

LIP

2016

JAARGANG 10

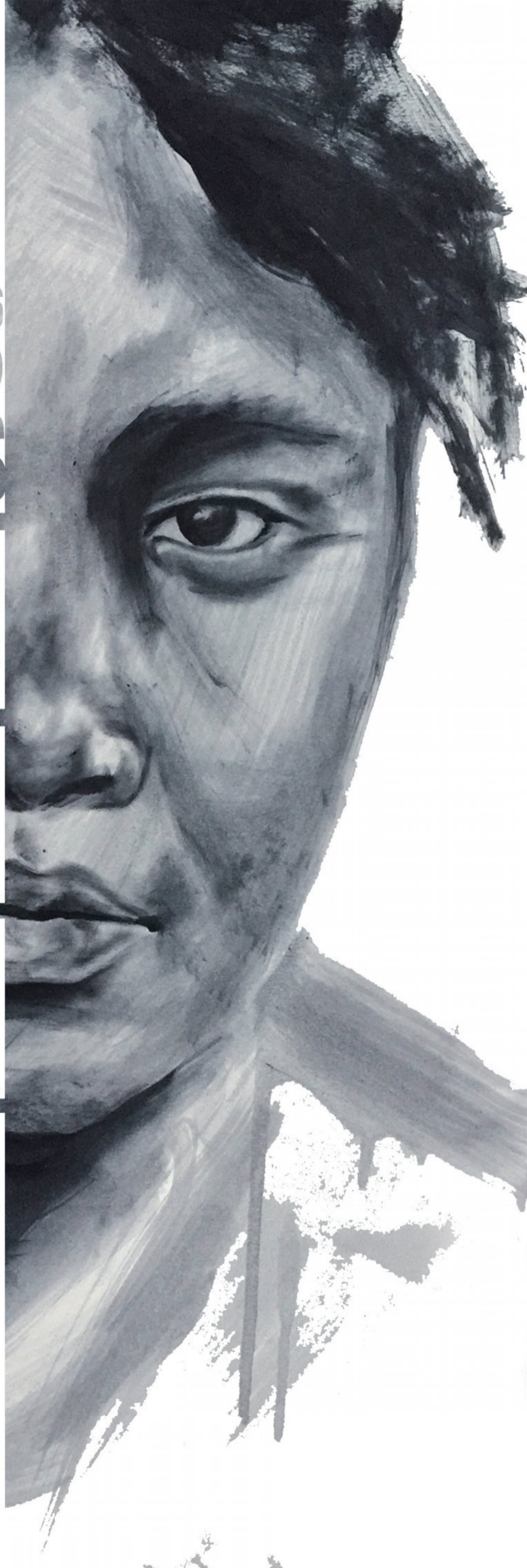
WOORDBEES

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REDAKSIONEEL

Vir studente om 'n feeskoerant uit te gee wat Die Woordfees in al sy glorie vasvang is geen maklike taak nie.

Om dit boonop met 26 diverse studentestemme, feestelikhede wat plek-plek deur betogings ontwig word en ander akademiese verpligtinge te moet doen, het vir ons 'n week terug na 'n byna onbegonne taak gelyk.

Die feit dat jy nou hier lees beteken dat ons wel, gewapen met liters Red Bull, die spreekwoordelike wa deur die drif kon trek.

Die 10de uitgawe van LIP doen vanjaar se Woordfees goed gestand. Studentemolestes, toptoneel en alles tussenin is gedek. Met 'n groot gros Engelse studente wat in diep Afrikaanse waters ingegooi is, was ons aanvanklik paniekerig dat Woordfees se essensie êrens oor die taalbrug verlore gaan raak. Die brug is egter suksesvol oorgesteek.

Die Woordfees se tema "Bly" was ook ons leuse vir die week.

Om laatnag en vroegoggend te bly aanhou, bly voortgaan, en gelukkig te bly om uiteindelik hierdie koerant te publiseer.

Ons hoop LIP het Die Woordfees vir jou só saamgevat dat vanjaar se fees nog 'n wyle by jou sal bly, en jou sal verbly. Lekker bly!

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Thinus Dippenaar

Marenet Jordaan

Corli van der Merwe

Lizette Rabe



Ondanks pogings om die gemeenskap by die Woordfees te integreer, is die demografie van die gehoor steeds dieselfde as vorige jare.

FOTO: Stefan Piek

Woordfees-integrasie steeds problematies

Lede van Stellenbosch-gemeenskap voel steeds uitgesluit

Tarryn Josephs & Nation Nyoka

@tarrynjosephs @ninhososa

Ondanks die Woordfees se pogings om die fees se grense uit te brei, is daar steeds sommige lede van die Stellenbosch gemeenskap wat uitgesluit voel.

Saartjie Botha, direkteur van die US Woordfees, voel dat dit belangrik is om die breër Stellenbosch-gemeenskap by die fees te integreer en om die aantal swart en bruin feesgangers se deelname te verhoog.

"Ons is tans by 18%, maar hopelik sal ons ons teiken teen die einde van die week bereik," het Botha Donderdag gesê.

Die doel was om die aantal swart feesgangers van 12% na 20% te lig.

Die Woordfees bied 'n reuse-verskeidenheid produksies aan wat vanjaar verder uitgebrei is na

die breër Stellenbosch.

Woonbuurte soos Idasvallei, Cloeteville en Kayamandi het vanjaar ook gasheer vir sommige Woordfees-produksies gespeel.

Die gebrek aan deelname van gemeenskapslede by dié produksies was egter opvallend.

"Daar is steeds 'n skeiding tussen die feesgangers en die lede van die gemeenskap, daar was ook geen reklame-veldtog in Cloeteville nie.

"Ek het maar net toevallig by 'n skool die program van die fees gesien," het Carol Lackay, die Breughel-teaterbestuurder gesê.

Lackay het bygevoeg dat daar ook nie genoeg moeite gedoen word om arm gemeenskapslede toegang tot die produksies te gee nie.

"Daar is baie produksies waar daar omtrent 50 sitplekke oop is en dit word glad nie vir die

gemeenskap gegee nie.

"Die kaartjies is eenvoudig net te duur, wat dit net moontlik maak vir 'n spesifieke gehoor om te kan bekostig," het Lackay gesê.

Volgens Lackay sou dit 'n verskil maak as die Woordfees meer betrokke raak by die gemeenskap en nie net gebruik maak van die dorp se fasiliteite nie.

Selfs die verskillende produksies by die nuwe teaters is nie noodwendig toepaslik vir mense uit die gemeenskap nie en word telkens op 'n ander mark gemik.

Verskeie inwoners van Idasvallei was nie bewus van die feit dat die fees ook hierdie jaar in dié woonbuurt plaasgevind het nie.

"Ek ry elke dag verby die skoolsaal, maar daar is nie 'n enkele teken dat daar produksies

plaasvind nie," het Viola Anthony, inwoner van Idasvallei, gesê.

Anthony voel ook dat die jaarlikse WOW-karnaval al gebeurtenis is waarvan sy weet, omdat dit so gewild onder die Stellenbosch-gemeenskappe is.

"Daar is verskeie groepe wat in Stellenbosch bly en ons integreer nie genoeg nie," verduidelik Rien Hoppenbrouwer, 'n Nederlander wat die derde keer die fees bywoon.

"As ons 'n gedeelte van die gemeenskap uitsluit sal daar vir altyd 'n skeiding bly en wit mense sal nooit na die plakkerskamp gaan nie."

Frieda le Roux, publisiteitsbestuurder van die US Woordfees, sê hoewel die fees se verhouding met die inwoners van Kayamandi, Cloeteville en Idasvallei kan verbeter, is dit nie moontlik om dit in een jaar te doen nie.

Giving a voice to the voiceless

Saarah Survé

@therealsaarahs

SPIER AMPHITHEATRE – The aim of the musical *Philida van de Delta* is to give a voice to the voiceless and to hear their stories through song.

Organisers of this musical therefore invited members of the Solms-Delta community to take part, giving them a voice in the show.

"Everybody who arrived was allowed to be in the show. Nobody had acted before, but they chose their roles," said Adriaan Brand, project manager of the Music van de Caab Heritage development. Brand compiled and adapted the story to music. Brand is also a founding member of the band the Springbok Nude Girls.

Solms-Delta and members of the Babylonstoren guest farm and the multidisciplinary cultural Breytenbach Centre collaborated to present *Philida van de Delta*.

The musical was inspired by historic documents, their own

imagination and the late André P. Brink's novel, *Philida*.

"They read *Philida*, the historical records and had their own ideas. They told their neighbours the story and we actualised their telling of the story," said Brand. "We gave them complete freedom to express their voices, but with support; sharing information, drama-training and how to project the voice.

"They first performed the show to people in the valley, because they wanted "the home crowd's" approval before performing it to outsiders," said Brand.

The Solms-Delta music project includes the Delta Soetstemme and Delta Langbroek-orke. As the music project grew amongst the local community, the idea of making a theatre musical came up.

"Music in the Cape Winelands and Cape folk music in particular, was an organic, self-facilitated process of healing. Historically, songs encoded meaning in a language shared by the owners and slaves," said Brand.



Members of the Solms-Delta community performing at the musical. FOTO: Saarah Survé

According to Brand, *Philida van de Delta* is relevant now because of "the importance of telling stories, especially those pertaining to the era of slavery." He believes that not enough people are telling their stories during this time of restitution, building a new identity and reappraising South African identities.

"It is particularly poignant because of a culture of silence. A voice was systematically stolen and people were systematically enslaved," he explains.

Karina Magdalena Szcurek, Brink's wife, says that "slavery is one of the most important aspects of South African history that has not been explored sufficiently. *Philida's* voice is literally reverberating through the centuries, and now it is being heard again through the musical. It says everything about the human spirit, women's resilience, and the power of storytelling."

"The performance was utterly beautiful in all respects – simply stunning!"

Ses van die [fees se] bestes

Dié is 'n paar van ons gunsteling dinge by vanjaar se Woordfees wat lagbuie, trane en 'n paar diep gesprekke ontlok het – en veroorsaak het dat ons beslis langer wou bly. Saamgestel deur **Jay-Dee Cyster**.

1 LANGTAFEL

Die Langtafel is letterlik 'n langtafel waar mense van verskillende agtergronde saam kuier, eet en 'n glasie klink. Ryneveldstraat is gesluit om plek te maak vir die langtafel en bekendes soos Hannes van Wyk en Therese Benade was ook teenwoordig.

>> [SEE MORE pictures on our website](#)

2 FRANCOIS VAN COKE

Francois van Coke performed at Neethlingshof on Wednesday, 9 March to a spirited crowd of young and old. Van Coke performed, among others, his hit, *Toe vind ek jou*, and covers of Nirvana and The Beatles.

>> [READ MORE about Van Coke on page 14](#)

3 DIE STRAATMYL

Die jaarlikse Dagbreek straatmyl is weer deur die olimpiese atleet, Johan Cronjé, gewen. Die straatmyl was vanjaar weer 'n hoogtepunt vir atlete van alle ouderdomme.

>> [LEES MEER oor die Straatmyl op ons webtuiste](#)

4 THE GEREFORMEERDE BLUES BAND

Voëlvry protest band made their return nearly 30 years after their last performance. Originally led by protest singer-songwriter, Johannes Kerkorrel, the band performed a nostalgic gig at Spier on Sunday, 6 March. >> [READ MORE about the GBB on page 11](#)

5 MARY SIBANDE

Mary Sibande's exhibition, *The Purple shall govern*, was up at display at the University of Stellenbosch Museum. The thought-provoking exhibition makes sense of protest action in South Africa and the mentality behind it in.

>> [READ MORE about Sibande on page 5](#)

6 JACK PAROW

Jack Parow het sy boek, *Die ou met die snor by die bar*, verlede jaar bekendgestel. By sy boekpraatjie in die HB Thom Teater, het Parow almal se aandag aangegryp deur die gemak waarmee hy die gesprek gelei het.

>> [LEES MEER oor Parow op bladsy 15](#)



Woordfees should continue to innovate - Botha

Jay-Dee Cyster
@JayDeeCyster

ERFURTHUIS - "My greatest fear was that people would be afraid."

Instead, said Saartjie Botha, director of die Woordfees, festival-goers have been curious and open-minded when it came to the plight of protesting students.

According to her, she was proud of the way in which the audiences and some students, who disrupted a few of the Woordfees events, conducted themselves. Botha said she witnessed a lot of older festival-goers come to the realisation that, "I am able to witness this [the protests] and I am not scared by it".

Botha described the Woordfees as an evolving, dynamic and diverse festival.

"I can see that some of the



Saartjie Botha. **PHOTO:** Nation Nyoka

older people are energised and excited about things. People from communities such as Idas Valley are excited about people coming there for the first time," said Botha.

"Hopefully this is a festival with artistic integrity, political consciousness and an obligation towards the community and

Stellenbosch as a town. This town is a unique town but it faces a lot of challenges."

