

A Woman in Waiting

by Yael Farber and Thembi Mtshali
a Farber Foundry (South Africa) production

Study Guide

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About This Guide

Portions of this study guide are formatted in easy-to-copy single pages. They may be used separately or in any combination that works for your classes. Here is an outline of the contents of each page with suggestions as to its use.

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1	About the Story	Familiarize students with the story
2	About the Creators of <i>A Woman in Waiting</i>	Provide background on artists
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About the Story

A Woman in Waiting is an autobiographical one-woman show performed by the multitalented Thembi Mtshali. It tells the story of Mtshali's life as a woman of colour growing up under the brutally oppressive poverty and racist policies of South Africa's apartheid system and of the stroke of luck that made it possible for her to leave a life of domestic service behind for a career in the performing arts. Co-creators Yael Farber and Mtshali weave visual imagery, song, lullaby, chanting and simple but emotionally evocative action together with spoken words in English and Zulu to fashion a powerful testament to the human capacity to endure.

Farber describes *A Woman in Waiting* subject and actor Thembi Mtshali as “a wonderful performer with a very dynamic way of engaging the audience with her incredible singing voice. She has essentially been a singer for most of her career. She's done a lot of acting before, but *A Woman in Waiting* really shows her enormous capacity as a performer. She has a very powerful physical presence onstage. She's not afraid to use her body onstage and I, as the director, really went with that and tried to use that quality as much as possible.

“South Africa has an amazing diversity of cultures and the varied musical styles in the piece reflect this to an extent. There are 11 official languages in South Africa, and several unofficial ones, which gives you some idea of how many different sorts of cultural tribes there are in the country. Thembi herself comes from a Zulu culture, a branch of the Nguni family of African languages. She grew up in the rural areas, and because the play treks from her rural roots in a village to her first experience in the townships and in the Johannesburg culture, those different dance and musical movements are incorporated and manifested in the piece, which more or less tracks the geography of her life. It starts with rural songs that her granny used to sing to her -- nobody knows where they came from but they've existed for centuries -- and then moves into the more urban field, which retains a very tribal feel at its roots but of course has been influenced by so many other aspects. Thembi's lived through every kind of era and movement of music in the country. She herself is a living piece of history, and brings all these different roots onto the stage.”

About the Creators of *A Woman in Waiting*



Thembi Mtshali is one of South Africa's most celebrated artists. A gifted singer and dancer, Mtshali's career in the performing arts began in the early 1970s in Johannesburg, where she debuted in the musical *Ipi Ntombi (Where Are the Girls?)*. The smash hit played to enthusiastic audiences all over the world for the next six years. Her rich and varied career also includes stints as a choreographer, comedienne, and playwright. Her work on the popular South African television sit-com "*It's Good, It's Nice*" won her many fans, including former South African President Nelson Mandela, who watched the show during his final years in prison. During his presidency Mandela personally recognized Mtshali for her life-long contributions in the arts with "special gratitude." She currently lives and works in the United States. Along with her collaboration with Yael Farber on *A Woman in Waiting*, other recent projects include singing for the soundtrack recording of *The Lion King* and acting in the Steven Spielberg film *Deep Impact*.



Yael Farber graduated from the University of the Witwatersrand (South Africa) in 1993 with a BA (Hons) in Dramatic Art. Her production of Mark Ravenhill's *Shopping and F***ing* received seven National Vita awards, including best director. Her African-inspired production of Shakespeare's *Julius Caesar--SeZaR--* took four Vitas, again including the Best Director award. While in New York directing Athol Fugard's *Hello and Goodbye* at the Access Theatre in Manhattan, she wrote and directed her play *A Woman in Waiting*, a collaboration with veteran actress Thembi Mtshali, which went on to win a Fringe First at the Edinburgh Festival, a Best Performer at the Carthage Festival, a Best New Script Vita Nomination, and recently the prestigious Gold Sony Award for Radio Drama (for the BBC recording of the piece). Other work includes *He Left Quietly* (a collaboration with Duma Khumalo who survived three years on South Africa's death row), *Amajuba (Like Doves We Rise)*, and *Molóra*, her reworking of the Oresteia Trilogy.

Historical Context – Apartheid in Thembi Mtshali’s South Africa (page 1 of 3)

“When I take a walk through this museum in me, I understand the power of facing the past.”

