Remembering the life of the legend: Peter McKenzie 1955 - 2017
Tributes continue to flow on social media for legendary photographer, teacher and activist Peter McKenzie who died in the early hours of Friday 13 August 2017. Celebrated as a founding member of the Afrapix Collective, Peter has left an inspiring legacy in South Africa.

He served on the Council of the Market Theatre Foundation since 2008 and was a dynamic curriculum consultant, teacher and mentor at the Market Photo Workshop. His most recent exhibition, *Theemeri – walking on a bed of flowers*, closed at the Market Theatre a fortnight before his death. Peter was as much a lover of theatre as he was of photography.

“Peter McKenzie’s passing has come as a great shock to us. He played an active participatory role in the development and growth of the Market Photo Workshop”, said Lekgetho Makola, Head of the Market Photo Workshop.

Working closely with Lekgetho Makola, Peter was on a research and curriculum development residency at the Market Photo Workshop collaborating on a project to decolonize the history of photography in Africa. The Market Photo Workshop will continue the legacy project through its ‘A History of African Photography – HOAP’ programme.

“Peter’s reputation as a
legendary photographer will live on. He will always be celebrated for his deep passion for education and for his formidable activism to grow the skills of photographers from historically marginalized communities. Added to his legacy of activism is his remarkable career as a pioneering photo-journalist and artist,’ said Ismail Mahomed, CEO of the Market Theatre Foundation.

During McKenzie’s illustrious career, he was the co-ordinator of the photojournalism department at the Institute for the Advancement of Journalism from 1996 to 1999. He co-founded the Durban Center for Photography (DCP) at the KwaZulu Natal Society for the Arts where he served as Council President. He was also a member of Durban based multi-disciplinary art collective Dala.

In 1982 Mckenzie studied towards a Diploma in Photography at the Technikon Natal (now known as the Durban University of Technology - DUT). He also was an alum of the Poynter Institute in Florida, U.S.A. McKenzie has published and exhibited both locally and internationally.

His photographic assignments also took him to Lagos, Nigeria with the World Press Foundation. He worked as a chief photographer, SADC region for the Pan African press agency Panapress. His career also included stints at the Sunday Tribune and The Star, as well as being chief photographer at Drum magazine. He was co-founder of Afrapix Agency

“We remember Peter as a fearless artist and photographer who placed people at the center of his work. Throughout his association with Market Theatre Foundation as a teacher and as a member of the Council he always displayed a strong sense of social justice, especially in his commitment towards supporting the under-privileged. We will always respect his work. We commit ourselves to advancing his legacy”, said Kwanele Gumbi, the Chairman of the Market Theatre Foundation.

Details about a memorial service will be announced on the Market Theatre Foundation’s social media platforms.

In Jus’ This, Exhibition Opening, Market Photo Workshop Gallery, 2017, Image: ©Siphosihle Mkhwanazi
Collaborations and partnerships are the buzzword at the Market Theatre Foundation. A new partnership at the Market Photo Workshop will reinforce its reputation as a leader in South African photography when the Market Theatre Foundation and the Nelson Mandela Foundation sign a memorandum of understanding on Wednesday 18 October to place the valuable photographic collection *Between States of Emergency* in the custody of the Market Photo Workshop.

The photographs were taken between 21 July 1985, when the State of Emergency was declared, until 7 June 1990 when it was lifted in 3 of the then-4 provinces of the Republic of South Africa. In the remaining province of Natal, the State of Emergency was lifted on 18 October 1990. The date on which the collection of work will be handed over to the Market Photo Workshop marks 27 years since the lifting of the State of Emergency.
The images emphasize the critical role that photography and photographers played in the fight against apartheid and its unjust systems. The images became the communicator to the rest of the world about the plight of South Africans living under the country’s oppressive laws.

The collection consists of photographs by Anna Zieminski, Guy Tillim, Joe Alfers, Gille de Vlieg, Chris Ledochowski, Juda Ngwenya, Ismail Lagardien, Jenny Altschuler, Jillian Edelstein, Ellen Elmendorp, Greg English, Louise Gubb, Hetty Zantman, Zubeida Vallie, Trevor Samson, Lesley Lawson, Eric Miller, Deseni Soobben, Steve Hilton-Barber, Mike Hutchings, Jenny Gordon, Walter Dhladhla, Billy Paddock and Peter Magubane. The exhibition itself was curated by renowned photo-journalist, Robin Comley.