Botha became festival director in 2015, following in the footsteps of Prof Dorothea van Zyl, who headed the festival for 15 years. Before her appointment Botha was working as the coordinator of the theatre programme.

She is best known as playwright and has earned high praise for works such as *Altyd Jonker* and *Balbesit*.

When she took over from Van Zyl, Botha's concern was that she did not come from an academic background.

"I was intimidated by the academic environment within the university structure. I am however, supported by a wonderful team and I am still learning. This is a wonderful job," said Botha.

She does feel, however, that it is important that one does not do this job for too long.

"The festival needs fresh blood. My goal for my term as director is to enhance the sustainability of the Woordfees, to garner a solid sponsorship base, to ensure that the festival is more integrated and evolved and to ensure that our audience is in love with books."

According to her, the festival can never stop trying to be innovative.

"Every year the landscape of the festival will be different and it is our job to anticipate the landscape."



Rock Voort-bywoning laer as laag

Laataandbestemming moet nog 'babaskoene' ontgroe

Christiaan du Plessis
@Christiaan2plus

LAER AS LAAG - Leë tafels in 'n leë saal.

Dit was die toneel wat homself die afgelope week by die Woordfees se laataand-kuierplek, Rock Voort, afgespeel het.

Rock Voort is by Laer as Laag ingerig en sou dié partytjieplek se eerste keer by die Woordfees wees.

“Die line-up is eers twee weke terug bevestig, daarom was daar nie genoeg tyd vir bemarking nie,” het Ingrid Blumge, lokaalbestuurder van Laer as Laag, gesê. Blumge het ook vertel dat daar nie genoeg tyd was om Rock Voort-vertonings in die amptelike feesgids te publiseer nie.

Laer as laag verander om 22:00 na Rock Voort en bly tot laat oop. “Rock Voort is nog in sy babaskoene en mense kort tyd om

daaraan gewoond te raak,” het Anna-Mart Halderman, projekbestuurder van die Harambee Tent Hotel, vertel.

Harambee Tent Hotel, wat tydens feeste soos Oppikoppi en Innibos gebruik word, het die tydelike kroeg en verblyf by Laer as Laag opgestel.

Halderman vertel dat die dagvertonings by Laer as Laag dikwels uitverkoop word. “Mense is gewoond daaraan dat die Woordfees tienuur die aand eindig, daarom gaan hulle huis toe.”

Rock Voort se kroeg kan tot middernag oop bly en mense kan kuier “totdat hul klaar is”.

“Die idee is dat mense ná die laaste shows, wat elfuur eindig, na die Rock Voort-terrein sal kom om voort te kuier,” het Blumge gesê.

Sy het verseker dat Rock Voort volgende jaar wéér by die Woordfees aangebied sal word.



Nick Turner and Schalk Joubert perform at an empty Rock Voort. PHOTO: Christiaan du Plessis

Resepte: 'n manier van onthou

Janie du Plessis
@janieduplessis

ATKV BOEKTENT – Kos beteken herinneringe, familie en samesyn vir Suid-Afrikaners.

Só het talle wenners van Fleur du Cap-teaterpryse gesê by die bespreking oor die resepteboek *Bravo! Bekende Akteurs se gunstelingresepte*.

“Daar is niks wat jou 'n tyd só laat onthou, soos die reuk van kos nie,” meen Sandra Prinsloo. “Dit gee jou daardie warm ge-

voel van herinneringe en vat jou terug na jou kinderjare.”

Anthea Thompson het saamgestem dat resepte jou “terugvat na 'n plek en tyd van onthou.”

Brendon Daniels het gesê kos is ook 'n manier om liefde en omgee te wys in 'n tyd van swaarkry.

Hy het verwys na sy ma wat vir hom 'n bakkie kos saamstuur as hy by haar kuier. “Twee stukke skoon witbrood, en die laaste bietjie kerrie uit die pot.”

Resepte is spesiaal omdat dit 'n deel van die geskiedenis

vasmaak, het Anneke Muller, die uitgewer van die boek, gesê.

“Dit word oor generasies aangegee.”

“Resepteboeke is van die beste verkopers in Suid-Afrika. Dit vlieg van die rakke af,” het Jean Pieters, nie-fiksie uitgewer van NB-uitgewers gesê.

“In Suid-Afrika gaan dit oor samesyn, saam sit om een tafel en stories deel. In 'n tyd wat baie gejaag is, is kos en samesyn 'n manier om almal rustig te maak,” het Muller gesê.

'Feite móét in die pad van 'n goeie storie staan' - Rabe

Denique Smith
@DeniqueSmith

DIE KHAYA – Sosiale media is nie joernalistiek nie.

Só het prof. Lizette Rabe, voorsitter van die Departement Joernalistiek aan die Universiteit Stellenbosch, gesê tydens 'n diskoers met die joernalis en politieke kommentator Max du Preez.

“Ek luister na wat mense praat en ek kom agter hulle dink sosiale media is 'n inligtingsbron soos die joernalistiek, terwyl dit glad nie so is nie.” Sy sê die joernalistiek is iets wat onafhanklik en objektief moet wees.

Volgens haar is die mens egter 'n sosiale wese. “Daar was nog altyd sosiale media. Dit is nou net in 'n ander vorm en natuurlik vinniger.”

Rabe het gesê dat dit wat oomblik-vir-oomblik op Facebook en Twitter gebeur, nie aan enige professionele kode voldoen nie. Volgens haar moet joernaliste wat gebruik maak van hierdie platforms dit op 'n verantwoordelike manier doen en inligting onafhanklik verifieer.

“Check, check, check en nogmaals check. Dit is absoluut



Max du Preez in gesprek met prof. Lizette Rabe. FOTO: Denique Smith

belangrik om by die beginsels van die joernalistiek te hou.” In teenstelling met die alombekende frase, glo Rabe ook feite móét in die pad van 'n goeie storie staan.

Du Preez het beklemtoon dat die media die publiek moet dien tydens gebeure soos die #FeesMustFall-studentebetogings.

As leser wil hy verstaan wat die rede vir die betogings is. “Wie is hulle, wat dink hulle en wie sit agter die beweging?” het hy gevra. Volgens hom het hy nie werklik sulke ontledings in die media

gesien nie.

Tim du Plessis, voormalige redakteur van *Rapport* wat die diskoers bygewoon het, het gesê die gesprek toon 'n pessimistiese gevoel teenoor die media. “Sosiale media speel 'n belangrike rol ondanks al die negatiwiteit rondom dit,” het Du Plessis gesê.

Rabe het egter geantwoord dat haar gesprek met Du Preez juis uitgewys het hoe belangrik mediavryheid is. “Tussen 'n demokrasie en 'n ramp staan die vrye media.”

Students voice their opinion on the festival

Hayley Grammer
@hayley_grammer

STELLENBOSCH UNIVERSITY – Students of Stellenbosch University seem to have mixed feelings about the Woordfees.

LIP did a short snap poll amongst students about the festival which celebrates the arts, and especially Afrikaans. Olivia Burton, a third year B.Com. student, said that she would not be interested in the festival, since it is “generally in Afrikaans.”

Student Representative Council (SRC) leader and third year international studies

student Lwazi Pakade doesn't see the festival as being very representative of other cultures.

“Most of the productions I've seen advertised are by white artists. I haven't seen any black artists being promoted,” said Pakade.

“I think the festival is only based on one perspective of art,” he added.

However, for Herschelle Benjamin, a third year drama student, the Woordfees is fantastic.

“It's a golden opportunity for students if you are interested in the arts,” he said.

“I love that we get to see famous people and that people from all walks of life are exposed to different forms of art.”

Although Benjamin had a number of positive things to say about the festival, he did raise some concerns.

“You see a lot of older people

attending Woordfees and that makes me wonder if it is important for young people,” said Benjamin. “I also find it problematic that Woordfees only reaches out to a certain target group, which is a white culture.”

Marike Madsen-Liebold, head of arts and culture for the SRC, emphasised how the festival is accessible to everyone.

“People might feel that it caters to the older market, but that is because they have more money than the average student,” she said. “There are a lot of student-orientated shows and performances.”

Publicity manager for Woordfees, Frieda le Roux, explained why a predominantly older crowd is seen at the festival and highlighted how they have made progress

in encouraging students from a diverse range of cultures to get involved.

“Because the festival is scheduled during term, many students still have classes, which influences their ability to attend the full programme,” said Le Roux.

“While Woordfees is an Afrikaans festival, we are not exclusively Afrikaans. isiXhosa and English are also on the programme,” she said.

“The festival is aware of the important role it can play in transformation and integration, and we do take that seriously.

But we do not want to lose the loyal market that we have built over the last 17 years.”

“Productions I've seen advertised are mostly by white artists.”



Mary Sibande's artwork, "A Terrible Beauty", from her exhibition *The Purple Shall Govern* on display at the US Museum. PHOTO: Provided by Gallery MOMO

REVIEW: Sibande's Sophie reigns victorious

Exploring the notion of post-colonialism in South Africa, Mary Sibande challenges stereotypes surrounding the status quo of black women in the country. **Ellen Agnew**, visual arts graduate, visited the exhibition.

US MUSEUM-In a time when South Africa appears to be in turmoil with its identity as a 'Rainbow Nation', Mary Sibande's exhibition *The Purple Shall Govern* attempts to visually make sense of it.

Sibande's alter ego, Sophie, dominates the lower floor of the gallery and presents an amalgamation of a pseudo-Victorian dress and 'traditional' domestic worker's apron.

Sophie is a figure who challenges post colonialism and the stereotypical status quo of black women across South Africa.

The exhibition's title is a reference to the non-violent protest action that occurred in Cape Town in 1989. Protesters had gathered together outside of Parliament in opposition to apartheid and were sprayed with dyed purple water.

It was an attempt by the police to mark those protesting the government in order for later recognition and arrest. Protesters later reimagined this event as a slogan: the people are now purple, and they shall govern.

Sibande's fantastical centre installation is the embodiment of

this slogan. Whilst it is of an autobiographical nature and speaks of three generations of servitude in her family, the installation also speaks to the current climate of the nation.

Titled *Succession of 3 Ages*, the purple, embryo-like creatures that spill off Sophie and reign in four wooden rocking-horses illustrate a somewhat playful and childlike approach to the very serious topic of post colonialism in South Africa.

However, they also speak of the issue of finding equilibrium in our country, as well as our stifling inability to move forward. Our

future, perhaps, is ambiguous. The embryo-like creatures which extend above her head in the shape of a rainbow, visually portray the turmoil of our nation.

It is evident that Sibande is alluding to a rebirth for both the identity of Sophie and the mentality of South Africans.

Photographic prints of Sibande's other installations capture Sophie in different scenarios, also alluding to the reclamation of identity.

A pregnant Sophie releases a pack of fierce, red dogs, taking charge as they demonstrate and possibly foreshadow a brewing

storm. In another image, Sophie sheds her domestic worker's apron and head scarf, rejecting the institutionalised status quo of black women. Another photograph captures Sophie reigning glorious as she stands over these embryo-like creatures, receiving a purple crown, reclaiming and taking control of her identity.

The exhibition cleverly portrays the challenges of this rebirth, demonstrating a victorious reclamation of the mentality of a nation governed by post-colonialism.

Lack of funding a threat to festivals

Nation Nyoka
@NinhaSosa

STELLENBOSCH -The arts industry in South Africa often struggles financially due to a lack of external funding and bureaucratic red tape.

According to the co-ordinator of AfrikaBurn, Helena Sheridan, the arts is not supported enough by government. AfrikaBurn takes place every year in the Tankwa Karoo. This festival funded itself before it started to receive funds from the National Arts Council (NAC) in 2008.

"As with sport, art has a great ability to unite people and break down barriers between cultures. We need as much of that as we can get in this country," said Sheridan.

Lisa Combrinck, spokesperson of the Department of Arts and Culture, under which the NAC falls, said the council cannot provide funding to everyone. She said other entities that artists and festivals can turn to for funding include the National Heritage Council and the National Film and Video Foundation.

Another factor that can influ-

Art has a great ability to unite people and break down barriers between cultures.

ence the arts is politics. According to Annalize Doubell, chairperson of the Vrystaat Arts Festival committee and assistant editor of the *Volksblad*, the once-prestigious Sand du Plessis theatre in Bloemfontein deteriorated due to problems within the Performance Arts Centre of the Free State (Pacofs).

Doubell hopes a lack of funding and sponsorships will not force the Vrystaat Arts festival to suffer the same fate as Aardklop. The Aardklop foundation announced the closing of this festival in its present form earlier this year. "Previous sponsors like banks are not eager to sponsor something that does not fit government's sentiments," Doubell said. However, Tracy Saunders, chair-

person of the Cape Town-based Jungle Theatre company, said that there are corporate sponsorships, as well as funding from large corporations, available.

