

Handspring Puppet Company Residency

APRIL–MAY 2015

HANDSPRING PUPPET COMPANY of South Africa is in residence at Cal Performances from April 22–May 3, 2015. Members of the company, including *Ubu and the Truth Commission* Director Basil Jones, Associate Director Janni Younge, and playwright Jane Taylor, will participate in a series of public and campus activities. Best known for their celebrated production of *War Horse*, at Cal Performances Handspring Puppet Company give four performances of their award-winning, rarely seen historical piece *Ubu and the Truth Commission*.



Janni Younge

PUBLIC PROGRAMS

Creating Visual Metaphors: A Puppet Creation Workshop with Artists of Handspring Puppet Company of South Africa

Saturday and Sunday, April 25 and 26, 2015

MOCHA, 1625 Clay Street, Oakland

The artists of Handspring Puppet Company lead a workshop on puppet construction and manipulation techniques used to create dynamic and provocative theatrical images. During this two-day immersion, participants are challenged to conceive, write, build, and create a short piece of theater using the medium of puppetry. Participants create and animate their own characters guided by award-winning puppetry director Janni Younge and Handspring puppeteers Gabriel Marchand and Mongi Mthombeni. The artists introduce the process of thinking and writing for this metaphorical medium, the essentials of technical puppet construction, and the principals of manipulation.

Presented by Cal Performances in association with Theatre Bay Area.

Performances: *Ubu and the Truth Commission*

Friday, May 1–Sunday, May 3, 2015

Zellerbach Playhouse

Ticketed event; see website for details.

SYMPOSIUM

IMPOSSIBLE MACHINES: PUPPETS, POLITICS & TRUTH COMMISSIONS

Saturday, May 2, 2015, 1–6:30pm
Wheeler Auditorium

- 1pm** **Key Note:** Catherine Cole, Chair and Professor, Department of Theater, Dance, and Performance Studies, UC Berkeley.
- 1:30pm** **Living in a Majority/Minority State: Lessons for California from South Africa:** James Campbell, Professor in United States History, Stanford University.
Belva Davis, Broadcast Journalist.
Gillian Hart, Professor and Co-Chair of Undergraduate Major in Development Studies, Department of Geography, UC Berkeley, and author of *Rethinking the South African Crisis: Nationalism, Populism, Hegemony*.
Alan Tansman (*moderator*), Director of the Townsend Center for the Humanities and Professor and Louis B. Agassiz Chair in Japanese, Department of East Asian Languages and Cultures, UC Berkeley.
- 3:15pm** **About *Ubu and the Truth Commission*:** Jane Taylor, author of *Ubu and the Truth Commission* and Wole Soyinka Chair of Drama and Theatre Studies at Leeds University, in conversation with Catherine Cole, Chair and Professor, Department of Theater, Dance, and Performance Studies, UC Berkeley.
- 4:30pm** **Puppets and Politics:** *Ubu and the Truth Commission* Director Basil Jones and Associate Director Janni Youngue
Linda Elbow, Bread and Puppet Theater
Claudia Orenstein, Professor and Chair of Department of Theatre, Hunter College, and co-editor of *The Routledge Companion to Puppetry and Material Performance* (2014)
Frank Smigel (*moderator*), San Francisco Museum of Modern Art Associate Curator of Public Programs.
- 5:45pm** **Closing Remarks, Q&A:** Ugo Nwokji, Director, Center for African Studies and Professor, Department of African-American Studies and African Diaspora Studies, with Rob Bailis, Associate Director, Cal Performances.

CAMPUS PROGRAMS

Lecture-Demonstrations

Wednesday, Friday, and Monday, April 22, 24, and 27, 2015, Durham Studio

Janni Youngue leads a lecture-demonstration series for students and interested observers on puppet construction and technical design elements, body construction, and *bunraku*-style puppet control.

Special Workshops

Wednesday, April 22, 2015, and Friday, April 25: Special workshops for students in Theater, Dance and Performance Studies on control and precision in puppet manipulation run by Janni Youngue, with Gabriel Marchand, Mongi Mthombeni, and Mandiseli Maseti.