“The Market Photo Workshop’s custodianship of this photographic collection will be an important supplement to our curriculum, training and reference resources. It will also add an important dynamic to our public programming activities towards curating exhibitions and public engagement sessions that integrate and engage works produced pre-freedom and post-freedom to better understand and appreciate the shifts within the photography landscape of South Africa,” said Lekgetho Makola, the Head of the Market Photo Workshop.

The MOU marks the first collaboration between the Nelson Mandela Foundation and the Market Theatre Foundation since Ismail Mahomed has taken up his tenure as CEO.

“Like the rich legacy of productions that have been presented on the stages of the Market Theatre this photographic collection also represents an important period of the cultural practice in South Africa. We are honored that the Nelson Mandela Foundation recognizes and trusts our efforts, our integrity and our capacity to tell South African stories through words and images,” said Ismail Mahomed, CEO of the Market Theatre Foundation.
The Nelson Mandela Foundation was established in 1999 when its Founder, Mr Nelson Mandela, stepped down as the President of South Africa.

Soon after Mr Mbeki was inaugurated as President on 16 June 1999, Mandela was on the telephone to rally his staff for the new tasks ahead. They had to remind him they no longer worked for him, and so the Nelson Mandela Foundation was born. As Mandela’s post-presidential office, it provided the base for his charitable work, covering a wide range of endeavours: from building schools to HIV/AIDS work, from research into education in rural areas to peace and reconciliation interventions.

Five years later, the Foundation began its transition into an organisation focused on memory, dialogue and legacy work. A comprehensive refurbishment of the Foundation’s building provided it with an appropriate physical home, the Nelson Mandela Centre of Memory.

The core work of the Nelson Mandela Foundation’s research and archive function is to generate an integrated and dynamic information resource on the life and times of Nelson Mandela, and to undertake the research and analysis required to support all Nelson Mandela Foundation functions.

The Foundation has conceptualised a multilayered virtual archive (portal) accessible through the Foundation’s website – www.nelsonmandela.org.

In addition to routine research on the life and times of Mr Mandela, the Foundation undertakes both continuing robust scoping of the broader social environments in which the organisation operates and a range of special research projects.

On Wednesday 18 October, the Nelson Mandela Foundation (NMF) and the Market Theatre Foundation (MTF) will sign a Memorandum of Understanding which will give the Market Photo Workshop custodianship of the NMF’s iconic Between States of Emergency photo collection.
ARCHIVING THE MARKET THEATRE

In the weekly series Archiving the Market Theatre Buzz invite our artists, patrons and supporters to tell us what the Market Theatre means to them. This week we focus on Sello Hatang, the Chief Executive Officer of the Nelson Mandela Foundation.

Share your memories about the Market Theatre and have your story memorialised in our archive. Send your story not exceeding more than 400 words to lusandaz@markettheatre.co.za
The Nelson Mandela Foundation has enjoyed a very great relationship with the Market Theatre over the years. We have had different collaborations which included a play on Madiba’s letters marking the first anniversary of Madiba’s passing, we endeavour to continue doing so and doing many more such collaborative events together. This latest collaboration involves an education project which will take an exhibition to the Market Photo Workshop. We all know that the Market Photo Workshop is one of the important education institutions when it comes to photography and enjoys the respect of photographers. We hope that this latest collaboration will help bring more audiences particularly young people to understand our past in a much and better way. We endeavour to continue working with the Market Theatre and Photo Workshop in order to bring education of our legacy as a country to their doorstep. I would like to thank all the partners involved, staff of the Nelson Mandela Foundation and the Market Photo Workshop who have made this possible, let us continue to work hard to make the arts a platform for education on legacy work.

- Sello Hatang
Each week in BUZZ, we feature an exciting collection of books from the Pan-African Reading Room at the Windybrow Arts Centre. This week we celebrate our partnership with the Nelson Mandela Foundation and we profile a few books on the life of the former President. All available at the Pan African Reading Room at the Windybrow, or your nearest Exclusive Books store.

**Freedom in Our Lifetime**  
Anton Lembede

Anton Muziwakhe Lembede was a Natal-born lawyer and founding president of the African National Congress Youth Leagure. Described as the “principal architect of South Africa’s first full-fledged ideology of African nationalism”, he had a strong influence on Nelson Mandela. *Freedom In Our Lifetime* gathers together his significant writings and demonstrates his early contribution to the freedom movement.