Artists also need to be creative with ways of finding funding, according to Lakin Morgan-Baartjies, marketing manager of Business and Arts South Africa (BASA). "People need to look at what they can do for their communities and what they can share with each other. They need to collaborate and form partnerships for the sake of sustainability," she said.

Another challenge is waiting lengthy periods for the approval of funds. Monique Schiess, media liaison at AfrikaBurn, believed that such delays could be ascribed to bureaucratic hurdles such as tightened controls. Sometimes corruption also plays a role.

The grants given do not cover everything. "Artists' fees are always extremely low or not included in the grants, therefore the festival circuit is an important contributor to the income stream of artists," said Saunders.

About LIP's cover

The cover of LIP's tenth edition was inspired by Mary Sibande's exhibition, *The Purple Shall Govern*. **Anina Visser** and **Ellen Agnew** collaborated to create this image. It is an attempt to capture Sibande's significance as an artist in the current socio-political South African climate. The exhibition, titled *The Purple Shall Govern*, details the rebirth of Sibande's alter ego, Sophie, as she sheds her apron and head scarf for an opulent purple. Sibande was selected for the cover of this year's LIP as the Department of Journalism felt she embodies the aspirations of many



Portrait of Mary Sibande. Artwork by Ellen Agnew

young South Africans post-1994. Sibande is the first in her family in two generations to break the line of domestic employment. She is a highly regarded artist on the South African art scene.



Ons toets Jody Abrahams en Diaan Lawrenson se kennis oor mekaar. FOTO: Joao van Dyk

Wie ken mekaar die beste?

Karin Hammond het vir Diaan Lawrenson en Jody Abrahams op die Klein Jakkalsies-stel gaan kuier om te sien wie van hulle die ander een die beste ken.

VRAE AAN DIAAN

Hou Jody meer van pienk of wit malvalekkers?

Diaan: Wit ✗
JODY SE ANTWOORD:

pienk

Hoe oud was Jody toe hy in sy eerste rol gespeel het?

Diaan: 7 jaar oud ✓
JODY SE ANTWOORD:

7 jaar (ouper)

As Jody een liedjie kon sing vir 'n Idols-oudisie, wat sou dit wees?

Diaan: Mustang Sally ✗ ✓
Jody: [Sing] Mustang Sally. You are actually right [wys na vorm]. I started writing must... and then changed it to "Ek loop die Pad".

JODY SE ANTWOORD:

Kant Ek loop die pad

Waaroor stry julle die meeste?

Diaan: Die ding waarvoor Jody die meeste kwaad raak – and if he didn't write this down,

then he is trying to win – is my teekoppies. Ek los halvol teekoppies oral. En selfs as ek hulle kleiner maak, minder maak, los ek dit nogsteeds halfvol. ✓
Jody: Dan kry ek 'n koppie in die kar, koppie in die tuin, koppie langs die swembad, koppies oral.

JODY SE ANTWOORD:

Viel Koffie Koppies

Van watter kos hou Jody die minste?

Diaan: Die minste... Jis, ek weet nie. Soetrissies? ✗
JODY SE ANTWOORD:

gebrade Kos

Verkie Jody Kaapstad, Johannesburg of Pretoria?

Diaan: Johannesburg ✗
Hy is baie lief vir Johannesburg, maar hy hou dan seker die meeste van die Kaap.

JODY SE ANTWOORD:

Kaap

VRAE AAN JODY

As Diaan nie 'n aktrise was nie, wat sou sy wou wees?

Jody: Besigheidsvrou ✗ ✓
Diaan: Dis eintlik maar dieselfde.

DIAAN SE ANTWOORD:

Verwoordiger

Wat is Diaan se gunsteling-sjokolade?

Jody: Donker sjokolade... Lindt ✓
DIAAN SE ANTWOORD:

Lindt donker

Hoe drink Diaan haar koffie (of tee)?

Jody: 'n Bietjie melk een suiker ✓
DIAAN SE ANTWOORD:

melk, suiker

Watter kleur is Diaan se toonaels geverf?

Jody: Dis so 'n grys kleur. Battleship grey ✓

Diaan: Ek sou sê dis soos 'n vuil pers. Ek sien nou helfde daarvan is af na gisteraand se mannewales [tydens Klein Jakkalsies].



DIAAN SE ANTWOORD:

Vuile penk/pers

Van watter genre fliks hou Diaan – romantiese komedie, aksie of drama?

Jody: Romantiese komedies ✓
DIAAN SE ANTWOORD:

Romantiese, drama

Wat sou Diaan kies tussen 'n Beetle, 'n Porche of 'n geel Ferrari?

Jody: [Dadelik] PORCHE! ✓
DIAAN SE ANTWOORD:

Porche

WOW events a success at Woordfees

Laykin Rudolph
@laykin_robin

The Words Open Worlds (WOW) projects at the Woordfees has been enriching learners' lives for more than a decade. The project has assisted thousands of students over the years, notably helping students with funding to study at the university.

This year's WOW events included a day for matriculants, a teacher's day, a media course and the massive WOW Karnaval.

According to Jeneen Willows, who works with student recruitment for WOW, these projects create educational and cultural opportunities for learners. Willows organised the school media course with the help of Media24.

At the start of the media course Jacolette Kloppers, editor: special projects at *Landbouweekblad*, asked the hundreds of school-going journalists what media



Irshaad Ally, Shireen Crotz (WOW Spelfees Co-ordinator) and Hildegardt Silkiewicz at WOW. FOTO: Laykin Rudolph

they consume. They responded in unison: "Son!"

Kloppers explained the success of the newspaper to the learners by using this popular tabloid newspaper as an example. "Die Son reflects its readership community, in other words those that read this newspaper see themselves in it," she said.

Around 1300 matriculants gathered in a hall at Coetzburg – the very place where they would graduate if they attend Stellenbosch University from next year

onwards.

Dr Gillian Arendse from the recruitment division of Stellenbosch University (SU), encouraged these pupils to become Maties next year. "A Matie is not only someone who studies here, but a Matie is someone who has mastered the transition into excellence," he told pupils.

Two celebrity guests surprised the learners: Irshaad Ally, an actor in the award-winning South African film, *Four Corners* and star of the new KykNet show

Suidooster; and Hildegardt Silkiewicz, who plays the role of Bonita in *7de Laan*.

Ivor Price, RSG presenter and SABC2 news anchor, interviewed the two guests and took questions from the crowd. Price has been working closely with WOW for more than 10 years.

Fiona van Kerwel, WOW project manager, oversaw the teacher's day event at De Vette Mossel. The teachers enjoyed a breakfast and performances by Ricky D and Marion Holm who performed a skit from her one-woman show, *Die Kaap is weer holms*. Teachers were celebrated for the contributions they make to education.

Van Kerwel said: "WOW can be agents of change in a world where learners and teachers sometimes lose hope or perspective." According to her, the WOW attendees therefore need to be celebrated for keeping hope and perspective alive.

WAT vier 90 jaar met groot sukses

Karin Hammond
@karinhammond

Die 90ste verjaarsdag van die Woordeboek van die Afrikaanse Taal (WAT) is tydens die Woordfees met 'n luisterryke konsert en 'n driedelige gespreksreeks gevier.

Tydens dié konsert het Leon van Nierop, bekende skrywer en rensent, dele van die geskiedenis van Suid-Afrikaanse musiek met die gehoor gedeel.

Van Nierop se vertelling is afgewissel met verwerkings van liedjies soos *Hoe ry die boere*, *Sonvanger* en *Lisa se Klavier*.

Sangers soos Chris Chameleon, Koos Kombuis, Louis Loock, Lize Beekman en Albert Frost het die gehoor om die beurt vermaak.

Melissa van der Spuy, regisseur van die konsert, sê musiek en taal is "met mekaar verbind soos 'n koeksister".

Met die beplanning van die konsert het Van der Spuy 'n kenner van Suid-Afrikaanse musiek-geskiedenis, dr. Schalk van der Merwe, genader om te besluit watter liedjies belang dra en opgevoer moet word.

Die WAT-gespreksreeks se bywoning was so goed dat sommige mense weggewys is.

Dr. Willem Botha, redakteur en uitvoerende direkteur van die WAT, sê dat hulle die Aanlyn WAT in Mei sal aanvul met 700 nuwe Afrikaanse woorde wat ontstaan het sedert 1951, toe die eerste deel van die WAT gepubliseer is.

Voorbeelde van hierdie woorde is app (en toep), banting, beurtkrag, blog, blues, bogge, bokswyn, breëband, emoji, emotikon, e-tol, gabba, geelkaart, rooikaart, haatspraak en hommeltuig.

Botha sê hulle sal ook vanjaar 'n nuwe Etimologie-woordeboek van Afrikaans die lig laat sien.

As deel van sy verjaarsdagvieringe gaan die WAT ook op 9 April 'n partytjie in die Stellenbosch Universiteit Konservatorium hou met 'n opvoering deur Zorada Temmingh en Elna van der Merwe.

Musikante by die WAT: A-Z musiekkonsert beantwoord die vraag, "Watter Afrikaanse frase, uniek tot die taal, staan vir jou uit?"



Chris Chameleon:
"Daar's 'n drol in die drinkwater."



Louis Loock:
"Ek gaan jou neuk."



Lize Beekman:
"Die son sal weer skyn."

FOTO'S: Walter Botha



Slam poet Adrian "Diff" van Wyk talks politics and poetic license.
PHOTO: Alex Oelofse

'We need to face the hard truth'

'Diff' opposes oppression

Boipelo Makgothu
@Boipz_M

AMAZINK – Award-winning performance poet, Adrian 'Diff' van Wyk seemed to make some of this audience members uncomfortable when he rapped about former prime minister DF Malan. Other people were more eager to ponder his message.

Van Wyk, a history student at Stellenbosch University, was performing at an InZync-Poetry Session at Amazink in Kayamandi. He won the Versus Poetry Slam and has worked with writers Marlene van Niekerk and Antjie Krog in a conference in honour of the cartoonist Zapiro.

"I'm going to take you back to 1948," said Van Wyk when he took to the stage to perform his poem *Diff vs. Malan*.

He ends this poem by shouting "The power is ours!"

According to Van Wyk, the poem was actually a rap battle to DF Malan. He was commissioned, along with other poets, to write a poem based on the life of Malan. "We spent a month in the archives of Stellenbosch University and working with the collections of Malan." Van Wyk said while Malan's artefacts were recorded and detailed, the history of some other people were not even preserved.

Van Wyk said when he came to Stellenbosch he was shocked that there were no poets or artists to speak about what is happening here. "We needed a platform to express ourselves and that was when Pieter Odendaal initiated the idea to start the InZync Poetry Sessions in 2011."

They decided that the sessions will take place in Kayamandi. "We wanted people, some who have never been to a township, to go

there." Van Wyk was part of the student protests last year but now he expresses what is happening through his poetry. "I get criticised a lot that I am 'not on the ground' anymore but I dislike violence and me doing poetry still makes me involved."

He tries to remind himself that he has a responsibility to be respectful to his audience.

"Yes, I have a poetic license and freedom of expression but when it starts being hateful then it becomes oppression and no longer expression."

Van Wyk explains that poets say a lot of things that people do not want to hear. "It is not hurtful, it is just uncomfortable and we need to face the harsh truth."

Growing up in Kuilsriver influenced his interest in poetry. "There was a lot of hip-hop around me, and my family is also into poetry so I got into it too."

Dean dien die verhoog

Lisa Lottering
@Lisa_Demi_cr7

Vir Dean Smith (22), hoofspeler in *Die Gangsters*, is stokperdjies wat nie met toneelspel verband hou nie, onnodig.

"Ek eet, slaap en lééf drama," het Smith gesê.

Hy het ook 'n rol gehad in die toneelstuk *Die dag is bros* tydens vanjaar se Woordfees.

Vir Smith is toneelspel nie net 'n beroep nie, dit is sy lewe.

"Ek het nie toneelspel gekies nie, toneelspel het my gekies."

Smith het in Malmesbury, waar drama nie deel van mense se alledaagse lewe was nie, grootgeword. Nietemin was sy skool en sy familie sy grootste ondersteuningsnetwerk.

Sy liefde vir drama het begin tydens sy hoërskooljare in Schoonspruit Sekondêre Skool.

Vroeër hierdie jaar het Smith ook 'n Fiësta-teatertoekenning vir die beste manlike ondersteuningsrol in *Die dag is bros* ontvang.

Hy het ook rugby gespeel op skool, maar drama was nog altyd sy eerste liefde. Volgens hom, leef hy vir die opwinding van die verhoog, waar hy in 'n ander wêreld kan ingaan.

"Ja, partykeer hou ek daarvan om die aandag op myself te hê," het hy grapperig bygevoeg.

By die Woordfees het Smith die geleentheid gehad om met ervare akteurs soos Stian Bam en June van Merch te werk.

"Auntie June is soos 'n bal energie, en ek het baie geleer by haar."



