SKiN DEEP?

What lies between black and white

Created & directed by
Bongani Linda

Supported by

SKiN DEEP?

What lies between black and white

Created & directed by
Bongani Linda

AFRICAN BANK MARKET THEATRE PRESENTS

SKiN DEEP?

What lies between black and white

Created & directed by
Bongani Linda

Author and Director:
Bongani Linda

Lighting Designer:
Nomvula Molepo

Set Designer:
Wilhelm Disbergen

Stage Manager:
Motlalepula Makhate

Cast:
Caryn Davidoff, Lopang Molope, Zodwa Nkosi, Barbara Shaffer and Lerato Tlhotlalemaje

Producer:
Regina Sebright

Marketing:
Seelan Naidoo

Publicity:
Otto Moloto
Lusanda Zokufa

Special thanks:
The Market Theatre Artistic Team: Vanessa Cooke, Regina Sebright, Paul Sambo and Mncedisi Shabangu

BONGANI LINDA

A thespian, a philanthropist and a giant of Community theatre, who has devoted his whole life to uplifting township based talent. Born and bred in Alexandra Township in the late sixties, Bongani Linda first wrote a play titled "Born to Suffer" in 1985 at Immaculata High School. This was part of using theatre for social debate as well as for conflict resolution. The play toured under the watchful eye of the state. We performed in all the hot spots in the then PWV Townships; Kwa Zulu Natal and Cape townships.

In 1988 he was awarded a Drama Degree by Wits University. In 1991 he went back to invest the acquired skills in his township Alexandra, Hampayana, Gomorrah where he founded the Victory Songqoba Theatre Company. This company produced plays such as "Divide and Rule", "Cry the Beloved Country" and "Shaka Zulu" which took European stages by storm. If you talk about someone with a passion for seeing people's dreams realized, it is Bongani Linda.

Some of the artists to have emerged from Bongani Linda's stable include Lebohang Elephant, Meshack "Javas" Mavuso, Mpho Maatsi, Ntsieng Sithe, Khosi Masala, Mduduzi Mabaso and Stanley Mabaso. These people are successful on local and international stages and television. His love for community theatre remains unchanged and his dream is to found and manage a theatre in Alexandra Township.

Directors note- About the play

The play has been influenced by my mother's long years of working as a domestic worker. She had to be a white mother in Sandton and a casual black mother to her own children in Alexandra Township. I wanted to tell a story about this abnormality in which black domestics find themselves.

I also wanted to explore the identity conflicts in black based stories and the invasion of white worlds that are only a stone's throw away from Alexandra Township. It was the first

time in my life that I have worked with white actresses. I must confess it was not easy, as they came from another world which I am battling to understand. It is also the first time that I have directed a small cast and a straight drama - I came from a decade of writing and directing musicals. This has been an interesting challenge which I hope to overcome. Also, it is not easy to cope with the change of environment away from the tin hall of Alexandra Township to The Market Theatre community.

This is a South African story about black and white South Africans. A story of class distinctions, a story of race relations, a story about racial stereotypes, the story about South Africa today. We still have a long way to go in our efforts towards establishing a rainbow nation.

BARBARA SHAFER as NADINE

Barbara started her acting career in 1961 at the Intimate Theatre in Braamfontein with 3 small roles in "The Women" directed by Taubie Kushlik. She Worked extensively with Barney Simon from 1962 -1972. Productions included leading roles in "The Death of Bessie Smith" and "Of Mice and Men" both staged at Dorkay House. These plays were performed by a multiracial cast – a first in the sixties! In 1972 she played Claire (leading role) in "The Maids" also directed by Barney Simon. This play was produced by PACT and went on to tour nationally.

In 1973 she performed in "Macbeth" directed by Charles Marowitz (the renowned English director) also produced by PACT staged at the Alexander Theatre in Braamfontein where she played 1st witch in a main role. In 1979 and 1980 Barbara worked on "Angel City" and "Bodies" directed by Hillary Bletcher and staged at The Market Theatre in the Barney Simon Theatre.

She left the stage for 20 years after which she returned in the role of Baroness in "Blue Monk" staged at the Windybrow Theatre.

CARYN DAVIDOF

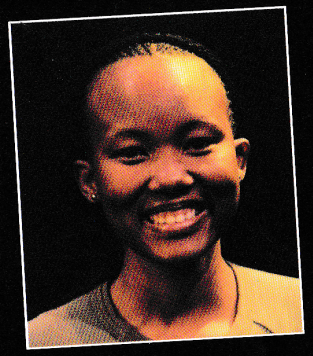
Caryn has always had a love affair with the theatre and from her youngest days was involved with theatre classes, speech and drama, playmaking, singing and dancing. In 2002 she graduated with a Bachelor of Arts Degree (honors) at the University of the Witwatersrand.