Thembi Mtshali, *A Woman in Waiting*

Thembi Mtshali’s remarkable life story unfolds against the backdrop of South Africa’s transformation from a country of dehumanizing oppression and violent rebellion for people of colour to a country with political equality for all. Here is a capsule history of key events behind the drama of *A Woman in Waiting*.

Apartheid -- Institutionalized Racism in South Africa

While the European colonizers of the continent had long exhibited a deep-seated prejudice against the native peoples of Africa, the South African government passed laws in 1948 that officially separated the black and white races within that country. The Afrikaners in control of South Africa at that time were whites of Dutch descent who firmly believed people of colour to be their inferiors. The apartheid (separation) system allowed the white minority to exert control over every aspect of the day-to-day lives of the black majority.

Thembi Mtshali was born in 1949. She grew up in a country where persons of colour were **forbidden by law** from

- traveling in whites-only areas without official permission from the government
- voting in their country’s elections
- holding certain types of jobs
- running businesses or professional practices in the whites-only cities and towns
- entering hotels and restaurants in whites-only areas, except as staff
- forming unions or going on strike, even though black workers’ wages were so low that the vast majority lived in poverty
- swimming at the same beaches, attending the same schools, going to the same hospitals, or riding in the same ambulances, trains, or buses as non-whites -- even park benches were all labeled “Europeans Only”.

Under apartheid the racist message of black inferiority was reinforced constantly. A white person entering a shop would be served first, ahead of blacks already waiting in line, irrespective of age, dress, or any other factors. Until the 1980s, blacks were always expected to step off the pavement to make way for any white pedestrian. A white boy would be referred to as "Klein Baas" (little boss) by a black; a grown black man would be addressed as "Boy" by whites.

Historical Context – Apartheid in Thembi Mtshali’s South Africa (page 2 of 3)

Apartheid -- Institutionalized Racism in South Africa (continued)

Blacks could be asked at any time to produce their government-issued passes; failure to do so could result in instant conviction and detention, sometime for months on end, without a trial or an explanation to the families left behind. Blacks working in the whites-only areas were prohibited from living with their families during the work week; it was the norm for female domestic workers like Thembi Mtshali’s mother to see very little of their own children while they worked for slave wages as nannies and maids in the homes of privileged white families.

Anti-Apartheid Activism -- the Bitter Struggle for Justice

In the early 1950s African National Congress members, including the young Johannesburg lawyer Nelson Mandela, organized a campaign of non-violent resistance in an attempt to have the racist laws repealed. The ANC’s goal was nothing less than full citizenship for all South Africans, including the right of black South Africans to elected representation in parliament. But by the 1960s the government’s perpetual and increasingly harsh suppression of anti-apartheid activism had driven the ANC underground and led Mandela to accept the necessity for violence in the struggle for black equality. In 1964 he was arrested and sentenced to life imprisonment for sabotage.

In 1976, the year Thembi Mtshali’s daughter was old enough to start school, a revolt by students and teachers in the black Soweto township against a law forcing all instruction to be given in Afrikaans pushed the militancy of public protests and the violence of government repression to new levels. On June 16 1976 over 20, 000 students at a protest march in Soweto clashed with police, who fired live bullets into the crowd of school-age children. The black youths fought back fiercely, driving the police out of Soweto and setting up barricades. A few days later the government retaliated by sending heavily armed anti-riot units and military vehicles into Soweto and other townships.

The deaths of more than 360 young protestors in the Soweto riots focused the attention of the world on the injustices of the apartheid system and put in place the circumstances that made its downfall inevitable. Despite renewed bans on anti-apartheid groups and activists and constant police harassment, from this point on uprisings and marches occurred almost on a daily basis.

The 1980s saw the violence escalate on both sides. As international sanctions in the form of boycotts weakened the South African economy, the government declared a state of emergency. Abuses of power in these terrible years included politically motivated murders and attacks on both sides and the torture and ill-treatment of prisoners by police and military personnel.

Historical Context – Apartheid in Thembi Mtshali’s South Africa (page 3 of 3)

After Apartheid -- Healing a Shattered Nation

After 27 years in prison, Nelson Mandela was finally set free by President F. W. De Klerk in February of 1990 and the complex process of dismantling the apartheid system was begun. In 1994 South African people of colour, including Thembi Mtshali and her daughter, voted for the first time in the country’s first all-race election. Mandela’s ANC party won 63% of the vote and he was sworn in as president.