Dean Smith en Adeline Lamohr. FOTO: Lisa Lottering

"Dit was ook die eerste keer wat Dean en sy meisie saam in 'n produksie opgetree het. "Dit kan moeilik wees, maar dit is ons beroep," het hy oor hierdie ondervinding gesê. Hy verduidelik hoe Vashti Prins, sy meisie, wat Moeder Theresa in *Die Gangsters* gespeel het, dit snaaks gevind het om te sien hoe sy karakter 'n ander meisie op die verhoog soen.

"Sy het gesê dit is asof jy verneuk, maar wettiglik," sê hy laggerig.

Smith sê hy wil nie "net 'n stereotipiese bruin akteur" wees nie. Hy is vasberade om 'n veelsydige akteur te wees, en dat hy op grond van sy talent, en nie sy kleur beoordeel wil word.

New role models crowned

Boipelo Makgothu
@Boipz_M

KAYAMANDI - The Miss and Mr Kayamandi pageant aims to provide participants with the skills to become better role models in their community.

According to Nomvuyiseko Mtiya, event organiser, they do not necessarily focus on modelling. "We would like to build them from the outside in," said Mtiya after the event, which took place as part of the Woordfees.

"We would like to have mentors who will journey with the winners to help build good role models, and expose them to more opportunities," she said. The organisers are also looking for more sponsorships for the winners, especially bursaries.

Siyanda Dyomfana (18) and Yankela Mashoba (17) were crowned as Mr and Miss Kayamandi respectively.

Both winners said they will use the opportunity to the best of their abilities. Dyomfana said it was his first time entering the event. "I am happy I won. There was a lot of competition and I did not expect to win," Siyanda said.

During the pageant, Moshe Ndiki, a social commentator, energised the crowd.

Ndiki also spoke on how important it is to prepare the future generation of Kayamandi.

"Money is not everything, all you need to be successful is yourself and prayer," he said.

The judging panel consisted of first-time judges Sandie Xheke, Sandile Phillip and Noku Katom. All three judges are involved in



Miss and Mr Kayamandi pageant winners, Yankela Mashoba (17) and Siyanda Dyomfana (18). PHOTO: Nation Nyoka

community projects.

Katom said that being a judge was challenging because all the contestants were deserving. "I cannot believe the amount of confidence that these kids possess. There is a lot of talent in Kayamandi."

The event is in partnership with Lokxion Management, an NGO company that focuses on sport and

performing arts.

Paul Roviss Khambule from Lokxion Management looks for leadership programmes for the participants.

"The whole aim is to help promote a 'positive image' to Kayamandi youth and create role models amongst the youth so getting people to help them is essential," he said.

Van Jaarsveld 'Raka' bietjie persoonlik

Neels praat oor sy karakter en die belang van onderskeiding vir 'n akteur

Tarryn Josephs
@TarrynJosephs

LÜCKHOFF HOËRSKOOL - Elke woord is soos goeie wyn, jy moet dit stadig drink en ook so ten toon stel.

Dit is hoe Neels van Jaarsveld sy rol in die nuwe verhoogverwerking van NP van Wyk Louw se epiese gedig *Raka*, beskryf.

"*Raka* is nie iets wat jy halfhartig kan aanpak nie, want daar is altyd 'n risiko dat alles nie volgens plan gaan verloop nie. Dit was op baie vlakke 'n uitdagende proses vir my, maar ook wonderlik om saam met my nooi te werk," het hy gesê. Sy meisie, Jeanne Flynn, was deel van die *Raka*-produksiespan.

Van Jaarsveld was al in ongeveer 100 teaterproduksies. Sy eerste professionele produksie was by Stellenbosch Universiteit (SU).

Volgens hom verander 'n mens elke dag as akteur, omdat daar soveel goed is wat jou affekteer.

"Jy distansieer jouself van wie jy as mens is, om rolle te vertolk. Ek leef myself in daardie rolle in.

"Dit is so 'n unieke ervaring dat dit moeilik is om in woorde te sit.

"Die karakters verlaat nie heeltemal jou gedagtes nie, omdat dit altyd in jou onderbewussyn bly." Hy sê dat dit belangrik is om die verskillende rolle wat jy speel in afskortings te sit. "Dit is 'n vaardigheid wat ek oor die jare geleer het, om te keer dat ek nie myself vernietig nie."

Volgens Van Jaarsveld was hy bevoorreg om eers met toneel te begin en daarna televisie te doen. "Daar is waardevolle lesse wat jy op die verhoog aanleer." Hy glo 'n mens leer baie selfvertroue op die verhoog en dat jy ook jou spelvernuw verbeter. Verder moet jy jouself so goed moontlik voorberei sodat jy nie enige foute maak nie.

Van Jaarsveld sê dat *Raka* iets is wat hom altyd sal by bly. Elke akteur wat betrokke was moes wroeg met hulle eie *Raka*, hulle eie duiwels wat kwel.

"Daar is so baie slegte goed wat daar buite aangaan, maar tog ook so baie goeie goed.

"Die swart van die lewe raak so oorrumpelend dat jy nie meer die lig kan sien nie. Dit is eintlik 'n mooi wêreld, maar ons *inner Raka's* het oorgevat."



Neels van Jaarsveld krul sy lyf soos 'n aapmens in *Raka*. FOTO: Bea Lingenfelder

Vertaling sit nie in enigiemand se broek nie



Mariaan (Tinarie van Wyk Loots) verduidelik vir Roelof (Paul du Toit) kosmologie in *Hemelruim*. FOTO: Bea Lingenfelder

Om 'n stuk vir die verhoog aan te pas kom met baie uitdagings. Dit behels deursettingsvermoë. **Bea Lingenfelder** gesels met kenners oor die vertaling- en verwerkingsproses in teater.

'n Vertaler en verwerker se grootste uitdaging is die lengte van die teks en hoe om dit te verkort vir die verhoog.

Waldemar Schultz vertel dit was moeilik om die immergewilde *Fiel se Kind* te verkort en terselfdertyd steeds die storielyn te behou. Volgens Tertius Kapp, Hertzogprys-wenner en vertaler van *Buite Blaf die Honde Swart*, het hy die karakters se spreekbeurte stuk-vir-stuk verkort in stede daarvan om aan die storielyn te sny.

'n Ander uitdaging is taalaanpassing. Vir Nico Scheepers, vertaler en regisseur van *Hemelruim*, is dit maklik

om agter te kom as woorde nie gemaklik uit die akteur se mond vloei nie. "Dit is noodsaaklik om 'n teks nie soos 'n vertaling te laat klink nie," sê Scheepers.

In produksies soos *Fiel se Kind*, wat in die 1870's afspeel, het die mense byvoorbeeld meestal Nederlands gepraat. "Die roman is verouderd, en ek het my teks effens gemoderniseer deur 'n mengsel van die boek, die film en die verhoogstuk te kombineer," sê Schultz.

Kapp het op sy beurt die taal van een van *Buite Blaf die Honde Swart* se karakters aangepas na 'n meer Engelse spraakstyl met 'n Nederlandse aksent, omdat die gehoor nie in vorige optredes die Afrikaans-Nederlands verstaan het nie.

Scheepers sê 'n produksie moet sin maak. "Dit is belangrik om jou teks op so 'n manier te vertaal dat jou ligging, konsep en karakters bymekaar pas. *Hemelruim* se ligging is na Kaapstad verplaas en dus is die dorpe ook verander."

Nie alle tekste word egter verwerk nie. Al is NP van Wyk Louw se *Raka* op 'n moderner manier uitgebeeld, is die teks volgens Deon Opperman net so gebruik soos wat jy dit in die boek sal lees. "Wie sal nou aan NP van Wyk Louw se woorde verander, dis mos absurd."

Vir Opperman lê die krag van teater in die gebruik van verbeelding. Om verbeelding aan te wakker, moet die betekenis van woorde suksesvol oorgedra word. "Teater steun op die woord ten opsigte van uitbeelding, en *Raka* se woordgebruik is die spilpunt van die boodskap," voer Opperman aan.

Volgens Scheepers is die grootste fout wat iemand kan maak, om 'n vertaler en verwerker te sien as nét 'n vertaler en verwerker. Volgens hom behels dit kommunikasie tussen woord, verbeelding en die gehoor. Sonder vertaling en verwerking sal die wêreldliteratuur binne sy eie grense stagneer.

Dana Snyman – 'n storie-sendeling

Walter Botha
@walterplease

ATKV BOEKTENT - Dana Snyman sien homself as 'n storie-sendeling, iemand wat alles doen wat hy kan om die evangelie van stories uit te dra. "Mense het stories op 'n manier net so nodig as wat hulle brood en water nodig het om te kan leef," sê die bekende storieverteller.

Wat *In die Bloukamp*, sy agtste boek, anders maak is dat dit geïnspireer is deur sosiale

media. "Facebook is 'n wonderlike plek om mense se stories te sien," sê Dana.

Hy het 'n paar jaar gelede begin om stories op sy Facebook-bladsy te deel.

Die positiewe reaksie van die publiek het hom geïnspireer om 'n bundel uit dié inskrywings saam te stel.

Nadat hy as misdaadverslaggewer by *Beeld* gewerk, het *Huisgenoot* en die reistydskrif *Weg* gevolg. As joernalis het hy Suid-Afrika platgereis en menigte mense ontmoet.

Deesdae is Dana meer as gelukkig in Jacobsbaai aan die Weskus met sy drie honde. Hy is nou 'n voltydse vryskutskrywer.

Dana het die vermoë om stories te vertel wat nostalgie opwek en hy gebruik sentimentaliteit in sy stories wat baie Afrikaners waardeer en wat soms 'n traan uitlok.

Op dié manier het hy 'n volksliefeling geword.

Die geskrewe woord moet toenemend buig voor die visuele media

Hy beantwoord dieper vrae met geesdrif en is passievol oor die rol van stories vertel met woorde, eerder as beelde.

"Die geskrewe woord moet toenemend buig voor die visuele media.

"Daar is baie redes daarvoor, maar soms dink ek dis sommer net luiheid en gemaksgewoontes."

Dana voel in Suid-Afrika se huidige politieke omstandighede

moet Afrikaanse storievertellers "toenemend sensitief wees vir wat [hulle] sê."

Hy meen dat mense deesdae dit makliker vind om ander te beskuldig wanneer hulle, hulle vrese uitspraak in die openbaar, en dat ons met meer simpatie en takt na mekaar moet begin luister.

"Die tong en die oor is vir my ewe belangrik."

Hy voeg by dat Woordfees sy gunstelingfees is; vir die min lawaai, sinvolle gesprekke, en dit boonop nog op 'n mooi dorp.



Ingrid Jonker se boheemse leefstyl en omstrede dood het weer in die Suid-Afrikaanse verbeelding herleef. Jonker was die onderwerp van vyf verskillende produksies by vanjaar se Woordfees.

FOTO: Media24-argiewe

Ingrid Jonker: 'n blik op menswees

Ingrid Jonker se status as kultusfiguur sal skynbaar nooit verdwyn nie. **Joan van Dyk** het gaan uitvind waar haar spook oral by hierdie jaar se Woordfees rondloop.

Luna Paige se nuutste produksie *Korreltjie Kantel* vertel die Jonker-storie op 'n nuwe manier. Jonker se liefdesgedigte is verwerk met behulp van vyf verskillende musiekgroepe, naamlik Hatchetman, Nick Turner, Medicine Boy en Inge Beckmann. Uittreksels uit Jonker en Brink se korrespondensie word gedramatiseer tussen die musikale vertolkings.

“Sy is dikwels jong mense se eerste kennismaking met poësie, en niemand vergeet hul eerste digter nie. Haar gedigte is ook maklik om te toonset vanweë die ritmiese kwaliteit daarvan,” sê Paige.

Ingrid Jonker het ook oorsee kultusstatus bereik. Sabine Goethals, 'n Vlaamse aktrise, speel die rol van Ingrid Jonker in *Die Hartseerkind*, waarin haar lewensverhaal in Nederlands, Vlaams, Afrikaans en Engels deur gedigte en briewe vertel word. Goethals het Jonker se werk leer ken deur haar vriendskap met Herman van Nazereth, 'n kunstenaar wat in die sestigerjare

met Jonker in 'n verhouding was. Goethals sê sy voel 'n sterk band met Ingrid.

“Ek sien myself in haar. Al twee van ons moes baklei vir wat ons wil hê.”

Petrovna Metelerkamp, Jonker se biograaf, het ook vanjaar se Woordfees bygewoon en het uitgebrei oor moontlike redes vir Jonker se kultusstatus: “Dit móét die eerlikheid en onopgesmuktheid van haar poësie wees. Dit is so innemend, dit gryp jou eenvoudig”.