Friday, May 1, 2015, 8pm
Saturday, May 2, 2015, 8pm
Sunday, May 3, 2015, 3pm & 8pm
Zellerbach Playhouse

Handspring Puppet Company



Luke Young

Ubu and the Truth Commission

Conceived and Directed by William Kentridge

Written by Jane Taylor

Puppets by Adrian Kohler

Ubu and the Truth Commission is a production of Handspring Puppet Company with Associate Producer Quaternaire, and is a co-production of the Edinburgh International Festival (United Kingdom), the Taipei Arts Festival and Taipei Culture Foundation (Taiwan), Festival de Marseille—danse et arts multiples (France), the Onassis Cultural Centre (Greece), Cal Performances, and BOZAR Brussels (Belgium). It is supported by the National Arts Festival, South Africa.

This program is made possible, in part, by Patron Sponsors Gail and Daniel Rubinfield and Art Berliner and Marian Lever.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

Handspring Puppet Company

Ubu and the Truth Commission

<i>Director</i>	William Kentridge
<i>Associate Director</i>	Janni Younge
<i>Writer</i>	Jane Taylor
<i>Puppet Designer</i>	Adrian Kohler
<i>Assistant Puppet Maker</i>	Tau Qwelane
<i>Animator</i>	William Kentridge
<i>Assistant Animators</i>	Tau Qwelane, Suzie Gable
<i>Set Designers</i>	Adrian Kohler, William Kentridge
<i>Costume Designer</i>	Adrian Kohler
<i>Costume Makers</i>	Phyllis Midlane, Sue Steele
<i>Lighting Designer</i>	Wesley France
<i>Sound Designer</i>	Wilbert Schubel
<i>Music</i>	Warrick Sony, Brendan Jury
<i>Choreography</i>	Robyn Orlin
<i>Animation Editor</i>	Catherine Meyburgh
<i>TRC Research</i>	Antjie Krog
<i>Film and Video Research</i>	Gail Berhmann

CAST

<i>Pa Ubu</i>	Dawid Minnaar
<i>Ma Ubu</i>	Busi Zokufa
<i>Puppeteers</i>	Gabriel Marchand, Mandiseli Maseti, Mongi Mthombeni

<i>Stage Manager</i>	Sonnyboy Pule Setlhako
<i>Sound Technician</i>	Simon Mahoney
<i>Tour Manager and Technical Director</i>	Wesley France

Worldwide Representation Quaternaire/Sarah Ford: quaternaire.org

The program will be performed without intermission.

Please note that some loud sounds will be heard during the performance.

Luke Young



UBU AND THE TRUTH COMMISSION, with its dark and sardonic wit, spectacular and disturbing animation, and poignant and finely detailed puppetry, is the quintessential collaboration between William Kentridge and Handspring Puppet Company.

Ubu and the Truth Commission combines puppetry, performance by live actors, music,

animation and documentary footage. The performance draws on both the historical archive of the hearings of South Africa's Truth and Reconciliation Commission (begun in 1996) and on the dramatic figure of Ubu Roi, a licentious buffoon created by the youthful Alfred Jarry. In this production, Pa Ubu represents the various instruments of apartheid violence (policemen, assassins, spies, politicians) for whom torture, murder, sex, and food are all elements of a single, gross appetite.

The dramatic action is structured around a metaphorical tale of marital betrayal. Ma's tragi-comic misinterpretation of Pa's nocturnal absences affords us glimpses into the devastating complexities of apartheid. Handspring's puppets provide poignant testimonies that once formed part of the Truth and Reconciliation Commission hearings.

Direction and animation are by William Kentridge; the cast includes original actors Busi Zokufa and Dawid Minnaar as Ma and Pa Ubu.

Luke Young



HANDSPRING PUPPET COMPANY is widely recognized as South Africa's preeminent puppet theater company. Their work spans three decades of creating theater for adults and children. Most recently the runaway hit play *War Horse*, produced by the Royal National Theatre in London, has firmly established Handspring as one of the most important puppet companies in the world.

