



lip

2014  
WOORDFEES

### A lekker lunch with Breyton Paulse

Breyton Paulse and Toks van der Linde presented *Toks 'n Tjops* with Kobus Wiese at the Woordfees. "I'm as Afrikaans as you can get. It's a unique, proud culture. Long may it continue," Breyton said.

- Nicolas Glanvill



### Skelm Koperskat

Feesgangers wat van hul Woordfeesboekies afwyk sou Ingrid Bolton se *El Derado* vind by die Sasol-kunsgallery in Ryneveldstraat.

Ingrid se uitstalling, *Connect Disconnect*, breek kwessies om kabeldiefstal af om skitterende pienk-goud kunsstukke op te bou. Koper, wat in nasionale krag- en telefoonkabels gebruik word, is die teiken vir diewe omdat dit 'n digte metaal is wat teen ongeveer R90 per kilogram verhandel.

- Iske Conradie

"Die fees vanjaar het eintlik die Woordfees tema waar gemaak van *Kuns hier, kultuur daar; siedaar 15 jaar*, want dit gaan oor die wonderwerk en die magiese. Die eintlike wonderwerk is dat ons alweer vanjaar geweldig gegroeい het. Die kaartjie-verkope is 34% op. Vier dae voor die fees begin het, het die kaartjie-verkope al verby verlede jaar se eindpunt getrek. Die wonderwerk is dat die ideaal wat ons gehad het 15 jaar gelede nou heeltemal vervul is."

- Prof. Dorothea van Zyl



### Neffens is the name

Running can be boring, tedious and, well, off-putting. But not the Woordfees Velddraf at the Uitkyk Wine Farm just outside of Stellenbosch. Not only are you spoiled with beautiful scenery and fresh air that you only get in the high-hills of Stellenbosch, but upon entry you get a bottle of Uitkyk wine, and your draf woord. Mine, of course, was *Neffens*.

Yet the run is tough. Not only does it feel much longer than a short 6km, but no one warned you about the steep slopes and the down hills that make for a comical slip and fall!

Upon crossing the finishing line, each participant is given a cold ice tea, and a sponsored tree as a medal. Go and work off the wine and dine from the Woordfees week, and wine and dine again afterwards.

- Hesmari Greyvenstein

### Cheaper than roses

The play exposes the ridiculousness of Apartheid laws through one woman's identity crisis. Zane Meas directs the play. It is one of those plays that make you think of your own life and introspect, especially in the light of South Africa celebrating 20 years of democracy this year.

- Gosetsemang Sebogodi



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# HIGHLIGHTS

3 | lip

"History in South Africa has been written in a peculiar manner. What I try to do is broaden the range of history. But you have to do it in an academically responsible manner or else they think you are just a fan with a typewriter."

-Prof Albert Grundlingh about his latest book, *Potent Pastimes: Sport and leisure practices in modern Afrikaner history.*

## Plesier amongst all the *kultuur*

*Kultuurplesier* is one of the few free shows during Woordfees and is the only one where students are given the opportunity to present their own show. Almost fifty students participated and an eager crowd cheered them on.

-Tamsyn Lunt



## Afrikaans gaan nie 'mang'

Frazer Bary, hoofsanger van *Tribal Echo*, sê bruin mense is die minste bekommend oor die uitsterf van Afrikaans. Want, verduidelik hy, "hoe kom bekommend wees oor iets wat leef en groei?"

In bruin gemeenskappe word woorde op 'n gereeld basis geskep en herskep. "Hulle baklei so vir 'nwoord met hul HAT en al daai fancy goed." Tog is hierdie woorde vir die alledaagse mens van min nut: "Die man op die straat hou Afrikaans lewendig. Nie die man in die boeke nie."

Om sy punt te illustreer, gebruik hy die woord "mang" wat enigiets van gevang, val en dood kan beteken. 'n Mens kan praat van die man gaan tronk toe, maar om te sê "hy het gemang," is soveel kragtiger.

- Sherlin Barends



"Altesaam was daar meer as 500 program-items, ingesluit al die herhalings.

Toet ons begin het, het ons begin met 60 skrywers en daar was omtrent soveel items op die program omdat elkeen gelees het. Ons het die hele nag mos gelees, maar daar was net 1 000 mense. Teen verlede jaar was ons al op 102 000 feesbesoekers, en vanjaar nou nog meer. Ons is die enigste fees in die land wat so vinnig groei."

-Prof. Dorothea van Zyl



You'll

always remember your

first time – it's whether you'd like to

or not that makes it worth writing home about.

As a journalism student I couldn't escape the festival hype as theatre critics, radio personalities and journalists visiting our department spread the Woordfees 'gees'. Apart from the few posters on street lights and danger-tape blocking off Ryneveld street, however, Woordfees was more like Diagon Alley than Times Square.

For those not entirely aware, the festivities tend to fade into the background of ordinary, every-day Stellenbosch life. I'm not surprised I managed to miss the event for three consecutive years.

This year, with a VIP pass around my neck, Woordfees was mine to conquer. With free entrance, complimentary massages, wine, and a constant supply of fizzers for the taking, the media perks were my favourite part.

With all the hype I let pre-conceived conceptions paint my expectations. The stallies selling crocheted doilies and rustic wooden frames as I imagined were absent, as were erected stages for outdoor performances. Absent were Bok van Blerk and 'De la Rey', and Kurt Darren and 'Kaptein'. I realised that Woordfees catered for a more academic audience – or so it seemed – with a focus on literature, theatre and art.

All other rookie assumptions aside, I experienced Woordfees as best as my media pass would allow. I've come to the bitter-sweet realisation that future ones may not be as good as my first – for largely fickle reasons, I must admit.

Would I revisit Woordfees again? Perhaps with a VIP pass, yes.

-Gretchen Dietz

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## BETOWERENDE AAND BY DIE LANGTAFEL

DOMINIQUE OOSTHUIZEN

**D**ie vyfde Woordfees is ingelei met 'n langtafel-ete tussen die akkerbome van Ryneveldstraat.

Met 'n glas sauvignon blanc en 'n mond vol woorde het eenduisend feesgangers gesellig gekuier met piekniekversnaperings. Die duisend gaste simboliseer die aantal mense wat die eerste Woordfees bygewoon het.

Prof. Dorothea van Zyl, feesdirekteur, sê dat die langtafel 'n sinergie skep tussen die dorp en die feesmense. "Dis 'n geleentheid waar mense mekaar letterlik en figuurlik op straat kan ontmoet. Dit is iets besonders," sê Van Zyl.

Kunstenaars het met 'n towerstaf en towerspreuk gaste vermaak, terwyl kunstenaars soos Lourens Fick, Marli Kock en Tribal Echo die gaste betower het.

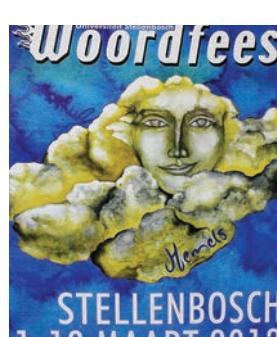
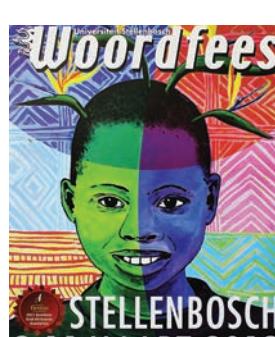
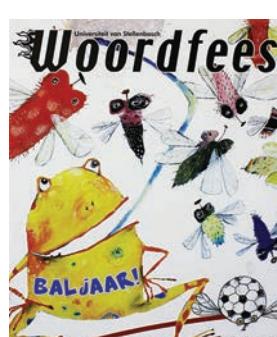
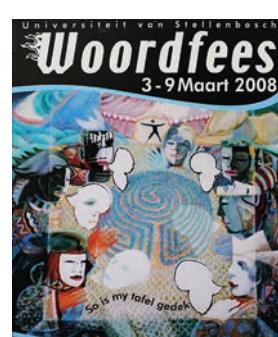
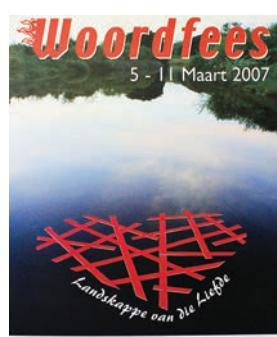
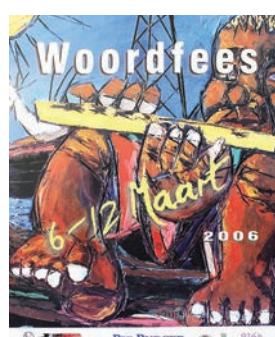
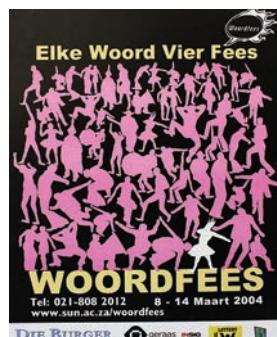
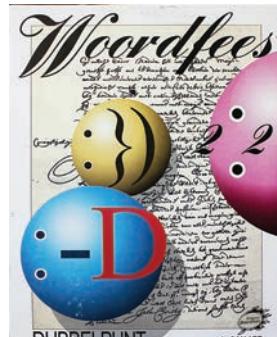
Bonu Flepu van Talent 360 Collaboration sê die samekoms van al die verskillende kunstenaars beklemtoon die bymekaarkom van al die verskillende mense.

Feesganger Shirley September het die langtafel as die samekoms van 'n groot familie beskryf.

Paartjies het gedans het op die maat van New York, New York. Vriende is



Photo: Jaco du Plessis



## Years in the bag

GOSETSEMANG SEBOGODI

**B**acktracking to where it all began, "Siedaar 15 jaar!" is the theme of this year's Woordfees.

The theme indicates a play on words, which is what the festival is all about. The event started as just an idea to showcase the works of Afrikaans poets and writers of the time.

Fifteen years later it has evolved into an annual arts and cultural festival bringing people from far and near.

The idea was initiated by professor Dorothea Van Zyl from the Afrikaans department and professor Andreas Van

Wyk, former vice-chancellor.

The first Woordfees took place in 2000. It focused exclusively on poetry and writing.

The HB Thom theatre hosted the attendees, where DJ Opperman's *Sonklon* mesmerised the crowd.

According to Corinne Harmsen, the secretary at the Woordfees office, it was never envisioned that the festival would grow to such an extent.

"Die Woordfees vier woorde in die wylste sin," says Stephan Meyer, Woordfees media manager.

## DIE WARE FEES-TOWERNAAR

Photo: Rego Mamogale

PETERUS MALHERBE

**A**mal is in rep-en-roer hier by die Erfurthuis. Die laaste voorbereidings word getref vir die ampelike afskop van die vyfde Woordfees. Tussendeur die geskarrel van feesorganiseerders, helpers en hier en daar selfs 'n verdwaalde toeris, is prof. Dorothea van Zyl self met haar hande besig. "Sien, die towenaar gaan

### Dorothea van Zyl gesels oor haar kulkunsies

nou hier optree," wys sy na die towerent waar ballonne, maskers en toertjie-toerusting opgehang word. "Alles natuurlik deel van ons magiese tema vanjaar."

Die Afrikaans-Nederlands professor en Woordfeesdirekteur van die afgelope vyftien jaar weet: wananneer daar werk is, moet dit klaarkom.

