



Rhodes Drama Review 2007



RHODES UNIVERSITY
Where leaders learn

Front cover scenes from:
The HamletMachine
Hurayi Hwangu
Waiting with Mda
Sleeping Imminence

This page scene from:
The HamletMachine

Opposite page:
Christine Balt

all photographs by
Lauren Clifford-Holmes





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HEATHCLIFF GOES HOME

The first production of the year, **Heathcliff Goes Home**, was written and directed by Reza de Wet. In her programme notes she writes:

"Heathcliff Goes Home is an examination of different states of entrapment, enslavement and exploitation and the yearning for release and self realisation. It has been my particular pleasure to "liberate" Heathcliff from **Wuthering Heights** and to restore him to a world where the supremacy of the text does not fatally intrude.

In support of major twentieth theatre theorists who regard naturalism and psychologically based drama as "peeping tom theatre" I wish to celebrate the vigorous, fantastical, non-literary tradition of performance such as the travelling troupe, the circus, the vaudeville, the melodrama, the pantomime, the sheer theatricalism of total theatre.

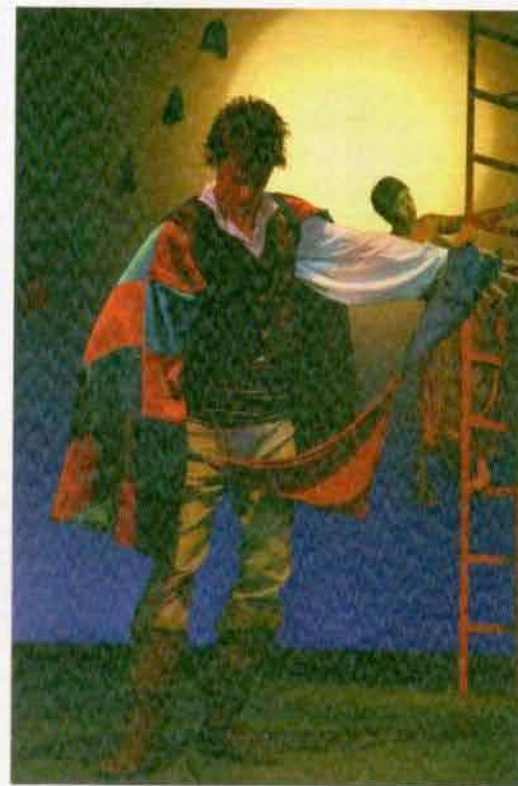
In a western context this finds expression mainly in Shakespearean comedies. Paying homage to these enchanting works, I hope to be forgiven for playfully creating a 'Shakespearean' patois of my own. Above all, this is an event to be simply enjoyed."

productions

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photographs by
Lauren Clifford-Holmes

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This was also de Wet's final production as a member of the Department's staff. Her resignation and departure this year is a sad loss for the Department and her presence will be greatly missed.

Rhodes Drama department lecturer Alex Sutherland chose to direct a trio of short plays scripted by prestigious South African writer Zakes Mda, for the departmental second term production.

The cast was made up of under-graduate and post-graduate drama students, and Sutherland chose a black South African writer to provide an often neglected opportunity for performers and audiences to experience distinctly South African styles and stories. She was drawn to the work of Mda, as his style combines magic realism and hints of absurdism, with a unique take on African story-telling.

The three plays, **We Shall sing for the Fatherland** and extracts from **The Road** and **And the Girls in their Sunday Dresses** were first performed in the late 70s and 1980s, and were selected for their prophetic readings of a post-independence Southern Africa.

Mda's characters include a pair of clown-like tramps desperately trying

to retain the dignity of their past glory as freedom fighters, two sassy women absurdly trapped in a never-ending government queue, and a chance encounter between two men on a desolate Free State road, whose humorous interaction rapidly turns dangerous as who they really are is revealed.

Sutherland says "I initially had the idea of directing **We shall sing for the Fatherland** for a number of reasons. Firstly, it provides such an astute reading of the political situation today, and secondly, to provide an opportunity for two of our third year acting students, Hleze Kunju and Mas Madasa, who have developed a unique clowning rapport together since first year. They were perfect as the two tramps, forgotten fighters from the wars of freedom, and it was a privilege working with them both".

Based on the success of this production, Sutherland put together a lecture-demonstration based on the theatre of Mda, using the extract from **And the girls in their Sunday Dresses** for the National Schools Festival in July.

WAITING

WITH ZAKES MDA



productions

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photographs by
Lauren Clifford-Holmes

Honours in Directing affirms the work of the theatre director as a creative artist rather than simply an interpreter of literary texts.

The course challenges the perception of the director as one who merely “stages” the playwright’s vision. Students are encouraged to explore the elements of the theatre in such a way that they may be brought to creative fruition, in the crafting and the presentation of innovative and challenging theatre. Thus, students are expected to be able to select appropriate resource material and research, analyse and develop this material into an arresting theatrical concept which engages the audience in a sophisticated demonstration of the elements of performance craft and theatre technique.

Finally, students are required to organise, co-ordinate and manage the performance to the level of a professionally performed event. All of this within the time limit of 30 minutes! – Janet Buckland: Course Coordinator

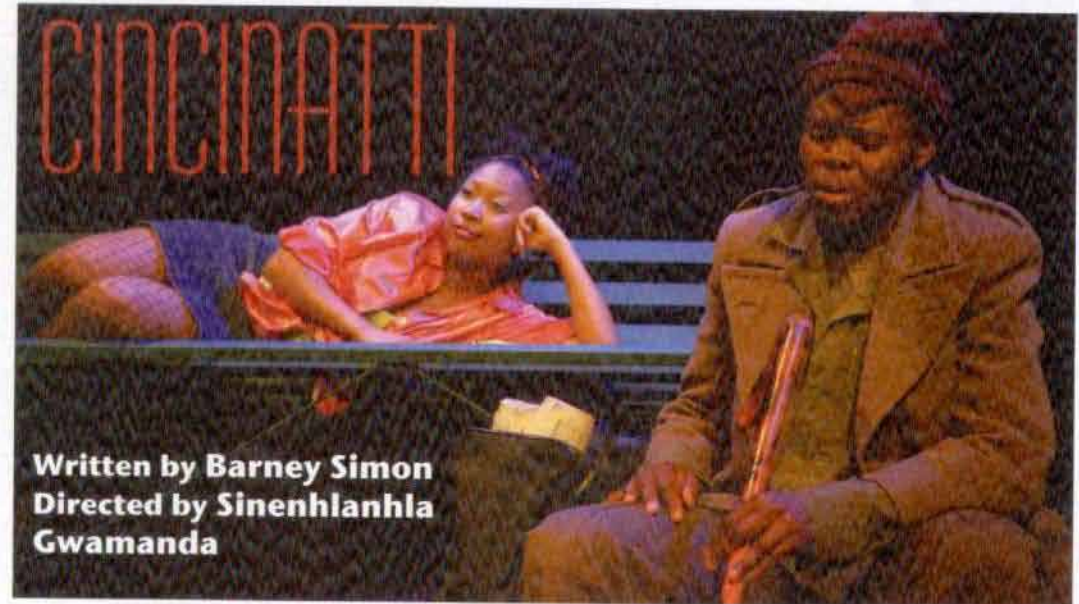
Four productions were presented by Honours students at this year’s Young Directors’ Season and two were presented for examination at the National Arts Festival, as Rhodes University’s official entry into the Student Festival.