Handspring's work has established its signature of artistic excellence through the use of finely crafted puppets within a live theatrical context. The marriage of the disciplines of fine art and theater is at the heart of the discipline of puppetry in general and Handspring's work in particular. Founded by four fine arts graduates, the artistry of the performing object has always been a priority for the company. The poetry, innate in the expressive and finely crafted objects, forms an integral part of the dramaturgy of Handspring's productions.

Theater is always a collaborative process. The multidisciplinary nature of puppetry has led the company to collaborate with some of the finest artists from South Africa and abroad. Handspring remains firmly committed to creating fine South African theater, believing that a synthesis of disciplines and collaborative creation leads to some of the most exciting artwork. In the creation of the work the company always seeks to draw in the skills of other artists including musicians, sound designers, lighting designers, choreographers and, of course, the actors. As puppet theater moves away from a complete reliance on text for communication (sometimes using no text at all), the play of messaging between

these different art forms creates a web of communication, each element as important as the last.

The content of the theater Handspring creates varies greatly. Ranging from lighthearted children's theater of the early days, socially relevant political content of the works created with William Kentridge and to the recent series of pieces with *Animals* at the heart of their dramaturgies. Handspring always looks for the unique contribution of the medium of puppetry to the content of the production. Whether the content is drawn from external events or interior landscapes, what characterizes the company's work is an honest emotional investment in the subject and a commitment to giving voice to the team's humanity.

Handspring Puppet Company was founded in 1981. Based in Cape Town, it provides an artistic home and professional base for a core group of performers, designers, theater artists, and technicians. The company is headed by Adrian Kohler and Basil Jones. Originally the creators of children's shows, Handspring's first adult production, *Episodes of an Easter Rising* (1985), gained the company exposure internationally: Handspring's work has been presented in more than 30 countries and has included collaborations with many notable directors, including Esther van Ryswyk, Mark Fleishman, Malcolm Purkey, Barney Simon, and William Kentridge. The Company has also collaborated with artists from other parts of Africa, including the Sogolon Puppet Troup (Mali) and Koffi Koko (Benin), and developed works with creative partners from Europe, the United Kingdom, and the United States, including Tom Morris, Neil Bartlett, and Khephra Burns.

In addition to its own projects, Handspring has created puppets for 18 productions by other companies, including the National Theater's *War Horse*, which has been presented worldwide. *War Horse* has earned the company many awards including a Special Tony Award, an Olivier Award, as well as the Drama Desk, Outer Critics Circle, Los Angeles Drama Critics Circle, and Naledi Awards.

Visit www.handspringpuppet.co.za.



Thijs Dullaart 2013

William Kentridge is one of South Africa's preeminent artists, internationally acclaimed for his drawings, films, theater, and opera productions. Born in Johannesburg, the son of two anti-apartheid lawyers, he studied politics and African studies at the University of Witwatersrand in the 1970s, and later co-founded the Junction Avenue Theater Company. He went on to study mime and theater at the École Jacques Lecoq in Paris. Back in Johannesburg, he worked in various areas of television, film, and theater and collaborated on projects with Handspring Puppet Company.

Mr. Kentridge's work draws on varied sources, including philosophy, literature, early cinema, theater, and opera to create a complex universe where good and evil are complementary and inseparable forces. Although he moves back and forth between media, his primary activity remains drawing and he sometimes conceives of his films, theater, and opera productions as an expanded form of drawing.

The artist has spent much of his career intensively exploring themes that resonate with his own life experience as well as with the political issues that most concern him. "I am interested in a political art," he has stated, "that is to say an art of ambiguity, contradiction, uncompleted gestures, and uncertain endings." His work transforms sobering political events into powerful poetic allegories and it has continually evolved as his subject matter has departed from a specifically South African context to confront more general concerns of social injustice, revolutionary politics, and the power of creative expression.

In 2010, Mr. Kentridge received the Kyoto Prize in recognition of his contributions in the field of arts and philosophy. In 2011, he was

elected an Honorary Member of the American Academy of Arts and Letters and awarded the degree of Doctor of Literature *honoris causa* by the University of London. In 2012, he delivered the prestigious Norton Lectures at Harvard University.