Sy glo juis dat harde werk die Woordfees help groei het vanaf 'n enkele deurnag skrywersfees in 2000 tot die derde grootste Afrikaanse kunstefees. Die idee vir 'n fees van woorde het een stormagtige nag in die Stellenbosse botaniese tuin tussen Dorothea en 'n groep vriende gebroei. "Dit het baie klein begin, amper intiem."

Die sou 'n hele paar jaar neem vir die fees om volwaardig sy voete te vind. Die Universiteit van Stellenbosch het naderhand sy "outokratiese" greep op die Woordfeespan verlig en hulle toegelaat om dit uit te brei tot die diverse fees wat dit vandag is.

Volgens Dorothea word daar elke jaar gefokus op die behoeftes van hul teikengehoor en word dit grootliks beskou as 'n fees vir Stellenbosch en sy mense. Daarom word daar nie klem gelê op populêre byvoegsels soos stalletjies en biertente nie. "Die mense wat na ons fees toe kom, wil hê die kultuur in kunstefeste moet behoue bly."

"Die fokus moet nooit hier na die kuier verskuif soos wat by ander feeste gebeur nie." Daarom voel sy dat die Woordfees dalk nie meer lank sal kan

volhou met die huidige formaat nie. "Dit hardloop ons vooruit. Dit raak te groot. Ons kernspan is ook baie sterk onderbeman." Kyk maar net na vanjaar se kaartjieverkoop wat reeds voor die fees die eindpunt van laasjaar se verkoop verbygesteek het.

Met die fees wat uit sy nate bars, kan 'n persoon net wonder wie Dorothea gaan opvolg. Sy tree teen die einde van die jaar af beide as Woordfeesdirekteur en professor. Vir haar beteken dit egter nie die einde nie.

"Nee, jong, ek kan nie stilsit nie. Daar is net soveel om te doen. Die voorbereidings vir volgende jaar is reeds in volle swang met 'n tema wat natuurlik speel met die woorde 'soete sestien'. 'n Boek oor die fees word ook beplan."

Tyd met Dorothea is 'n skaars kommoditeit. Met die openingsfunksie net enkele ure weg bly sy verbasend kalm tussendeur al die mense wat kom groet en laaste-minuut vrae vra.

Radio Pretoria bel tussendeur en sy roep ekstaties uit: "Magtig maar dis goeie nuus om met julle te gesels! Ons is mal oor die mense van Pretoria."

Met die miraceltentjie amper klaar versier – net die laaste paar towerversiersels kry nog 'n hangplek – verskuif die fokus na wat dit beteken om tot hier aan die einde van vyftienjaar van Woordfees te kom. Hartseer is sy vir seker nie. Definitief trots.

Sy word onder meer vanjaar vereer met 'n Visser-Neerlandia-prys wat deur die Algemeen-Nederlands Verbond in Nederland en Vlaandere aan haar toegeken word vir haar bydrae tot die Afrikaanse kultuur.

It is die eerste keer dat hierdie eer 'n Suid-Afrikaanse akademikus te beurt val. Brava, professor, brava!



Photo: Jamaine Krige



**W**ith this year's ensemble of 'dangerously intelligent minds' at the perpetually (in)famous "Filosofiekafee" (Philosophy Café), Prof. Anton van Niekerk, Chair of the Philosophy Department, had his own rabbit to pull out of the hat.

In addition to the enriching, enlightening, challenging, and generally mind-boggling discourse that the philosophers initiate at this annual meeting, Van Niekerk provided the avid thinker with three thought experiments with which to toil, play and fret, perhaps even until next year's gathering\*.

What follows are some of the conceptual mazes which the art of philosophy has been unable to dent for centuries; either because of the failings of the minds that have attempted them; – which seems unlikely, since even a small gathering of such scholars possesses a collective IQ well above that of an average small town – or perhaps, because they are inherently enigmatic.

Best of luck!

*\*Disclaimer: Any and all existential crises initiated as either direct, or indirect, cause of the attempt to unravel these thought experiments, remain the sole responsibility of the reader, and no rescue operations into the ethereal plains of existence will be entered into.*

## Thought experiments

Philosophical problems by Prof Anton van Niekerk

WILLIAM HORNE

**C**an we prove the existence of God? The medieval philosopher St Anselm, Archbishop of Canterbury, formulated a famous proof with the remarkable characteristic that the existence of God is entirely deduced from the meaning of the concept "God". The proof is as follows: God, we can agree, is a being greater than which nothing can be conceived. ("Greater" here refers to value, not to size.) We have such a notion of God in our minds. The question is whether God exists, not only in our minds, but also in reality outside of our minds. To exist both in our minds and out-

side of our minds is greater than to exist only in our minds. If God exists only in our minds, then he would not be the being "greater than which nothing can be conceived", because then we would be able to think of an even greater being, one that exists both in and outside of our minds. Therefore God, if he is defined as the being greater than which nothing can be conceived, must exist both in our minds and in reality outside of our minds. Therefore God's existence is proven. St Anselm thus claims to have proven the existence of God purely by doing a conceptual analysis of the concept "God".

**T**he Greek philosopher Zeno formulated a number of famous paradoxes, the best known being the one about the mythical Greek super warrior Achilles and a tortoise. Here is Wikipedia's explanation of the paradox: "In the paradox of Achilles and the Tortoise, Achilles is in a footrace with the tortoise. Achilles allows the tortoise a head start of 100 metres, for example. If we suppose that each racer starts running at some constant speed (one very fast and one very slow), then after some finite time, Achilles will have run 100 metres, bringing him to the tortoise's start-

ing point. During this time, the tortoise has run a much shorter distance, say, 10 metres. It will then take Achilles some further time to run that distance, by which time the tortoise will have advanced farther; and then more time still to reach this third point, while the tortoise moves ahead. Thus, whenever Achilles reaches somewhere the tortoise has been, he still has farther to go. Therefore, because there are an infinite number of points Achilles must reach where the tortoise has already been, he can never overtake the tortoise. Without invoking common sense, does the logic hold?

## Festive facts

The very first festival in 2000 was only one day long.

From 2001, the festival included music, drama and art.

The first poster "Nag van Passie" (Night of Passion) was painted by Piet Grobler.

In 2011 Woordfees won the Fiestas (Oscars of SA theatre) as the best South African Arts Festival.



Photo: William Horne

Andrea Palk vermaak skare by die immer gewilde Filosofiekafee waar haar span, die Kollesense, kop teen kop gegaan het met die Borrels, vir nog 'n esoteriese debat. Soos altyd, het die spanne gelykop gespeel.

## Joernaliste 'pleeg moord' God en Armoede

ANDREA KRÜGER

**W**at sou 'n handel-en nywerheidjoernalis, 'n musiekjoernalis en 'n oud-ekonomiese joernalis in gemeen hé? Seker nie juis veel nie, behalwe vir die feit dat die drie joernaliste ter sprake elkeen uitstekende speurverhaalskrywers is.

Irma Venter, Ilza Roggeband en Rudie van Rensburg het op die Woordfees oor hul passie vir skryf gesels en raad gegee vir aspirant skrywers.

Nadar sy die hoofstuk met die misdaadtoneel in haar roman klaar getik en deurgelees het, het Ilza gedink "ek kan nie glo ek het nou net iemand doodgemaak nie." 'n Speurverhaal is 'n baie spesifieke genre en jy moet jou navorsing goed doen.

Ilza glo dat 'n boek beslis homself skryf – sy was verbaas wie die moordenaar aan die einde van die verhaal was. Dit het anders uitgedraai as wat sy beplan het.

"Mens doen dit nie vir die geld nie."

Sy waarsku ook dat jy nie kort-kort moet kyk hoeveel woorde jy al geskryf het nie, want dit sal jou mal maak.

Met Rudie se debuutroman, *Slagyster*, het hy probeer om 'n hoofkarakter te skep wat anders as die tradisionele held is. In dié geval is dit 'n karakter wat "met baie swakhede geseen is".

Pasop vir die terugvoer wat jy van familie kry, want soos Rudie se 90-jarige ma gesê het: "Ek het die boek baie geniet maar dis vreeslik jammer van al die mense wat so moet doodgaan".

Irma se raad is dat jy kort, vinnig en akkuraat moet skryf. As jy wil hé iemand moet 'n halfuur van hul tyd aan jou boek gee voor hulle gaan slaap, moet jy hulle aandag kan behou. Jy kompeteer met baie dinge, onder ander 'n leser wat eerder sal sit en Angry Birds speel op sy bed.

Die praatjie by die boektent is afgesluit met Irma se praktiese raad: "Moenie praat oor skryf nie, skryf net".

NICHOLAS GLANVILL

**T**here's Professor Stan du Plessis, the 'father' of Stellenbosch's economics department. Then there's Professor Sampie Terreblanche, 'godfather' of the department.

And finally Dr Braam Hanekom, Western Cape moderator of the Dutch Reformed Church and the man who responds to God the father.

If these three discuss poverty, it's worth a listen.

In God en Armoede, the three wise men did not come bearing answers to beautify capitalism's ugly daughter. However they did enough to enlighten the crowd as to how it could be done.

Or maybe not?

"Growth in productivity is the single most important factor in the problem of underdevelopment. That's the way we'll solve it," said Du Plessis.

Increased taxation, however, will not solve our economic problems. "So we are in no sense under taxed. Compared to our peer group we are heavily taxed.

It's not a lack of taxation.

"There is a serious problem of inefficiency and the delivery of what is really a very substantial volume of state resources."

Du Plessis mentioned that the world has come up with an answer to a developmental model in every phase of life over the centuries. Inevitably the problem will solve itself.

But when?

"Our developmental model as it stands basically says, get people education, give them work, then they'll earn more and have happier lives," says Hanekom.

"So it's on an upward movement all the time. The only question is, where are the resources are going to come from? We use the earth like a prostitute."

Hanekom hopes that Du Plessis's developmental model suggestion holds true.

But he pointed out that the number of consumers worldwide will increase by the three billion in the next 20 years.

# HOU JY VAN POLONY?

*Omstrede teatergeselskap het planne vir eie fees*

JACO DU PLESSIS

**D**e Klerk Oelofse, 'n lid van die Polony-teatergeselskap, het in die produksies *Na-aap* en *Waterpas* by vanjaar se Woordfees gespeel, en met Lip gesels.

**E**k sou nie in *Waterpas* gewees het nie. Aanvanklik het Wessel (Pretorius) dit vir vier mense geskryf. Namate hy geskryf het en Christaan (Olwagen, regisseur) daarop terugvoer gegee het, het hulle besef daar gaan iemand kort.

**O**ns was baie bekommerd oor die Fismer se vloer wat kan nat word. Ons speelvloer bestaan uit drie lae: 'n bouplastiek-laag, 'n ground cover en 'n rubberlaag.

**W**aterpas is 'n ko-produksie tussen die Woordfees en die KKNK. Hulle gee vir ons geld om die show te doen.

Ons het 'n budget gehad om 'n stel te bou. Vir die eerste keer in Polony se bestaan het ons elkeen 'n salaris gekry.

Gewoonlik speel ons net vir die deur. By die Woordfees kry ons 70% van die kaartjieverkope, en hulle kry 30%.