productions

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conversations complications

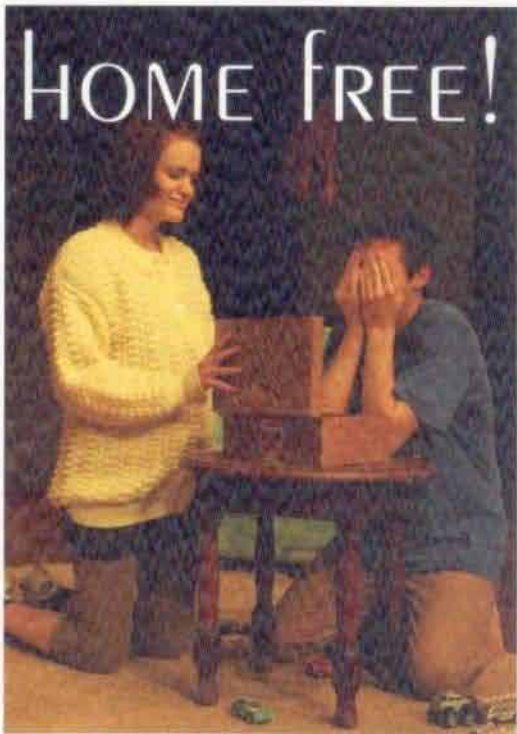


ADDITIONING ANGELS



Written by Pieter-Dirk Uys
Directed by Meghan Greenberg

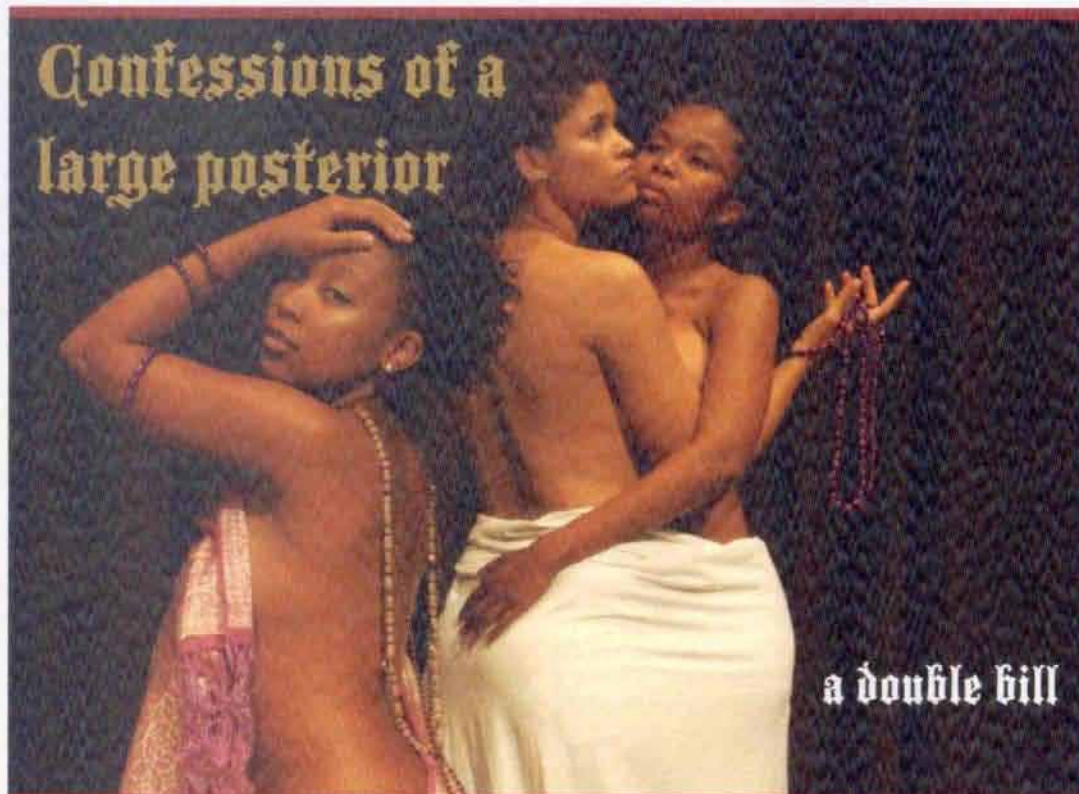
HOME FREE!



Written by Lanford Wilson
Directed by Cassandra Hendricks

youngdirectorsseason2007

Confessions of a large posterior



a double bill

National Arts Festival student entry

PART 1: Extracts from A Lady and a Woman

Written by Suzan-Lori Parkes
Directed by Alude Mahali

In the 1890s two strangers enter Miss Flora's Inn. **A Lady and a Woman** – seemingly the same and yet radically different ... An unconventional but beautiful love story that sees these two "s/heroes" prevailing in a society that refuses to see them.

PART 2: Extracts from Venus

Written by Shirlene Holmes

Directed by Jess Harrison
Early in the 19th century, a wretched woman was exhibited in England as "The Hottentot Venus". To European eyes, she was monstrously ugly, distorted beyond all notions of beauty, yet she was said to be an object of admiration to her countrymen. In spite of denials, horror and fascination her show went on. She died in Paris five years later.

productions

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photographs by
Lauren Clifford-Holmes

Masters Directing

The Masters Coursework in Directing aims to develop notable artistic maturity in the directing of theatre and primarily to foster a measure of originality in thought and practice. More specifically the course provides the practical opportunity to extend and develop a wide range of rehearsal management skills and production skills. The course not only provides an opportunity to further reveal evidence of a growing personal directorial signature, but also the course challenges the student to extend artistic standards of theatre directing in South Africa.