Some of her most memorable performances were in Shakespeare's "Romeo and Juliet" directed by Malcolm Perky (2000), "A Midsummer Night Dream directed by Malcolm Perky (2001) "Venus Hottentots" directed by David Peimer, performed at Wits University, Goldsmiths London University and Bristol University in 2001. She has since taught Speech and Drama at a private studio and at the Liberty Theatre on the Square, to children of all ages.

Caryn was one of three who adjudicated the 2004 RAPS annual schools' one act plays festival. She also has a theatre company, The Plastered Cast Theatre Co, which began in 2001 with two colleagues. They work in Corporate, Educational and straight theatre dealing with all aspects from script writing through to directing and performance. In 2003 saw Caryn in two memorable stage performance: Shakers directed by Johnny Barbuzano at the Liberty Theatre – nominated for a Naledi Award – and Skin Deep directed by Bongani Linda performed at the Grahamstown Festival.

ZODWA NKOSI as SELINA

Zodwa started drama in high school. In 1994 she joined Victory Songqoba Theatre Company. Her theatre credits includes "Cry the Beloved Country" which was performed in Suterein Theatre in Amsterdam in 1995, "Madiba Magic" which was performed in Bosnia in 1997, "Shaka Zulu" which was performed in Belgium in 2000. Currently Zodwa is performing in Skin Deep.



LOPANG MALOPE as WINDY

Lopang discovered her love and passion for the stage at a young age while still in school in Pretoria where she was born twenty-one years ago. Although relatively inexperienced, with no formal training in theatre, (but while reading towards a B Com degree in Risk Management) her career started with a community theatre production, "Roses and Crosses" directed by Leroy Kata.

It was her performance in "Hamlet" as Ophelia directed by Paul M. Grootboom that really moved audiences and opened many doors for her - an experience she describes as "one which she'll never forget". She went on to Grahamstown with Bongani Linda's "Skin Deep" as Windy.

LERATO TLHOTLHALEMAJE as DIKELEDI

Lerato has always had love and passion for the arts primarily as a dancer. She started her acting career when she met Bongani Linda in February 2004, since then she has been part of Victory Songqoba. She is relatively new to acting and her theatre credits include "The Toilet" , "Manthatisi", "Soweto Class of 76" and "SkinDeep".

NADYA COHEN - Set Design

Nadya graduated with a BA (Hons) Theatre Design from Wimbledon School of Art. She has a long association with The Market Theatre designing for Lucille Gillwald, Barney Simon, Jerry Mofokeng, Robert Colman, Bobby Heaney, Clare Stopford, Barbara Rubin, Sir Antony Sher, Greg Doran and the Handspring Puppet Company.

Some memorable productions at the Market Theatre include: "Kafka Dances", "Diepe Grond", "Kindertransport", "Skylight", "The Chimp Project", "The Coolie Odyssey", "Your Loving Simon" and Frederico Garcia Lorca's "The House of Bernarda Alba". Nadya received Vita Awards for "Nag Generaal" and "Scenes From An Execution". Shows for PACT, CAPAB and the Civic include, "Waiting For Godot" (Maralin van Reenen), "People Are Living There" (Dorothy Ann Gould), "Enoch Prophet of God", "The Consul", "The Fall of the House of Usher" (Michael Williams) and Peter Brooks' "Carmen" (Marthinus Basson).

NOMVULA MOLEPO - Lighting Design

Nomvula hails from Alexandra Township. She was involved in the production, "Who Is Fooling Who" directed by Peter Lehabe, which premiered at the Wits Theatre and presented at the Market Theatre Laboratory's Annual Zwakala Festival. She landed a lead role in "The Virus", which also performed at the same Zwakala Festival in 1995.

In 1996, Nomvula joined The Market Theatre as an intern, soon proved to be a very keen learner and then became an assistant stage manager. Nomvula went to Sweden's Stockholm Stadsteater to study lighting as part of a skills exchange programme.

She has since worked on lighting for productions such as, "Orpheus... I Mean Euridice... I Mean The Natural History of a Chorus Girl" by Robyn Orlin, "Closer" by Sello Maake ka Ncube, "A Coloured Place" by Tina Johnson, "Vuka Machel" directed by Mncedisi Shabangu, "Asinamali" by Mbongeni Ngema, "Fortunately" by James Cunningham and Helen Iskander, "The Strondloper" directed by Ivan D Lucas, "The Pen" by Fiona Ramsay, the 2002 Womens Arts Festival at The Market Theatre and "The House of Bernarda Alba" by Maria Weisby.

Supported by