In 1996 Mandela’s government established a court-like body known as the Truth and Reconciliation Commission to investigate apartheid-era crimes and to hold the individuals responsible for them accountable. The TRC hearings gave thousands of victims from diverse backgrounds the chance to speak publicly about what had been done to them and their loved ones. In an unprecedented atmosphere of openness -- many TRC hearings were actually televised -- the whole world watched as a fledgling democracy revisited and addressed the injustices of its past.

Sources:

http://en.wikipedia.org/wiki/Apartheid#Apartheid_in_South_Africa_from_day_to_day
http://www.southafrica.info/ess_info/sa_glance/history/919544.htm
<http://africanhistory.about.com/library/bl/blSAAparthiedResources.htm>
<http://www.enrager.net/history/articles/soweto-riots-1976/index.php>

Preparing Your Class to See *A Woman in Waiting* (page 1 of 2)

1. Introducing the Central Metaphor

Give students a chance to explore the concept at the center of *A Woman in Waiting*. Assign individuals, pairs, or groups as appropriate one of the situations below and have them improvise a “slice of life” scene between 30 seconds and 1 minute in length that illustrates each specific type of waiting as realistically as possible. Suggest that they minimize or even go without dialogue and concentrate instead on establishing the inner thoughts and feelings of the characters through physical movements and positions, gestures, and facial expressions. Make it clear that the object of the exercise is not to guess who and where the characters are but rather to tune into the inner experience of waiting in a variety of situations:

- a retail clerk in a corner store on a very slow night
- parents waiting for news about the results of their child’s open heart surgery
- a cleaning woman at a bus stop in the early evening waiting for her bus
- a six-year-old waiting for Santa’s visit on Christmas eve
- a grandmother-to-be waiting for news about the birth of a grandchild
- a mother waiting for a jury verdict on the cop accused of killing her son
- customers waiting at a hair salon
- citizens waiting in line to cast their votes for the first time in a free election
- a young daughter waiting for her mother to return home after a long absence
- coal miners trapped underground waiting to be rescued
- students in detention waiting for the last thirty seconds to be up
- a graduating scholarship winner waiting to be called up onstage
- a burglar in hiding waiting for the security guard to move along
- a fisherman waiting to catch a fish.

View the short scenes in class and take up the following questions in whole group discussion: What emotions did your character feel while he or she was waiting? What specific things did the actors do in each scene to indicate how their characters were feeling? When is it most difficult to wait? When is waiting a pleasure? How do you feel when circumstances force you to wait for things you really want or need? What evidence can you think of to suggest that North Americans hate to wait? To what extent do you think a person’s capacity to wait with patience and dignity is determined by their culture and socio-economic circumstances?

Preparing Your Class to See *A Woman in Waiting* (page 2 of 2)

2. Using Media to Preview the World of *A Woman in Waiting*

Students will be better prepared for the story of Thembi Mtshali's life in South Africa if they have had a chance to experience something of the unique sights and sounds of her world before seeing the play. The colour photos on page 15 of this guide offer images that resonate in the storyline of the play:

TOP: white South African police on a *casspir*, a mine-protected armoured personnel carrier that was frequently used to control crowds and suppress riots in the black townships;

BOTTOM: thousands of black protesters at a mass funeral gathering for fellow protesters killed by police while South Africa was under a State of Emergency.

If time allows, screening clips from the films listed on the Resources page of this guide would enhance students' understanding of the world of the play. Listening to Peter Gabriel's song "*Biko*" about the tragic death of South African black consciousness activist Steven Biko, who died from head injuries while in police custody, is also highly recommended.

3. Focus on Staging

A Woman in Waiting director Yael Farber has stated that the intention behind her staging of this piece was to keep set, costume, props, sound and lighting to a bare minimum in order to focus the audience's attention on the power of the performer. This is an approach to staging that she sees as characteristic of much contemporary theatre in South Africa*:

"Because we've managed to make theatre out of so little in South Africa, it really has crafted a very developed sense of theatre in the artists who've been privileged enough to work here. I think it shows in our work -- we've had to make do with so little that we've evolved a style that eventually doesn't trust anything that has to hide behind a multitude of elements. Where there's a performer and a story to tell, there's a play."