Prof. Louise Viljoen, literêre kritikus en skrywer van

Ingrid Jonker: A Jacana Pocket Biography, het gesê: “Ingrid Jonker is een van die min mense wat die grense tussen Afrikaans en Engels kon oorskry. Sy het onmiddellik bekend geword buite Afrikaanse kringe. Sy het 'n unieke stem en haar poësie het 'n bedrieglike eenvoud wat 'n appèl

maak wat min ander digters regkry.” Die twee biograwe stem saam dat Ingrid nie 'n uitdruklik feministiese agenda gehad het nie, maar dat sy beslis nie 'n *damsel in distress* was nie.

“Sy was geensins 'n slagoffer nie. Sy het stoksielalleen op haar voete gestaan tot sy nie meer kon staan nie. Sy verteenwoordig 'n kleurvolle blik op menswees,” sê Metelerkamp.

“Sy het sonder apologie oor vroulike ervaring geskryf sonder om mans te probeer namaak

Volgens Viljoen het Ingrid sonder apologie oor vroulike ervaring geskryf sonder om mans te probeer namaak en het die weg gebaan vir digters soos Antjie Krog.

Uit hierdie jaar se Woordfees-aanbod blyk dit dat haar spook nooit 'n ruskans sal kry nie.

Haar impak op die kunste kan 'n biblioteek vol maak, maar is meer effektief deur Jack Parow in een sin beskryf: “Dis Ingrid f*kken Jonker, sy laat die land in die see in stap.”

Woordfees pays tribute to the late Randall Wicomb

Lauren Klaasen
@lawenraph

ATKV BOEKTENT - “My father was absent in my life. The book was a way to remember him. For us as a family, it was healing and therapeutic.”

These were the words of Pierre-Henri Wicomb, son of Afrikaans singer Randall Wicomb. In *Kleur: my lied, my lewe*, a biography on Randall Wicomb, who passed away from prostate cancer in December at the age of 66.

The book was released in 2015 and was written by Amos van der Merwe, who spent six years working on it.

Randall Wicomb was originally scheduled to discuss his biography during the Woordfees but after his death the event became a tribute to the late singer.

The essence of the discussion centered around the impact the book left on those closest to Randall. Specifically, his three children, Pierre-Henri, Koba, Saskia and his wife, Koba Wicomb. The discussion was led by radio presenter Johan Rademan along with Van der Merwe.

The book takes a look into his

search for identity, his childhood and the relationships in his life.

It was initially intended to be written from a light-hearted angle, but unexpected life events contributed to a much deeper angle.

“It went from being a cute book to a story about our land. Randall questioned his own identity and the identities of other people,” said Van der Merwe.

Wicomb had a unique relationship with all his children. The foundation of their relationship was formed through music. According to Van der Merwe, he was very proud of them.

Van der Merwe spent many hours with the Wicomb family and said it was an interesting journey.

“It got very deep on certain occasions and at other times we laughed together,” said Van der Merwe.

Koba described her late husband as a kaleidoscopic person.

“The children could develop a free identity. They also inherited their father’s energy,” she said.

The family performed two songs, arranged by Pierre-Henri, at Wicomb’s funeral.

‘Tot hie toe en nie vêderie’ - Trantraal

Joan van Dyk
@vandykjoan

PLATAAN KAFEE – Nathan Trantraal hou nie van die *Groot Verseboek* nie.

“This is not a book that should be set aside lightly, it should be hurled in full force across the room,” het hy hom in Dorothy Parker se woorde daarteen uitgespreek. Ironies is die kans goed dat hy daarin opgeneem sal word.

“Geluk Nathan, smaak my jy’s nou in jou kanon in,” het die digter Danie Marais by die oorhandigingsseremonie gespot. Trantraal het die Ingrid Jonker-prys in 2015 gewen vir sy debuutbundel *Chokers en Survivors*. Die prys is hierdie jaar vir die eerste keer by die Woordfees oorhandig.

Volgens Trantraal stagneer Afrikaanse letterkunde. “'n Goeie begin sal wies vi Afrikaanse digters om op te hou skryf oo hulle katte, die natuur en koerantberigte. Hulle kyk te veel terug as hulle skryf en skryf in patrone soes Eugène Marais, Opperman en van Wyk Louw. Asof hulle dink is disrespectful om jou eie ideas te het.” Sy gunsteling digter is T.S. Eliot, wat berug is vir sy ontoeganklikheid. “As 'n mens Eliot se gedigte uitfigure, dan skrik jy vi hoe brilliant it is, maa as ek finally ytfigure waaoo 'n Afrikaanse gedig gan, haat ek dit gewoonlik nog meer.”

“My ma het my gelee ommie sentimentale te wiesie,” dig Trantraal in “Hammie”. Hy verpes sentimentaliteit. “Dit maak dat ek wil puke. Sentimental gedigte



Nathan Trantraal by die Ingrid Jonker Prys-oorhandiging op Sondag 6 Maart. FOTO: Joan van Dyk

of skrywe create lesers met pap brains.” Hy sê hy gaan dié les ook aan sy dogtertjie, Seymour, oordra. “In order om 'n gesonde mens te wies moet jy due wêreld kan sien vi wat dit regtig is.”

Oor die opname van Kaaps in woordeboeke sê hy: “Kaaps hoefie mee te veel te worry oo inklusiwiteiti. Die akademici beseft al hoe meer dat hulle Afrikaans an Kaaps gan moet heg in order om te survive.

Ek dink die dokumentering van Kaaps sal help om dit te stabilise en Kaapse writers help om te skryf, it voel vi my elke kee as iemand 'n boek in Kaaps skryf moet hy ees ytfigure hoe skryf mens Kaapse woorde.”

Trantraal se vrou, Ronelda S. Kamfer, ook 'n bekroonde digter, sê sy was verras dat hy nie al die pryse gewen het nie. “Dit gaan baie inspiring wees vir mense wat shame het oor hulle nie proper Afrikaans kan praat nie,” sê Kamfer. Sal hy 'n kopie van die *Groot Verseboek* koop as hy daarin gepubliseer word?

“Net as hulle al die anne digters uithaal.”

Opera is a first at festival



Dido (Lente Louw) in the Carthage mental asylum. PHOTO: De Wet van Rooyen

Storm Mudde
@stormmudde

KYKNET FISMER - Renowned theatre producer Mari Borstlap and the Cape Consort debuted the Wordfees' first full-stage opera.

Based on Henry Purcell's 1688 production, *Dido and Aeneas*, Borstlap transformed the production from a classic love story about a Carthaginian Queen and her Roman hero, to a modern tale about a woman confined to a mental asylum after the loss of her greatest love.

Driven mad by flashbacks from her past, Dido is forced to relive the heartache of losing her lover, Aeneas, until the emotional turmoil overwhelms her in the famous *Dido's Lament*.

Soprano Lente Louw, who played the role of Dido, said that she first saw a version of Purcell's production when she was 17 years old. She said she has always been interested in performing this complicated character.

"I am fascinated by the role

of Dido, which is small but multi-faceted. Although I found the staging process quite challenging, I am excited about our performances of this beloved work," said Louw.

The cast of six also included actors Willem Bester (Aeneas), Elsabé Richter (Belinda), Nick de Jager (Sorceress), Antoinette Blyth (Handmaiden, Witch) and Riaan le Roux (bass).

"Performing this opera with such a small cast gives transparency to the work and places everyone with an equally important responsibility," said Louw.

The Cape Consort is a local ensemble that was founded by composer and Baroque cellist, Hans Huysen, in 2011.

Huysen, the musical director of Borstlap's rendition of *Dido and Aeneas*, has not altered Purcell's Baroque score.

"While the staging is contemporary it is still based on a precise reading of the historical text (the libretto) and music," said Huysen.

Education in arts is essential - Schoeman

Ellen Agnew
@elcat1993

KYKNET ENDLER - Internationally renowned pianist, Ben Schoeman, said there is a severe lack of music and arts education in South Africa.

Schoeman believes that music is essential to human development as it has the ability to bring together cognitive elements.

"It's a very sad thing. Music is one of those few subjects that bring together cognitive elements. As a musician, you have to read, feel and you have to hear.

The concentration, the memorisation. It's all very unbelievably important," he said.

He also believes that one cannot perform a piece if they are not educated entirely in the cultural activity of the era from which the score originates. Schoeman completed his

“Music is one of those few subjects that bring together cognitive elements

degree in music at the University of Pretoria and went on to complete his PhD at the Guild Hall School of Music and Drama in London. He focused his research on the work of South African composer, Stefans

Grové, and touched on the benefits of music education and awareness in schools.

According to Schoeman, a lack of funding and support for the arts is a global issue.

"Music education is globally underappreciated," said Schoeman.



Internationally renowned pianist Ben Schoeman sits behind his piano in Endler Hall. Photo: Anina Visser



Die US-koor onder leiding van André van der Merwe. FOTO: Edo photography 2015

US-koor wil 'musiek dien'

Met hul optrede tydens die Wordfees, getiteld: 'Prelude tot Pyn: Skaduwees en Vlerke', bewys die US koor weer waarom hul wêreldberoemd is.

Anina Visser gesels met die koor se dirigent, André Van der Merwe.

KYKNET ENDLER - Tydens die etensuur sit die Endler-konertsaal propvol, maar die verhoog is leeg. Die gehoor sit in afwagting. Dan word slegs een suiwer stem gehoor. Voor daardie stem uitgeken kan word, bars die deure van die Endler oop. Die harmoniese klanke van die Universiteitskoor stroom van alle kante af in om die gehoor te omsluit in, wat Van der Merwe beskryf as, "n kaleidoskopiese klankervaring." Die Stellenbosch universiteitskoor, wat vanjaar hul 80ste bestaansjaar vier, spog onder meer met die titel van Wêreldkampioene en 'n 2016 Fiësta-toekening. Erkenning is egter nie wat hierdie koor definieer nie. Van der Merwe sê dat hy persoonlik nooit erkenning najaag nie maar dat hy sy koorlede uitdaag om hul

absolute beste te lewer en om eerstens die musiek te dien. "As die musiek met integriteit en vaardigheid gekommunikeer word, dan sal dit die harte van die gehoor bereik," sê hy.

Wat egter meer opvallend as al hul toekennings is, is die individue waaruit die koor bestaan. Volgens Van der Merwe is die eenheid wat op die verhoog te sien is, die som van elke koorlid se toewyding, dissipline en passie. "Ons het groot belangstelling op kampus vir die koor," sê Van der Merwe, "Die lede bring 'n aansteeklike entoesiasme en inspirerende dinamika na elke kooroefening."

Deelname aan die Wordfees stel egter 'n enorme uitdaging aan die koor. "Ons begin elke jaar eers in Februarie repeteer met meer as 40%

van die koor wat nuwe lede is. Uiteindelik is ons optredes by die Wordfees vir my sinoniem met ongelooflike spanwerk en deurstellingsvermoë," sê Van der Merwe. "Feeste gee vir ons almal vlerke," sê Van der Merwe oor die rol van die Wordfees as platform vir die kunste.

'n Hoogtepunt in vanjaar se repertoire is die *Requiem Aeternam* van Sergey Khvoschinsky. Die komponis het persoonlik die musiek vir die koor gestuur. Van der Merwe verduidelik dat die werk geskryf is in reaksie tot 'n tereuraanval by 'n treinstasie in Belarus.

Vanjaar se Wordfees vertoning was ook uniek danksy Antoinette Kellermann se "legendariese stem" wat tussen elke stuk die inhoud en betekenis van die werke vertolk.

Republiek van Zoid Afrika

at Coetzenburg stadium



Karen Zoid took her popular *KykNET* series, *Republiek van Zoid Afrika*, to Coetzenburg Stadium last night. Joining her on stage were the likes of Emo Adams, Bobby van Jaarsveld, Anneli van Rooyen, Kahn Morbee (The Parlotones), Zolani Mahola, Vicky Sampson, and Francois van Coke. **PHOTO:** Stefan Piek

Koos Kombuis gets political

'Many whites are blissfully unaware of the plights and needs of black South Africans'

Isabelle Coetzee
@bellicoetzee

ROCK VOORT - "There is a growing danger of the current student movement bowing to the political pressure of black nationalism," according to Koos Kombuis.

He said he would personally oppose this, just as he opposed white nationalism. "All forms of ethnic nationalism suck."

Kombuis made these comments in the same week he performed with Andries Bezuidenhout, musician and academic, at this year's Wordfees.

Stellenbosch has been central in a number of language and student fee protests during the last six

months. Kombuis compared the current student protests to those of his youth.

— — — — —
“
The guardians of the old order are fanatically intent on protecting one dialect of Afrikaans

“Some of the slogans seen on placards during the Voëlvry marches read ‘Talk to us’ and ‘Listen to us’. The theme of ‘Luister’ seems to have come a long way!”

According to Kombuis, efforts of the Stellenbosch University (SU) rector, Prof Wim de Villiers, have been ineffective.

“They are giving in to some demands, but the process is mired because the guardians of the old order are fanatically intent on protecting one dialect of Afrikaans to the exclusion of all other languages.”

