.co.za

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Game Reserves

Amakhala Game Reserve
+27(0)46 636 2750
www.amakhala.co.za

Chappys Cushion Game Lodge & Wellness Spa
+27(0)43 722 3990
www.chappyscushion.com

Coombs View Lodge Reserve
+27(0)82 784 6805
www.coombslodge.com

Kariega Game Reserve
+27(0)46 636 7904
www.kariega.co.za

Kichaka Private Game Lodge
+27(0)46 622 6024
www.kichaka.co.za

Kwandwe Private Game Reserve
+27(0)46 603 3400
www.kwandwe.com

Kwantu Private Game Reserve
+27(0)42 203 1400
www.kwantu.co.za

Lalibela Game Reserve
+27(0)41 581 8170
www.lalibela.net

Lukhanyo Private Game Reserve
+27(0)82 661 0048
www.lukhanyoreserve.co.za

Pumba Private Game Reserve
+27(0)41 502 3050
www.pumbagamereserve.co.za

Shamwari Game Reserve
+27(0)41 509 3000
www.shamwari.com

Temba Private Game Reserve
+27(0)46 622239
www.afritemba.com

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Backpackers

Whethu Backpackers
Dormitory-style accommodation as well as double en suite rooms
6 George Street, Grahamstown 6139
Contact: Siyanda Frans
Tel: +27(0)46 636 1001  Cell: +27(0)73 796 9450
E-mail: whethu@gmail.com

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Caravan and Camping Sites

Makana Resort & Conference Centre
Self Catering Cottages, Chalets, Deluxe Units & Camp site, all with individual ablutions
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Tel: +27(0)46 622 2159  Fax: +27(0)86 618 9301
Cell +27(0)71 167 3048
www.makanaresort.co.za  E-mail: reservations@makanaresort.co.za

Hoërskool PJ Olivier
Contact: Gerrie Warren Sekretaresse
Tel: +27(0)46 622 3322  Faks: +27(0)46 622 3474
www.hs pijolivier.co.za  Email: admin@pjolivierhs.co.za

Albany Sports Club
Contact: James Brandt
Tel: +27(0)46 622 7304 (between 08:00 – 16:30)
Fax: +27(0)46 636 1027
E-mail: admin@brandtsoltz.co.za
Sunshine Coast

Midway between Port Elizabeth and East London, from Alexandria to the Great Fish River and inland beyond the historic town of Bathurst, this unique piece of paradise offers so much.

Home to 10 Rivers, 4 blue Flag beaches, and a blue flag Marina, surrounded by many Big 5 malaria free game reserves make this a destination of choice. Expect unspoilt beaches, quaint seaside villages and exciting watersport opportunities. Over 480 species of birds recorded, arts and crafts and rich cultural history. There is something for everybody.

Where to Stay

Richmond House 4-star S/C Cottages
046 624 4878 or 082 654 4326
info@richmondhousecottages.co.za

Bretton Beach Cottages
TEL: 046 624 1606
www.brettonbeach.co.za
colec@brettonbeach.co.za

The Spinning Reel
Tel: 046 624 4261
info@spinningreel.co.za
www.spinningreel.co.za

PANORAMA Guest House
Sunlit * Comfortable * Affordable
15 Wesley Hill, Port Alfred
Tel: 046 624 5853; Cell: 071 592 9694

Dockside Guest House
046-624-4305
info@docksidepa.co.za

Shelly Beach Cottages
Tel/Fax: 046 624 2247
shellybeach1@telkomsa.net
www.shellybeachcottages.co.za

Settlers Sands
SELF CATERING BEACH & RIVER FRONT UNITS PORT ALFRED

4 Carnoustie
Luxury Guest House
046 624 3306 / 072 610 2905
www.4carnoustie.co.za

Mansfield Private Game Reserve
Self-catering/Camping & Caravaning/Day Visits
6km from Port Alfred on Bathurst Road
mansionpark@telkomsa.net
046 624 8199

Fort D'Acre E
Fort D’Acre Reserve is a privately owned Game Reserve with 5km of beach front that offers Bed and Breakfast or Self Catering accommodation.

Gillroy House
Tel: 046 624 3678
info@gillroyhouse.co.za
www.gillroyhouse.co.za

The Schmidt House Self Catering
Bushman's River Mouth
Contact: 083 625 3764
Email: Schmidt@hotmail.co.za
Sunshine Coast

The highest number of sunshine hours per year in South Africa
- Pristine Beaches
- Scuba Diving
- Mountain Biking
- Hiking
- Boating
- Canoeing
- Fishing
- Horse riding
- Kite Surfing
- Quad Biking
- Surfing
- Bowls
- Golf
- Squash
- Tennis
- Health Centres
- Fine Dining
- Shopping
- Health Spas
- Art Galleries
- Museums
- Crafts
- Cultural experiences
- Conferencing
- Accommodation

The Place to be … come and experience

OUR world…..