**Long Walk to Freedom**  
Nelson Mandela

The enthralling memoirs of the outstanding moral and political leader of our time, *Long Walk to Freedom* is the exhilarating story of an epic life; a story of hardship, resilience and ultimate triumph told with the clarity and eloquence of a born leader.

**The Cry of Winnie Mandela**  
Njabulo S. Ndebele

Considered to be one of the most thoughtful books about women’s sacrifices and contributions to the struggle against apartheid, this novel focuses on four women at a specific period in the history of southern Africa, who have spent time waiting for their men to return.
Oliver Tambo Speaks
Oliver Tambo

This collection of speeches, writings and rare interviews by the former President of the African National Congress, with a forward by Nelson Mandela, lays out a coherent and comprehensive view of ANC policy, both within South African and on a world-wide scale, over three decades.

The Exclusive Books Pan-African Reading Room is home to a wonderful collection of contemporary novels from across the continent. The Reading Room at the Windybrow Arts Centre is open from 13:00 – 17:00 from Monday to Friday.
UGANDAN SOUNDS RESONATE AT WINDYBROW

The sounds of Albert Bisaso Ssempeke, a Ugandan performing artist and the son of former royal court musician of the former king Kabaka Muteesa II of Buganda will resonate at the Windybrow Arts Centre in a partnership project between the Market Theatre Foundation, the International Library for African Music, Impilo Project, MuseumAfrican and the City of Joburg. Ssempeke will perform at the Centre and conduct a workshop for Pan-African music enthusiasts.

Albert Bisaso Ssempeke carries forward the traditions of Kiganda music that have been passed down through his musical family for generations has since become an expert on Ugandan and Buganda culture, dance and music. He created his own instruments at the age of nine and soon thereafter began studying with and learning from his father, the late Dr Albert Ssempeke, a world-renowned multi-instrumentalist, musician and teacher of traditional music. He was also one of the few contemporary musicians who had knowledge of the former music traditions of the Kingdom of Buganda.

Ssempeke’s workshop at the Windybrow Arts Centre will be at 09h30 to 11:30 on Tuesday 24 October. The concert will follow at 16h00 to 18h00. Admission is free.
“MOVING SHAKESPEARE” AND THE MAGIC HOUR – PART 1

“MOVING SHAKESPEARE” and The Magic Hour – part 1
A two-day gathering of Shakespeare enthusiasts, theatre makers, dancers, choreographers and scholars will gather at the Market Theatre this week for a short series of talks, workshops and performances in a colloquium titled Moving Shakespeare.

Participants will explore and reflect on the ways in which Shakespeare ‘moves’. In a keynote lecture by Sandra Young of the University of Cape Town, she will speak about Vishal Bardwaj’s film Haider, an adaptation of Shakespeare’s Hamlet set in Kashmir. Prof Young’s talk will be followed by a screening of the film.

This starting-point – thinking about Shakespeare’s movement across the Indian Ocean and, more broadly, the Global South – is a response to the visit to South Africa of Indian Kathakali dancer, actor and playwright Arjun Raina. Moving Shakespeare will culminate in a performance of Raina’s The Magic Hour on Friday 20 October at 19:00.

The Magic Hour is an ongoing project centred around his work with Kathakali and Shakespeare. It has previously been adapted and performed in India, Germany, Japan, France, Russia and Australia. In South Africa, Raina will be joined by Odissi dance specialist Lillian Warrum for an exciting and flamboyant evening of music, dance and theatre in which Indian classical dance forms meet Shakespeare’s Othello.
The Magic Hour also offers a second point of departure for Moving Shakespeare – that is, to consider Shakespeare’s work as expressed in and through movement and dance with sessions that will address movement within Shakespeare’s plays in terms of the dynamics between performers and characters – experiments in ‘moving parts’ and extemporaneous ensemble work.

Mark Hawkins, Sunnyboy Motaung, Oscar Buthelezi and their colleagues from Moving Into Dance Mophatong (MIDM) will perform and discuss aspects of their collaboration with Raina as part of his residency at the Nirox Foundation. Sarah Roberts and Nicola Pilkington of the Wits School of Arts will workshop a scene from Much Ado About Nothing with their students Kopano Tshabalala, Luke Reid, Harry Faulkner, Joel Lennard and Quentin Manning.