Recently, his work has been seen at Tate Modern in London, Jeu de Paume and Louvre in Paris, La Scala in Milan, Albertina in Vienna, Metropolitan Opera and Museum of Modern Art in New York, and the Pinacoteca do Estado de São Paulo.



Lake Younger

Janni Younger is a graduate of the French national school of puppet theater and has a B.A. in fine art and an M.A. in theater from the University of Cape Town. Ms. Younger's work has been per-

formed locally and internationally, winning awards such as the Standard Bank Young Artist Award for Theatre 2010, three Fleur Du Cap Theatre Awards, and four other nominations. From 2005 to 2011, she was CEO of UNIMA SA (South African Puppetry), director of the Out The Box festival of puppetry and Artistic Director of Sogo Visual Theatre. She has created and directed puppetry and masks for, among others, FTH:K, ZANEWS, and the Royal Shakespeare Company. From 2011 to 2014, Ms. Younger was Director and Associate Director of Handspring Puppet Company. She created and directed *Ouroboros*, which toured extensively in Europe and India in 2013. With Handspring, in addition to directing *Ouroboros*, working in the *War Horse* puppet studio, and creating puppets for the Bristol Old Vic's *Midsummer Night's Dream*, Ms. Younger also directed revivals of William Kentridge's *Woyzeck on the Highveld* and *Ubu and the Truth Commission*. Ms. Younger now runs her own production company, Janni Younger Productions.



Jane Taylor is a South African who now holds the Wole Soyinka Chair of Theater at the University of Leeds. She is a creative writer as well as a scholar, curator, and theater director. Her primary areas

of scholarship include early modern theater studies. In particular Taylor has an interest in the Reformation and its impact on modes of staging the self. For some years, she has been engaged in the study of puppetry arts and has written two puppet plays for Handspring Puppet Company and William Kentridge; and edited the recent study *Handspring Puppet Company*. In 1996, she established “FaultLines,” a series of arts responses to the Truth and Reconciliation Commission in South Africa, the same year she wrote the play text of *Ubu and the Truth Commission*. Ms. Taylor has lectured frequently on the Art and the Politics of transitional justice. She has published frequently on the work of Mr. Kentridge and is currently finishing a manuscript for the University of Chicago on Mr. Kentridge’s production of *The Nose* at the Metropolitan Opera in New York. She has been a Visiting Fellow at Oxford and Cambridge universities, and has been the recipient of Mellon and Rockefeller fellowships.



Co-founder and Artistic Director of Handspring Puppet Company, **Adrian Kohler** is considered to be one of the world’s leading masters of his medium. His mother was a thoughtful amateur puppeteer,

who with his father, as yacht builder and cabinetmaker, gave him a firm grounding in woodwork and the creation of moving figures. A B.A. in fine art at the University of Cape Town followed. He then spent a year at the Space Theater—the city’s only nonracial venue

at the time—and another in Birmingham, United Kingdom, at the Canon Hill Arts Centre and Weld Community Arts Centre. Mr. Kohler then moved to Botswana to run the National Popular Theater Program for three years. His puppets for Handspring have been widely acclaimed and exhibited. He has had a solo retrospective at the National Gallery in South Africa, and groups of his works have been shown at the Barbican Art Gallery in London and the Museum for African Art in New York. His puppets are held in public and private collections including the Constitutional Court in South Africa, the Munich Stadtmuseum in Germany, and the Old Mutual Art Collection. Mr. Kohler received the Michaelis Prize, a lifetime achievement award from Tshwane University (2006) and an honorary doctorate in literature from the University of Cape Town (2012).



Co-founder and Executive Producer of Handspring Puppet Company, **Basil Jones** completed his B.F.A. at the University of Cape Town, where he met his future husband, Adrian Kohler. In

1990, Mr. Jones set up a not-for-profit NGO Handspring Trust, which produced the award-winning *Spider’s Place*, an innovative, multimedia science education series for TV, radio, and comics aimed at young learners from disadvantaged backgrounds. He set up the Handspring Awards for Puppetry, which recognize and encourage puppet design, direction, and performance in South Africa. The Handspring Trust is involved in a number of projects in urban township and rural areas, using puppetry as a means to educate and empower youth and bring communities together through street parades and performance. He speaks and writes on the subject of puppetry and is deeply interested in growing an international dialogue on the theater of objects. He received the Naledi Executive Directors

Luke Young

Luke Young

Award (2012), a lifetime achievement award from Tshwane University (2006), and an honorary doctorate in literature from the University of Cape Town (2012).