**I**n die laaste opvoering van *Waterpas* het ons almal aan die lag geraak op die verhoog. Dit is baie onprofessioneel - al geniet die gehoor dit verskriklik. Die enigste ander keer wat dit met my



Photo: Jaco du Plessis

Om 'n teater te huur vir 'n dag is ongeveer R6 000 per dag. En jy is nie verzek van 'n gehoor nie. Ons weet nie hoe Afrikaans sal verkoop in die stad nie.

**M**arthinus Basson was baie goed vir my. Aan die einde van my eerste jaar het ek hom ontmoet in *Mystics*. Ek was redelik getrek en het vir hom gesê ek weet nie of ek die regte ding doen nie, ek is so kort, ek weet nie of iemand my ooit 'n rol sal gee nie, ek lyk twaalf jaar oud...

Hy het net gesê: "Hou op kak praat."

**E**k was drie jaar in Eendrag. Die dramadepartement is maar *whack*. Die koshuis was lekker omdat die so bietjie weg van die melligheid af was.

**M**y ma is oorlede toe ek in standerd sewe was.

In matriek het ek ingeskryf vir BComm Logistieke Bestuur – ek weet nie hoe ek dit sou doen nie. Later in my matriekjaar is my een vriend se pa oorlede.

Toek ek met my pa gaan dinner eet vir hom gesê mens weet nie hoe lank jy gaan leef nie. Ek wil nie oor drie jaar – of dertig jaar – doodgaan en dan het ek nooit regtig gedoen wat ek wil nie.

Hy sê toe, nee, okay, jy moet nou gaan doen wat jy moet doen.

Nou is hy so bly. Hy love dit.



Photo: Jaco du Plessis

## Later, kwater

ROXANNE EASTES

**E**k zip my baadjie tot teenaan my ken en double check my kamera se battery. Ek is reg vir my eerste deurnagteater.

Ek haas my om 22:30 na Klein Libertas-teater en vind 'n hele paar teater-fanatici wat hul teaterende geslyp het vir die uitdaging. Hulle skaterlag en rook en neem selfies voor die teater.

Tussen die vertonings lê ons weg aan die eetgoed. Mense gons oor die vertonings.

Teen twee-uur hoor jy behoorlik die tande klap en mense bondel saam in desperate hopies onder hul komberse.

Teen drie-uur gaan knip 'n paar moësie 'n uiltjie in die kar. Een raak sommer op die houttafel aan die slaap. Kort daarna daal 'n muskietelaag op die oorblywendes neer.

Die getalle water af van 'n stewige 80



Photo: Jaco Du Plessis

tot 'n karige 11 in die laaste vertoning.

Met die sonsopkoms stompel die bittereinders uit die teater uit. Ons is moeg en moerig en ons lywe pyn, maar volgende jaar is ons weer terug.

Affer innie pad laat jou Stellenbosch ervaar deur die oë van



Photo: Alita Wilkens

## Gaan kyk 'n bietjie hoe lyk dit daar onder in Cloetesville

GRETCHEN DIETZ EN ALITA WILKENS

**A**ffer innie pad laat jou Stellenbosch ervaar deur die oë van mense wat net buite die dorp bly.

Dit is meer as 'n vertoning; eerder 'n avontuur. Jy loop saam na die slaweboom en ervaar die vernedering van die mans en vrouens wat daar "vasgemaak is soos diere". Daarna spring jy in die taxi wat jou op die agterste roete om Stellenbosch vat verby die fabrieksdistrik, deur Kayamandi en dan na Cloetesville.

Matilda en Henrikkie neem jou na hul huis waar jy die kans kry om te sien hoe die familielewe in Cloetesville lyk.

"Affer innie pad dra die vrou die broek innie huis."

Die vertoning is vol liedjies, slim gesegdes en 'n komplekse storie wat vertel word op só 'n manier dat selfs die mense van "op in die pad" daarmee kan identifiseer.

Matilda vertel van haar jonger dae.

## TRIPPIE: TOG TE FANTASTIES

MEGAN DAMON

**C**limlagte, die middagson wat oor almal se gesigte val en passasiers wat sit en wag vir die ride van hulle lewe.

Daar is 'n gegiggle wanneer Stian Bam op die bus klim. Daarna klim Nicola Hanekom op om die passasiers te wow.

En so, terwyl ons tussen die berge ry, begin die toneelstuk.

Hanekom se *Trippie* vertel die storie van 'n jong meisie, Mila, en 'n misterieuse ouer man wat sy eendag op die bus ontmoet.

Wat eers begin as grappige geselskap ontploff gou in 'n ernstige lewensverhaal.

"Ken julle vir Oom Tas? Ons het die wyn met 'n champagne attitude gedrink! Maar Oom Tas is nou uit die mode uit, Black Label is nou in."

Dan is daar 'n bietjie wyn, tuismakante vetkoek en gemmerbier.

Selfs die ernstige kommentaar is deurspek met humor. "Cloetesville het baie politiek, die department of health word genoem department of hell. As mens na die kliniek toe gaan moet jy maar 'n piekniek-basket vat, want jy gaan heeldag sit."

Die ouer mense wat saam op die taxi klim, is kort voor lank almal op hulle voete om die musiek en dans te geniet, en hul eie stories oor "die ou dae" te herroep.

Dit is terselfdertyd 'n vertoning en 'n kans vir almal om hul eie stories van Stellenbosch te vertel, ongeag of jy van "affer" of "opper" in die pad is.

## SAND BLASTS AUDIENCE AWAY

S'THEMBILE CELE

**S**AND is a production that takes its audience on a hauntingly beautiful journey achieved through two extremely talented actors. It is a story which relates to the realities of many South Africans. Told by a 20 year old Mienke (Carina Nel), the production takes you through her tale of love and loss. The role of the men in her life is played by Marco Spaumer, a versatile and powerful performer who has a consistent quality throughout.

Telling her story from a beach in Knysna, Mienke allows you to take a journey through her happy childhood and into her disrupted teen years. The audience is first enchanted by her as a young girl living in a safe middle class bubble until tragedy strikes in her late teens. Throughout the production, the audience is given hints through well thought-out symbolism. It is a particularly rich and rewarding experience for avid theatre goers who will appreciate some of the subtle subtext that is created through the symbolism and imagery.

There is however, some confusion that happens as a result of the chopping and



changing between the different stages of Mienke's life. The specifics of some of the events remain unknown and it can be quite frustrating to watch. There is also a back and forth between English and Afrikaans which may be bothersome to some. At times the pieces of the puzzle come together but there are moments when the audience is left wondering.

Despite these small discrepancies, the actors are convincing and sincere in their portrayal. There are times when you become overwhelmed with emotion and you're not even sure why. Tears are constantly interrupted by laughter and infectious joy that seems misplaced but is characteristic of the ups and downs of life. By the time the climax comes around you are captivated and emotionally invested in the characters.

The setup, costumes, and use of props is simple but powerful. This is a production where less is more, and it shows. The ending leaves you with a sense of hope that you almost want to resent. A well-directed production and magical theatre piece.

**G**limlagte, die middagson wat oor almal se gesigte val en passasiers wat sit en wag vir die ride van hulle lewe.

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Dis 'n tog van liefde, vrees, skok en donker humor.

Die akteurs loop tussen die sitplekke en projekteer hul stemme bo die enjin se geraas. Die passasiers se aandag bly onverdeeld op hulle gefokus.

Die musiek, die son wat in die agtergrond sak en die sterk aantrekkingskrag tussen Hanekom en Bam gryp die passasiers aan.

*Trippie* is beslis een van die beste toneelstukke by vanjaar se Woordfees. Hanekom en Bam is uitstekend.

Die emosie kruip behoorlik oor jou rug.

## LIGHT FILM, DARK HUMOUR

*Breaking the conservative norms, one film at a time*

ANNZRA DENITA

B eer Adriaanse is on a mission: He wants to take the conservative template of most Afrikaans films and series and crack it wide open. His weapon of choice: dark comedy. His plan of attack: the internet.

The screenwriter/director has been getting mixed signals for his debut film *Beskermhere*. The short film deals with the space in between life and death and was featured in the kykNET Silwerskerm kortfilmfees.

Festival-goers loved it, kykNET viewers, not so much.

*Beskermhere* is about Adriaan Bam who dies before his time. Not ready to die, his guardian angel is willing to break the rules of the universe to give him a second chance at life, but that would have bureaucratic consequences.

"When it comes to comedy, Afrikaans people are used to set up stages and laugh tracks. Now there's this dark comedy with no laugh track, exterior locations and a weird subject matter. It's not what they like," said Beer.

### 'Vroue droog die trane af'

HELENÉ BAM

D ie Hart van 'n Ma deur Abraham Phillips is 'n hartoerende verhaal oor 'n gemeenskap se stryd teen tik. Die leser word gekonfronteer met die smart en verlies van moeders in Doringdal.

In die roman, sowel as in vele van Abraham se ander werke, staan die manfiguur sentraal. Abraham het op die Woordfees in gesprek met Willemien Brümmer erken dat sy eie ma in verskillende vorms in sy werk opduik. "Ek en Mamma Rosiena was so te sê een mens; sy het vir my alles in die wêrld beteken."

Die vroue in sy werke is geharde, maar liefdevolle karakters. Volgens Abraham is dit die vroue in gemeenskappe wat die trane van sommige afdroog en die lyke van ander moet was. Abraham glo dat sy meer gegoede lezers tog sal verstaan wat dit beteken om in 'n gemeenskap te bly wat so te sê as 'n buitepos vir die tronk dien. Hy glo dis veral die moeders in gegoede buurte wat die smart, die empatie, opoffering en hulpeeloosheid van ma-wees op die Kaapse Vlakte sal verstaan. *Die Hart van 'n Ma* beoog om die leser aan die hand te neem en 'haar na die oop graf van die tik verslaafde Pietie Philander te neem".

"Dit gaan nie hier oor 'n storie of 'n boek nie maar oor die realiteit. Ek skryf nie vir daai mense nie. Ek skryf oor daai mense vir julle."



Photo: Annzra Denita

For Beer, success is measured by response. Besides one determined person joining the *Beskermhere* Facebook page just to say it was " 'n klomp kak", there has not been much conversation on the film.

"I would appreciate a lot of love or a lot of hate, but little or no response shows that it made no impact. I feel like I need to get more controversial with my work, people need to watch my stuff and be like 'what the fuck?' but it's hard. No company is going to give you millions of

rands to make something that won't sell".

Despite this, Beer is determined to move forward and he sees the internet as a great tool to achieve these goals.

"People have been trying to make more realistic films for a while, but the push back from the audience is so big. In the 90's we were sheltered from revolutionary Afrikaans things. We were forced to watch *Vetkoek Paleis*," said an enthusiastic Beer "People who

made crazy movies couldn't distribute their stuff."

"Now we have the internet and I try to get my stuff out there for people to see."

Part of Adriaanse's reason to break the mould with Afrikaans entertainment is to break the "holy cow" that surrounds the language.

