

# THE MARKET BUZZ

September 2024

  
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# CALL FOR APPLICATIONS

With the support of the Barney Simon Trust, the Market Theatre Laboratory offers one residency a year to provide a space for theatre-makers to develop a new work, investigate artistic process, and take creative risks.

**APPLICATIONS CLOSE 31 OCTOBER 2024**

for more information on how to apply, visit [www.marketlab.co.za](http://www.marketlab.co.za) or whatsapp 076 283 4459



THE MARKET THEATRE LABORATORY IS A DIVISION OF THE MARKET THEATRE FOUNDATION



# CALL FOR APPLICATIONS!

**2025 KWASHA! THEATRE COMPANY**

**APPLICATIONS CLOSE 31ST OCTOBER 2024**

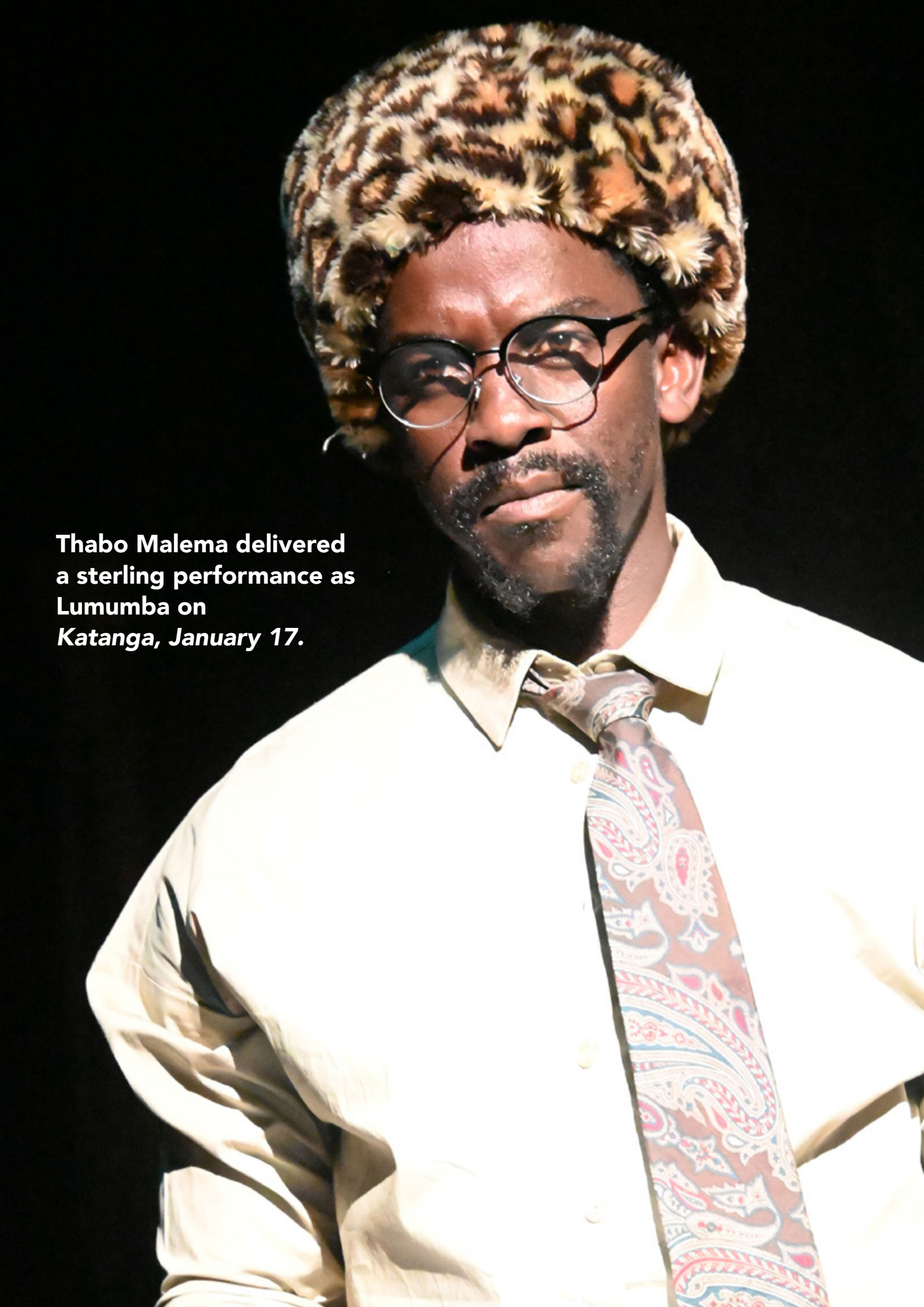
Applicants must send a PDF version of their CV and a motivational letter.

All applications must be sent to [windybrow@markettheatre.co.za](mailto:windybrow@markettheatre.co.za)

Performers who have graduated from a reputable training institution within the last five years are eligible.