Wesley France has more than 30 years experience in lighting design and technical coordination for the performing arts in the international arena. He was senior production manager for the

Market Theater in Johannesburg for eight years. He has been nominated numerous times for a Vita Award for Best Lighting Design (for Lara Foot's production of *Waiting for Godot*, among others) and recently was nominated for a Naledi Theater Award for James Ncgobo's production of *Nongogo*. Mr. France has been company manager and lighting supervisor for many international tours. Since 1991, he has worked and toured extensively with Handspring Puppet Company and William Kentridge, for their productions *Woyzeck on the Highveld*, *Faustus in Africa*, *Il Ritorno d'Ulisse*, *Zeno at 4am*, and *Confessions of Zeno*, and he is delighted to be touring again with *Ubu and the Truth Commission*.



Warrick Sony is a South African composer, producer, musician, and sound designer based in Cape Town at Milestone Studios. He has been involved in music composition, sonic art, and

sound for films, theater, museums, and exhibitions, as well as performing his own music at home and abroad. He is the founder and sole permanent member of the Kalahari Surfers, a fictional music group, which became well known for its brand of politically radical, satirical music in 1980s South Africa, and is still on the cutting edge of social comment-

based musical releases. Recent activities include two music video pieces for the WAM's Mining exhibition: *Ngezinyawo: Migrant Journeys* and new Surfers collaborative online releases through Sjambokmusic.com, as well as specialist software instrument design for Milestone.



Brendan Jury is Jury Music. Brendan is a South African composer, producer, and musical director who creates original audio solutions for the live event, film, television, commercial, and

music industry markets.

Since 2006, Mr. Jury has also worked internationally with Q Department in New York as one of their preferred composers. Although based in Johannesburg, he has the ability to work successfully with remote clients both internationally and within South Africa.

Jury Music has forged a broad range of artistic relationships with leading musicians in South Africa and abroad. Mr. Jury has collaborated with the likes of Vusi Mahlasela, Arno Carstens, Loyiso, TK, Proverb, the Parolotones, Kabelo, Hip-Hop Pantsula, Jabu Kanyile, and Blondie Makhene, and regularly works with the backing singers of Miriam Makeba and Johnny Clegg. Jury Music has won various accolades, including PROMAX World Gold & Silver awards.



Born in 1955 in Johannesburg, **Robyn Orlin** studied at the London School of Contemporary Dance from 1975 to 1980. With the help of a Fulbright scholarship, she then completed

her master's in fine art at the School of the Art Institute of Chicago from 1990 to 1993. She has been working consistently on her own work in South Africa from then onwards.

Nicknamed in South Africa “a permanent irritation,” Ms. Orlin is well known for reflecting the difficult and complex realities in her country. Integrating different media (text, video, plastic arts) she investigates a certain theatrical reality, which has enabled her to find her unique choreographic vocabulary. One often owes her uniqueness to her entertaining titles: *If you can't change the world, change your curtains* (1990); *The Polka dot lives on!* (1995) for the Soweto Dance Theater; *Naked on a goat* (1996); *Orpheus...I mean Euridice...I mean the natural history of a chorus girl* (1998), which obtained the FNB Vita Dance Umbrella award for choreography; *Daddy, I've seen this piece six times before and I still don't know why they're hurting each other* (1999); *F... (Untitled)* (2000); *We must eat our suckers with the wrapper on* and *The future may be bright, but it's not necessarily orange* (2001); *Ski-Fi-Jenni...and the frock of the new, a piece loosely based on the myth of Iphigeni*, at Montpellier Dance Festival in July 2002; *Although I live inside...*, a solo for Sophiatou Kososko (2004); and *When I take off My Skin...*, at MC2 in Grenoble (2005). In summer 2005, she created a solo piece for Vera Mantero in Aix en Provence, “*Hey Dude, I have talent, I am just waiting for God...*” Ms. Orlin directed Handel's *L'allegro, il penseroso ed il moderato* at Paris's National Opéra in 2007. During the 2007–2008 season, she created a piece for the Via Katlehong Dance in Créteil, part of Festival d'Automne. In 2008, in Liège, Belgium, she created a piece with Swenkas, *Dressed to kill...Killed to dress...* Ms. Orlin was invited by Paris's Opéra Comique to direct the Gershwin's opera *Porgy and Bess* in May 2008. *Walking next to our shoes...intoxicated by strawberries and cream, we enter continents without knocking...* was created with the Phuphuma Love Minus singers and presented as part of Banlieues Bleues Festival in 2009. She pursued the babysitting series with another piece for the Musée du Louvre entitled *Babysitting Petit*