Bathurst, Port Alfred, Kleinemonde, Fish River, Kenton-on-Sea, Kasouga, Bushmans, Boknes, Cannon Rocks, Alexandria

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St Francis Health Centre
22 years of Natural Healing
Internationally Renowned
www.stfrancishealthcentre.co.za
naturecure@imaginet.co.za
046-625-0927

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Burksie's
SITUATED IN THE CENTRE OF TOWN
NEXT TO THE DUCK POND. TRANQUIL SETTING TO ENJOY A LOVELY COFFEE
Shop 7, Campbell Street
Duck Pond Centre, Port Alfred
046 624 4727

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Sunshine Coast Tourism
Port Alfred Office
Tel: 046 624 1235
tourism@sunshinecoasttourism.co.za
www.sunshinecoasttourism.co.za

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Sunshine Coast Tourism
Kenton-on-Sea Office
Tel: 046 648 2411
tourism@kenton.co.za
www.kenton.co.za

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The Announcer
Online News from Ndlambe, Port Alfred & the Sunshine Coast
Cell: 072 421 6444
www.theannouncer.co.za
Travel Information

Air Travel

Flights operating into Port Elizabeth (130km from Grahamstown) or East London (150km from Grahamstown) include: SAA, British Airways, Mango or Kulula.com. It is advisable to book early to take advantage of the best discounts and seats. Bookings should be made through any ASATA travel agent or through the respective airline website. Note: the Festival discounted shuttle service is only available between Grahamstown and Port Elizabeth. For information on East London to Grahamstown shuttles contact Blunden Tours or Van Rensburg Shuttle Services. Contact details below.

Coastal Shuttle Service

Blunden Tours operate a shuttle service between Port Alfred, Kenton-on-Sea and Grahamstown on demand. Contact Blunden Tours to book or make enquiries: 041-4514803.

Van Rensburg Shuttle Services

This transport company operates between Port Elizabeth and Grahamstown, Port Alfred and Kenton-on-Sea. For details contact Darryl Allwright: 076 091 2764 / 076 302 7770 or e-mail: vrtours@imaginet.co.za.

Avis Car Hire

The Festival’s preferred car rental company for 2014. Their sponsorship of vehicles for Festival usage is gratefully acknowledged

Contact Clinton at Go Travel Grahamstown tel. 046 622 2235 / 046 622 8233; clinton@gotravel.co.za for a competitive Avis Car rental rate.

Avis Van and 4x4 Rental

To qualify for special Festival rates on van and 4X4 rentals call Central Reservations on 0861 021 111 and quote ZX.

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**Blunden’s Inter-city Transport**

The Festival has partnered with Blunden Tours to operate an inter-city bus service between Port Elizabeth and Grahamstown. Please check-in at the Blunden desk in the arrivals hall of Port Elizabeth airport. Tickets for the inter-city service can be purchased through the Festival website – www.nationalartsfestival.co.za, or by filling in the appropriate section of the Booking Form which can be found in the Festival Programme and on the website or by calling 0860 002 004. Prior booking is essential as it closes 24 hours before the time of travel each day.

**Single fare:** R250  
**Return fare:** R500

**Inter-city Timetable:**

See the schedule below for the inter-city timetable which applies daily 2 to 14 July 2014.

![Inter-city Timetable](image)

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**Bus Timetable:**

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ArtBucks members

ArtBucks members have a preferential booking window from 2 to 8 May 2014, during which time they may reserve their tickets by completing the booking forms and faxing or emailing them back to us.

Booking for the National Arts Festival is simple
Go through the Programme, or the online schedule at www.nationalartsfestival.co.za, and choose the productions you would like to see. Once you know what you’d like to see, you have several booking options:

Online:
There are two ways of booking on our website at www.nationalartsfestival.co.za.
You can use our new ON-LINE SCHEDULING APP to plan your trip to Grahamstown. It will take your selection of productions and automatically design a schedule for you, fitting everything in to the dates of your trip and filling an online shopping cart with your chosen tickets. You can fill a shopping cart manually, choosing your shows one by one. Either way, you would then use one of the ticket collection methods below to get your tickets.

Call Centre:
Phone the Festival Call Centre 0860 002 004 and book your tickets with one of our friendly box office staff members – you may use your credit card to make payment or make an EFT or direct deposit payment.

Email or Fax:
Complete the enclosed Booking Form, following the instructions it contains for returning it to us and making payment. Once your booking has been made, you will be given a reference number.