Pilkington will also discuss the touring production of Coriolanus she co-directed in 2016 with cast members Sanelisiwe Yekani and William Harding. In addition, Lliane Loots of the University of KwaZulu-Natal will give a paper on Dancing Shakespeares, including the work of Dada Masilo, Gregory Maqoma and Helge Letonja.

Moving Shakespeare is a collaboration between the Centre for Indian Studies in Africa, the Nirox Foundation, the School of Literature, Language and Media at Wits University, the Wits School of Arts, the Market Theatre Laboratory and the Shakespeare Society of Southern Africa.

The colloquium begins on Thursday 19 October at 15:00

**PROGRAMME**

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<thead>
<tr>
<th>Time</th>
<th>Speaker(s)</th>
<th>Activity</th>
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<tbody>
<tr>
<td>15:00</td>
<td>Dilip Menon</td>
<td>Welcome and Introduction</td>
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<tr>
<td>15:30-16:15</td>
<td>Sandra Young</td>
<td>A Moving Shakespeare: Haider, ‘indigenisation’ and the pain of the Kashmiri people</td>
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<td>16:45-19:00</td>
<td>Screening of Haider (dir. Vishal Bhardwaj)</td>
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<td>19:30</td>
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<td>Dinner for colloquium participants</td>
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<td>Time</td>
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<td>9:00-9:30</td>
<td>Colette Gordon</td>
<td>Shakespeare in Movement</td>
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<tr>
<td>9:30-10:15</td>
<td>Arjun Raina, Nicola Pilkington, Mark Hawkins</td>
<td>Panel discussion: <em>Touring / travelling Shakespeare</em></td>
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<tr>
<td>10:15-11:00</td>
<td>Lliane Loots</td>
<td>Dancing Shakespeares: Jose Limón’s <em>The Moor’s Pavane</em> (America 1949), Dada Masilo’s <em>the bitter end of rosemary</em> (South Africa 2010) and Gregory Maqoma and Helge Letonja’s <em>OUT OF JOINT</em> (South Africa/Germany 2017)</td>
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<td><strong>Break</strong></td>
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<td>11:30-13:15</td>
<td>Sunnyboy Motau, Oscar Buthelezi and Moving Into Dance Mophatong performers</td>
<td>Afrofusion Kathakali scenes from <em>Romeo and Juliet: Rebellion and Johannesburg</em></td>
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<td>Discussion: Arjun Raina and MIDM performers</td>
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<td><strong>Break</strong></td>
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<tr>
<td>14:30-15:00</td>
<td>Nicola Pilkington, Sanelisiwe Yekani, William Harding</td>
<td>Moving <em>Coriolanus</em></td>
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<td>15:00-16:00</td>
<td>Sarah Roberts, Nicola Pilkington, Kopano Tshabalala, Luke Reid, Harry Faulkner, Joel Lennard, Quentin Manning</td>
<td>Workshopping <em>Much Ado About Nothing</em></td>
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<td><strong>Break</strong></td>
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<tr>
<td>16:30-17:00</td>
<td>Chris Thurman and Brett Pyper</td>
<td>Closing remarks</td>
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<td><strong>Friday, 20 October</strong></td>
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<tr>
<td>19:00</td>
<td>Arjun Raina and Lillian Warrum</td>
<td>Performance: <em>The Magic Hour</em></td>
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JOHANNESBURG

LOOKING FOR
FACE CHARACTERS, COSTUME CHARACTERS
& DRUMMERS

DATE
FACE CHARACTERS
OCT 23RD & 24TH, 9:00 AM
DRUMMERS
OCT 25TH, 9:00 AM
COSTUME CHARACTERS
OCT 25TH & 26TH, 9:00 AM

LOCATION
THE MARKET THEATRE
56 MARGARET MCINGANA STR, NEWTOWN
JOHANNESBURG, SOUTH AFRICA

GET IN TOUCH
WWW.FARAHAUDITIONS.COM
CASTING@FARAHEXPERIENCES.COM
BRIDGING THE DISTANCE FROM SHANGHAI TO JOHANNESBURG

On Tuesday 17 October, Ismail Mahomed, the Market Theatre Foundation’s CEO, will deliver the key-note address at the EU Festival Academy that will be held in Shanghai this week. Speaking by skype, Mahomed will draw on his more than 30 year long career in the arts to speak about the power of the arts as a tool for cultural diplomacy.

Mahomed will also draw on his experiences of working at the US Embassy as its Senior Cultural Specialist and as the Artistic Director of the National Arts Festival where he was noted for growing the international programme through collaborations with various diplomatic missions.