Louis, commissioned by the Louvre and the Festival d'Automne in Paris. In 2010, she presented *Call it...kissed by the sun...better still the revenge of geography...*, a solo for the French hip-hop dancer Ibrahim Sissoko with live graphic illustration by Maxime Rebiere. In 2011, *Have you hugged, kissed and respected your Brown venue today?* was presented at Festival d'Automne in Paris and on tour in Luxembourg, Monaco, and at many other festivals. She created *Beauty remained for just a moment then returned gently to her starting position...* at Biennale de Lyon in 2012. This piece was performed at Théâtre National de Chaillot for the official opening of the South African season in France. In 2013, she created *in a world full of butterflies, it takes balls to be a Caterpillar...* in Reunion Island and at Bastille Theater part of Festival d'Automne in Paris. In 2014, she created a new piece for Festival d'Avignon.

In parallel to these creations, Ms. Orlin developed a work of artistic collaboration, notably with William Kentridge, within the framework of the creation of *Ubu and the Truth Commission* (1997), and with Sophie Loucachevsky and Jonas Gongwa in 1998. In 2004, commissioned by INA and Arte, Ms. Orlin directed a short film, *Beautés cachées, sales histories*. She was in residency at Centre National de la Danse in Paris from 2005 to 2007. In this frame, she rebuilt *Daddy...* and *We must eat...* and also created a piece in neighborhood cafés and gave many workshops and lectures.

In 1999 she obtains the third price at the African Rencontres Chorégraphiques, and in 2000 the Jan Fabre Price for the most subversive work at the International Choreographic Meetings in Seine-Saint-Denis. Ms. Orlin won the 2002 Laurence Olivier Award for Outstanding Achievement in Dance for the creative originality of her show *Daddy...* Ms. Orlin was made Knight in the French National Order of Merit by France Ambassador Denis Pietton in 2009.



Busisiwe Busi Zokufa received training as a teacher, actress, singer, language advisor, puppeteer, storyteller, and writer. She taught at Lesedi Early Learning Centre in Daveyton and sang as a vocalist

with various bands between 1986 and 1990. She performed with Sibikwa players in *So Where To?* directed by Smal Ndaba and Phyllis Klotz. Ms. Zokufa has performed for Human Rights Conference in Port Elizabeth, Cape Town, Johannesburg and Edinburgh. She also performed in Zurich, London and at the Women Conference held in Zimbabwe in 1990.

Ms. Zokufa was trained as a puppeteer by Handspring Puppet Company and starred in *Starbrites* directed by Barney Simon, which toured London, Dublin, Cambridge, Birmingham and Nottingham. She was involved in a French film *Waati* directed by Souleymanne Cisse in 1992. The same year Ms. Zokufa toured with Handspring's *Woyzeck on the Highveld*, which toured Canada, Belgium, Germany, Spain, Scotland, Sweden and the USA. She appeared in the opening act at the New York International Festival in Chicago and also in Australia, France and Israel.

Ms. Zokufa taught puppetry to school children at the Civic Theater in Johannesburg with Alida van der Venter. Between 1995 and 1996, together with Handspring Puppet Company, she toured Copenhagen, Hong Kong, New Zealand, Australia, Switzerland, Norway, France, Germany, and Columbia. She received Best Actress Nomination in the 1997–1998 Vita Awards. During this period she toured internationally with *Ubu and the Truth Commission* and appeared in *Return of Ulysses* directed by William Kentridge.