Ticket Collections:
Whichever of the above methods you choose, you need to bring the credit card you used to make your booking, or proof of deposit for EFT transactions, and come along to the Monument Box Office with some positive identification (ID book, passport or drivers’ licence), and your reference number, and you can collect your tickets from one of our cashiers or one of the self-service terminals.

Ticket Enquiries:
Call Centre 0860 002 004
Box Office Manager Dion van Niekerk 046 603 1186
Festival Manager Kate Axe Davies 046 603 1163
General Festival Enquiries 046 603 1103

Grahamstown Box Offices

Monument Box Office
(1820 Settlers National Monument)
From 9 May: Mon to Fri 08:30 – 18:00 daily
From 2 July: 08:30 – 19:15 daily

Village Green Box Office
(located in the Steve Biko Building)
From 2 July 09:00 – 18:00 daily

Fiddlers Green Box Office
From 3 July 09:00 to 21:00 daily

Rhodes Theatre Box Office
(servicing the Rhodes Theatre and Box Theatre only)
From 3 June 09:00 – 22:00 daily

Tickets, if still available, may be purchased half an hour prior to performance starting times at all venues on a cash only basis.

Visitors with a Disability
Wheelchairs can be accommodated in most venues. Please contact the Box Office Manager on telephone 046 603 1186 who will discuss your requirements and arrange assistance for you where necessary.

Refunds
Refunds for Main and Fringe events will be made only in the event of programme alterations or cancellations. The National Arts Festival cannot make other refunds or undertake to resell or exchange tickets.

The Festival organisers cannot be held responsible if a production runs longer than the advertised duration. This information is supplied by the performers and is published as a guide. Allow at least 50 minutes between performances.

Late Arrivals

We regret that we cannot refund tickets for late arrivals at performances.

Discounts

The following discounts are made available to selected Main and Fringe events – where available, discounts are indicated in the Festival Programme alongside the ticket price for each production.

Students and Scholars (registered full-time only) – ONE discounted ticket per performance

Block Bookings – groups of TEN OR MORE seats per performance may be booked at Membership prices (please mark appropriate price column).

Members of the Festival’s ArtBucks loyalty programme need to quote their membership number at the time of purchasing tickets to ensure that their purchase is recorded. At the end of the Festival the amount of credit due to the member, as per the rules of the programme, will be calculated. Credit that has been accumulated by Artbucks members for purchases at the 2014 Festival, will be automatically deducted from the amount due for their 2015 Festival purchases.

2014 Festival Programme Update

We will be publishing an update to our Programme, which will be available in Grahamstown throughout the Festival, at all of our Ticket Offices and Information Kiosks. This will contain all information regarding both Main and Fringe performances and events: a daily diary, restaurants and food outlets, and a colour-coded map. This is a must for all festival goers.
Directions to Ban Tempos
From S. Mary St.
Travel on the RN7. Following signs to Port Alfred. For 15 km. Turn left onto Murray Shaw road. After Ban Burg, following signs to Tempos at 30 km.
58 km Mountain Bike Ride from the hills to the sea

**TRACK, DIRT & SERIOUS FUN**
Grahamstown to Port Alfred

**Date**
Sunday 13 July 2014 (last day of the National Arts Festival)

**Time**
08h30

**Finish**
Rosehill Mall, Port Alfred
Limited return transport available

**Cost**
R150 - Online entries (excludes return transport & CSA licence) close Friday 4 July
R200 - Late entries (on the day) taken at Registration
Race Start & Registration - Pennypinchers Warehouse, Rautenbach Road, Grahamstown

For more info, race map, route profile, and to ENTER ONLINE, visit
[www.grahamstown2sea.co.za](http://www.grahamstown2sea.co.za)

Hosted by Saints & Sinners Cycling Club Foundation
Developing cycling for all throughout Makana

[www.grahamstown2sea.co.za](http://www.grahamstown2sea.co.za)
The driving force behind the National Arts Festival.

Avis is joining the National Arts Festival in celebrating some outstanding milestones this year. In commemorating the past, present and future, we’re proud to salute the 40th anniversary of the Grahamstown arts and culture festival, the 40th anniversary of the 1820 Settler National Monument, the hub of the festival, as well as 20 years of democracy in our beautiful country. We are proud to drive festival attendees and ensure we try harder to offer a car rental service worthy of an ovation.

The preferred car rental company at the National Arts Festival.

nationalartsfestival.co.za
National Arts Festival 2014
3 July - 13 July
Contact Go Travel on 046 622 2235

avis.co.za
0861 021 111
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REPUBLIC OF SOUTH AFRICA

NATIONAL LOTTERY

arts and culture

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