Kombuis sympathises with the struggles that black South Africans are currently going through, and he empathises with how difficult it is for people of colour to escape the inequalities of the past.

“Many whites are blissfully unaware of the plights and needs of black South Africans. They are even more unaware of how closed

their cultural and economic cliques appear to be from the outside,” he said.

His new book, *Ver in die Wêreld, Sushi*, which was published in July, comprises of a collection of his columns. In it he discusses a new “language feud” for the country.

“The ideal of multiculturalism should become more than a vague idea, we need to tackle these issues from the bottom up – we need to get our hands dirty.”

For Kombuis it is not enough to allow Nathan Trantraal space as a columnist or to invite Emo Adams to the Klein Karoo Nasionale Kunstefees.

“True inclusivity goes beyond tokenism,” he adds.



Kombuis before his solo performance at Rock Voort.
PHOTO: Isabelle Coetzee

Blues Band in volle konsert ná 27 jaar

Isabelle Coetzee
@bellicoetzee

SPIER AMFITEATER – Byna drie dekades ná hul laaste konsert het die Gereformeerde Blues Band (GBB), wat oorspronklik deur die protes-sanger en liedjieskrywer Johannes Kerkerrel gelei is, tydens 'n vollengte konsert Sondag herenig.

Tonia Selley (Karla Krimpelien) het op die verhoog rondgedans terwyl sy as voorsanger ikoniese

liedjies soos *Sit dit af*, *Ossewa* en *BMW* gesing het.

Jannie van Tonder (Hanepoot) het op die trompet aangesluit, terwyl Willem Moller (Mr. Volume) die blues op sy kitaar gespeel het.

Gary Herselman (Piet Pers) het die ritme met sy baskitaar behou en die nuweling, Melissa van der Spuy (Ousus van die Spur), het die orkes met die klavier vergesel.

“Die musiek, in kombinasie met Ralph (Johannes Kerkerrel) se lirieke en sy stem, het vreeslike

‘powerful’ liedjies gemaak. En dis hoekom julle hier is, en hoekom ons hier is – hierdie musiek lewe aan,” het Moller gedurende hul optrede gesê.

Die band se laaste vollengte konsert was in 1989. “Ons het almal gedurende die 90’s in ons eie lewens vasgevang geraak,” het Van Tonder gesê.

“Ons het kinders grootgemaak en al daai dinge wat 'n mens doen as jy 'n bietjie ouer word en nie heelyd op die pad kan wees en

musiek kan maak nie,” sê Van Tonder

In 2014 het Moller, Herselman en Van Tonder 'n liedjie tydens die Fiësta-toekenning by die Staats-teater in Pretoria gesing – 'n lokaal waarvan hulle tydens die 80’s verban was.

“Ons het soveel pret gehad om saam die ongelooflike materiaal op te voer, wat soveel deel van ons lewe is.”

“Ons sal graag meer van dit wil doen, miskien in 'n teater.”

VOËLVRY

'n Groep Rock-en-Rol protes-sangers het in 1989 liedjieskrywers deur Suid-Afrika getoer. In dié geledere was Johannes Kerkerrel, die Gereformeerde Blues Band en Koos Kombuis. Die kontroversiële, Afrikaanse koerant, die *Vrye Weekblad* het die toer destyds geborg.

FOTOS: Isabelle Coetzee

Wat maak die lede van die Gereformeerde Blues Band deesdae?



OUSUS

Die nuutste lid van die Gereformeerde Blues Band is die musikale direkteur en pianis van *KykNET* se *Republiek van Zoid Afrika*-reeks.



PIET PERS

Verlede jaar het hy 'n bekroonde solo-album wat *Rigtingbefok* genoem is, onder die naam van Die Lemme bekendgestel.



HANEPOOT

Hy gee by 'n plaaslike brass band projek in Montugu skool en die Hanepoot Big Band is ook met die hulp van Wordfees herleef.



MR VOLUME

In sy vrye tyd neem hy kunstenaars soos Sannie Fox en Luna Paige, se musiek in sy studio op. Hy het ook al saam met Sixto Rodriguez gespeel.



KARLA KRIMPELIEN

Die lid van die GBB tree saam met verskeie bands in Kaapstad op en is 'n sanger in Nataniël se teater-produksies.



Rob van Vuuren posed with a play prop. PHOTO: Storm Mudde

From comedy to childrens' theatre

Storm Mudde
@stormmudde

WELTEVREDEN ESTATE – Actor-comedian Rob van Vuuren and his wife, Danielle Bischoff, debuted their proudly South African children's book and play at Wordfees.

Florence and Watson and the sugar bush mouse, a story about a small mouse with a special talent, is the couple's first official creative collaboration.

"Dani and I knew a long time ago that we wanted to write and direct a kids' book and show. Our daughter, Bijou, was definitely the catalyst for our decision," said van Vuuren. Graphic designer Lauren Fowler, was asked to illustrate *Florence and Watson the honey badgers*, *Petal the sugar bush mouse* and all the other animals that feature in the story.

"After Wordfees, our brilliant actors Sne Dladla and Dean Balie have to take a break and focus on other work commitments, so Dani and I will be performing the roles of *Florence and Watson*," he announced in his usual tongue-in-cheek manner.

In contrast to her charismatic husband, Danielle, a petite pho-

tographer with no formal acting experience, laughed when she described a standard six hostel performance that she took part in when she was a teen.

"I don't think I would be able to take the lead role if it were somebody else's story. There is already a relationship and passion here so I can give the show the nurturing that it deserves," she said.

Despite feeling a bit nervous, both van Vuuren and Bischoff are excited to explore the telling of their own story. Bijou, however, sometimes feels a little jealous that it no longer belongs to her only.

"She sort of swings back and forth between being proud and annoyed that we are sharing her story with other children," said van Vuuren, who believes that his daughter has a bright future in whichever career she decides to

pursue.

"As an artist, this is one of the most exciting countries in the world to live in. Dani and I are very optimistic about what the future will hold."

The couple plan to perform *Florence and Watson and the sugar bush mouse* in Grahamstown and at the Baxter Theatre in Cape Town.



Bijou enjoyed playing on the slide at Weltevreden Estate. PHOTO: Storm Mudde

Play highlights vital gay issues

Walter Hayward-Botha
@walterplease

BREUGHEL THEATRE – "You can't change people's perception with one play, but you can plant a seed to start awareness."

This is how Jason Jacobs talked about *As*, a Wordfees production, which deals with homophobia in South Africa.

As is a newly-translated play that looks at the attitudes towards gay people in the country; as well as the notions of family, love and acceptance.

The play is a 2015 Standard Bank Ovation Award winner and traces the life of a young gay man through the eyes of six characters.

"In a society where being different is frowned upon, he aims to find a place where he feels comfortable and safe," said Jacobs.

After the lead character comes out to his parents, they send him away from their small, rural town to the city, in order to protect him, as well as to offer more opportunities. The play highlights the



Actor, Jason Jacobs during an intimate scene in *As*. PHOTO: Saarah Survé.

humanity of the characters and addresses the ideas of family and love. *As* sends a powerful message of acceptance by family, but it is also about regret when it's too late.

Audiences at the Wordfees production were moved by the

theme of the play, as well as by the excellent acting and seamless switching between characters of the two-man cast.

"We used the same actors who starred in the original show, *Ashes*, as they knew the story line and were thankfully both bilingual," said director Philip Rademeyer.

Rademeyer is known for plays that include *Siembamba* and *The View*.

The drive behind the play is the violence against gay, lesbian and transgender people in South Africa. It was specifically inspired by three accounts of extremely violent murders of gay men in the greater Cape area in 2014. These attacks remained largely unreported in mainstream media.

As attempts to highlight these issues in a way that will spark a debate and force society to acknowledge these issues.

"In one of the accounts a man was set on fire and I used that as a metaphor in that ashes are the remains after something is burnt," Rademeyer said about the title.



Chris Vorster en Hennie Jacobs in *Twee Susters* voor 'n byna leë saal. FOTO: Stefan Piek

Fondse beperk Afrikaanse film

Stefan Piek
@StefanPiek

HOËRSKOOL STELLENBOSCH – 'n Tekort aan geld in die Afrikaanse film-en-televisiebedryf beperk die inhoud wat aan die publiek verskaf word, reken Chris Vorster.

Vorster, dramadosent aan die Universiteit van die Vrystaat, voer aan dat befondsing 'n groot rol speel in die tipe films en televisiereekse wat dit tot op die skerm maak.

"Die probleem is nie 'n tekort aan ambisie of talent in die industrie nie. Daar is ongelooflike kreatiewe breine in die Afrikaanse vermaakwêreld.

"Die probleem is dat beleggers nie die risiko wil neem om werk buite die genres wat geld maak,

te vervaardig nie," sê Vorster, wat ook die televisiereeks *Plek van die Vleisvreters* geskryf het.

Vorster sê dat die romantiese komedie en "slapstick"-genres die produkte met hoë produksiewaarde vir die Afrikaanse gehoor is.

"Daar is 'n waarborg dat mense kaartjies vir die fliks sal koop, so daar is geen geldrisiko betrokke nie," sê Vorster.

Sy punt is uitgebeeld deur die aktrise Katinka Heyns se stryd om geld in te samel vir *Die Wonderwerker*, wat handel oor die befaamde skrywer Eugène Marais.

"Al is die fliks hoe goed het sy nogsteeds amper 15 jaar gesukkel om geld vir die vervaardiging bymekaar te maak."

SW Strauss, redigeerder by Homebrew Films, sê dat die

draaiboek van fliks is ook 'n probleem. Volgens Strauss word daar nie genoeg tyd aan die produksieproses spandeer nie.

"As jy kyk na *Die Ontwaking* kan jy sien dat die teksverwerking meer aandag nodig gehad het. Dit word ongelukkig alles bepaal deur hoeveel tyd fondse toelaat vir verwerking," sê Strauss.

Vorster sit klem daarop dat daar steeds harde werk ingesit word in Afrikaanse rolprente en televisie, maar daar is nie finansiële vryheid om buite die norm te beweeg nie.

"Baie akteurs sal neerkyk op sepiess soos 7de Laan, waar ek 15 jaar van my lewe betrokke was, totdat hulle self daar kom en besef dit is ongelooflike harde werk. Op die ou end is die industrie 'n besigheid."

The Magic of Children's Theatre

'Children believe in what you create on stage'

Saarah Survé
@therealsaarahs

WEITEVREDEN WINE ESTATE-
"When adults see a production, it influences them and they talk about it. But when a child sees one, their whole world changes. You transport them to a magical place."

Margit Meyer-Rödenbeck, known for her characters *Douwe Dolla* and *Liewe Heksie*, believes that there is magic in children experiencing and engaging with theatre.

"Children believe in what you create on stage, as opposed to adults, who create boundaries around themselves. So, it's wonderful to create and work for children," said Meyer-Rödenbeck.

She explained that in a children's theatre production, they coax children into engaging and asking them questions, so that they become the problem solvers or another part of the production.

"Children watch TV and computer screens all the time, but that doesn't teach them to engage."

She is worried that if we do not continue to educate children in the theatre, we will lose the future generation.

"In this country, I can't emphasise enough how important it is to get kids into the theatre and make them theatre-goers," Meyer-Rödenbeck said.

Hanli Brink, managing director of Lollo Productions, agrees that there is a definite need for children's theatre in South Africa.

Lollo is an Afrikaans edutainment



Watson (Dean Balie) and Florence (Sne Dladla) from *Florence and Watson and the sugar bush mouse*. PHOTO: Saarah Survé.

ment show for children, and there will soon be an English version.

"You can watch Barney, but kids can relate more to South African shows where you teach them about our country and facts like

the names of the provinces," said Brink.

"We'll teach children about eating healthy, but it will be through a song or a dance or another fun way. We have one song called

smarties and tamaties, and it says eat your tamaties before you eat your smarties. It's catchy, so it sticks in their heads. It's education, but in a fun, memorable way," said Brink.

'Rainbow scars' asks questions through theatre

Jay-Dee Cyster
@JayDeeCyster

LUCKHOFF HIGH SCHOOL - "With the pen and theatre we can get under the skin of the nation, to begin to expose what things are really like underneath."

These are the words of Mike van Graan, the writer of the thought-provoking play, *Rainbow Scars*.

Rainbow Scars tells the story of a suburban white woman, Ellen Robinson (Jennifer Steyn) and her adopted black daughter, Lindiwe Robinson (Kertrice Maitisa).

It explores the dynamic between the two, within the context of the new South Africa. When Lindiwe's cousin, Sicelo (Mbulelo Grootboom), re-enters her life she is faced with difficult questions relating to her identity and place within her family.

"The play is about who the rainbow is really for – who belongs to this so-called rainbow nation?"

"In many ways, it is for a very small elite living in South Africa.