KWASHA! THEATRE COMPANY IS A DIVISION OF THE MARKET THEATRE FOUNDATION

A close-up portrait of Thabo Malema dressed as Patrice Lumumba. He is wearing a large, textured, brown and tan fur hat, black-rimmed glasses, a white dress shirt, and a patterned tie with red, blue, and white paisley designs. He has a goatee and is looking slightly to the right of the camera with a serious expression. The background is dark.

**Thabo Malema delivered  
a sterling performance as  
Lumumba on  
*Katanga, January 17.***

# Solly Ramatswi's "Prayers" answered



*Solly Ramatswi is the writer and director of Prayers.*

Award-winning writer, director and poet-cum-playwright, Solly Ramatswi, is behind "Prayers", a show that has proved to be a marvel to watch. Prayers was the 30th Zwakala Festival winning production, a feat that came with the honour of showcasing in the Barney Simon Theatre for a two-week run. The Zwakala Festival is dedicated to discovering and supporting community-based theatre talent, ultimately showcasing it to audiences and judges for a chance to have a season at the Market Theatre. For Solly, having his work performed at, and being crowned champion of, this groundbreaking Festival put a demand of courage on him as a new theatre-maker. "This was an opportunity to be brave; and it was an honour to have our production win this festival. I am appreciative of the amazing team who believed in the dream and was also patient with me," he says. Winning the intensely competitive and rigorously adjudicated Zwakala Festival affirmed

Prayers' emphasis on "the truth". Solly explains: "This production is beyond trying to be creative. It is an act of bravery. These are the things that happened. Prayers is a wrestling between a justification and a confrontation of self. It is a work of a reflective repentance."

According to Solly, Prayers guides audiences to a place of honest reflection to confront some of their own dark habits, escapisms and projections which they depend on to numb their own reality. "I want them to ask themselves: "what is my prayer?", which is to ask of the distractions or habits of escaping reality; and after finding the prayer, what are you going to do about it?"

The play tells the story of a young man who is struggles to tame his sexual urges amid facing the shadows of his own existence.

Catch Prayers at the Barney Simon Theatre until 05 Oct 2024.

# Inspiring the next generation of musicians



*Some of the young people Quinton mentors at the Windybrow Arts Centre participating at the Hey! Hillbrow Parade.*

Godfrey Sicelo Tolane, also known as Quinton, is a spark that brightens the faces of children at the Windybrow Arts Centre, where he works as a music facilitator. Born in Polokwane, Limpopo, Quinton began exploring his passion for the performing arts at the Hillbrow Theatre Outreach Foundation in 2009, starting out as an actor and dancer for a group called MUKA Projects. "I then developed interest in music, specifically marimba, because there was a marimba class at the foundation," he tells Buzz. At the Windybrow Arts Centre, Quinton transfers his skills of playing marimba and drumming to curious youth who, like him many years ago at the Hillbrow Theatre, go to the centre to develop their creative senses. His lessons, which include primary and high school learners, focus on not only the art of playing music but also composing it using marimba and drum patterns.

For Quinton, who joined the Windybrow in 2022, this is more than just a gig, but a once-in-a-lifetime opportunity to shape tomorrow's generation through music. "The best thing about my job or I should say what I love the most is I always had a passion of training kids. So, now with my God-given talent, I get to share with them something that can last with them forever," he shares, adding: "I wish to see them flourish, reaching bigger stages than I have ever been to. And I am willing to support them with each and every step they take in their music journey." Quinton holds qualifications in Music Theory (Grade 5) and Level 2 in Orff Schuwerk, which is defined as a method that integrates music, movement, speech, and drama to foster creativity and musicianship in every learner.

# 'Swartwater' — A Nama Khoi tale of loss, resilience and heritage

The National Heritage Council (NHC) and the Market Theatre Foundation (MTF) are spotlighting indigenous voices through *Swartwater*, a Nama Khoi production that delves into the trauma of land loss and displacement. Performed during Heritage Week at the Market Theatre from September 26 – 29, the play tells a powerful story of resilience, focusing on the Nama people's ongoing struggle for recognition and justice. *Swartwater*, created by Nama Khoi Productions, recounts the forced removal of a Nama family from their ancestral land in Namaqualand after diamonds were discovered in the early 1900s. Tiele, the central character, faces the devastating consequences of being uprooted from Duvlei and Ariesdrift, reflecting the broader, traumatic history of land dispossession. Director Geralt Cloete emphasises that the play isn't only about past events. "We hope Tiele's story resonates with contemporary issues of land, heritage and displacement in South Africa," he says. "This production is not just about the past but a reflection of ongoing struggles indigenous communities face." Through theatre, Nama Khoi Productions — founded by young Khoi activists — aims to preserve and protest. *Swartwater* serves as a platform to amplify the stories and voices of the Nama Khoi people, a group often marginalised. Cloete hopes Johannesburg audiences walk away with a deeper understanding of these lesser-known histories. "These are stories of resilience but also of ongoing struggles for recognition and justice." Central to the play is the role of women, particularly the character of Tiele, a mother raising two daughters while coping with the trauma of forced removal. Cloete explains that in Nama culture, the mother plays a crucial role in preserving language and cultural heritage. "Through Tiele, we engage with how families and communities move forward after losing their communal land," he says. Authenticity is key to the production and the team worked closely with elders from the Richtersveld to ensure the story stays true to the Nama