“With a 41-year old legacy rooted in authentic South African story-telling and with global reputation for celebrating excellence the Market Theatre Foundation is at the forefront of South African institutions is ideally positioned to contribute to the debate on the power of the arts as a tool for cultural diplomacy”, said Ismail Mahomed.

The EU Festival Academy, a dynamic training forum for emerging festival producers and arts administrators will be held for the first time on the African continent when more than 40 global leaders descend on the Market Theatre in March 2018.

“As the Market Theatre Foundation’s own Zwakala Festival celebrates its 25th anniversary this year our institution has a treasure-chest of experience to share with the global community. We look forward to welcoming the world to Johannesburg next year and to bridge the distance from Shanghai to Johannesburg”, he said.
ENCOUNTERING THE OTHER KICKS OFF SUCCESSFULLY!

Take a group of 12 actors from South Africa and put them in a rehearsal room for a full week with 6 actors from the UK and the result is a dynamic production with everyone encountering the other. This past weekend the young talented performers from the ODDMANOUT Theatre (UK) and the Market Theatre Laboratory successfully kicked the first phase of an international theatre collaboration at the Ramolao Makhene Theatre.

Encountering the Other, supported by British Council Connect ZA, is a creative partnership involving both live and digital performance that brings young creatives from South Africa and the UK to learn from each other both socially and artistically.

The South African team will fly to the UK in November, to host a series of exciting workshops on South African theatre-making techniques with budding actors from the North East of England. This will be followed by a one-off performance of Encountering the Other at the newly restored Darlington Hippodrome on Monday 27th November.
The Market Theatre Foundation prides itself in giving its staff the valuable opportunity of experiencing the theatre working environment on the international playing fields. Thato Kobile, the Market Theatre Foundation’s Digital Communications Officer, returned last week from the UK after a successful 5-city tour of the Market Theatre’s production, The Suitcase. She shares some of her highlights.

To say I was excited is an understatement.

The first stop on the UK tour was in Hull known to many as the City of Culture, once UK’s most important port, opening up routes from England to Northern Europe. This city was big business in the Middle Ages, as the city became a major port for exporting lead, grain and wool. Things changed drastically for the residents after Second World War.

The city of Hull is known as the arts and culture hub of Northern England, in the city, events such as the Freedom Festival thrilling audiences each year with an incredible programme of theatre, music, comedy and poetry. At this year’s festival the three singers in The Suitcase show, Nokukhanya Dlamini, Nomfundo Dlamini, and Gugu Shezi were an instant hit with the audience. In this city we were honoured with the Hull Caribbean Association membership which made us feel accepted by the community. The Hull Truck Theatre became a second home away from home as we were at this theatre for three weeks, and this was the longest we stay in any of the other cities we toured during this trip.

The second stop on the U.K. Tour was in Newcastle at the Northern Stage Theatre, this being the hub of students studying at the renowned Newcastle University; the city buzzes with young people and activity.

The third venue on the tour was Derby and the Theatre is rightfully called the Derby Theatre. We saw most of The Suitcase houses sold out at this venue. The fourth venue was in Lancaster at the Dukes Theatre.

The last stop on the tour was in Liverpool at the Everyman Playhouse. This being the
largest of the theatres on the tour, it was an accomplishment to have sold out the 700 seater in all five performances. The weather in Liverpool was similar to that of Cape Town here in Mzansi, three seasons in one day. Liverpool also has most of the well-known fashion stores in the world right in the city centre from Gucci to Flannels and John Lewis.

The tour was filled with workshops, interviews as well as activities in festivals and post-show discussions.
ZWAKALA FESTIVAL CELEBRATES 25 YEARS OF EXCELLENCE

When the production *TAU* won the Standard Bank Gold Ovation Award at the National Arts Festival this year and the production *Isithunzi* won the first prize at the inaugural Arts Incubators Trade Fair in June there was every reason for the Zwakala Festival to celebrate. Both productions were catapulted into the mainstream by the Zwakala Festival.

The Zwakala Festival has consistently produced work that has been thought-provoking and with strong artistic merits. The Festival has encouraged originality from participants and the majority of the work is presented in indigenous languages which is another dynamic factor that sets the Festival apart from other festivals. This year the Zwakala Festival celebrates 25 years since it was first staged by the Market Theatre to elevate community theatre and to encourage community-based artists to attain new levels of artistic successes.