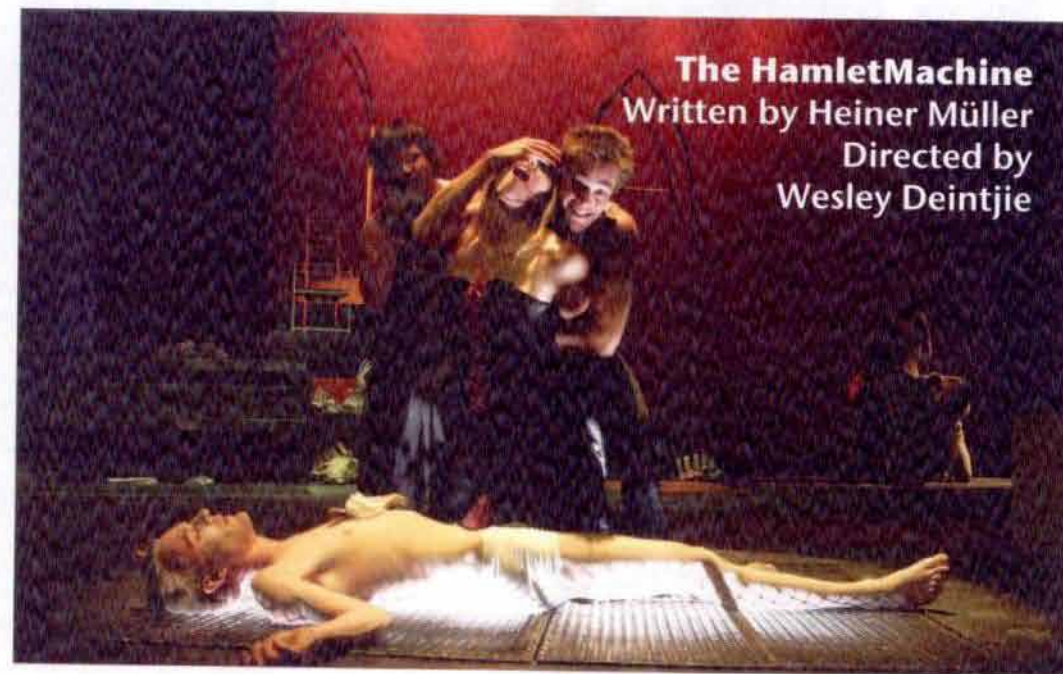
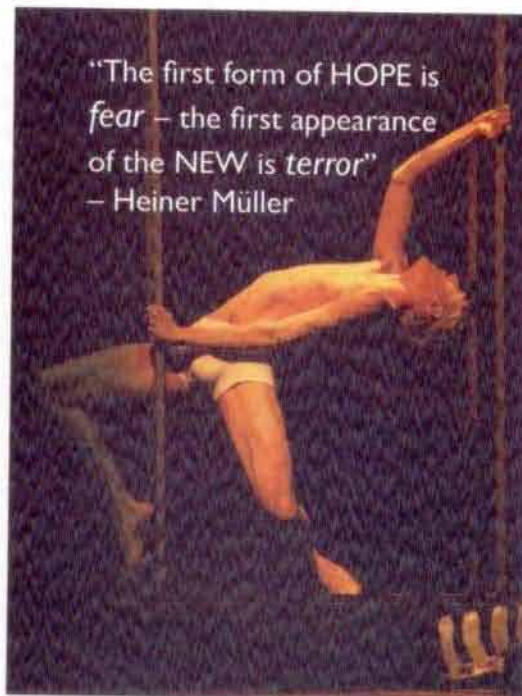
- Janet Buckland: Course Coordinator.

productions

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Wesley's Programme Notes:

Antonin Artaud once stated that "[b]ombs are to be placed somewhere - but, first of all, at the roots of most of contemporary modes of thought."

For Heiner Müller the thought of complacency was a frightening concept, and so many of his plays are rich in contradiction and ambiguity. It was the uncertainty of identity, of tradition, of family and of future present in **The HamletMachine** that drew me to the text. The idea of the split character torn between who he is and what he should stand for; the privileged individual that has the ability, but is still loath to act, resonated strongly with me.

It was also the thrill and challenge of having free range to direct my own vision that drew me towards this play.

The HamletMachine consists of only a few pages of text, no stage directions, no clue as to how it should be directed (except for the phrase such as *snowfalls – ice age*, which I feel is Müller's way of poking fun at those reading and trying to direct the text).

However, an open text has allowed the cast and I to play extensively, to experiment, to try out new things in the hope of creating a piece of theatre that will perhaps place a "bomb" in the thoughts of the audience.

Masters Contemporary Performance

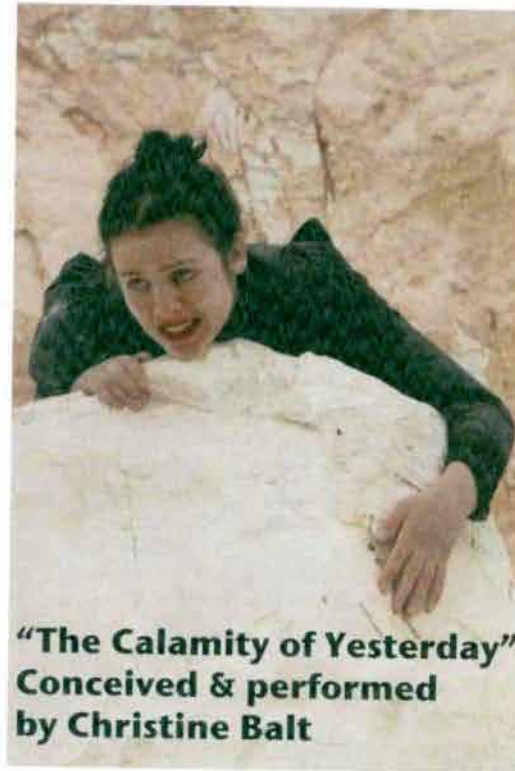
The Contemporary Performance course is designed to encourage students to create theatre as performers. Personal and social concerns are addressed in a way which might appeal to contemporary audiences. More often there are no answers to questions, as the work is not based on particular formulae. The notion of exploration is key to this course and students are encouraged to map out unknown territory, based on their own concerns and performance preferences. – Heike Gehring: Course Coordinator.

“Huroyi Hwangu (my witchcraft)” Conceived & performed by Awelani Moyo

Awelani’s Programme Notes:

Venda legend tells of Zwidutwane... half visible spirit people... I do not forget she ran away from home. I cannot remember what happened next. I start again. She lived alone, she hid her words in little things. She calls with a voice from out the earth. She is dancing on my head. I am singing in her heart. In the centre of her house, I am writing, playing my part. Somewhere as I try to find where their stories meet, they are watching me. I do not know what I am doing here.

This year saw two works by Masters Contemporary Performance students presented for examination at Theatre in Motion '07.



**“The Calamity of Yesterday”
Conceived & performed
by Christine Balt**

Christine’s Programme Notes:

“There is no escape from the hours and the days. Neither from tomorrow nor from yesterday because yesterday had deformed us or has been deformed by us... Yesterday is not a milestone that has passed, but a daystone on the beaten track of the year, irredeemably part of us, within us, heavy and dangerous. We are not merely more weary because of yesterday; we are other, no longer what we were before the calamity of yesterday.” – Samuel Beckett

productions

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photographs by
Lauren Clifford-Holmes

THEATRE IN MOTION 07

productions

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photographs by
Lauren Clifford-Holmes

This theatre making and performance concert was devised as a way of featuring work from nine papers and options in the Third Year, Honours and Masters programmes including:

- > Choreography
- > Contemporary Performance
- > Dance Repertory
- > Physical Theatre
- > Stage Management and
- > Theatre Design

Just as experimentation, invention and discovery are valued in other academic fields – as in science and technology – so is it valued within the performing arts. We believe that this drive towards innovation is a crucial part of a university drama department's commitment to the development of the performing arts industry. This striving towards innovation combines both theatrical and theoretical investigations with attention to form and content.