Have your students be on the lookout for the creative ways Farber and Mtshali make use of the following very simple set pieces and props:

- a large wooden crate
- dolls made of easily crumbled clay
- a very large and a very small dress
- a toilet
- clothes hung up on a clothesline.

*You may recall the many surprising uses the members of South Africa's mouthpiece theatre found for newsprint and a watermelon in *The Well Being*, part of NAC English Theatre's 2003/04 season.

An Interview with Director Yael Farber (page 1 of 2)

Deborah James: *A Woman in Waiting* is the product of a very close collaboration between two theatre artists from different backgrounds. How did you and playwright/actor Thembi Mtshali first meet?

Yael Farber: *“It’s true that I’m quite a few years younger than Thembi -- in fact I’m a little younger than the daughter she mentions in the play -- but when you’re in the performing arts the gap between the generations more or less disappears. We met in the early days of my theatre career. I was working as a performer and we were in the same production. We had a wonderful experience working together as performers, but during those years I was a director-in-waiting; even when I was performing I used to watch people very carefully. I knew that I definitely wanted to work with Thembi again one day.”*

DJ: Where did the initial idea for the project come from?

YF: *“I was in New York several years later to direct an Athol Fugard play and decided at that time that I wanted to begin to develop work of my own. I approached 651 Arts’ Africa Exchange to see if I could get financing to do a piece about the extraordinary capacity women of colour have to wait. I wanted to use waiting as a metaphor to describe the trajectory of the millions of lives that revolved around this idea. The lives of women of colour in South Africa are often constituted of many forms of waiting -- waiting to see their children; waiting to get home at the end of the day; waiting to receive documents from the government so they could move in certain areas -- these women have often displayed an incredible capacity for waiting.*

“My initial inspiration came when I was watching the Truth and Reconciliation Commission hearings on television. There was a kind of Zen-like patience in the women who’d come to hear news of how their husbands and children had disappeared maybe twenty or thirty years before; they had the gift of knowing how to contain emotions through essential circumstances. So the theme of the play started to build. I remembered that Thembi had relocated to Washington. I was able to contact her by phone and she agreed to take on the project once the funding for it was in place.”

DJ: How did the shared writing process work for you?

YF: *“Thembi met with me in New York to talk about the project, and the more we talked about it the more I realized that the most powerful way to tell a million stories is to tell one. Thembi had lived through probably the worst decades of apartheid; she’d experienced the worst of the oppression and the liberation first hand, so it made perfect sense that we’d tell her story. We set out as co-creators to tell the multitude of faceless stories by focusing on hers.*

An Interview with Director Yael Farber (page 2 of 2)

YF: *“I functioned more or less as her biographer, sitting and listening -- and transforming what I heard into a script -- as Thembi recounted the story of her life. We workshopped sections a lot on the floor together. I’ve worked with several casts now and created several works this way, but at the time it was my first foray into biographical work. It’s a very emotionally demanding, intense process, both for the director/creator and for the performer/subject of the play. But if you have the blood for it and are willing to go the distance, it can yield some very special work. I think A Woman in Waiting reflects the incredible honesty and intensity that was going on in the room between us throughout the play development process.”*

DJ: **You’ve performed the show in many different countries since 2000. Have some audiences been more receptive than others?**

YF: *“When we first showcased the work at Joseph Papp’s Public Theatre in New York in 2000, and then again when we performed it in Atlanta at the National Black Arts Festival, we had phenomenal, very emotional responses from women and from men. The work seems to cut across age and race and gender and really touch people. I think this has something to do with the function women have in societies all around the globe. While the men tend to get out there and create the trouble and then make the peace accords to settle things, it’s the women who tend to filter all that stuff from the public sphere down into the private one, back into the families, into the social structuring of a society, in a way that becomes a kind of facilitation of the pain of a society. And that seems to touch people all over the world.*

“We actually had a showing at the Cartage Festival in Tunisia a few years ago. We were terrified because they only speak Arabic and French there; our show is in English and Zulu. I was on the edge of my seat all through the performance wondering how it would go over. And at the end when the audience got to its feet it was obvious that many people were really crying. Crowds lined up outside Thembi’s dressing room just to give her a hug.

“I asked a local woman through a translator how she had grasped the story when she didn’t have the language and she said she got it because the story is just so universal in a sense -- though I think stories work best the more specific they are, really. But theatre, if it’s done right, does have an extraordinary power to transcend differences in language and culture. It can cut through all sorts of lines and reach people at a level we all share.”