With something for everyone at this growing Festival, it is a great opportunity for Johannesburg audiences to discover and experience an exciting line-up of dramatic performances. This year the Ekurhuleni region dominates with five productions. This also speaks to the growth of the theatre practitioners in the east of Gauteng. Historically, Soweto has been the main feeder of the Festival but the East Rand has risen up to the challenge with productions that will create stimulating conversations about gender-based violence and other everyday social issues and challenges.

The ten productions at the Festival have received a high level of professional mentorship from award-winning arts practitioners who have primarily focused on developing good theatre productions all-round, not just one winner. The mentors have also worked on nurturing the writers and this process will ensure strong future voices for South African theatre in creating original work.

The Zwakala Festival is one of the Market Theatre Foundation’s flagship programmes. It serves as one of the key outreach community projects that has developed to great heights over 25 years and it has produced some of South Africa’s leading actors, directors and playwrights. The unique use of the power of performance to develop self-esteem, self-expression and literacy has played a huge role in
transforming the lives of the community-based artists.

Months of preparation culminate in inspiring performances at the Market Theatre for one week. The Festival will end with the announcement of the winning production that will grace the Market Theatre stages for a full professional run in 2018.

The Zwakala Festival takes place from Monday 30 October – Saturday 04 November 2017. A full programme is available on the Market Theatre Foundation’s website www.markettheatre.co.za. Bookings can be made on Webtickets at www.webtickets.co.za
TOURS AND EXCURSIONS

Open Society visits Market Theatre

Members from New York’s Open Society Foundation (OSF) accompanied by the Open Society Initiative for Southern Africa (OSISA) with its offices in Johannesburg visited Market Theatre Foundation on Friday 13 October. OSISA has funded a number of projects at the Market Photo Workshop.

OSISA is a growing African institution committed to deepening democracy, protecting human rights and enhancing good governance in the region. Its vision is to promote and sustain the ideals, values, institutions and practices of open society, with the aim of establishing vibrant and tolerant southern African democracies in which people, free from material and other deprivation, understand their rights and responsibilities and participate actively in all spheres of life.

Tours of the Market Theatre take place every Wednesday at 11:00. Booking is essential. To book your place on the weekly tour contact Busi Letwaba
Tel:011 832 1641
Email: busil@markettheatre.co.za
MARKET THEATRE BECOMES CITY’S PRIME CHOICE FOR EVENTS

Since opening the doors of Market Square, the impressive building has played host to a range of conference events, seminars and festivals. Recently, both the South African Book Fair and the Jozi Book Fair chose the Market Theatre precinct as a prime venue.

The Market Theatre Foundation boasts a large variety of venues for hire at the historic Market Theatre complex, the modern Market Square and at the 121 year old heritage house at the Windybrow Arts Centre. Each venue has is serviced by a dedicated team of professionals.

Please contact Donna McLaggan on 066 350 7428 or donnam@markettheatre.co.za for any of the following venues at the Market Theatre complex or The Market Square:

- 4 fully functioning theatres
- 5 brand new rehearsal studios
- 1 lecture style auditorium
- Various versatile events venues

For any of the following venues at The Market Photo Workshop, please contact Busisiwe Sithole on 011 834 1444 or busis@marketphotoworkshop.co.za

- 2 exhibition galleries
- 1 professional photography studio
- 1 amphitheatre

The Windybrow Arts Centre boasts various rooms and a banqueting hall in the majestic heritage house and can be booked by contacting Nomalanga Nkosi on 079 446 0239 or nomalangn@markettheatre.co.za
EMPLOYMENT OPPORTUNITIES AT THE MARKET THEATRE FOUNDATION

Business Unit
Producing Technical Coordinator

Key Job Responsibilities Include:
- Coordinate activities of technical crew to ensure technical quality of productions.
- Coordinate staging elements of production to ensure production objectives are met.
- Check daily stage management reports and implement notes as required.
- Etc

For more information regarding the position, please visit the Market Theatre website: http://markettheatre.co.za/vacancies/

Interested persons who meet the requirements are invited to send a concise CV to the Human Resources Department via fax: 011 834 4311 or e-mail to vacancies@markettheatre.co.za

Enquiries may be directed to Perpetua Mathsa @ (011) 832 1641
Please indicate the reference number of the post

THE CLOSING DATE FOR THIS POSITION IS 20 October 2017
MARKET THEATRE FOUNDATION
PERSONALITIES:

KHONA DLAMINI
MANAGER PROGRAMMES AND PROJECTS

Q: What does your job entail?
I am responsible for overseeing all training, public programmes and exhibitions at the Market Photo Workshop. I am also responsible for quality control of all our activities. In addition to that, I am responsible for the human resource needs of the Photo Workshop as well as equipment that we use for training and all our projects.