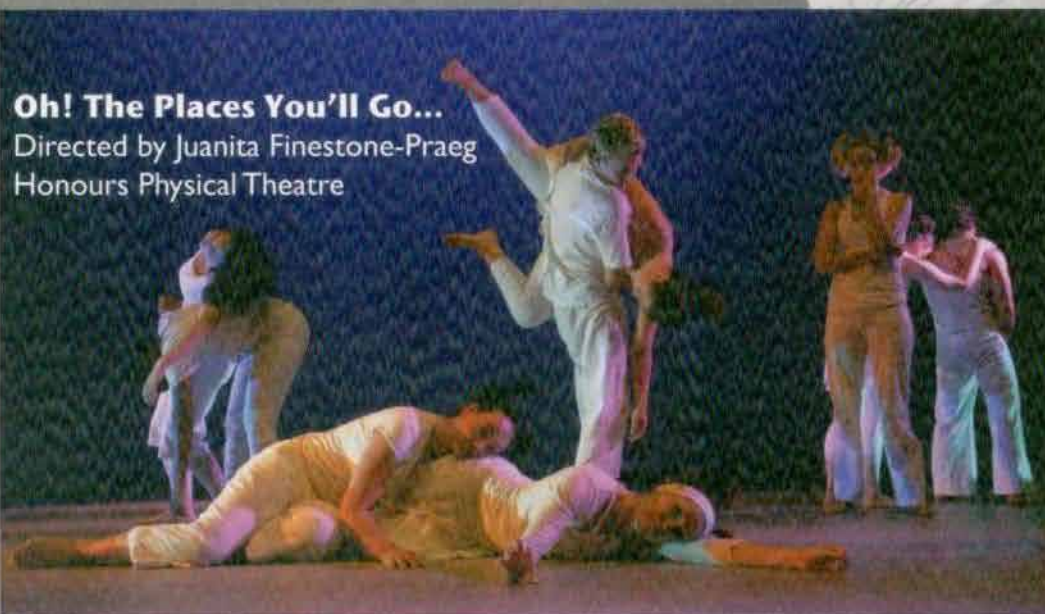
Shaded Waters

Conceived and Choreographed by
Gary Gordon and the performers
DIII Dance Repertory



"Once were ye apes"

Choreographed by Sonja Smit
Honours Choreography



Oh! The Places You'll Go...

Directed by Juanita Finestone-Praeg
Honours Physical Theatre

Bosch's Birdsong

Created and performed by Meghan Greenberg, Alude Mahali & Sonja Smit
Honours Contemporary Performance



F is for...

Performed and created by Cassandra Hendricks, Zoë Reeve & Colleen Triegaardt
Honours Contemporary Performance



Back Follows Front, Seriously ...Sometimes

Choreographed by Sarah Seymour
Honours Choreography



"Odd Man Out"

Choreographed by Kyle de Boer
Honours Choreography

Sleeping Imminence

Choreographed by Joni Barnard
Honours Choreography



Knee-high to a grasshopper/ One foot taller to a toadstool

Created and performed by Matthew Clarke, Sin Gwamanda & Sifiso Mabena
Honours Contemporary Performance

THEATRE IN MOTION 07

productions

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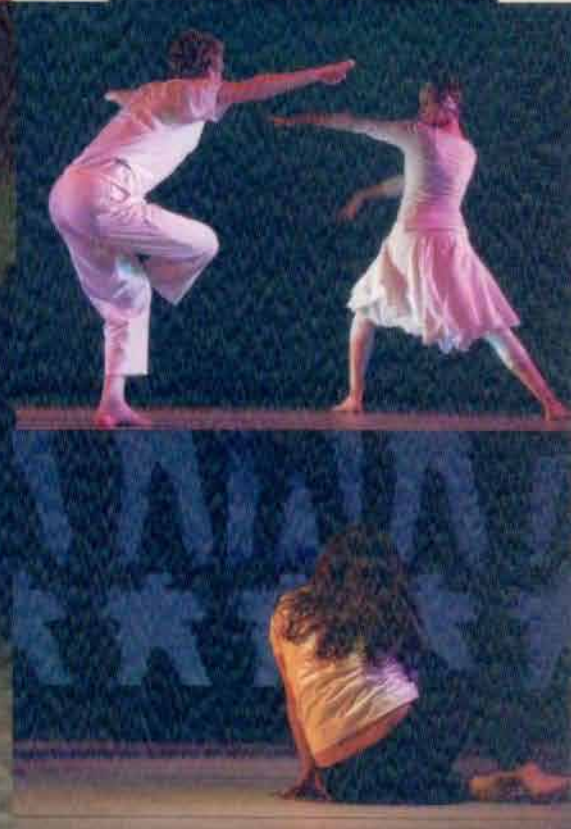
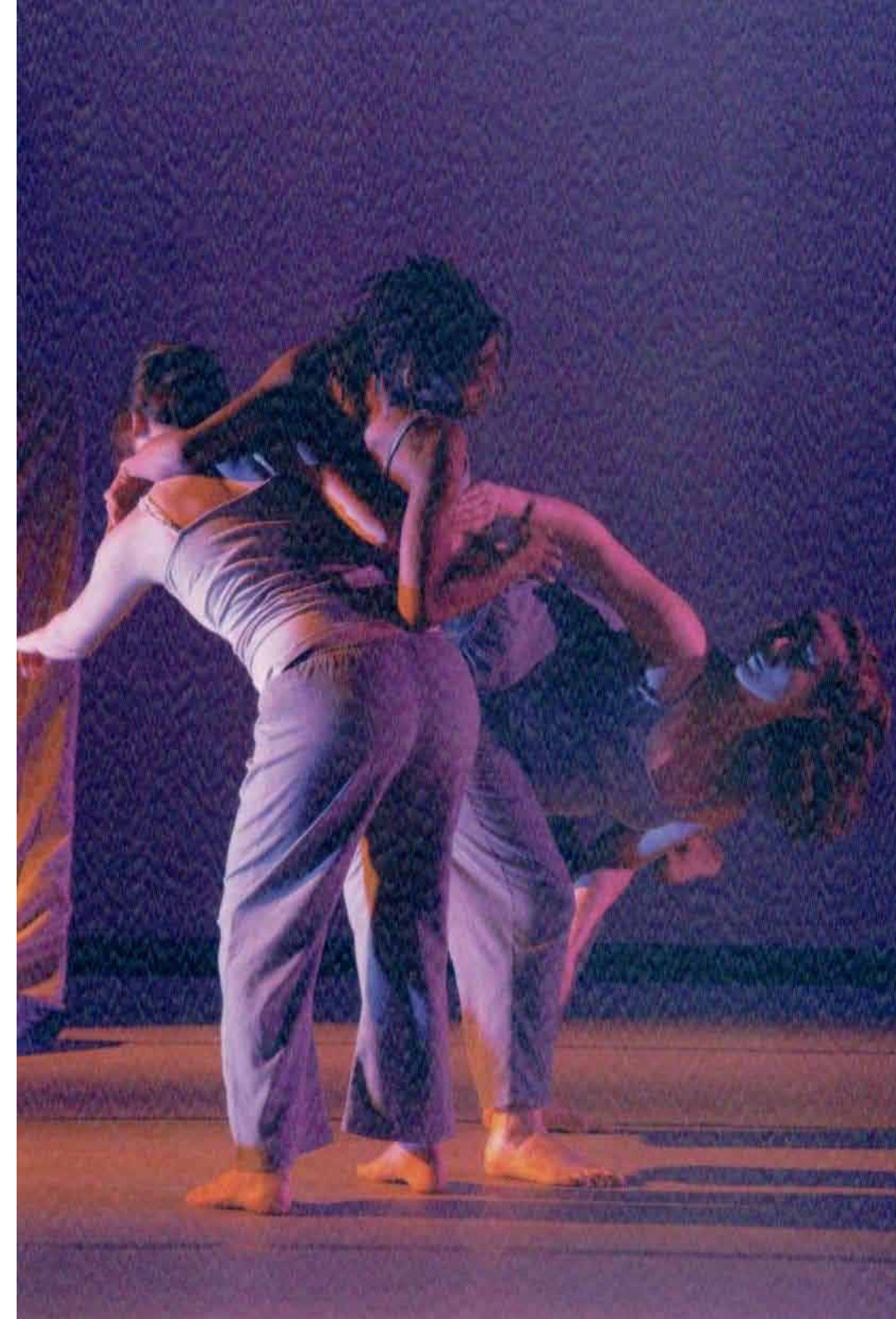
photographs by
Lauren Clifford-Holmes