Many people who are poor are on the other side of history and

are not included," said Van Graan. Van Graan wrote *Rainbow Scars* after the Marikana Massacre in 2012, in which 34 miners were killed.

He said that the Marikana Massacre was a depiction of the nature of inclusivity of the rainbow nation – those who own the mines are part of the rainbow, whereas those who work in the mines are not. Van Graan is known for using theatre to ask questions which many South Africans tend to shy away from.

In his plays, amongst others, *Dinner Talk* (1996), *Brothers in Blood* (2009) and *Green Man Flashing* (2004), he uses theatre and the arts as a means of exploring racial, religious and social issues within our South African society.

He is not afraid of raising issues which are contentious with contemporary South Africa. "Theatre has a way of moving people emotionally. It does not only operate on an intellectual level but an emotional level as well," said van Graan. "People are moved but also stimulated to think. In other words, through theatre, people are not being forced to follow a particular line."

Houe val by intellektuele boksgeveg

Joan van Dyk
@vandykjoan

DE VETTE MOSSEL- "Jou moedertaal is die taal waarin jy seks het. As jou metgesel klimaks bereik in Engels is sy óf nie regtig Afrikaans nie, óf dis nie regtig die klimaks nie."

Dié woorde van dr. Dirk Louw, senior lektor in die departement filosofie by Stellenbosch Universiteit (SU), was een van die kwinkslae wat die gehoor laat skaterlag het by die immergewilde Filosofiekafee tydens die Woordfees.

Twee spanne van die US se diepste denkers het in kompetisie na die grootste applous gemik deur die verskeie betekenis van vanjaar se feestema, *Bly*, op filosofiese wyse klein te kry.

Die dekaan van die fakulteit ekonomiese en bestuurswetenskappe, prof. Stan du Plessis, was daar om te keer dat dié intellektuele boksgeveg handuit ruk.

Die hoogtepunte lyk soos volg:

RONDE 1

Prof. Johan Hattingh, dekaan van die fakulteit lettere en wysbegeerte, het sy bydrae, "die

BESTE AANHALINGS VAN DIE AAND



Sonder negatiewiteit word 'die goeie en die bouse' dan 'die goeie en die geleenthede'. Dit klink te veel soos 'n nagklub."

"Negatiewiteit is belangrik, dit kan liedjies veroorsaak soos "Jy met jou mandolientjie, ek met my Britse Paspoort."

– Dr. Hannes Smit, senior lektor in die departement filosofie by US.



Ek weet nie wat ek alles met Julius Malema in gemeen het nie, maar ek weet ons het al twee ons dood gesukkel om in standard ses houtwerk deur te kom."

– Prof. Anton van Niekerk, voorsitter van die departement filosofie en direkteur van die Sentrum vir Toegepaste Etiek by US.



donker kant van bly" opgedra aan wyle prof. Johan Degenaar, bekende filosoof, wat vanjaar 90 sou word.

Degenaar is in Julie verlede jaar oorlede en was 'n emeritus-professor aan die US. Hy word gesien as een van die mees invloedryke Suid-Afrikaanse filosofe vir sy bydrae tot die eksistensialistiese, estetiese en teologiese filosofie.

RONDE 2

Die teoloog prof. Robert Vosloo is toegejuig vir sy stap-vir-stap gids oor hoe om bly te bly, "Hoe bly 'n mens bly in nul stappe, met geen

geheime, en met die leer van geen nuwe gewoontes – 'n filosofiese analise."

RONDE 3

Dr. Jaques du Plessis, voorsitter van Romeinse en Privaat-reg by die US, het politiese raad gegee en voorgestel dat die gehoor moet "by bly soos wat Blytenbach van ons verwag".

Dr. Vasti Roodt, 'n medeprofessor in die departement Filosofie, het 'n "Bybly-*rap*" aangebied met apologie aan die *Spice Girls*.

"Ag skuus, AfriForum, ek bedoel 'n kletsrym met apologie aan die spesery-meisies," het sy geskerts.

RONDE 4

Dr. Hannes Smit se blydskap het perke. "Wees bly, maar net as jy bly is." Hy het gewaarsku teen "die irriterende idee dat almal 'n positiewe uitkyk moet hê."

Smit sê hierdie soort mense het gewoonlik 'n "vriendelike, semi-aggressiewe glimlag. Iets tussen 'n laerskoolonderwyser en Johan Stemmet". Volgens Smit kan hulle uitgeken word aan hul aandrang daarop om probleme eerder geleenthede of uitdagings te noem. "Dan wemel die land mos van die uitdagings, en daar is elke dag meer en meer geleenthede."

Van Coke bly eers solo vir nou



Francois van Coke bring oud en jonk op hulle voete met sy vertoning by Neethlingshof. FOTO: Stefan Piek

Stefan Piek
@stefanpiek

NEETHLINGSHOF - Francois van Coke het nie geweet wat om van sy gehoor by die Woordfees te verwag nie.

“Al wat ek weet van Woordfees is dat ons hier optree,” sê hy laggend.

Van Coke, wat bekendheid verwerf het as voorsanger van Fokofpolisiekar (FPK) en later

ook Van Coke Kartel, is deesdae meestal 'n solo-sanger.

FPK het sowat 13 jaar gelede die stem van 'n nuwe generasie jong Afrikaners geword.

Van Coke glimlag breed terwyl hy praat oor die FPK-jare. Hy glo dat die band nogsteeds relevansie in sy lewe het – tot op 'n punt.

Hy geniet nog om die liedjies vir aanhangers te speel, maar hy dra nie meer die angste wat hy daardie jare in sy vertonings ingewerk

het nie. “'n Mens kan nie altyd dieselfde bly nie. Ek is definitief nie meer dieselfde persoon as wat ek toe was nie.”

Wanneer hy deesdae liedjies uit sy dae saam met FPK sing, voel hy “sommers weer jonk,” sê Van Coke. “Ek dink ek het die ideale van daardie tyd behaal.”

Van Coke is tans besig om te skryf aan sy tweede solo-album wat in Februarie 2017 beskikbaar sal wees.

“Ek wil regtig die band baie betrokke hê in die skryfproses. Dit moet voel soos ons album.”

Al lyk die sanger in die swart leerbaadjies soos dieselfde Francois van die FPK-dae kan 'n mens hoor dat dit wel 'n Francois is wat ouer geword het.

Jy kan dit hoor in die musiek wat hy skryf en die feit dat die gehoor deesdae 'n paar ouer mense bygekry het.

“Ek dink *Toe vind ek jou*, wat ek

saam met Karen Zoid gedoen het, het my blootgestel aan 'n baie wyer gehoor.”

Volgens Van Coke is hy egter nou eers klaar met medewerkings.

“Ek wil met die band saam met wie ek elke aand optree, werk.”

“Die uitdaging is om elke keer iets te maak wat anders klink, dit kom saam met hoe 'n mens healtyd leer in musiek.”

Yolande Korkie: Elke mens het 'n Al-Kaïda

Janie du Plessis
@janieduplessis

ATKV BOEKTENT - Elke mens word deur iets in sy lewe gevange gehou. Wie of wat is jou Al-Kaïda?

Dit is wat Yolande Korkie, skrywer van *558 dae in Jemen*, by lesers wou weet tydens 'n bespreking van haar boek.

Korkie en haar man, Pierre, is albei deur dié terroristegroep gyselaar gehou. Yolande is ná 228 dae vrygelaat, maar Pierre is na 558 dae in 'n vrylatingspoging saam met die Amerikaanse fotograaf, Luke Somers, doodgeskiet.

Korkie het al vroeg in haar ontvoering besluit om die boek te skryf.

“Ons het dit eers vir die kinders en kleinkinders gedoen, om vir hulle te vertel wat met ons gebeur het,” het sy gesê.

Korkie het gesê die boek praat met verskillende mense, verskillende geslagte, ouderdomme en gelowe.

“Dit is nie 'n Christelike boek nie. Elke mens kan iets uit die boek kry. Ek het agtergekom dit is nie my storie nie, dit is nie Pierre se storie nie, dit is die Here se storie.”

Korkie het gesê haar boek is 'n manier om terug te gee aan almal wat die gesin bygestaan het deur die ontvoering.

“Mense het saam met ons geleef in daardie tyd. Ek wil vir hulle wys waarin hulle hul energie belê het.”

Talle Suid-Afrikaners het saamgespan om die Korkie-gesin



Yolande Korkie
FOTO: Janie du Plessis

te help en het sodoende R1.7 miljoen ingesamel ten bate van Pierre se vrylating. Die geld word nou deur die gesin gebruik om 'n nuwe begin te maak.

Sommige tye was dit moeilik om met die boek aan te gaan. Korkie het gesê haar ondersteuningsnetwerke en om te “onthou waarheen jy op pad is” het dit moontlik gemaak om klaar te maak.

“God se prentjie, en die goue draadje deur die storie was die belangrikste.”

Maretha Maartens, wat die boek vertaal, het gesê: “Dit is een van die merkwaardigste boeke waarmee ek in my lewe al gewerk het.”

Die terugvoer wat Korkie oor die boek kry is vir haar baie spesiaal.

“Ek is baie bevoorreg om te sien hoe die Here mense deur die boek raak,” het sy gesê.



Ingrid Winterbach by haar skilderye. FOTO: Christiaan du Plessis

Ingrid Winterbach bly verslaaf aan woorde

Christiaan du Plessis
@christiaan2plus

ATKV BOEKTENT - Dis vir haar makliker om te skilder as om te skryf, sê die tweemalige Hertzogpryswenner van twee romans, Ingrid Winterbach.

“Visuele kuns kommunikeer meer direk,” vertel Winterbach in haar ruim ateljee op die tweede verdieping van haar huis. Die laatmiddagson stroom deur die vensters en verlig haar skilderye wat teen die roomkleurige muur pryk.

“Woorde is op sy beurt so ontglippend – die oomblik as jy 'n woord neerpen roep dit al ander betekenis op.”

Winterbach was dié week in twee gesprekke by die Woordfees betrokke. Woensdag was sy en die skrywer Mandla Langa in gesprek

met mekaar oor hul onderskeie benoemings vir die internasionale Emerging Voices Awards.

Sy het oor haar nuwe roman, *Vlakwater*, gepraat.

Winterbach bly nou twee jaar in Jamestown aan die buitewyke van Stellenbosch.

“In Stellenbosch is daar baie aanspraak op my tyd, en ek kort afsondering om te skryf. Eintlik lewe ek 'n afgesonderde lewe,” vertel Winterbach. Effens terughoudend, sê sy sag: “As ek skryf is ek onbehaaglik, maar as ek nie skryf nie is ek meer onbehaaglik.”

Haar man, die kunstenaar en filosoof Andries Gouws, is altyd die eerste mens wat haar manuskripte lees. Hy sê Winterbach skryf aanhoudend.

“Sy is baie krities en sê altyd as sy haar eie storie lees, moet

dit haar interesseer.” Sy skryf onkonvensioneel en dit maak van haar 'n goeie skrywer, vertel hy.

Haar Hertzogprys-bekroonde boek, die *Aanspraak van Lewende Wesens*, is onlangs vertaal en het onder die titel *It might get loud* verskyn.

Sy vertel dat sy al in Engels probeer skryf het, maar dat sy te “korrek” moes skryf. “In Afrikaans ervaar ek 'n vryheid en 'n spelerigheid, omdat dit my moedertaal is.

“Romanskryf vorder voetjie vir voetjie. Maar dis darem nie die healtyd onbehaaglik nie.

“'n Mens kry oomblikke van bevliging en deurbrake. Dis soos dobbel. Nege uit tien keer verloor jy, maar daardie een keer wat jy wen, maak dit alles die moeite werd. Daarom is ek *hooked* aan skryf.”

Schalk Bezuidenhout is vinnig op sy voete

‘Vat alles wat ’n komediant sê met ’n pinch of salt’

Janie Du Plessis
@janieduplessis

LAER AS LAAG – Die komediant Schalk Bezuidenhout het nie daarvan weggeskram om tydens die Woordfees te spot met die onlangse “Purpleface”-insident aan die Universiteit Stellenbosch nie.

Bezuidenhout het sonder skroom gespot met dié kontroversiële voorval én die “kaalborsprotes” wat tydens die fees plaasgevind het.

Hy sê dit is belangrik vir Suid-Afrikaanse komediant om hul gehoor te kan lees en dan hul grappe daarvolgens te kan aanpas.

Bezuidenhout het verlede jaar tydens *Lost in translation* by Monte Casino in Johannesburg die voorvertoning gedoen vir Trevor Noah, deesdae aanbieder van *The Daily Show*, op Amerikaanse televisie. Hy bewonder Noah vir die manier waarop hy sy gehoor kan lees.

“Ek haal soms grappe uit omdat die gehoor nie gepas is nie. My grappe verskil afhangend van of dit ’n jonger of ouer *crowd* is en waar die vertoning gehou word,” sê Bezuidenhout.