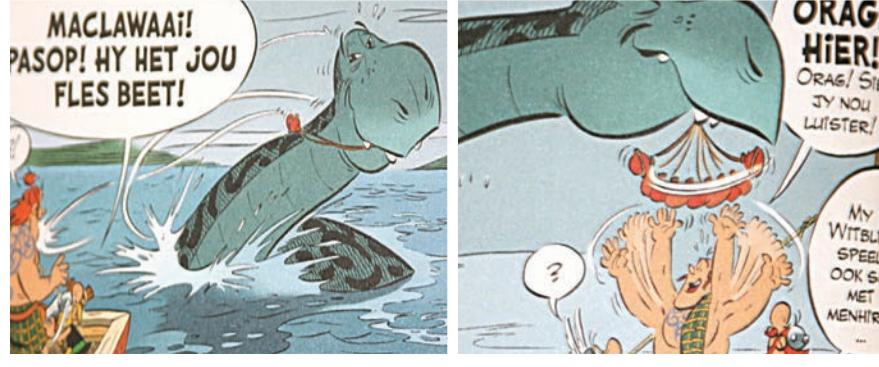
"Afrikaners watch shows like *Shameless* or *Game of Thrones* where there is swearing and titties everywhere and they love it! But don't do it in Afrikaans," he says.

"It almost as if we have a holy little language. I don't like holy cows. As long as I'm allowed to make films, I'm going to talk to that."

Beer is currently working on a series called *Die Buurtwag*, which will be shown on kykNET upon completion.

It is a spin off from a short film of the same name which Beer wrote.

He is also entering *Beskermhere* into a number of festivals nationally and internationally.



### Cacophonix word Liederix

HESMARI GREYVENSTEIN

D ie twee Galliërs van Asterix chez les Pictes het in Suid-Afrika aangekom.

Sedert dié bekende strokiesprent-reeks in 1959 verskyn het, het verskeie stories, verwerkings en vertalings wêreldwyd die lig gesien.

LIP het onlangs vir Sonya van Schalkwyk-Barrois, die vertaler van die strokiesprent uit Frans, en Johanna Steyn, van die Franse Departement aan die US, voorgekeer.

*Wat was die grootste uitdagings in die vertalingsproses?*

"Ek dink die probleem met Asterix spesifiek is dat die strokiesprent en die karakters so goed in die Franse kultuur van ma-wees op die Kaapse Vlakte sal verstaan. Die Hart van 'n Ma beoog om die leser aan die hand te neem en 'haar na die oop graf van die tik verslaafde Pietie Philander te neem".

"Dit gaan nie hier oor 'n storie of 'n boek nie maar oor die realiteit. Ek skryf nie vir daai mense nie. Ek skryf oor daai mense vir julle."

konteks te vertaal sodat dit vir 'n Afrikaanse gehoor sin maak.

'n Tweede uitdaging is die ruimte in die spraakborrels.

"In 'n vertaling is die teks altyd langer as die oorspronklike, want die vertaler moet woorde bysyt vir dit om sin te maak."

*Wat was die grootste sukses van die vertaling?*

Volgens Steyn is die vertaling van karakters se name die interessantste.

Waar die oorspronklike name gebaseer is op hoe die karakters min of meer lyk of die rol wat hy of sy vertolk, is dit in die vertaling nie net 'n refleksie van hoe die karakter lyk nie, maar ook van die persoonlikheid self.

'n Goeie voorbeeld is die vertaling van die naam Cacophonix na Liederix. Die naamkeuse kombineer die karakter se rol en persoonlikheid.

Ander voorbeeld is die keffierge hondjie, Witblix, en die ou oom wat net kla, Pensionarix.

### Woordfees rolprent-resensies

ANNZRA DENITA EN ROXANNE EASTES

#### Toevlug (Drama)

Met o.a. Martelize Kolver, Louis du Preez, Amelda Brand, Lulu Botha en Ira Blackenberg. Regie: Christiaan Olwagen 24 min

'n Middeljarige vrou word by 'n rehabilitasiesentrum ingeboek vir haar drankprobleem. Die flik volg haar sinmaakproses oor die lewe, die liefde en die verlede. Dis 'n flik wat aan jou hartsnare ruk met sy rou emosie en eerlike spel. 'n Baanbreker kortfilm wat jou met elke toneel vasgenael hou.

#### Die Beleefnis (Tragikomedie)

Met o.a. Woutrine Theron, André Odendal, Dorette Nel en Chris van Niekerk. Regie: Wynand Dreyer en Gert van Niekerk

Magdaleen Botha wil 'n begrafnis vir haarself hou. Sy is nie siel nie en sy wil nie dood gaan nie, sy wil net haar lewe vier. Die begrafnis of beleefnis soos sy dit noem, irriteer haar seun verskriklik baie, maar Magdaleen het 'n rede. Die film se interessante konsep is uitstekend uitgevoer. Magdaleen se manewales laat jou terselfdertyd lag en jou kop skud.

#### Bloedson (Gruwel)

Met o.a. Wilhelm van der Walt, Jacques Theron en Karli Heine. Regie en draaiboek: Albert Snyman en Louis Pretorius 24min; Geen o/16 TG

Tydens die Anglo-Boere Oorlog breek 'n onverklaarbare plaag hondsdolheid in die Boerekamp uit en kort voor lank bevind jy jouself in die eerste Afrikaanse zombie-flik. Die spel, karakters, professionele kamerawerk en redigering maak hierdie flik 'n moet-sien.

## A BOOK A DAY IS NIQ'S MEDICINE

ZAMA SIGASA

I magine a young black man in 1994, enrolled to study at Wits University, with no money for fees or food, but a pocket full of dreams. The chances of leaving Braamfontein with a degree in hand, on a scale of 1 to 10, are close to 0, but not if you are a hardcore hustler like Niq Mhlongo, who pocketed more rands than some of his lecturers.

Niq documents these experiences in his award-winning book *Dog Eat Dog*. The novel is about how Niq fought for survival as a black student

from a not-so-well-off family in a brand new democratic South Africa. He took odd jobs that helped him pay for his fees and lifestyle. "The book is not just about my experiences but also other people's experiences of trying to make it as students," explained the father of three.

Niq recently gave a talk about his new book, *Way back Home* at the Woordfees. He said the aim was to reach a wider market.

*Dog Eat Dog*, was translated in Spanish and won the Mer de Lettras prize. The title

was also re-issued in the USA by Ohio University Press and was part of the Modern African Writing series. This was one of the most important things to Niq because it meant he was becoming internationally recognized. "Recognition is always good. It means you are getting somewhere as a young writer," said the author.

However, Niq says it is quite sad that his book is not as recognized at home as it is internationally.

A reading culture needs to be encouraged here. People

in authority have the power to acknowledge young writers by prescribing their books in schools.

Niq's love for books is unquenchable and unquestionable.

He says he does not feel well when he has not read a book a day.

Some people fear snakes, heights or doctors but Niq fears going blind and losing the use his hands. "That means I will not be able to read and write again."

Niq is also the author of *After Tears*.

# THE MOLEHILL IS A MOUNTAIN

Meet Matthew Mole. Award winning musician and humble as pie.

TAMSYN LUNT



Photo: Mark Reitz

## Perfectly Paired

TwoPianists talk music and marriage

CHELSEA JOHNSTONE



**S**outh African born Nina Schumann and Portuguese Luis Magalhães met at the University of North Texas in 1999 and have been performing together ever since.

Fifteen years later, they have started their own record company and family in Stellenbosch.

The husband-and-wife duo TwoPianists returned to the Woordfees this year to perform Beethoven's classics.

A diverse crowd was gripped by the duo as they played a one-hour show, without any breaks.

Their fingers danced over the keys while each note jerked their bodies as

they performed with intensity.

Nina says the best feeling when performing is "if you actually lose yourself completely. Sports people call it the zone."

Both Nina and Luis are professors at Stellenbosch University's music department where they are able to share their passion and knowledge of classical music.

"We've played together for fifteen years and even at the university, our offices are right next to each other. So we pretty much spend every single minute of the day together."

Nina insists that "nothing is personal" when it comes to performing and that "it's all for the benefit of the music".

With a slight giggle she quickly adds, "Not to say it wasn't easy in the beginning. We would slam doors and all that kind of stuff, but that has stopped."

In between working at the music department and endless hours of rehearsing, Nina and Luis are just ordinary parents. "The rest of the time is taken up driving the kids around."

TwoPianists has performed all over the world including in America, Germany, Portugal, Austria, Switzerland, China, and Japan.

Their love for music and for each other makes them the perfect composition.

## Theuns vier 15 jaar met Woordfees

DOMINIQUE OOSTHUIZEN EN ROXANNE EASTES

**O**ud-Matje Theuns Jordaan het sy debuut jare gelede op Stellenbosch gemaak. Vanjaar het hy teruggekeer na die Eikestad en dink terug aan kattekwaad, agtukklasse en koshuiskameraderie.

Die laataand-gigs op 'n Woensdag by Tollies en Terrace was "letterlik die heel begin" van Theuns se loopbaan.

"As ek die aand opgetree het, was omrent 80% van die crowd koshuisouens en hul meisies. Die kuierplekke se eienaars het gedink dis ek wat al hierdie mense lok, maar eintlik was dit net my koshuis wat my kom ondersteun het."

"Omdat ek altyd baie shows laat in die aand gehad het, was dit maar min dat 'n professor my in 'n agtukklas gesien het," spot Theuns. "Ek het maar gewoonlik daai enetjie geskip."

Theuns vertel van die kunstenaars wat hom as student geïnspireer het: "kunstenaars soos Valiant Swart het 'n groot invloed op my loopbaan gehad. Daai ou is 'n regte street poet."

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Die veranderinge in die musiekbedryf oor die afgelope 15 jaar maak hom verskriklik opgewonde. "Veral die nuwe klanke van die jonger kunstenaars; die

**W**hen you ask a musician for an interview you generally anticipate a formal email reply. Somewhere along the lines of "we can see how much time we have after the show" which is just code for "not going to happen". But then again, you have probably never asked Matthew Mole.

This folk musician, who has been top of the local iTunes chart for the past few months, isn't just there for an interview, you genuinely feel like he has come to make a few friends. He hates referring to himself as famous and struggles to get through a question because he is cracking up at one of his own jokes.

We spoke to Matthew to find out what he thought about Woordfees.

*As an English musician, how does it feel to perform for an Afrikaans audience?*

"Stellenbosch is kind of different because I'm from Cape Town. It helps if you know people and here there is a completely different crowd. But with crowds in Stellenbosch I have found that they are just really receptive. So once I start singing it's not on my mind that my first language is different to most of them. They can all probably speak English better than I can."

*How does a picnic concert, like this one, differ from your usual concerts?*

"At a club show everyone is getting wasted, standing up and doing whatever they want. Here people are chilling. I prefer this type of show much more! My favourite are the super intimate ones: small venues where people can sit down and listen."

*What do you think about the idea of an entire festival dedicated to celebrating a language, like Woordfees?*

"Ya, I think that it's cool! It's amazing. It also helps bands like me who knows almost zero Afrikaans. Obviously if I was playing at festival celebrating English that would be a lot easier but this is going to be fun! All languages should do it."

*Is there anyone at Woordfees that you would like to see?*

"Al Bairre are rad, I love those guys! We've started playing shows together."

*Any of the Afrikaans acts?*

"Fokofpolisiekar is amazing! I wish I had seen them. I have never seen Die Heuwels Fantasties and I am keen to see that."

*What do you think of the town?*

"It's the best! Ever! I don't want to generalize but Afrikaans audiences seem to enjoy things a lot more. I have only played here like two or three times but they have always been amazing! The student vibe makes it such a cool town to come play in because everyone is alwaysamped to come and party."

*Does it still blow your mind when you get recognized in the streets of Stellenbosch?*

"Anywhere it happens is crazy. It's cool when people come up to me in Sergeant Pepper and ask for a photo but it's still weird for me, I'm not used to that kind of thing. I would never have the guts to go up to someone famous, not that I am famous."