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A woman with dark hair and a red headband is looking into a large, glowing crystal ball. Her hands are raised, with fingers spread, as if she is channeling or seeing something. The background is dark and textured. The crystal ball is the central focus, emitting a warm, yellow light.

scenes from
Heathcliff Goes Home
The Calamity of Yesterday
Sleeping Imminence
Huroyi Hwangu
Waiting with Mda
Odd Man Out
Oh! The Places You'll Go...

photographs by
Lauren Clifford-Holmes





companies & artists
in residence

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photographs by
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Rhodes Drama Review 2007

Begun in 2003, Ubom! is the only full time professional theatre company in the Eastern Cape. It blends the skills of Rhodes University Drama graduates with the talents of disadvantaged community theatre practitioners. This lively mix inspires a unique creativity which generates a distinctive theatre style that speaks to the hearts and minds of urban and rural audiences.

Ubom!'s impact and industry has been phenomenal: Ubom! has toured 8 SA provinces, brought the arts to over 175,000 people in its first five years, run to full houses at the National Arts Festival, been invited 3 years in a row to perform at the Hilton Arts Festival, performed annually in virtually every provincial Schools' Festival, created continuous employment for over 30 artists in SA and has boosted the arts industry in the Eastern Cape.

In addition to the busy year of rehearsing and performing, Ubom! ran a full workshop programme in local schools and at the Grahamstown prison and facilitated the Makana Drama Development Festival, which provides a platform to local community performers.

Sadly Ubom! says good bye to Dorian Burstein and Zanne Solomon. These individuals have added immense value to the company and will be sorely missed.

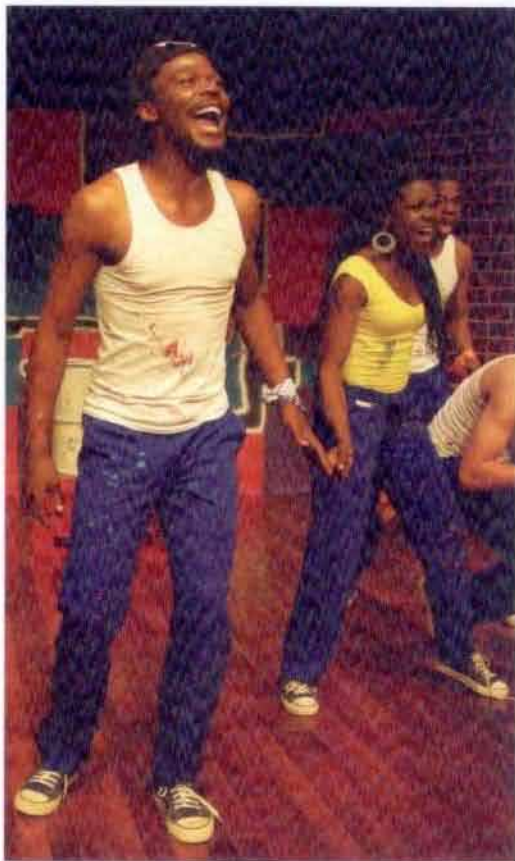


In spite of limited funding, 2007 proved to be another busy year loaded with exciting theatre activities. The first piece of the year **Eco-Wolf and the Three Pigs** was directed by Daniel Buckland and was designed for primary school learners. This playful piece filled with magical puppets, acrobatic prancing and vibrant music proved to be a huge hit and performed for well over 10,000 young people.

Our sustaining funding has been from the National Arts Council and we are supported by Rhodes University and the Rhodes University Drama Department.

Mina Nawe, directed by Heike Gehring, aimed to break the silence around gender violence & abuse. This hard-hitting production seemed to give learners the courage to "speak out". Recently we received a letter from a grade 11 learner who at 9 years old had been raped. She wrote "... what you're doing is breaking down the stigma and opening doors... I want to thank you for showing me there is hope yet." Mina Nawe performed to 4,980 audience members at schools and community centres throughout the Eastern Cape.

Scott Sparrow collaborated with UBOM! to create another funky and upbeat montage of contemporary poetry and vibrant song. **Rhythm Rebellion** was specifically designed for high school students and performed at the Eastern Cape & National Schools' Festivals. The poetry extravaganza then travelled to Durban, Pretoria, Mafikeng and Secunda where it performed to over 5,300 young people.



energetic dance and song by the UBOM! cast in **Rhythm Rebellion**



This year's Art of the Street Project was directed by RU Drama Masters student Wesley Deintje under the supervision of lecturer, Alex Sutherland. **Shark** was devised around the topic of loan-sharks or abomashonisa, and was performed by the young Eluxolweni Street Shelter actors as part of the official street theatre programme in the National Arts Fest.

The Ubommies once again made their mark at the National Arts Festival with a new work by Andrew Buckland, **Love Amongst The Bones**. This musical detective story set amidst human waste also performed at the Free State & Mpumalanga Schools' Festival.



Wortah directed by Brink Scholtz performed to over 4,000 learners in schools in Grahamstown and was commissioned by the Institute of Water Research. This provocative piece employed physical comedy and drama to address issues surrounding the use and abuse of water as a necessary but threatened resource.

The year peaked with a fun-filled, interactive community Christmas show - **Kwela Time**. Directed by Ingrid Wylde, **Kwela Time** featured additional local community performers as well as the Amaphiko Township Dancers and toured to a number of community venues throughout Grahamstown.

companies & artists
in residence

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photographs by
Lauren Clifford-Holmes



FIRST PHYSICAL THEATRE COMPANY

In July last year, First Physical was forced to close in its current form. But the story has not ended, due to the relentless energy and perseverance of Professor Gary Gordon, Juanita Finestone-Praeg, Tshego Tlholoe, and Ingrid Gordon who has volunteered her services for the management of the company. Their belief in the artistic value of the company's output has been the main capital that ensured its continuation, even if only on a project-to-project basis.

The feedback on the work produced this year, even under these difficult circumstances, is good reward for holding on. Adrienne Sichel (*The Star*) noted that **Go**, the new work choreographed by Gary for the FNB Dance Umbrella, stood out amongst many works. It is a dance work based on memories and struggles past and present, and, along with other noteworthy works at the Umbrella, its autobiographical slant celebrated "the quality of artists who brilliantly delved into their own biographies as dancers". The "dancing is exquisitely executed" (De Swardt, Artslink), and Sichel described it as "exquisitely poetic dance theatre".

companies & artists
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photographs by
John Hogg

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Go also paid tribute to the company by bringing together professional dancers, Rhodes Drama graduates and a dancer from First Physical Youth Company, reflecting its desire for ongoing longevity in training, choreography and artistic vision. This was acknowledged in the fact that, Acty Tang, who has performed for the company since 1999, was awarded the Standard Bank Young Artist Award for Dance. Shaun Acker, one of Gary's choreography students, was selected for **Fresh II**, the mainstream platform for edgy contemporary dance and performance art at the Festival.