Q: Given a chance to change one thing in the Arts and Culture industry, what would it be?
I would change the perception that the arts are for people who don’t do well academically at school. This is a perception that I have come across in the 15 years that I have been working in the industry. The arts have to be appreciated for what they add (and have added for millennia) to the human experience. I believe that the arts help us to understand each other as human beings, as well as the systems that we have created and how they affect us, and they are a conduit through which we celebrate our creativity.

Q: Where do you see yourself in 5 years.
Still being creative regardless of where I am.

Q: What drives you to wake up in the morning and come to work?
The possibility of planting seeds in the minds of the young people that we work with. For these young photographers to find ways of affecting change in their lives, communities and the general human experience. I do not take that lightly, because I am an unrepentant idealist, and it is my idealism that makes my view of the world one of unlimited possibilities.

Q: What do you do when you’re not at work?
I spend time with my daughter, family and friends. I also enjoy reading and binge watching really bad television shows.
MATTHEW HURT  
The Author of The Man Jesus

Matthew’s writing has been produced across Europe, America and Australia. His adaptation, with Sarah Vermande, of Amin Maalouf’s text for Ravel’s Antar was performed at Carnegie Hall, New York. He is currently writing a feature length screenplay for Dan Films and is under commission to the Unicorn Theatre, London.

*The Man Jesus* originally opened at the Lyric Theatre, Belfast, and was nominated for an Irish Times Best New Play award. It subsequently toured the UK and has been translated into Afrikaans (Klein Karoo Nationale Kunstefees) and Italian.

Other writing for theatre includes *Sailing Somewhere* (Theatre on the Square, Johannesburg), *Believe* (Traverse Theatre, Edinburgh; New End Theatre, London & UK tour; Adelaide Festival, Australia; Norrbottens Teatern, Lulea, Sweden) and *Singing! Dancing! Acting!* (Soho Theatre, London; La Foire Saint-Germain, Paris; Theatriki Skini, Athens).

Adaptations for the stage include Conrad’s *The Secret Agent*, created in collaboration with theatre O (Traverse Theatre, Edinburgh; Young Vic, London; UK tour) and Emmanuel Darley’s *Tuesdays At Tesco’s* (Assembly Hall, Edinburgh – Fringe First award; 59E59 Theaters, New York; various UK productions).

He has written two plays for the radio: *Kingdom of Cloud* and *Phumzile*. Both have been broadcast on BBC Radio 4.
João Renato Orecchia Zúñiga is an artist and composer. Through experimentation and improvisation Orecchia explores sound’s connective capacities through both its physical properties and material preconscious properties, seeking a balance between computer technology, hand-made electronics and real world sounds like the human voice, field recordings and traditional musical instruments.

Orecchia’s background as a self-taught musician is in improvised performance and composition for video art, film and theatre. His practice extends to public performance and his recently completed master’s degree in Digital Arts brought a shift towards a more spatial and physical approach to composition, where sound, vibration, space, music and audience become connected in experience.

Orecchia has released several recordings, has received a South African Film & Television Award for sound design and published a sound work in the 2015 issue of the Leonardo Music Journal.

The Market Theatre presents

The Man JESUS

Starring: Lebohang Toko
Directed by: Robert Whitehead
Written by: Matthew Hurt

13 Oct - 5 Nov 2017
Make reservations for your visits to the Market Theatre so much easier. With one glance at the table below you can now see the start and end date for each production season.

For more details about the productions visit the Market Theatre Foundation website www.markettheatre.co.za www.webtickets.co.za or buy your ticket at any Pick n Pay store.

For block bookings call Anthony Ezeoke at 011 832 1641/083 246 4950 or Yusrah Bardien at 011 832 1641 (ext 204)

PLEASE NOTE THAT THERE ARE NO SHOWS ON MONDAYS

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THE MAN JESUS

The Man Jesus, a one-man performance of some of the life of Jesus Christ, is a series of monologues by South African-born playwright, Matthew Hurt and directed by Robert Whitehead and featuring Lebo Toko.