Suggested Activity 1

***A Woman in Waiting* in the Context of South African History**

Objective: To help students understand the social and political history of South Africa as it relates to *A Woman in Waiting*.

Curriculum Connections:-

- Exploring the Arts, Grade 12, Open (AEA40) Theory
- Overall Expectation: describe artistic works and productions in terms of their historical contexts

Time:-

- Day One: Class Before Fieldtrip--30 minutes
- Day Two: Class After Fieldtrip--30 minutes

Materials: A copy of the handout titled “Historical Context -- Apartheid in Thembi Mtshali’s South Africa” (pages 3-5 herein) for each student.

Organization: Divide the class into three groups of approximately the same size and number them 1, 2, and 3.

Space Requirements: Enough open space for the whole class to work simultaneously on developing tableaux.

Method: -

-Day One: Group students and distribute copies of the “Historical Context” handout. Explain that each group will be given 15 minutes to create three tableaux representing three different moments in South African history as described in the handout. Group 1 is to concentrate on developing dramatic tableaux for the section of the handout titled “Apartheid -- Institutionalized Racism in South Africa” (pages 3-4); Group 2 for the section titled “Anti-Apartheid Activism -- the Bitter Struggle for Justice” (page 4); and Group 3 for the section titled “After Apartheid -- Healing a Shattered Nation” (page 5). When the planning time is up, each group in turn performs its tableaux.

-Day Two: In their groups from Day One students revise their tableaux sequences to demonstrate how each of the historical events depicted affects the life of a single central character. When each group has presented its revised tableaux sequence, hold a class discussion on the question of how focusing on the life of one individual affects the way we view historical events.

Background on the African Oral Tradition

*“Thembikile Heavygale Mtshali,
Daughter of Aaron Manqoba and Margaret Buntu Mtshali,
Who was once too shy to even raise her hand in class,
Stood here tonight to tell her story.
And we must speak or it will eat us inside.
We must speak or our hearts will burst.”*

Thembi Mtshali in *A Woman in Waiting*

Yael Farber has stated that *A Woman in Waiting* “reflects something of the African oral tradition in storytelling, which isn’t about how many adjectives you can put into the sentence but rather about the way the story is conveyed as a kind of gift that the storyteller gives the audience.” A look at the special significance ascribed to stories and storytellers in African culture helps anchor Thembi Mtshali’s compelling performance in its socio-historical context.

As Professor Cora Agatucci observes, “traditionally Africans have revered good stories and storytellers, as have most past and present peoples around the world who are rooted in oral cultures and traditions. Ancient writing traditions do exist on the African continent, but most Africans today, as in the past, are primarily oral peoples, and their art forms are oral rather than literary. Works in this tradition are orally composed and transmitted, and often created to be verbally and communally performed as an integral part of dance and music. Traditional African societies participate in formal and informal storytelling as interactive oral performance — such participation is an essential part of traditional African communal life, and basic training in a particular culture’s oral arts and skills is an essential part of children’s traditional indigenous education on their way to initiation into full humanness.

“In many of these cultures, storytelling arts are professionalized: the most accomplished storytellers are initiates – griots, or bards -- who have mastered many complex verbal, musical, and memory skills after years of specialized training. This training often includes a strong spiritual and ethical dimension required to control the special forces believed to be released by the spoken/sung word in oral performances. These occult powers and primal energies of creation and destruction are called nyama by Mande peoples of Western Africa, for example, and their jeli, or griots, are a subgroup of the artisan professions that the Mande designate nyamakalaw, or “nyama-handlers”. This sense of special powers of the spoken word has largely been lost in literate-based societies of the West.*

“These living traditions continue to survive and adapt to the challenges of modernization facing Africa today, and have fused, in uniquely African ways, with newer creative forms and influences to enrich the global human experience and its creative expressions.”

*griot: a storyteller and keeper of the collective history of a village or tribe in the West African oral tradition.

Source: <http://web.cocc.edu/cagatucci/classes/hum211/afirstory.htm>

Suggested Activity 2

Autobiographical Scenes

Objective: To explore the process of creating a dramatic presentation out of personal life experiences.

Curriculum Connections:-

- Dramatic Arts, Grade 11, University/College Preparation (ADA3M) Creation
- Overall Expectation: create and present an original or adapted dramatic work

Time: 2 hours

Materials: Writing materials for each student. Access to simple props and costume pieces and basic set elements like chairs and tables.