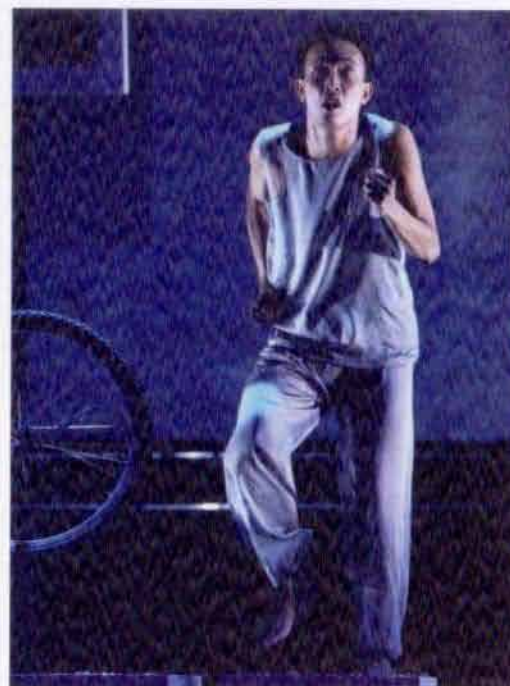
First Physical also presented work at the Jomba! Contemporary Dance Experience in Durban, the National Arts Festival, and Out the Box Festival in Cape Town. Besides supporting existing initiatives such as the First Physical Youth Company, these performance platforms also provided space for emerging choreographers of tomorrow. Alan Parker, Tshego Tlholoe and Nicola Elliott – all graduates of Rhodes Drama – choreographed, performed, taught classes and helped tackle administrative tasks of the company. They also conducted residencies and workshops in Cape Town, Uitenhage, Port Elizabeth and Grahamstown.

All these facts do not obscure the

difficulty faced by First Physical in 2007. But it is also a situation faced by many in the theatre industry. In *Mall & Guardian* online, Warren Foster wrote of individual difficulties as "microcosm[s] of the troubles physical theatre has met in South Africa ... after ... the National Lottery Distribution Trust Fund, closed. ... Despite having closed, First Physical has been resilient, working on a project-by-project basis and has been commissioned ... to produce more shows both this year and next year."

The impact that First Physical has already made in South African physical theatre is a useful barometer of the company's artistic value during these difficult times. Foster noted that "[Craig] Morris and [Athena] Mazarakis are both alumni of the company along with the likes of Rob van Vuuren (Twakle of **The Most Amazing Show**) and this year's Standard Bank Young Artist Award for Dance winner, Acty Tang." Sichel, reviewing a recent dance programme at Wits Theatre by Zoey Lapinsky, Acty Tang and Penny Ho Hin, wrote: "The fact that all three dancers were members of Gary Gordon's now skeleton First Physical Theatre Company tells its own story."

First Physical would like to thank the NAC and Rhodes University for their continuing support.



FP Youth Company

The First Physical Youth Company has produced a number of outstanding performers in all theatrical fields. In March this year auditions took place and twelve high school learners from the entire Grahamstown area were chosen to form the 2007 First Physical Youth Company.

Nomcebisi Moyikwa, a Grade 12 learner and Youth Company member, also participated in Professor Gary Gordon's **Go**, which was performed at both the 2007 FNB Dance Umbrella in Johannesburg and the 2007 National Arts Festival.

companies & artists
in residence

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photographs by
John Hogg

Acty Tang

Winner of the Standard Bank Young Artist Award for Dance in 2007, Acty had a busy year producing and touring theatre work. The most ambitious of these was **Chaste**, a multi-disciplinary theatre experience, presented at the National Arts Festival.

The work is a complex, deeply felt interpretation of Oscar Wilde's **Salome**. It cuts across the personal and the political in an exploration of suppressed love and sexuality in an unjust world. Brent Meersman (*Mail and Guardian*) reviewed it as a "subversive work ... deeply moving and aesthetically beautiful".

At the FNB Dance Umbrella in Johannesburg, Acty presented a butoh-esque solo, **Protect**, later re-worked into a full-length duet featuring Tshego Tlholoe from First Physical, performed at the Out the Box Festival in Cape Town. Adrienne Sichel of *The Star* wrote, "Acty Tang ... uses his finely tuned theatrical sensibility to navigate his Asian cultural heritage through the violent contemporary South African realities. ... A fragmented series of interludes in spotlights, on and away from a red strip of cloth, turns his articulate body into a conductor for terror, surrender, suffering and spirituality."

Moirra de Swardt described the work on Artslink.co.za as "... a meditation so relevant that I could not bear to see it end."

Acty also created a cheeky new work, **Male Variations: Let me entertain you 400 times over**, for Zoey Lapinsky's concert at the Wits Downstairs theatre. It is an anarchic drag show that also acted as a much-needed cathartic exorcism of the public attention Acty got from the award.



a moment in **Protect**

Sichel wrote, "Isn't it great when dancers send themselves up so intelligently that we leave the theatre much the wiser – and chuckling all the way home?"

Acty also performed in Professor Gary Gordon's new choreographic work, **Go**, and is busy producing a DVD of **Go** for First Physical as an educational resource.

In 2007 Acty returned to Hong Kong, his birthplace, after being away for 17 years. He attended the International Drama/Theatre and Education Association World Congress, and presented a paper that resulted from a semester of investigation into physical performance and cultural identity along with the Honours Physical Theatre class. Another article by Acty, *Towards an ethics for a dislocated body*, was published in the **Research in Drama Education** journal this year.

Acty also facilitated workshops and a lecture at the Schools' Festivals in Grahamstown, and at Herschel School in Cape Town.

companies & artists
in residence

Alex Sutherland

(Lecturer)

- Published article in **SATJ**:

Writing and performing change: the use of writing journals to promote reflexivity in a Drama Studies curriculum.

- Reviewed *African Theatre Youth*, edited by Michael Etherton for Research in Drama Education.

- Directed 2nd term production: **Waiting with Zakes Mda**

- Project director, Art of the Street Project, and **Shark** at the NAF.

- Chair-person of the Ubom! advisory board.

- Researcher on committee of the National Practice as Research pilot research project, hosted by UCT.

- Reviewer for academic staff teaching portfolios for the Academic Development Centre.

- External examiner for UKZN and UCT drama departments.

- Course co-ordinator, Arts & Culture PGCE (IP) module, Education Dept.

- Produced a little boy called Jasper at the end of August!

Heike Gehring

(Lecturer)



- Created, directed and performed in **Lady Anne** (KKNK and NAF 2007)

- Performed in **Chaste** (NAF 2007)

- Co-creator and director of the production **Mina Nawe** for Ubom! Eastern Cape Theatre Company

- External Examiner for UCT.

- Participated in workshops that form part of the Spier Contemporary initiative under the direction of Jay Pather.

- Adjudicator at PE Eistedfodd.

- Performed in **Shaded Waters** at Theatre in Motion 2007.