*A high five ends it all off. This was just a casual chat among friends.*



## Kramer kraai steeds koning

PETRUS MALHERBE

*Sy kenmerkende rooi vellies stamp teen die vloer. Sy knieé kap ritmies teen mekaar en soos 'n waffersse rocker slaan David Kramer een na die ander akkoord op sy kitaar.*

Tydens 'n viering van meer as 40 jaar in die bedryf, het Kramer sy gehoor gaande gehad met 'n versameling van sy ou bekende asook heelwat nuwe liedjies. Hy verduidelik die saak so: "Julle kom net af en toe konserte toe, en ek moet die *bleddie* goed elke aand sing. Mens raak gatvol!"

Nietemin is sy liedjiekuse vir *Stokoud & Splinternuut* soos 'n tapiserie bymekaar ingeweef. Hy wou sy gehoor op 'n reis neem, deur beide sy oeuvre sowel as die geskiedenis, met sy slim lirieke en sosiale kommentaar.

Kramer is nie skaam om te erk en dat sy lirieke soms kontroversiel is nie. Veral daai wat in die jare sewentig geskryf is. "Ek het

gemors met die taal, sien," vertel hy van die verhoog af. "Kampusse moes naderhand permitte aanvra dat ek daar kon optree!"

Hy het gereeld tydens die vertoning met sy entoesiastiese gehoor in gesprek getree. Spot-tenderwys het hy wel gekla dat sy fans – nes hy – al ouer raak. "Deesdae is dit aanklig vir my om in die spieël te kyk. Hel, ek piepie selfs in Morsekode!"

Al wou Kramer doelbewus wegblê van daardie liedjies wat volgens hom al holrug gesing is, kon hy tog nie die versoeking weerstaan om naderhand die gehoor toe te laat om 'n ou gunsteling voor te stel nie. Gou-gou is daar ekstaties begin hande klap op die maat van *Stoksielalleen*.

*Stokoud & Splinternuut* wys opnuut daar steek nog baie in hierdie gesoute kunstenaar. Vanaftree af is hy beslis nog ver.

## Kramer sé:

**“**Ek het nooit gedink die gehoor sal ook oud word nie. Maar nou lyk dit soos 'n Bles Bridges-gehoo hier vanaand.

*Die jare het verby gegaan. Jy kyk in die spieël... Not a good idea.*

*Die platemaatskappy vra eendag vir my 'Kan jy nie 'n slag 'n liedjie skryf wat ons oor die radio kan speel nie?' Dis toe wat Blokkies Joubert gebeur het.*

*Blokkies Joubert was my eerste radio hit. Op Radio Springbok was hy nommer een, vir weke en weke. Daar het hy vasgesit soos 'n perlemoen op 'n rots.*

*Daardie jare is my liedjies verban. Hulle sê vir my, 'David, jy mors met die taal. En waar is hulle nou? Waar's hulle nou? Ek mors nog met die taal.'*



Photo: File

harde rock-jongmense wat van hulself laat hoor met gewaagde, eerlike lirieke eerder as *cheesy* mooi woorde."

Sy advies aan aspirant studentekunstenaars is bloot "gig, gig en nogmaals gig – hoe meer jy speel, hoe meer verbeter jy."

# Wat is vir die Heuwels fantasies?



**FRED HARTSOG**  
*Gunsteling kos:* 'n Steak 'n week  
*Gunsteling liedjie om te perform:* Volkslied  
*Wat inspireer jou:* My Pa  
*Stokperdjie:* Ander musiek  
*Soos watter series wil jy hê moet jou lewe afspeel:* Friends  
*Gunsteling plek:* Kaapstad



**PIERRE GREEFF**  
*Gunsteling kos:* Burgers  
*Gunsteling liedjie om te perform:* Klein tambotieboom  
*Wat inspireer jou:* Mense wat kalm voorkom teen alle tye  
*Stokperdjie:* Gholf en my hond otter  
*Soos watter series wil jy hê moet jou lewe afspeel:* Not Breaking Bad  
*Gunsteling plek:* Vleesbaai



**PHILLIP ERASMUS**  
*Jaco de Wet, bestuurder van die Heuwels, het laat weet dat Phillip, tromspeler van die groep, ongelukkig nie die tyd tot sy beskikking gehad het om Lip se vrae te beantwoord nie.*



**HUNTER KENNEDY**  
*Gunsteling kos:* Gebraaide skaaptjops, braaibroodjies en slaai  
*Gunsteling liedjie om te perform:* Dit hang maar af hoe mens voel die dag, maar oor die algemeen is Leja en Klein Tambotieboom nogal lekker, want die mense sing saam.  
*Wat inspireer jou:* Vakansie en rond sit en stront gesels.  
*Stokperdjie:* Ek hou daarvan om my vriende te sien en probeer Playstation speel, maar kry nie tyd nie.  
*Soos watter series wil jy hê moet jou lewe afspeel:* Parks and Recreation.  
*Ek's of Ron Swanson of Andy Dwyer.*  
*Gunsteling plek:* My gunsteling binne plek is my huis. My gunsteling buite plek is my stoep.



Photo: Dominique Oosthuizen

## ONE MONTH. TEN PERFORMANCES. #FINDTHENOMADS

*Nomadic Orchestra travels with their tunes*

MEGAN DAMON

The self-proclaimed, weird, energetic, indie band Nomadic Orchestra managed to stir up an older crowd during their Woordfees performance.

Even though the audience was unlike their usual young, energetic, dancing crowd, Nomadic Orchestra still managed to get the audience tapping their feet and clapping their hands.

Lip spoke to them about their unusual plans for the rest of March.

This month their energy, weird-

ness, fun and spontaneity will be spread all over Cape Town. Nomadic Orchestra has taken to the streets by performing in unexpected venues around the city.

It all started when one Sunday, after struggling to find a rehearsal space, Nomadic Orchestra ended up at Desperados in Observatory.

"I got in contact with a friend who works at the bar and he said we could come and jam there," says soulful Saxophonist Gabriel du Toit, looking at the rest of the band.

"People randomly started tak-

## The Machine behind the Musician

TAMSYN LUNT

For those of you who have had the pleasure of watching a live performance by Jeremy Loops, you will know that there is something strikingly different about this happy-go-lucky folk musician.

While other bands have enough members to fill up a stage, Jeremy comes on solo. Having transformed himself into a one-man-band, from guitars, harmonicas and even a child's musical play toy, Jeremy's fans get to see it all.

But there is one machine whose absence would surely mean there could be no Jeremy Loops.

He begins most shows by explaining to the audience that the strange machine under his feet is his "loop pedal" and that he is a "loop pedal artist". He describes the layers that the loop pedal is able to produce before providing the crowd with a quick demonstration. He says he finds this explanation very important, especially when performing to a crowd he is new to, because too often people accuse him of prerecording or playing a CD when everything he does is actually live.

ing pictures and posting it to Twitter and Facebook," he says with a little laugh and evident pride.

It then became known as the #findthenomads campaign as people started to tweet the locations of their next performances. The band themselves posted clues.

With a hair flick and a smile, guitarist Greg Abrahams says, "Ryk Otto, who had just graduated from AAA, helped us with marketing. He saw how the public reacted that day."

The rest of the band eagerly nods

Jeremy discovered the musical potential of the loop pedal when he saw a YouTube video while he was studying at university. Intrigued by the machine and frustrated by the constraints of his BComm degree, Jeremy bought his own pedal and packed his bags. He travelled for a number of years, working on yachts and fiddled with his new discovery. During this time he goes on to mention, "I had lots of time to loop my dreams away in my little cabin."

Jeremy says that there are only a handful of musicians in the world who use the loop pedal for live shows. "If you make a mistake or your timing is slightly out, the mistake perpetuates in the loops and continues to get worse and worse until you eventually have to stop the song and start again."

He says the pedal brings him so much joy because it provides him with the control to create music as if he was an entire band. He also explains that because his sound and show is so unique he is able to captivate an audience from very young to very old, everyone in awe of the cheerful sounds produced by one man and his machine.

along. "He was convinced that a series of surprise/secret shows would pull the right kind of attention from a wide public audience in Cape Town," says Gabriel.

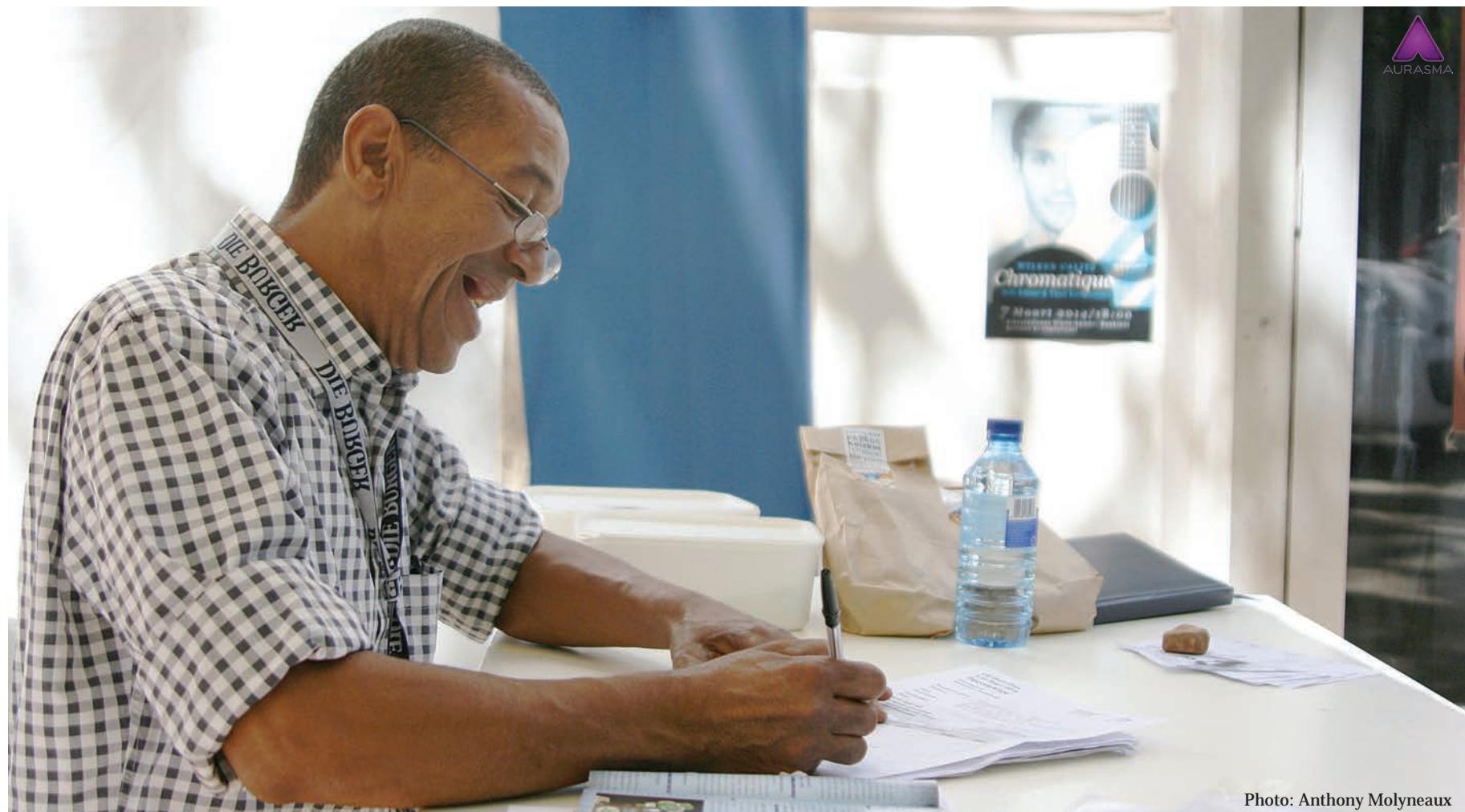
So far the band has had stand-up rehearsals at traffic lights in Newlands, in the UCT Student bus service, Jammie Shuttle, and at a restaurant in Kloof Street. Three down, seven to go.