Organization: Students work in pairs or groups of three.

Space Requirements: Enough open space for the whole class to be on its feet working on scene development at the same time.

Method:-

-Ask students to take a few minutes to reflect on an event in their personal experience that “makes a good story.” The event may be happy or sad, but it needs to have some action in it that can be performed. When they have settled on something, have them tell their stories to their partners/group members.

-Next, ask the groups to build dramatic scenes out of each story through characterization, physicalization, and/or story theatre (where the character narrates the action as he or she performs it). The scenes should each be about two or three minutes long. Offer coaching to individual groups in the rehearsal phase, reminding them to put the characters and actions into their whole bodies and to orient the action to optimize the view for their eventual audience. When the basic dialogue and staging is set, encourage students to add simple props, costume pieces and music/sound effects to enhance their scenes. View the finished scenes with the whole class.

Resources

Books on African Storytelling

- Gleason, Judith, ed. *Leaf and Bone: African Praise-Poems*. New York: Penguin, 1994.
- Scheub, Harold. *The Tongue Is Fire: South African Storytellers and Apartheid*. Madison: Univ. of Wisconsin Press, 1996.
- Wilkinson, Jane, ed. *Talking with African Writers: Interviews With African Poets, Playwrights & Novelists*. London : J. Currey ; Portsmouth, N.H. : Heinemann, 1992. [COCC Library: PR9340 .T35 1992]

South African History on the Web

- PBS companion website to its documentary *The Long Walk of Nelson Mandela*
<http://www.pbs.org/wgbh/pages/frontline/shows/mandela/>
- United Nations site with an excellent collection of photos on life under apartheid
<http://www.un.org/av/photo/subjects/apartheid.htm>
- Detailed history of South Africa from ancient times to the present
http://www.southafrica.info/ess_info/sa_glance/history/919544.htm
- Excellent Site of Links on various aspects of apartheid
<http://africanhistory.about.com/library/bl/blSAApartheidResources.htm>
- Detailed page on the Soweto riots
<http://www.enrager.net/history/articles/soweto-riots-1976/index.php>
- Amazing Photo sequences by photographer Peter Zwelibanzi Magubane on life in Soweto township circa 1976
http://www.radiocampustoulouse.com/recueil_soweto_uk.htm
- Truth and Reconciliation Commission--transcripts of victim testimony available at
<http://www.doj.gov.za/trc/hrvtrans/index.htm>

Films

Cry Freedom. Based on a true story about the friendship between white South African journalist Donald Woods and black anti-apartheid activist Steven Biko. The brutal circumstances surrounding the latter's death from brain damage while in police custody led to further condemnation of the apartheid regime from around the globe. (1987). Directed by Richard Attenborough. Starring Kevin Klein and Denzel Washington. 157 minutes.

Long Night's Journey into Day. Documentarians Deborah Hoffmann and Frances Reid focus their attention on four stories from South Africa's Truth & Reconciliation Commission, which is trying to heal the wounds of one of the most viciously racist regimes in history. The images and situations captured on camera are truly remarkable, demonstrating vividly Desmond Tutu's comment that "*there's a difference between retributive and restorative justice*". (2000). 1hr and 35 minutes.

Ipi Ntombi. Originally created by mother/daughter team Bertha Egnos and Gail Laiker, *Ipi Ntombi* (pronounced Ippy-Intombee and meaning "where are the girls") opened in Johannesburg, South Africa, in 1974 and then played to standing ovations all over the world for the next six years. Now, more than 20 years later, this new, updated version sizzles with its return to the stage, blending the traditional rhythms of Africa with the modern heartbeat of its people. The company of 50, some of whom are direct descendants of the original cast members, dance the story of the Johannesburg mine worker, who sings of his love for the girl back home and his sense of separation from his tribal roots. The show has restyled the musical's most popular numbers and added some new ones, including the exhilarating "Four Important Porters from Potgietersrus." (1998). 90 minutes.



Thembi Mtshali in *A Woman in Waiting* (Photo Credit: Ruphin Coudyzer)



South African police on a casspir at Alexandra Township in 1985.



Funeral ceremony for those killed by police during 1985's International Day for the Elimination of Racial Discrimination at Langa Township in Uitenhage.



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