Lady Anne was performed at the Klein Karoo National Arts Festival and the National Arts Festival in Grahamstown. The performance is based on Antjie Krog's award-winning poetry anthology, called *Lady Anne*. This production was conceived and directed by Heike Gehring, in collaboration with Gary Gordon as choreographer and Francois Le Roux as musician. The performers were Sifiso Majola, Coba-Maryn Wilsenach and Heike Gehring.

A multimedia performance was created in which a dialogue was formed between live music, poetry, acting, dance and visual art. By means of diverse disciplines, links were formed between historical events and contemporary experiences, between African and Europe, between land and sea; man and woman. The production received huge accolades and we are looking at performing it elsewhere in 2008.



staff focus

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photographs by
Stef de Klerk &
Iris van der Merwe

Rhodes Drama Review 2007

Andrew Buckland: Truth in Translation

2007 found Andrew Buckland continuing his association with the Truth in Translation Project. In 2005 the project collected 13 performers to help develop a play based on the experiences of the translators involved in the Truth and Reconciliation Commission. In 2006 this play opened in Rwanda and then had a run at the Market Theatre.

This year the play toured more extensively. The production performed at the Baxter theatre in Feb/Mar and was attended by a number of significant audiences including members of the Khulumani Victims Support Group which works with victims of apartheid who testified at the TRC. Their attendance brought a special tension to the performance as many of the names mentioned all featured in the action were of individuals or relatives of individuals in the audience. Archbishop Tutu also attended and was very moved.

The play was then staged at the Edinburgh Festival where it won a Fringe First Award. Andrew was unable to play this season (he was teaching in the Department) and his role was played by Lionel Newton who had been a part of the creative process from early on.

Dion van Niekerk (Replacement Lecturer)

- Took over Acting and Dramatic Literature courses in the Department from August to November

- Played Hamlet in ISEA's production of **Hamlet** directed by Paige Newmark from Oxford, England. Toured Eastern Cape and Kwa-Zulu Natal

- Played Charles and Corin in ISEA's **As You Like It**, also directed by Newmark. This toured with **Hamlet**

- Both **Hamlet** and **As You Like It** featured at the Shakespeare Society of South Africa's 7th Triennial Congress, an international conference held in Grahamstown in June, and also at the National Arts Festival

- Performed in and created designs for **Oh! The Places You'll Go...**

However, Andrew then joined the company for the next legs of the tour when it travelled to the United States, Sweden and Ireland. Each of these countries had a different response to the play but, according to Andrew, "From an artistic point of view the play was very warmly received and often with highly charged emotional reactions".



Dion as Vice Chancellor in **Oh! The Places You'll Go...**

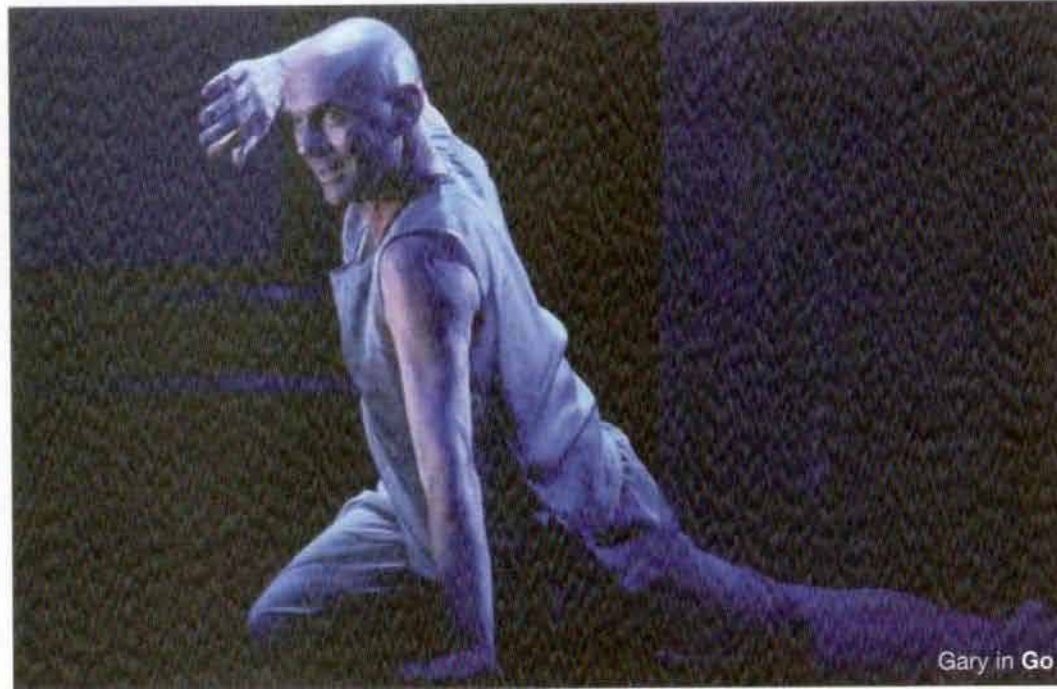
Plans are for the play to be performed in Zimbabwe in April next year and then for a five week tour to the Balkan states.

Details of the tour and the project are available at: www.truthintranslation.org

Gary Gordon

(Professor & HOD)

- Academic Leave : 1 January to 30 June 2007
- Performed and choreographed **Go** for the main programme of the 2007 FNB Dance Umbrella. **Go** was also presented at the National Arts Festival
- Choreographed **Lady Anne** for the main programme of the KKNK Fees, **Lady Anne** was also presented on the fringe programme of the NAF
- Facilitator for 2007 FNB Dance Umbrella Choreographic Residency Programme in Johannesburg
- Mentor for Choreographic Laboratory in Durban, a project presented by KZN DanceLink in partnership with the Centre for Creative Arts
- External panellist: Review of the School of Dance, University of Cape Town
- External Examiner: UCT
- Performer in film installation devised by Mark Wilby for the 2007 Spier Contemporary Festival.



Juanita Finestone-Praeg

(Senior Lecturer)

- Acting Head of Drama: Jan – July 2007
- Continued as Assistant Artistic Director: First Physical Theatre Company
- Practice-as-research: participation in the PaR Working Group of the IFTR (International Federation of Theatre Research, chaired by Baz Kershaw from Warwick University in the UK and Jacqueline Martin from Queensland in Australia)
- Accepted for publication in the **SATJ** Dec 2007 edition
- Choreographed **Oh! The Places You'll Go ...** Rhodes Theatre: October 2007
- Created **Monogram** in collaboration with Tanya Poole and Guy Nelson.
- External Examiner for UKZN (Pmb) and Wits University
- Awarded JRC funding for research

staff focus

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photograph by
John Hogg

Alumni: Oh! The Places They've Gone...

Peter van Heerden

Pete has become one of the country's leading performance artists. Recent performance pieces like **6 minutes** and **so is 'n os gemaak**, have sent ripples through the performance world with their startling frankness and psychologically subversive impact.

Daniel Buckland

This year Daniel created **Dr Collinger's Funeral Service** for the National Arts festival with Taryn Bennett and received enthusiastic responses. He also received amazing confirmation of his talents by been asked to join the cast of *Cirque du Soleil* for their exciting spectacular, **Love**, in Las Vegas!!