With a shy smirk, Du Toit says, "We unfortunately did not organize one for Stellenbosch. Thinking back, we probably should have."



Photo: Megan Damon

# CLARK KENT OF THE WOORDFEES



ANTHONY MOLYNEAUX

Once a year, a man suspends his corporate suit at his office job, strolls down the street and leaps into a world of costumes, exhibitions and festivities for 10 days.

It's a story of metamorphosis from a rather average life adopted by many, into a life that is closer to their real passion and originality – like Clark Kent being given the chance to become Superman.

Tenswell Hector, a rousing man from Cloetesville, Stellenbosch, studied drama and performed regularly at the Breughel Theatre Company, winning a number of best actor awards, before the cubicle world hijacked him from the stage. After 35 years of working for an attorney group in Stellenbosch, "Tessie",

as he is affectionately known by those close to him, decided his creativity had been suppressed enough and strode out of his confining office job. This transition as a 53-year old man played a massive role in guiding him back to theatre.

In 2011, Woordfees received Tessie as a stage production manager and assistant at the book tent based on his charisma and skills in the industry. He shined, this time behind the scenes with the enthusiasm of his boyish grin and adaptability, winning hearts as he helped out wherever he could.

"It doesn't matter who you are or where you are from, I respect everyone attending. It doesn't matter if they are a homeless person, President Zuma or

'Malemakie', they are our guests and that is what the Woordfees is all about."

A benefit of working at Woordfees is the chance to see all types of live theatre and Tessie looks forward to a play by acclaimed director Adam Small called *Kanna, hy kô hystoe*. "This play was only performed by and for 'brown' people back in my acting days, so to see it portrayed on this scale and to such a diverse audience makes me proud."

Tessie's opinion of the predominantly Afrikaans festival is one of pride in his language. He believes Afrikaans as a language is under pressure. The internet and the overruling use of English and slang all contribute toward this. "If we don't have festivals like Woordfees, we

will lose something special about our language," states Tessie.

After the ten days of creative freedom, Tessie puts on his office suit again and returns to his job at Anglo African Property Management. When asked about this transition back to reality, he describes his delight at being able to have charged his creative battery. The festival brings him back to life for 10 great days.

Tessie wants to become a household name in theatre management and his work at Woordfees will no doubt set him up for his greatest passion in life. "I didn't get what I wanted in the corporate world but what I get out of theatre, is more than money."

## Jaloerse taalbewakers

SHERLIN BAREND

Die Jaloersbokkies het Woensdag met hul eerste Woordfees-vertoning hul Afrikaapse klanke gebruik om 'n diverse groep mense bymekaar te bring. Behalwe die bevoorrige gehoor, het selfs die wat nie kaartjies gekoop het nie (parkeerassistente, sekuriteitsbeambtes en vaal-knie kinders van Neethlingshofplaas) lekker saam gesing en gedans.

Hulle is so Kaaps soos kan kom! So eie aan die Kaap soos breyani, ghoema en gatsbys. Trouens die Jaloersbokkies beskryf hulself as 'n "full-house gatsby" gevul met alles van biefstukke, eiers, slaptjips, kaas, sous en slaai ("vir die wit mense," skerts een van die lede). 'n Mengelmoes van bestanddele wat mens nie verwag smaakvol sal wees nie, maar dit werk, en voor dit op is, water jou

mond vir nog.

Met hul kleurvolle vintage pofrokies in die wind lyk die groep se sangeresse, Jawaahier Petersen en Nedine Blom, soos Suid-Afrikaanse weergawes van Marilyn Monroe. Die mans is gecollar en getie: Ashur Petersen (kitaar en sanger), Yazeed Williams, Rhyno Domingo (klawerbord) en Brandon Kock (trompet).

Jawaahier en Ashur is die kinders van die musieklegende Taliep Petersen.

Hierdie groep praat nie net oor transformasie en diversiteit nie, hulle leef dit. Dit is meer as net die feit dat die groep uit Kaapse Maleiers, 'n Afrikaner en 'n Xhosa bestaan. Jawaahier verduidelik hoe hulle in 'n kerkgebou in Bishop Lavis oefen, al is van die lede

Moslem en Nedine wit.

En van waar die naam Jaloersbokkies? "Ons is jaloers op ons taal," sê Jawaahier. "Ons is jaloerse bewakers van ons Afrikaanse kultuur en herkoms", vul Nedine haar aan. Hulle sing graag oor ons seer geskiedenis, maar hulle verpak dit op so 'n manier dat gewese

onderdrukkers en onderdruktes langs mekaar kan sit en saam nostalgie kan raak.

2014 is 'n jaar van eerstes vir die Jaloersbokkies, aangesien hulle ook hul debuut by verskeie ander Afrikaanse feeste gaan maak: KKNK, Aardklop en die Bravo Fees.



@adriaanhloww  
@marclottering het vanaand die Stellenbosse mammas met hul Louis Vuittons wakker geruk by die @Woordfees!  
Thanks, Marc, what a treat!



@marclottering  
Hours away from my virgin WOORDFEES experience. Spier Amphitheatre. Stellenbosch. It all comes together at 8.30 tonight. Computicket.

# CULTURE SHOCK STINGS

REGO MAMOGALE

**W**oordfees is a bench with the words "Afrikaans Only" positioned on its back rest.

The culture shock stings as much as a long hot summer day that leaves your skin in wretched pain and – in my case – almost as dark as my shadow.

The "culture shock" in this case comes in the form of a language barrier. I was taken aback by the lack of inclusivity.

Had it not been for what feels like only 0.1% of the shows in the booklet being in English, I would probably have thought myself illiterate. I drowned in Afrikaans the moment I looked at the first page.

I had a "VIP" card, a key to unlock the mystical land that so many other tongues have limited access to or none at all.

Well, so I thought.

I went to go check out two short films, but there was an obvious lack of consideration for people that do not have any familiarity with the language: There were no subtitles.

With this experience ringing in the back of my mind, I decided to skip theatre completely because the intended

message of the production would probably fly over my head or even worse, be completely misinterpreted.

I was glad to check out the first Saturday's music performances by Jeremy Loops and Matthew Mole at Neethlingshof but didn't intend on seeing any others because even though music has a way of connecting people and conveying a special message – how am I expected to relate to Koos van der Merwe and even contemporary Karen Zoid when the first barrier lies in my basic understanding of *taal*?

It's a pity that art as a form of expression could be limited to filling one glass when there are plenty of people whose thirst could be quenched.

If the question, "did you understand that?" has to be asked after an experience, then it should be fair to say that there's real danger of the work being pointless. That possibility is death to an artist and Afrikaans may be detrimental to their good intentions, in my eyes.

This festival may be about Afrikaans pride but all it does for me is remind me of what I am not.



Photo: Jamine Krige

# 15 jaar oud

Jaden Smith  
Elle Fanning  
What A Girl Wants  
The Real Slim Shady  
Gladiator

Charlie's Angels  
Dude, Where's My Car?  
Malcolm In The Middle  
Sheep in the Big City  
Gilmore Girls

## Not just for "people who read books"

REGO MAMOGALE &amp; ANDREA KRÜGER

**A**lthough *Lottering Live* consists of comedy sketches, it is not all jokes and no depth. Comedian Marc Lottering believes comedians have the opportunity to turn a serious issue on its head with a punch line, while still getting the audience to think about the issue.

"I don't take freedom of speech for granted in South Africa," explained Marc.

And for those fans that have missed Marc's alter egos, especially Auntie Merle Abrahams from Belgravia Road in Athlone, Smiley the taxi "gaartjie" and Colleen the cashier from hell – they are back.

Who knows? You might just run into one of them on campus, seeing as Lottering is eager to return to Stellenbosch.

### What is your favourite thing about Stellies?

I enjoy the wine. A lot. So I seldom remember much the next day! OK, I don't get that hammered! I have to say that Stellenbosch is a beautiful town. I love coffee shops and people-watching. And eaves-dropping!



Photo: Rego Mamogale

### Coming to Woordfees after posing naked in Marie Claire:

It's a good idea to keep one's clothes on. There's a slight breeze that blows through the Amphitheatre.

### Different audience, different jokes?

I try not to adjust my style. I think that people prefer to see me just the way I am.

### Looking dapper for Woordfees:

I was going to blow-dry my hair for the Woordfees. But that could have been a disaster if hair shedding happened midway through the blow dry. Not that anyone would have noticed the difference.

## Studentedorp; maar studentefees?

ANDREA KRÜGER

"n Fees vir volwassenes in 'n studentedorp."

Dit is een van die maniere waarop die Woordfees beskryf kan word. Die Woordfees bied 'n uitstekende geleentheid aan almal om hul kulturele geletterdheid op te skerp.

'n Paar struikelblokke maak dat studente nie die geleentheid sommerso kan aangryp nie. Een hiervan is dat studente dikwels nie die teatersstukke of musiekuitvoerings kan bekostig nie. Dit pas wel die sak van ouer mense en dis hulle wat meestal in die gehoor gesien word.

Nog 'n struikelblok is dat die tydperk van middel na einde Maart oorheers

word deur kwartaaltoetse, verslae en klasaanbiedings. Lené Oosthuizen, 'n BSc Biochemie-student, moet gedurende die week wat Woordfees in volle swang is, al drie die voorafgaande doen. Sy hou daarvan om dramaproduksies te gaan kyk, maar kan nie vanjaar die kans kry nie.

Elke jaar is twee van die grootste stres-tydperke op kampus dié van BREk-week en Ingenieursweek. Alle tweedejaar- en derdejaar-BREk-studente skryf BREk-week. By Ingenieursweek is dit die hele lot van eerste- tot vierdejaars wat vir 'n volle week lank elke dag toets skryf.

BREk-week en Ingenieursweek is vanjaar die 17de tot die 21ste Maart, die

week direk na Woordfees. Daarom sal jy nie sommer 'n BREker of 'n ingenieurstudent by Neethlingshof se konserte of by die Endler te siene kry nie.

Derdejaar BREk-student, Loreza Mostert, sê dat Woordfees nie laasjaar so naby aan BREk-week gevall het nie. "Dit is vir my baie sleg, want ek gaan nou net een optrede kan bywoon."

Glen Greeff en Robin Demas, albei ingenieurstudente, het ook beaam dat hulle nie tyd gaan hê vir Woordfees nie. Dit is dalk nie so goed vir die winste van Woordfees nie, maar vir die jongmense wat binnekort gaan moet sorg vir kos op die tafel, is dié "plig voor plesier" neiging egter presies wat nodig is.