“Ek het sekere materiaal spesiaal vir my vertoning in Stellenbosch geskryf. Dit maak hierdie ’n spesiale *show*,” sê hy. Hy verwys hier byvoorbeeld na sy “Poekie-materiaal”.

“Hierdie is nou óns ding, iets spesiaals wat ek met my Woordfees-gehoor deel. Niemand anders gaan dit deel nie.”

Bezuidenhout sê wel daar is ’n fyn lyn tussen wanneer jy ’n grap oor iets kan maak en nie. Hy dink



Schalk Bezuidenhout praat ná sy vertoning met LIP oor pers gesigte en ’n komediant se pligte. FOTO: Joan van Dyk

AANHALING VAN DIE AAND:

“I have a nipple stand and I’m not afraid to use it.”
(Na aanleiding van die kaalborsproteste van die Woordfees)

Suid-Afrikaners het ’n baie goeie humorsin.

“Dit is ’n goeie manier vir ons om te *deal* met wat aangaan,” sê hy.

“Met *standup* is dit anders as toneelspel, want jy kan nie agter ’n

s krywer of karakter wegkruip nie. As jy iets sê, is dit jý wat dit sê,” sê Bezuidenhout.

Hy dink ook komediant word ligter opgeneem as ander mense. “Ek dink mense vat alles wat ’n komediant sê met ’n *pinch of salt*.” Dit is hoekom komediant grappe kan maak oor ras, maar nie die publiek nie.

Bezuidenhout sê dit is lekker om te sien wat die gehoor inhou, want dit beïnvloed die vertoning, en dit dwing hom om vinnig op sy voete te dink.



Jack Parow gesels oor politiek en sy biografie.

FOTO: Dane Hansen

Parow praat politiek

Tarryn Josephs
@tarrynjosephs

CROZIERSTRAAT - Vir Jack Parow, bekende kletsrymer (rapper), het die studenteproteste nou “’n bietjie te ver gegaan.” Universiteite is nie meer die rustige plekke waaraan hy gewoon was nie.

Parow was een van die sprekers tydens die Skrywersfees waar hy oor sy boek *Die ou met die snor by die bar* gepraat het.

“Dis so nice om terug te wees in Stellenbosch. Hierdie plek is so spesiaal vir my,” sê Parow.

“Dit is net hartseer wat deesdae by universiteite gebeur.”

Parow sê hy stem saam met die kernidee van die huidige studente-protesbewegings en dat rassisme bekamp moet word.

“Ek dink net dit het ’n bietjie te ver gegaan. Ons is nou by ’n punt waar ons kunswerke uitbrand soos by die Universiteit van Kaapstad en dit is nie noodwendig nodig nie.

“As ek gewoonlik by universiteite instap kry ek dadelik daardie rustige gevoel, maar die betogings het alles verander.

“Dit is maar ’n moeilike

onderwerp.

Penguin Books het Parow vroeër genader om ’n boek te skryf oor wat hy al bereik het.

“Ek het eers baie getwyfel oor of ek genoeg bereik het in my loopbaan, maar toe besef ek dat daar niks is om te verloor nie. Ek meen, Penguin Books nader jou net een keer,” het Parow gesê.

Hy meen dat dieselfde proses plaasgevind het toe hy “Cooler as ekke”, sy eerste liedjie, geskryf het.

“As ek nou terug kyk, is daar soveel goed wat ek sou verander aan die liedjie, maar ek moes myself leer om tevrede te wees met my werk. Ek sou nie hier sit vandag as ek nie daardie vrees oorkom het nie.”

Parow sê die musiekbedryf is baie moeilik en dat jy jousef moet herinner hoekom jy in die eerste plek begin het.

“Dit is belangrik om te besef watter rol jy in die bedryf speel en om te besluit met watter tipe mense jy wil werk.

“Dit is maklik om jousef te verloor in die bedryf, maar solank jy jou eie prentjie van jousef behou behoort daar nie veel verkeerd te loop nie.”

Author pokes fun at banting culture

Sarah Chapman
@SasChapman

HB THOM THEATRE - While surveying the menu at a restaurant and wishing she could order

a bowl of pasta, Paige Nick’s banting friend exclaimed “I could kill Tim Noakes!”

Nick replied, “Take a number, stand in line.” With that, the seed was planted for Nick’s latest book, *Death by Carbs*, a satirical novel that pokes fun at advocates of the High-Fat Low-Carb (HFLC) diet and anti-banters alike.

“I became very amused by the length of the list of people out to get poor Prof Tim Noakes,” said Nick. Noakes is known for revolutionising the banting diet with his popular diet book, *The Real Meal Revolution*.

Nick illustrates the ridiculous nature of South Africa’s obsession with the HFLC diet.

Nick, a banter herself, admits that she is a fan of the diet but while doing research for the book, she came to realise absurdities inherent in the banting culture.

“I spent a lot of time on all the

Facebook banting pages and some of the crazies on there made me laugh out loud. People take this thing very seriously and from that a lot of humour is born.”

The plot of the novel is simple: Prof Tim Noakes is murdered and it is the job of Bennie September, the donut-loving detective, whose wife has made him start banting, to find

the killer. The list of suspects is equally interesting.

Among them is the ex-publisher, who turned down Noakes’s successful *The Real Meal Revolution*, the co-authors, and the CEO of SnackCorp, a company whose sales of carb-rich food plummeted due to the popularity of banting.



Novel *Death by Carbs* by Paige Paige

Comedy overcomes barriers

Amy Gibbings
@gibbings_amy

EVERGREEN MANOR – Comedian Chris Forrest finds common ground between all creeds and colours when he takes his audience on a journey through fatherhood.

Forrest brought his one-man show, *Who’s Your Daddy*, to the Woordfees.

For him the show is about parenthood, which he believes is a “shared experience” for all people.

“Regardless of race, religion, class or colour, you are going to go through similar things but in different ways,” he said.

Forrest recognises the importance of emphasising stereotypes in comedy. “People point out things that you may not be aware of and then you



Comedian Chris Forrest. FOTO: Amy Gibbings

are aware, and then you can laugh together rather than fight,” he said. “Comedy is also a great tension release. When you poke fun at something you are taking ownership of it.”

Forrest shared his personal passion for the #FeesMustFall movement.

“Especially when I calculated what it’ll cost when my kid is going to university,” he said with a laugh. He emphasised that free education is “a no brainer” in bridging the socio-economic gaps that exists in South Africa.

When asked how he would have reacted if his performance was interrupted by a group of bare-breasted women (as was the case during an earlier book discussion). Forrest said, “with much joy, if I had to choose a disruption, that would be the best one.”

It would apparently not be the first time Forrest has been exposed to bare-breasted women during a show. He did add, however, that he would find it difficult to focus on the purpose of the protest.

Ses skakerings van Tinarie in één fees

Van Wyk Loots is 'n 'spokie' wat tussen karakters wissel

Bea Lingenfelder
@lingenfelder_b

DIE BOORD. – Tinarie van Wyk Loots is moeg. Moeg van die vrou speel wie se man haar verneuk; uitgeput van die vrou speel wat oor en oor verkrag word deur haar geliefkoosde plaaswerkerfamilie; gedreineer van die vrou speel wat Nederland-Poolse Engels moet praat.

Teatergangers herken Van Wyk Loots se gesig in byna elke verhoogproduksie – veral op feeste. Die manier waarop sy geleenthede met albei hande aangryp weerspieël in al die pryse wat sy reeds as aktrise ingepalm het. “Ek’s bitter bevoorreg om iets te doen waarvoor ek so lief is.”

Nico Scheepers, vertaler en regisseur van *Hemelruim*, noem haar ’n “spokie” wat tussen karakters wissel. Van Wyk Loots lag: “In hierdie jaar se Woordfees

is ek beslis skisofrenies, omdat elke karakter wat ek speel, hemelsbreed verskil.”

Volgens Paul du Toit, mede-akteur in *Hemelruim*, is Van Wyk Loots een van daardie mense is wat jou altyd op die verhoog sal “vang”.

“Almal maak foute, en ons het daardie vertrou dat as iets gebeur, sal sy my vang, optel en weer teruggooi sodat die dialoog weer kan aangaan.”

Vir Van Wyk Loots is uitputting ’n akteur se grootste vyand. “As jy moeg is, begin jy in jouself twyfel en jou fokus kwyn. As jy ’n fout maak, raak jy kwaad en in hierdie proses distansieer jy jou al hoe meer van opregtheid en eerlikheid teenoor jou span, jouself en jou gehoor.”

Volgens haar verkies sy beslis teater bó televisie. “Teater is heeltyd aan die verander en bly ’n uitdaging wat my dryf.”

Haar grootste ondersteuner is haar geliefde, Erik Holm. Sy wys na die tatoeëermerk op haar heup. Holm het dieselfde tatoeëermerk. Sy is baie trots op hul verhouding. “Partykeer raak ek moeg en dan raas hy met my omdat ek so hard werk, maar dan laat hy my net op sy skoot sit en bietjie huil en dan voel ek weer beter.”

Die skrywer, Debora Steinmair, het die toneelstuk *Plant vir my ’n boom, André*, wat handel oor die verhouding tussen André P. Brink en Ingrid Jonker, vir Van Wyk Loots en Holm geskryf. “Dit is ’n beautiful, gentle and magical uitbeelding van die twee mense se onvolmaakte dog pragtige liefde,” sê Van Wyk Loots.

Van Wyk Loots sê haar ervaring het gewys sy het drie “reëls” nodig om die toekoms binne te gaan. “Geld, goue tye en wysheid. Ek glo jy moet ten minste een van daardie reëls as akteur hê.”



Tinarie van Wyk Loots gesels entoesiasies oor haar produksies en haar verhouding met Erik Holm. **FOTO:** Bea Lingenfelder

Soprano calls for classical music support

Tanya Steenkamp
@tanyasteenkamp_

COETZENBURG POPS - World-class soprano Magdalen Minnaar has called on supporters of classical music and theatre to continue to support the arts to ensure artists survive and art forms continue to grow.

Minnaar, who performed in two shows at the Woordfees, said if people want to continue to enjoy classical shows they needed to support such productions. Minnaar was involved in a further two productions with her company, Biblioteek Produksies.

She feels particularly strong about promoting classical theatre and music among younger generations.

“Our audiences need a wakeup call. They need to realise that if they want to continue seeing beautiful art they must actually start supporting the arts.”

She said the theatre industry in South Africa is in a very fragile state.

“The arts festivals are all struggling. And people keep putting on huge festivals at the expense of the artist.”

She said people are buying fewer tickets due to tough economic times and therefore are less inclined to try new shows. As a result, audiences are becoming very small and productions become unprofitable.

She would prefer festivals to have fewer shows and fuller audiences, instead of empty seats.

The lack of funding is also an



Magdalen Minnaar performing a musical piece at Coetzzenburg Pops.

PHOTO: Tanya Steenkamp

issue facing classical productions.

“Funding plays a big role. Cape Town Opera now only does three big productions a year whereas before, they did eight.”

While she sees the value the Woordfees contributes to classical theatre, saying it is, “the best classical offering of the remaining festivals”, she feels that more can still be done to support artists.

Minnaar started Biblioteek Produksies in 2010 as a means to create fresh musical productions, instead of rehashing older productions.



Valiant Swart begelei sy band met sy bekfluitjie tot die gehoor se genot by Neethlingshof. **FOTO:** Stefan Piek

Breughel theatre recreates ‘Die Gangsters’

Lauren Klaasen & Lisa Lottering
@lawlenralph @lisa_demi_cr7

BREUGHEL THEATRE - Renowned theatre-producer Marthinus Basson, director of *Die Gangsters*, recreated the 1993 production of the play in honour of Dr Benoni Dhaeck’s life-time contribution to the Breughel theatre in Cloetesville.

Dhaeck (93), who first wrote the original script, had a dream that a community like Cloetesville could be uplifted through the arts. To this end, he contributed to the establishment of the Breughel theatre in 1989. *Die Gangsters* first debuted there in 1993.

Dhaeck firmly believed that

some issues could be addressed directly through theatre if it was made accessible to the community.

Die Gangsters centres on four authoritative figures within the rainbow nation, while honouring the life and loss of fellow gangster, Joe Jesus, who has been murdered.

“It wasn’t difficult to maintain the same spirit of the play because I respect him [Dhaeck],” said Basson.

“I wanted the principles of what he believed in to be present on stage.”

Although the original script was not changed, the production itself was changed. It also

created an opportunity for the next generation of actors to gain exposure from the festival.

There have been many debates on whether or not the original gangsters should have been cast, but Basson decided to involve students from Stellenbosch University instead.

“I think it’s important for them to work with actors like Stian Bam and June van Merch,” said Basson.

New cast member, Dean Smith, said everyone brought their own energy to the team.

“Working with professionals, as a young, upcoming artist, I can ‘steal’ a lot from them,” he said. “By learning from others you develop your own method.”