Bailey Snyman and Nicky Haskins

These former students and First Physical performers have founded a vibrant new company, Matchbox Theatre Collective. The company is making waves in the dance and theatre community with dynamic new productions and stimulating workshops.

Craig Morris

Craig has continued to impress critics with shows like **Blood Orange** and **Attachments (1-7)** with another alumnus, Athena Mazarakis. Adrienne Sichel of *The Star* wrote of their piece, "If you haven't seen **Attachments** you'd be crazy to miss out".

Rob van Vuuren

Rob (Twakkie in **The Most Amazing Show**) appeared in the feature film **Footskating 101**. He's also had continued success this year with his theatre shows **Electric Juju** and **The Best Man's Speech**, starring Louw Venter, which Rob directed.

Samantha Pienaar

Sam has taken up a lectureship at Stellenbosch University where she is teaching Physical Theatre.

Jenni-Lee Crewe

A former student and education officer for First Physical, Jenni received her MFA from Tulane University in New Orleans in 2006 and was recently appointed as a lecturer at Wits University where she will teach Design.

Lucy Wyldie

Lucy went on to study classical acting at the London Central School of Drama. This year she appeared as Carol in **The Beguiled** which played at the Hen and Chickens Theatre in London and she played the lead in a feature film, **Land of Thirst**, produced by Vuleka Productions/SABC 2.

Lindiwe Matshikiza

Lindi has carved out a place for herself in South African theatre as a versatile and compelling actress. According to the most recent report from *The Weekender*, "Matshikiza is the toast of Johannesburg as a result of the powerhouse performance she delivers night after night in Mike van Graan's latest theatrical offering, **Bafana Republic**".

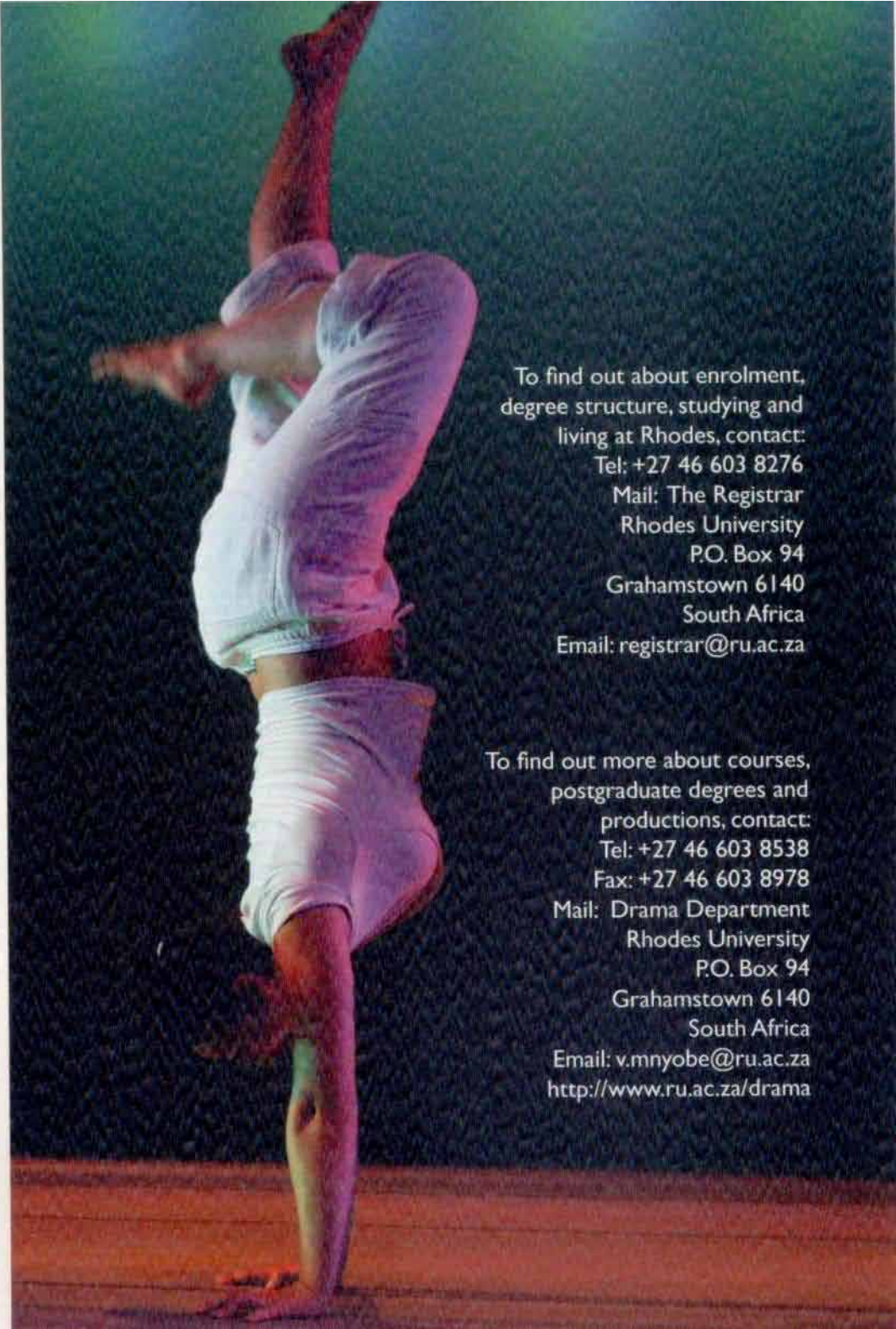
P J Sabbhaya

P J has been hailed as one of the country's top choreographers. He is a past winner of the Young Artist Award for Dance. This year he presented his critically acclaimed show **Macbeth** at the National Arts Festival. The show received nominations for several awards.

alumni on the move

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photograph by
Lauren Clifford-Holmes



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- Rhodes Drama offers 14 papers for Honours degree

- Masters candidates may specialise in: Applied Theatre, Choreography, Contemporary Performance, Creative Writing, Directing or Theatre Design

- Every year, Rhodes Drama and associated companies produce over 10 productions at the National Arts Festival, and alumni feature in over 30

- Graduates are working in 5 of 10 SA drama and dance departments, and we have alumni lecturing in England

- Rhodes Drama produces the plays of Shakespeare and other English playwrights worldwide, classic and original South African plays, and innovative multi-disciplinary productions

- In recent years graduates have won: Arts and Culture Trust awards, Standard Bank Young Artist awards, Naledi awards, FNB Dance Umbrella awards, Gauteng MEC Dance and Choreography nominations, a KKNK nomination, a DaimlerChrysler South African Choreography nomination and a KZN DanceLink nomination

- Rhodes Drama staff have recently presented productions and conference papers in 10 countries in Europe, Asia, America, Australasia and Africa

facts about Rhodes drama

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Oh! The Places You'll Go...

photograph by

Lauren Clifford-Holmes

editor
design and layout
text

back cover photograph

all inside photographs

printed by

Dion van Niekerk
Lauren Clifford-Holmes
Gary Gordon, Alex Sutherland, Acty Tang
Juanita Finestone-Praeg, Janet Buckland,
Dion van Niekerk, Heike Gehring

Heathcliff Goes Home

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Lauren Clifford-Holmes, John Hogg,
Stef de Klerk & Liza van Deventer
Cadair Printers, P.E.