### Dorothea van Zyl oor studentebwywoning

"Verlede jaar het ons studente-produksies 91% bywoning gehad. Dit is verskriklik hoog. Die studente is by die blues, hulle is by Neethlingshof, maar hulle is nie by die Boeketent nie. Ek vind dit jammer, want nou dink die mense hier is nie studente nie want hulle is nie by die fees-kern nie. Nee, hulle is nie hier nie want dis 'n ander teikengroep, maar hulle is orals anders so dit is eintlik 'n bietjie van 'n verkeerde persepsie."

# POTTE VOL PLESIER

ALITA WILKENS

"Dit moet 'n fees vol etes en lekker kuier wees."

**D**e Vette Mossel het altyd 'n vol program, sê eienaar Niël du Bois.

Niël is al vir vyf jaar 'n besoeker by die Woordfees en is mal oor die kuns en kultuur. "Ná die Woordfees voel jy verryk," sê hy.

Die vertonings op die verhoog van De Vette Mossel probeer interaksie tussen

die toeskouer en kunstenaar aanmoedig. Mense kan vrae vra vanuit die gehoor.

Sestien seekosdisse wag vir die mense by De Vette Mossel, maar jy moet "leer" hoe om die etes te doen. Die brood mag dalk onvergeetlik lekker wees, maar mense moet matigheid voor oë hou.

Niël sê 'n brood moet soos 'n vroumens wees, nie perfek nie, maar liewer met "flaws en body". 'n Regte potbrood vorm soos dit in die pot warm word.

Hy stel nie professionele kokke aan nie, want hy verkies

om almal self op te lei.

Die werkers kom al tien jaar saam met Niël. Hulle was almal werkloos, party selfs met 'n misdaadrekord.

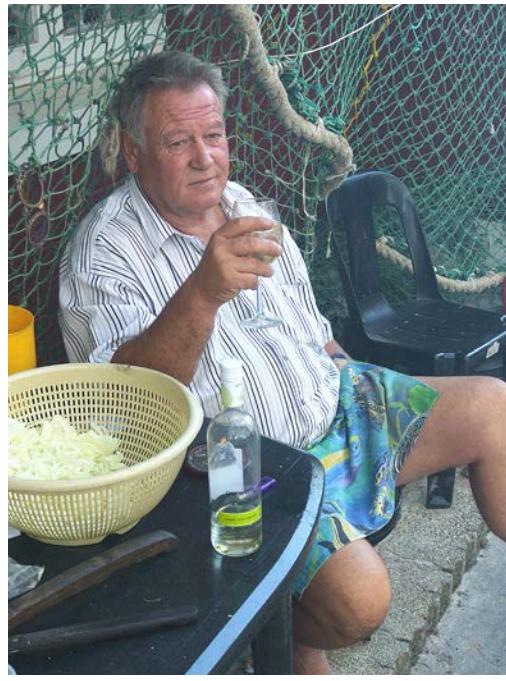
Al glo hy almal verdien 'n tweede kans is hy 'n "harde baas".

Kokke het almal spesifieke take. Een doen brood, twee doen die slaai en die ander is elkeen vir 'n dis verantwoordelik.

Elke persoon wat by De Vette Mossel instap moet dieselfde ervaring hê en dit hoekom Niël so streng is met 'n spesifieke manier van dinge doen.

"Die vyf ton nette wat om jou is, skep die atmosfeer van die strand."

"Die enigste manier om seekos te eet is met sand onder jou voete."



Photos: Alita Wilkens



**The Hussar Grill burger:** Beef patty, herbs for days on a bed of baby leaves and amazing mushroom and truffle sauce.

**Basic Bistro burger:** A hearty beef patty, bright yellow cheddar cheese, rocket and home made creamy mushroom sauce.

**Lekker Neh burger:** A beef patty basted with oil, rosemary and garlic, on a bed of sweet and perfectly caramelised onions.

**Helena's burger:** Crispy onion and fresh tomato, sweet chilly sauce and thick potato wedges.

## One Burger to Rule them All

HESMARI GREYVENSTEIN

**T**he Woordfees celebrates everything, words, books, drama, wine, and food. With the town being doused in celebrations and fun, the one event that can manage to involve almost everyone, is the Woordfees Burger Competition.

LIP wanted to choose our favourite Woordfees burger. This was too difficult! Instead the best option was selecting the winning ingredients from the top four burgers and combine them into the winning burger.

**The Hussar Grill: A mushroom and truffle sauce**

**Lekker Neh: Oil, rosemary and garlic patty basting and caramelised onions**

**Helena's: A crispy bun**

**Basic Bistro: A hearty beef patty**

The best burger: A delicious beef patty, on a bed of rocket and baby leaves, cherry tomatoes and caramelised onions, home made buns grilled to perfection and a creamy mushroom and truffle sauce.



## Voorskoot en Lipstiek nie so lippleklekker

PETERUS MALHERBE

**V**oorskoot en Lipstiek is 'n unieke konsep. Dit is nie 'n kookdemonstrasie nie. Dit is nie teater oórd kos nie. Dit is bloot teater ... met kos.

Arnold (Herman Lensing) keer vir die eerste keer in maande terug na sy ouerhuis op Pofadder waar hy sy ma, Elza (Marinda Engelbrecht), dadelik begin help om 'n feesmaal voor te berei. Die motief agter die feesmaal pla vir Arnold; hy vind dit ongewoon dat sy ma so aandring daarop. Wat is haar motief?

Ma en seun begin saam stdig en statig 'n voor-, hoof- en nagereg aan nekkaarslaan. Besonderhede van die metodes, bestanddele en resepte is nie ter sprake nie. Eerder deel hulle nostalgiese stories van vervloë jare en roep kinderherinneringe op tussendeur die skil van 'n ui en die sny van 'n tamatie.

Voorskoot en Lipstiek het etlike probleme. Die konsep mag miskien bewondring wees, maar die uitvoering is 'n gefaalde eksperiment. Marion Holm, die skrywer en regisseur, het 'n ontsettende fout begaan om kosmakers eerder as akteurs te gebruik. Dit impliseer dat kosmaak die kern van die toneelstuk is,

maar die geforseerde storielyn oorheers alles.

Die feit dat nóg Herman nóg Marinda enige toneelspelopleiding het, is merkbaar. Miskien omdat Marinda self 'n ma is, vertolk sy haar rol beter, maar Herman moet beslis nie oorweeg om sy dagtaak by Sarie te staak nie.

Hy is glad nie oortuigend wanneer hy moet maak of hy omgee oor hierdie "ma" van hom nie. Daar is nie eers 'n geringe gevoel van 'n liefdesverhouding tussen hulle nie. Die gehoor bly deurgaans bewus daarvan dat hulle toneelspel.

Dit sou heelwat beter gewees het as Marion net vir Herman en Marinda toegelaat het om hulself te speel. Selfs as vriende sou hulle meer oortuigend kon wees as wat hulle is as ma en seun. Veral die einde met die uiteindelike onthulling van die rede agter die feesmaal kom vals voor omdat ons nie in die karakters glo nie.

Daarby moet dit ook genoem word dat hierdie beestertdis en koek moontlik die mees onaptywakkende kos is wat daar nog op 'n verhoog berei is. As die gehoor dalk iets kon ruik, sou dit beslis gehelp het om die situasie te verbeter.

**Daar is nie eers 'n geringe gevoel van 'n liefdesverhouding tussen hulle nie.**

**Waarlik 'n teleurstelling.**



@steve\_hofmeyr

...en hierdie Melissa's Shortbread-gedoente is so vetmakend dat ek dit summier sal moet verslind #Woordfees



@DowweDolla007

"@Vrouekeur: Daar is elektrisiteit in die lug soos mense begin arriveer vir @Woordfees. #woordfees2014" Eureka, daar is krag- stuur vir ons

# “I DON’T LIKE THE CRIMINAL THING ABOUT BLACKS”

S'THEMBILE CELE

**F**our years ago, Annelie Botes had an interview with *Rapport* newspaper which saw her writing career take a dip. In the interview she said she did not like black people, did not understand them and they scared her. In response to the outrage, she wrote what she calls her memoirs, *Swart Op Wit*.

Ahead of her appearance at this year's Woordfees I was eager to get the full context of the *Rapport* interview, specifically from the perspective of a young black woman.

I quickly realise that this is a woman in turmoil. She speaks of twenty years of hard work, trying to get her career going, only to see it all crashing around her over one interview. "I could handle the incident, but it shakes you and it makes you reflect. What is my life about? Where have I gone wrong?"

Her tone is emotional, she is fatigued and it is obvious that this is a subject she has covered many times over since 2010.

She mentions her creativity came to a standstill and she could not write. We talk about her wildly successful book *Thula Thula*. The book received a South African Literary Award, only to have it taken away after the 'incident.'

She is adamant that a great injustice was done to her, because her comments did not change anything about the book. It was not Annelie Botes that won the award, but *Thula Thula*.

"The moment that we speak about race in this country, it becomes a fight," she says. We both agree that there is an unspoken licence that allows black and coloured people to speak about race matters in a humorous, frank way. White people are more often not extended the same courtesy.

We're getting along so well that I almost anticipate an invite for koeksisters and coffee at her house. But then things take a dramatic turn.

She tells me how much things have changed in 20 years, to the detriment of white people. "Black people will have to start thinking on behalf of the white man as well."

"We (white people) have changed our attitude. We are not responsible for what other people feel, even in our houses, our domestic servants can call us by our names, they don't drink from separate cups, and they use our toilets, we are not looking down on them. We have accepted that's how it's going to be."

The *Rapport* interview was long and many things were said, including the infamous, "I don't like black people", she says.

Her defence remains that proper context of the interview was not given and what she did not like in particular about black people, was the "criminal thing" about them.

Following this she goes full steam ahead into the case of the farmers who are brutally murdered by black gangs.

She paints a scenario where glass breaks in the middle of the night abruptly, and she asks me what image immediately comes to mind. I tell her that I don't have a picture of a person but a sense of danger.

The conversation draws to an end when I ask her about the plight of other black people who are killed and raped and see horrific acts on a day to day basis.

"It must be hell not to have a system to call upon. We have panic buttons, I have an alarm system and I know that help will come when I need it. But what can I do? That is the government's job," she adds.