*The cast of Swartwater.*

people's experiences. "Before we take anything away from the community, we consult with the people who lived these stories," Cloete says. In addition to *Swartwater*, Heritage Week will feature the Theatre Think Tank, an academic dialogue curated by actor and linguist Nicholas Pule Welch. This conversation will explore the importance of indigenous languages and narratives in creative spaces. *Swartwater* is more than just a historical reflection. It's a call to action, highlighting the ongoing challenges faced by indigenous communities in South Africa. "When a community loses its land, it loses so much more — its culture, its history and its sense of belonging," says Cloete. The play stands as a testament to the Nama people's endurance, reminding audiences that these struggles are far from over. As the Nama people continue to fight for recognition and justice, *Swartwater* brings their stories to life. "We are still here," Cloete asserts. "Our languages are still alive. And we are telling our stories."

Source: TimesLIVE

# The Market Theatre is a venue that says 'you've made it' – Mandisi Dyantyi



*Mandisi Dyantyi.*

Celebrated musician, composer and artist, Mandisi Dyantyi, will never forget his first show at the iconic Market Theatre. This he said during an interview with veteran Kaya FM broadcaster, Thabo Mokwele. The booked and busy performer said it was unbelievable in his head that he would be having a show live at the Market Theatre, given his humble beginnings. "Do you know what that means? If people want to talk about God, and God working, listen to this: Mandisi Dyantyi live at the Market Theatre!" he raved proudly. Reflecting on his two sold-out shows, Intlambululo: Ukuhlambulula, which took place on the 31st of August and 1st of September this year, Dyantyi revealed that playing at the Market Theatre meant he had to do something

he had never done before. He added that the space reminded him of great musicians like Sibongile Khumalo, who recorded their albums live at the Market Theatre. "Those are the people I see. The people I grew up watching. I grew up thinking of that venue as a place that said you've made it," remarked the multi-award-winning jazz artist who has appeared online-upsalongsidethelikesof Jimmy Dlodlu, the Abdullah Ibrahim Big Band, Robbie Jansen, Max Vidima and Moreira Chonguiça, among many other legendary players. Dyantyi's comments affirm the Market Theatre's artistic excellence and unmatched historical significance, making it a partner-institution of first choice for South African creators across all genres and artforms.

# Theatre Think Tank explores land and heritage



*The Theatre Think Tank was a vibrant space of dialogue and sharing.*

The Market Theatre Laboratory hosted its Theatre Think Tank on Sunday, 29 September 2024. Titled *Sida !Hūb: Performing The Land*, the Think Tank explored the relationship between land and heritage, with a call to unite for the land. In her opening remarks, Cherae Halley, Head of the Market Theatre Laboratory, urged the audience to treat the occasion as a safe space for sharing and receiving. "Our Think Tanks are not academic spaces for us to critique and throw out all these references, but rather they are an opportunity for us to witness, listen in, share in dialogue. So, if you're expecting to just sit back and receive, I ask you to open your mind and offer as well," she said. Cherae added that the Think Tank was curated around land to drive the point that the more we minoritise identities and culture, the more we dispossess people. "We cannot have the conversation of heritage without having

the conversation of land, forced removals, genocide of our people," she concluded. Speakers included Urukx'aob Khoeb Abdul Hamid Ntetha, Sima Luipert and Pule kaJanolintji (Tūkx'aoseb), who was also the facilitator. Urukx'aob Khoeb Abdul Hamid Ntetha, a linguist based in Bloemfontein, guided the audience on the untold histories of South African languages, emphasising their interconnectedness. Sima Luipert, who joined the event online, presented about the history of the Nama and OvaHerero genocide that opened the 20th century, detailing her own personal story as a granddaughter to the genocide survivor. Moreover, she narrated her experiences with structural violence as a woman. Audience members engaged the panellists, asking various questions around the themes of representation, reparations, identities and language development.



# Moments from the market



*Khutjo Green directed and acted in Katanga, January 17.*



*JOMBA! Dance Festival made a stop at The Market Theatre again this year.*



*Vusi Nkwenkwezi is the star of Prayers, currently showing at the Market Theatre.*



*Zola entertaining audiences at the South African Heroes Awards held at the Market Theatre.*



*Laaitie mettie biscuits tackles issues of disability, social justice and policing ethics.*



*Windybrow Arts Centre writing class.*

# LET'S MEET AT THE MARKET

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