

HAVE FUN
BE CAREFUL

BUSINESS
AND ARTS
SOUTH AFRICA



Standard Bank



School of Journalism & Media Studies
Rhodes University, South Africa

paarlcoldset



RATTLING CAGES AND MOUNTING SOAPBOXES/PAGE T6 AND T7

LOOK INTO MY EYES – HYPNOTIC STUFF/PAGE T3

Cue

R4.00

MacGarry's
Endgame
Page T6



Tuesday 22 June 2010

Vol 24, No 3



**Cruel
theatre**
**Wim Vorster's
big gamble**
Page T7

Cue/Hennie Pretorius

The transformers

Robyn Scott's
remarkable
transformation for
London Road



See page 2

Classical irony



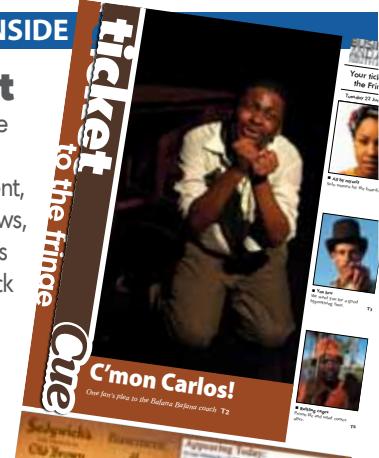
Two works
from Soviet-era
Shostakovich

See page 4

ALSO INSIDE

ticket

your free
Fringe
supplement,
with reviews,
previews
and quick
reads



CUEMEDIA ONLINE OFFERINGS

See CuePix at <http://cuepix.ru.ac.za>

Watch cueTV at <http://cuetv.ru.ac.za>

See CueOnline at <http://cue.ru.ac.za> and
<http://www.twitter.com/fest>

CueRadio at www.grocotts.co.za/fest2010 and
<http://www.nationalartsfestival.co.za/audio>

Change lives at no cost to you.

Support the development of South African arts, culture and heritage by opening a Nedbank Arts Affinity account.

To get involved and make a difference to the cause you care about call us on 0860 DO GOOD (36 4663), visit www.nedbankarts.co.za or go to any Nedbank branch.



MAKE THINGS HAPPEN

NEDBANK

A Member of the OLD BRITISH TRUST

TICKET to the fringe

C'mon

C'mon Carlos!

One fan's plea to the Bafana Bafana coach T2



Sedgwick's
THE ORIGINAL
Old Brown
Sherry

Basement
at
PJ's

Appearing Today:

Kristel Birkholtz (13:00)
Steve Newman, Ashish Joshi, Greg Georgiades, Marc Duby (15:00)
Steve Newman (19:00)
Louwtjie Rothman (21:00)

Not for Sale to Persons Under the Age of 18.

**BUSINESS
AND ARTS
SOUTH AFRICA**

Your ticket to
the Fringe

Tuesday 22 June 2010



■ All by myself
Solo women hit the boards. T12



■ You bru
We want you for a good
hypnotising time. T3



■ Rattling cages
Prison life and what comes
after. T6



Mpho Osei-Tutu in *Convincing Carlos*, a one-man show about a Bafana Bafana fan who goes to Brazil to convince Carlos Alberto Parreira to return to South Africa. CuePix/Dominique Little

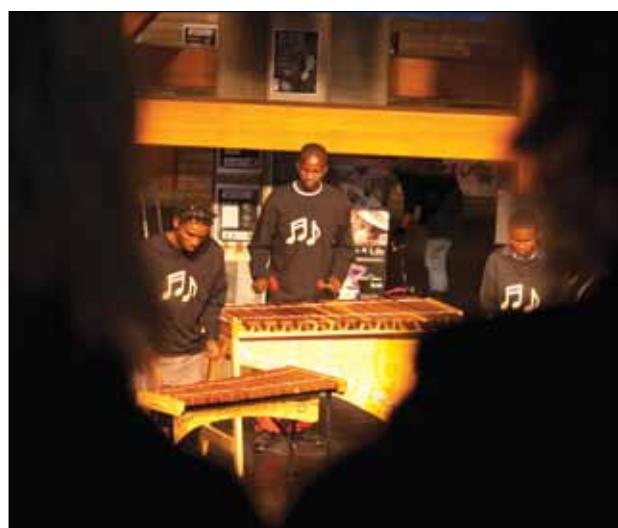
Festival management optimistic about new venue

By Laea Medley
Cue reporter

Walking into Fiddlers' Green loud hip-hop music can be heard from one of the white tents. In a bid to attract more festival-goers to Fiddlers' Green, a new venue, Urban Lounge, has taken over this tent. Urban Lounge, which is open daily, invites artists to perform hip-hop poetry, dance and music.