Her other theater credits include *Sister Plus*, *Slings and Arrows*, *The Chimp Project*, *Zeno at 4am*, *The Confessions of Zeno*, *The Best Wedding Ever*, *Our Father, Ma's Got the Blues and Amen*, *Faustus in Africa*, *Tearjekker*, *Wathintabafazi Wathintantimbo Kodo*, *April Fool's Child*, and *Tall Horse*. Ms. Zokufa received Shoprite Checkers Woman of the Year Nomination.

Her television credits include *Khayeluthu*, *Chicken Bizniz*, *Emzini Wesinsizwa*, *Stokfel*, *Home Affairs*, *Isidingo*, and *Generation*.



Since graduating from the Universities of Stellenbosch and Cape Town, **Dawid Minnaar** has worked extensively on stage, television, and film in South Africa. For the last seven years he has

done mainly television work, but in between these commitments managed to do several plays as well as a major Afrikaans film. His most recent stage work includes *Truth in Translation*, which also had as its subject matter the Truth Commission in South Africa and which toured the now autonomous regions of the former Yugoslavia. He also performed in Ariel Dorfman's *Purgatorio* for the Baxter Theater Centre in Cape Town and recently played the title role in an Afrikaans translation of Shakespeare's *Macbeth*, under the direction of Marthinus Basson. *Ubu and the Truth Commission* is the second of three productions which Mr. Minnaar did for Handspring Puppet Company under the direction of William Kentridge, the other two being *Faustus in Africa* and *The Confessions of Zeno*. He also played renowned Afrikaans poet and naturalist Eugène Marais in a recent Katinka Heyns film *Die Wonderwerker* ("The Miracle Worker").



Gabriel Marchand graduated with honors in acting from the University of Cape Town in 2009. He has since however been developing his skills as a puppeteer, working with various Cape

Town-based theater companies. His credits include various other Handspring productions, including *Woyzeck on the Highveld*, directed by William Kentridge; *Ouroboros*, directed by Janni Younge' and *I Love You When You're Breathing*, written by Basil Jones and directed by Jason Potgieter. When not working with Handspring, he puppeteers on the satirical puppet show for television, *ZANEWS*, collaborates on independent productions and teaches and directs puppetry. He stills acts from time to time but generally believes puppets are better at it than he is.



Mongi Mthombeni has been involved in the theater and film industry for ten years, with experience in over 50 film and theater productions ranging from physical comedy to tragic

drama to opera. Some of the most striking productions include works by Andrew Buckland, Fortune Cookie Theater Company, Market Theater, and Well Worn Theater Company. A highlight of his 2006 season was

the prestigious invitation to be a performer for the renowned Cirque du Soleil.

A skilled performer in physical theater, mask, and puppetry, Mr. Mthombeni joined Handspring Puppet Company in 2011 as the lead in William Kentridge's *Woyzeck on the Highveld* and has never looked back. Mr. Mthombeni is currently working with Handspring Puppet Theater Company on the international tour of *Ubu and the Truth Commission*. He is also an Artist-in-Residence with the University of Western Cape.



Mandiseli Maseti was born in Mtata, a small village of Umtentu in Eastern Cape. He went to Cris Hani Focus School of Arts and trained at UNIMA SA as a puppeteer and puppet constructor.

Mandiseli has worked with Isibane Drama Group, Paper Body Collective, Both Worlds (*ZANEWS*), UNIMA SA, Help to Read Behind the Couch and Handspring Puppet Company. He toured *garden root* with UNIMA SA to Outhsorn, George, Knysna and Plettenburg Bay, and also toured 105 schools with the show *Jabulani and the Book* produced by UNIMA SA and Help to Read. Mandiseli is now touring the world with Handspring Puppet Company as a puppeteer. He would like to thank his family for supporting him all the way with special thanks to Janni Younge who introduced him to the world of puppets and his first professional piece *Umsintsi (The Lucky Bean Tree)*.