The Man Jesus is a deeply personal account of the reaction of those closest – and indeed farthest - from Jesus immediately after the crucifixion and resurrection. It brings simplicity, humour and understanding (or misunderstanding) to the story of Jesus.

The Man Jesus was originally produced in Ireland, where it was nominated for the Irish Times Best New Play, 2013. It will be transposed by Robert Whitehead and Lebo Toko playing a range of characters including Judas, Pontius Pilate and Mary, mother of Jesus.

Dates
Friday 13 October – Sunday 5 November

Time
20:15
Sunday 15:15

Venue
Barney Simon
THE SUITCASE

Dates
Friday 20 October –
Sunday 26 November

Time
20:00
Sundays 15:00

Venue
John Kani

Adapted and directed by
James Ngcobo from Es’kia
Mphahlele short story, The
Suitcase, set in the 1950’s
in Sophiatown, the pro-
duction tells the story of a
young couple who, despite
family disapproval of their
marriage, leave for the city,
intending to return wealthy
and immune from social
censure. The pressures of
the city, unemployment and
poverty strip away the hus-
band’s self-esteem and he
starts to lose his moral com-
pass. He is so desperate to
provide for his pregnant wife
that he steals a suitcase left
on a bus. This action leads
to frightening consequences,
dramatic turns and unexpect-
ed twists.

The Suitcase features Siya-
bona Twala, Masasa Mban-
geni, Desmond Dube, John
Lata, Nokukhanya Dlamini,
Gugu Shezi, Nomfundo
Sambo and Bheki Khoza. The
production returns to the
Market Theatre directly after
its 5-city UK tour.
James Ngcobo and Danny Boyle go to tandem for children’s charity – one night only

On November 13th, Oscar-winning film director Danny Boyle will direct a star-studded Hollywood cast in *The Children’s Monologues* at New York’s Carnegie Hall. On the same night, the Market Theatre’s Artistic Director James Ngcobo will, in tandem, direct a star-studded, all-female South African production of *The Children’s Monologues* at the Market Theatre, Johannesburg. This is the second consecutive year that the Market Theatre will present this global and special one night only fundraising performance.

James Ngcobo’s production at the Market Theatre will feature an all-star and all women South African cast of Chi Mhende, Thembisa Mdoda, Mmabatho Montsho, Napo Masheane, Zola Nombona, Fiona Ramsay, Thuso Mbedu, Esmeralda Bihl, Natasha Sutherland, Lesedi Job, Lerato Gwebu, Lulu Mlangeni, Cindy Swane poel, Dimpho More.
Dead Yellow Sands by Graham Weir might well be described as a collection of portaitures that live for a brief few minutes and return to the darkness of black space. Based on people Weir has met or observed over the years, the characters are all at a winding-down moment in their lives, some of them even looking into the great silence of death.
LAST WEEK IN PICTURES

Behind the scene with the all-female cast of the *The Children’s Monologues*:

On Wednesday 11 October the all-female celebrity cast of *The Children’s Monologues* gathered at the Market Square for a photo shoot. The pictures taken will be used to create a poster image to promote *The Children’s Mologues* to be staged on the 13 November 2017.
MARKET SQUARE DIRECTIONS:

Directions to The Market Theatre Foundation, The Market Square, 138 Lillian Ngoyi (previously Bree) Street, between Miriam Makeba and Margaret Mcingana streets

Co-ordinates: -26.201984, 28.032706
Co-ordinates: -26.200834, 28.032294

- Take Jan Smuts Ave off ramp from M1 south.
- Continue over Empire Rd, past Wits and over Mandela Bridge.
- At the first traffic light after the Mandela Bridge, turn right into Carr Street.
- At the next traffic light turn left into Miriam Makeba Street.
- At the next traffic light turn right into the Newtown Junction Mall road, City Lodge Hotel on the right.
- Continue to the right around the traffic circle into the Mall’s underground parking garage.
- When you come out of the parking garage using the lift or escalator the Market Theatre is to the east of the parking area in the direction of the water fountain in the Mall’s square. Walk past The Potato Shed and through the gate. Then turn right towards the Market main entrance. Please ask the security / ushers if you feel unsure.
- To get to the Market Square, continue past the Market Theatre building, cross the road (Lillian Ngoyi Street) and you will see the Market Square entrance towards your left – diagonally across the road from the Market Theatre building.