Festival CEO Tony Lankester said that a new venue was needed at Fiddlers' Green because of the previous issues surrounding it. "We wanted to re-popularise the place," he said. "The Festival didn't have a place like that before. There was no one place for hip-hop poetry, music and dance, as they were all spread out around different venues. By putting them all into one gives the venue an identity."

Urban Lounge is close to the Bowling Club and the Scout Hall. "Hopefully Urban Lounge will encourage people to go to all three venues," said Lankester. "We'll look at how it goes this year, but we definitely want to carry on with it in following years."



The Sundowner Concert offers a daily glimpse of Festival possibilities. Cue/Richard Stupart

Soccer obsessed

One-man show about an enthusiastic fan's journey to win back Parreira

By Aslam Seedat
Cue reporter

Bafta Bafana will be expected to play the match of their lives tonight when they take on France in what threatens to be their final game at the World Cup in South Africa. Anything but a win will mean that South Africa bows out of the tournament and makes history as the only host nation not to qualify for the round of 16. It's the stuff that will have kept the passionate fan up all of last night, and distracted by thinking about formations and strategies the entire day. If they could, they'd probably even hunt down Carlos Alberto Parreira to make sure he gets it right.

In *Convincing Carlos*, that's exactly what an enthusiastic fan (Mpho Osei-Tutu) does. When he feels that Joel Santana – the previous Bafana coach – isn't doing his job well enough, he heads off to find (the now re-instated) Parreira to try and convince him to come back and save the team.

The one-man show follows Sechaba Mofokeng's journey as

he decides that he needs to be the one to bring the old Bafana coach back after his resignation, and this 'other' story of Parreira's return sets the scene for a hilarious and skillful production. The play moves along as melodramatic sports writer Khalo Ndlovu tries to get Sechaba to recount his story so he can turn it into a Pulitzer-prize-winning book.

From Soweto to Port Elizabeth to Rio de Janeiro and back again, Osei-Tutu plays a dozen characters to bring to life the incredible story of a fan who risks it all for his team.

It's difficult to believe that *Convincing Carlos* is a relatively new show. Directed by Craig Morris, the quality of the piece is impeccable – the flow from scene to scene fluid, lighting and sound cues precise, and the actor's transitions slick.

Osei-Tutu moves between character, accent and facial expression with exquisite timing. From the tall Nigerian supporter who first suggests that Bafana needs to have Parreira back to Cedric, the drug lord with the deformed face who gets our hero to Brazil, Osei-Tutu doesn't miss a trick. He moves from telling the story as

Sechaba to acting it as all the rest of the characters, including his baby (whose first words are Carlos Alberto Parreira!) and former Safa CEO Raymond Hack.

The script is cleverly-mastered to suit the characters rather than the crazy plot so that you actually think it is possible that a fan would go to such lengths to ensure that his team has the best chance at World Cup. The set consists of few props, and the space is used inventively to take you from Khalo's office to Brazil seamlessly.

The only downside is that the piece is fairly long for a one-man show, and one's interest in the story sometimes wanes because of the way the story is regaled.

As Sechaba, Osei-Tutu's determination to save Bafana from certain defeat translates onto the stage as a humble and well-thought-out piece of theatre that gives a whacky explanation of the coach's mysterious return.

South Africa needs to have a Sechaba Mofokeng intervene for the game tonight as well, I think.

Convincing Carlos is at Vicky's tomorrow at 6pm



Lounge Lizards chill in Afro-Fusion warmth at Urban Lounge. Cue/Hennie Pretorius

The good, the bad and, yes... the ugly

By Lynn Berggren
Cue reporter

At 5-ish the road to the monument is lined up with cars ready to experience a 'mengelmoes' of snippets, succinctly packaged and jammed onto a stage for one whole hour. This is the Sundowner Concert (minus the free sundowner).

The first Sundowner Concert showcased the good, the bad and the ugly of the Festival. These concerts are previews to shows – something like a free visual and aural booking guide. As with every year before, local and temporary festival residents of Grahamstown came to the party and filled the benches. For those unable to afford the ticket prices, these shows are all they will get to see of the Festival. The audience, a mengelmoes itself, enjoy acts ranging from sweet piano melodies to electrifying famba dance.

The Sundowner Concert may also revolutionise your opinion about a potential show. How dismal it is when you realise the one show (in your opinion) that held promise falls into the ugly category. Nonetheless festival-goers are so vast and colourful that somewhere, somehow every show will have an audience.



The winners of the Standard Bank Ovation Award for excellence on the Fringe will be announced throughout the Festival as our panel select them.

Congratulations to the first producers on the list of 2010 winners:

NCAMISA! THE WOMEN
Hearts & Eyes Theatre Collective

THE EYE OF THE STORM
Sibikwa Arts

Look for the Ovation logo on posters, flyers and in CUE advertisements.