## Why didn't YOU attend?

ZAMA SIGASA



"It's for older Afrikaans people plus there are no tickets less than R100" (sic) - Anja Jerling, Graphic Arts student



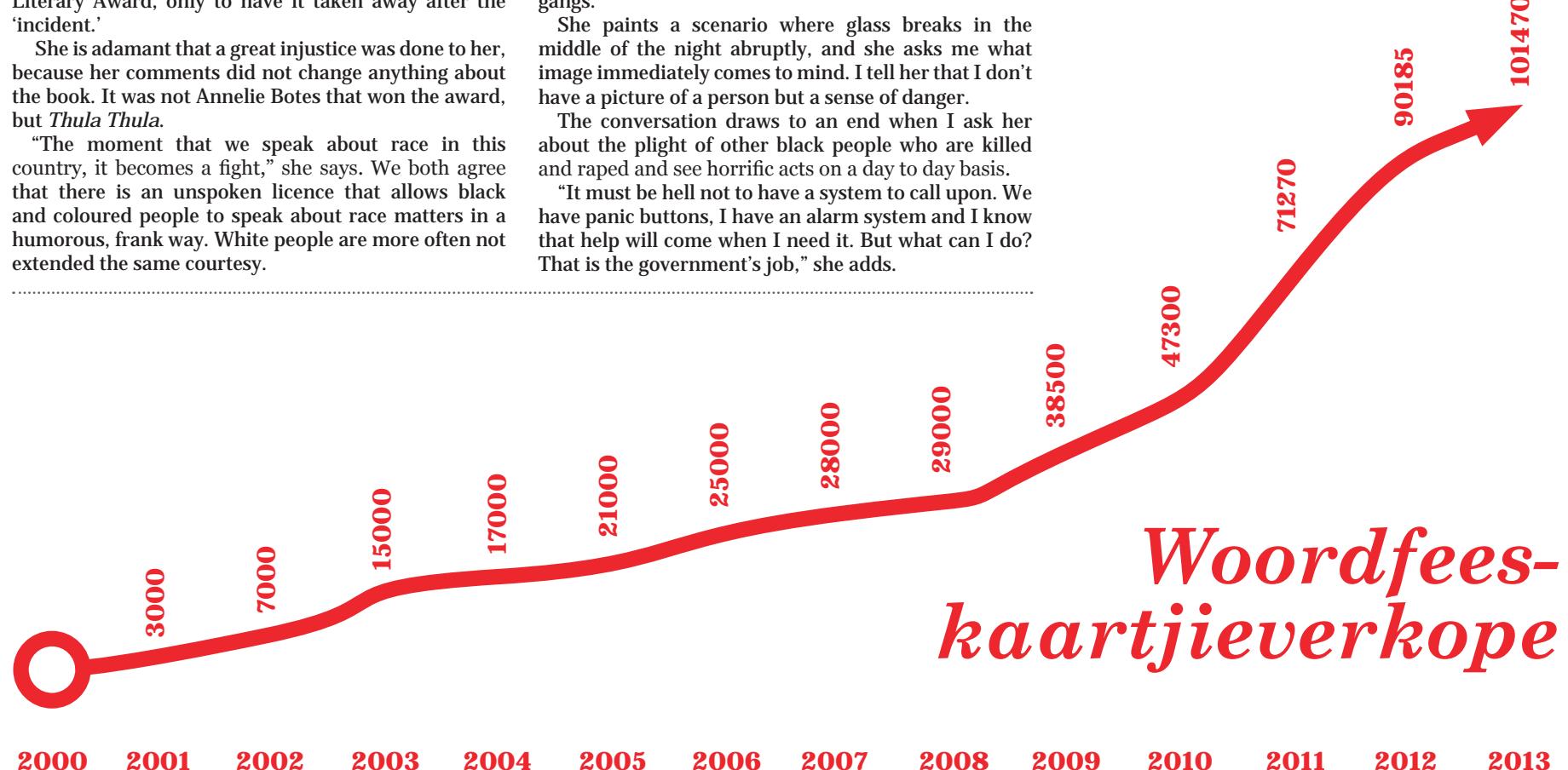
"Not my kind of artists perform there, it's too formal and suited up" - Reagan Snyders, IT student



"I see the posters but still don't know what it's about" - Caitlin Kruger, Actuarial Sciences student



"What is Woordfees?" - Gagasho Mokoena, taxi driver



## Woordfees-kaartjieverkope

## Festival on a shoestring

ANTHONY MOLYNEAUX

**L**IP strove to see if a student could survive financially at the Woordfees. It turns out R12 was all that was needed. Here's what we found:

**FREE ART** – Sasol Museum had a selection of great exhibitions to look at. An Egyptian catacomb segment and the copper exhibition are electrifying. All mahala.

**FREE BOOKS** – Casually browsing through the book tent, will lead to finding an interesting book. No need to buy, just head over to the seating area and read away. A R12 cappuccino keeps the questioning eyes off the extended lurking.

**FREE SHOWS** – After finishing the book and coffee, free discussions were offered in the book tent every day from 13:00 – 14:00. For a more upbeat mid-afternoon show, there was live music by varying artists on the RSG stage.

**FREE FOOD** – The Lekkeslaap gezebo, strategically placed on the pavement, had an array of options. It seems the longer you listened to the sales peo-

ple, the more they offered. I left with a couple of oranges but a barrel of suckers, fizzers and sweets were available. A Lekkeslaap bag was also up for grabs but you needed to sign up for their newsletter. Sneaky.

**FREE WI-FI** – Available everywhere at the festival. Phone updates that would normally have eaten your data or forced you to stay in McDonalds for hours could be done here while having refreshments.

**FREE REFRESHMENT** – Unfortunately, there was no free wine tasting. Near to sacrilege in wine country. Peppered the wine stall server with limited knowledge of viticulture, wouldn't help either. Your best bet was to make friends with the "wine connoisseurs" who frequented the festival. A high calibre of Afrikaans was needed. Alternatively, free water at the dispenser was available.

Thirst quenched, phone updated, orange peels scattered and cultural side topped up, I headed home. A R12 cappuccino buzz was the only souvenir from my otherwise free ride at the Woordfees.

## Kontantlose Woordfees nie vanjaar 'n opsie nie

JAMAINE KRIGE

**G**UST-bandjes kon nie vanjaar gebruik word om toegang tot die Woordfees te vergemaklik nie. Dit nadat die maatskappy wat vir die diens verantwoordelik is, ontrek het.

Die kleurvolle plastiekbandjes wat in 2013 by die fees bekendgestel is, kan soos 'n debietkaart gebruik word om lang toue voor lokale en by kroegtoonbanke te vermy.

"Die stelsel gaan nie die jaar by die fees in plek wees nie, grootliks as gevolg van die kostes betrokke om als te implementeer en te onderhou. Ons wou baie graag betrokke gewees het, maar dit het nie uitgewerk nie," verduidelik Joe Bothma, die uitvoerende hoof van GUST.

Hy voeg by dat die maatskappy se belang onlangs verskuif het en dat hulle

nou in 'n internasionale mark wil kompeteer.

Marlise Klopper, 'n feesorganiseerde, vertel dat die vennootskap met GUST by verlede jaar se fees begin het, maar dat "dit nie vanjaar ekonomies haalbaar was nie".

Die bandjes was laasjaar nie vreeslik suksesvol nie.

Sy sê dat mense nog huiwerig is oor nuwe tegnologiese "gadgets", veral as dit by geldsake kom.

"Die mense wat wel die bandjes gekoop het, was baie opgewonde oor hulle nuwe speelding."

GUST-bandjes sou vanjaar onder meer by De Vette Mossel, die Pretdraai, die hamburgerkompetisie, sowel as by verskeie lokale gebruik kon word.



Photo: File

# GROBLER GESELS DEUR KUNS



Photo: Jaco du Plessis

ROXANNE EASTES

**J**y skuifel by die PJ Olivier-kunsgallery in en 'n ry ongeraamde skilderye konfronteer jou. Op 'n vel papier by al die A4-skilderye het Woordfees-kunstenaar Diek Grobler vir jou so paar goed gekrabbel.

Jy gryp na die potlood wat daar lê en comment, want jy *like* dié een sommer baie!

Diek word vanjaar vyftig.

Om dit te vier, skep hy elke dag 'n skildery, neem 'n foto daarvan en veil dit op Facebook op. Hy wy hierdie hele jaar aan dié projek.

"Gewoonlik kry mens eers die uitstalling en dan die werke op die internet, maar ek probeer om 'n virtuele uitstalling omgekeerd te maak."

"Mense hou daarvan om deel te wees van die *event*. 'n Uitstalling is so beperkend en deur die werk op Facebook te plaas, is daar ook baie meer mense wat dit kan sien."

Sy Woordfees-uitstalling bevat net die skilderye wat hy in Januarie en Februarie vanjaar geverf het.

Die uitstalling is só ontwerp om net so interaktief soos sy Facebook-blad te voel.

Diek verduidelik dat kuns 'n gesprek is. Die betekenis van 'n werkstuk kom nie net van die kunstenaar af nie, maar ook van die toeskouer.

## Simboliek van dié plakkaat?



"My werk vertel stories wat nie so moeilik is om te ontsluit nie. My stories is oop genoeg dat mense dit kan identifiseer en self 'n storie om die prentjie kan bou."

"Dis vir my belangrik dat 'n kunstenaar effektiel moet kommunikeer. Dit help nie jy praat net met jouself nie," knipoog hy.

"Kuns het dus 'n letterlike betekenis, maar selfs nog belangriker as dit, het kuns 'n intuïtiewe betekenis. Dis 'n gevoel wat jy in jou maag kry, nie in jou kop nie, en dis belangrik dat jy daarna luister."

Hy beskryf sy styl as magiese realisme. Dis verwant aan surrealisme, maar waar surrealisme 'n "onmoontlike situasie uitbeeld, beeld magiese realisme eerder

'n onwaarskynlike situasie uit."

Hy drafstap deur die gallery en soek 'n persoon heel goed, maar in die realiteit sou 'n derde been waarskynlik net 'n uitgroeisel wees.

"Hier is 'n skildery van 'n man met drie bene. In die skildery funksioneer so 'n persoon heel goed, maar in die realiteit sou 'n derde been waarskynlik net 'n uitgroeisel wees.

"Die ongewone elemente in die werk word dus gebruik om die simboliese betekenis uit te lig."

Diek eksperimenteer graag met verskillende media.

"Die medium hou dikwels verband met die tema wat ek probeer oordra," sê hy.

"Op die oomblik werk ek die graagste met *gouache*, omdat dit lekker en maklik is om myself daarin uit te druk."

die kreatiewe werke. Die blertsie en die druppeltjie bloed op die handskoene wys dat die kunstenaar se skepping nie sonder pyn en lyding gemaak word nie.

"Die hoed is 'n argetipiese simbool vir kennis en idees en word met die kop geassosieer. Die omgekeerde bokkultjie het 'n spuitfontein vol idees wat uitloop en verteenvwoerdig alles wat in die kreatiewe proses geskep word."



Photo: Roxanne Eastes

## Through time, page by page

MELISSA COHEN

**W**hite walls and wooden floors with a collage of colour gracing the blank walls every now and again. This was the overwhelming atmosphere that welcomed me as I walked in to the Smac Art Gallery in Stellenbosch.

This setting seems rather fitting for this particular exhibition as the focus of the Paperwork exhibition is about contemporary South African works on paper. The white gallery walls reminded me of a blank canvas, but this emptiness was occasionally broken by frames with different art pieces created on paper placed in them.

"The reason that I chose to focus this exhibition on the concept of paper is because I love paper and how universal it has become. Paper is special because it is a live material which can be seen as a primary medium," explains Smac Art Gallery owner Marelize Van Zyl.

The exhibition, which opened on February 13 and runs until April 26, showcases the various forms of paper and how paper can be exhibited as a final product rather than a process medium. "We have used work which dates back to 1972. Even though these works are old, they have been well looked after and I think they show how paper has become a democratic and versatile medium," says Marelize.

The art works range from collages to paintings, even to paper weaving pieces. Paperwork is a contemporary portrayal



Photo: Rego Mamogale

of what would be seen as dated work as it focuses on contemporary designs and artistic elements which contrasts with the historical concept of paper.

"We tried to incorporate artists who use paper with different mediums of art. Paper is here to stay and even though computers are taking over, I believe that paper will always be present in some way," explains Marelize. Artists such as William Kentridge, Sam Nhlengethwa, Julia Rosa Clark and Ed Young to name a few, have used their artistic talents to inspire people to see paper as more than just a planning ground for a vision, but rather the vision itself.

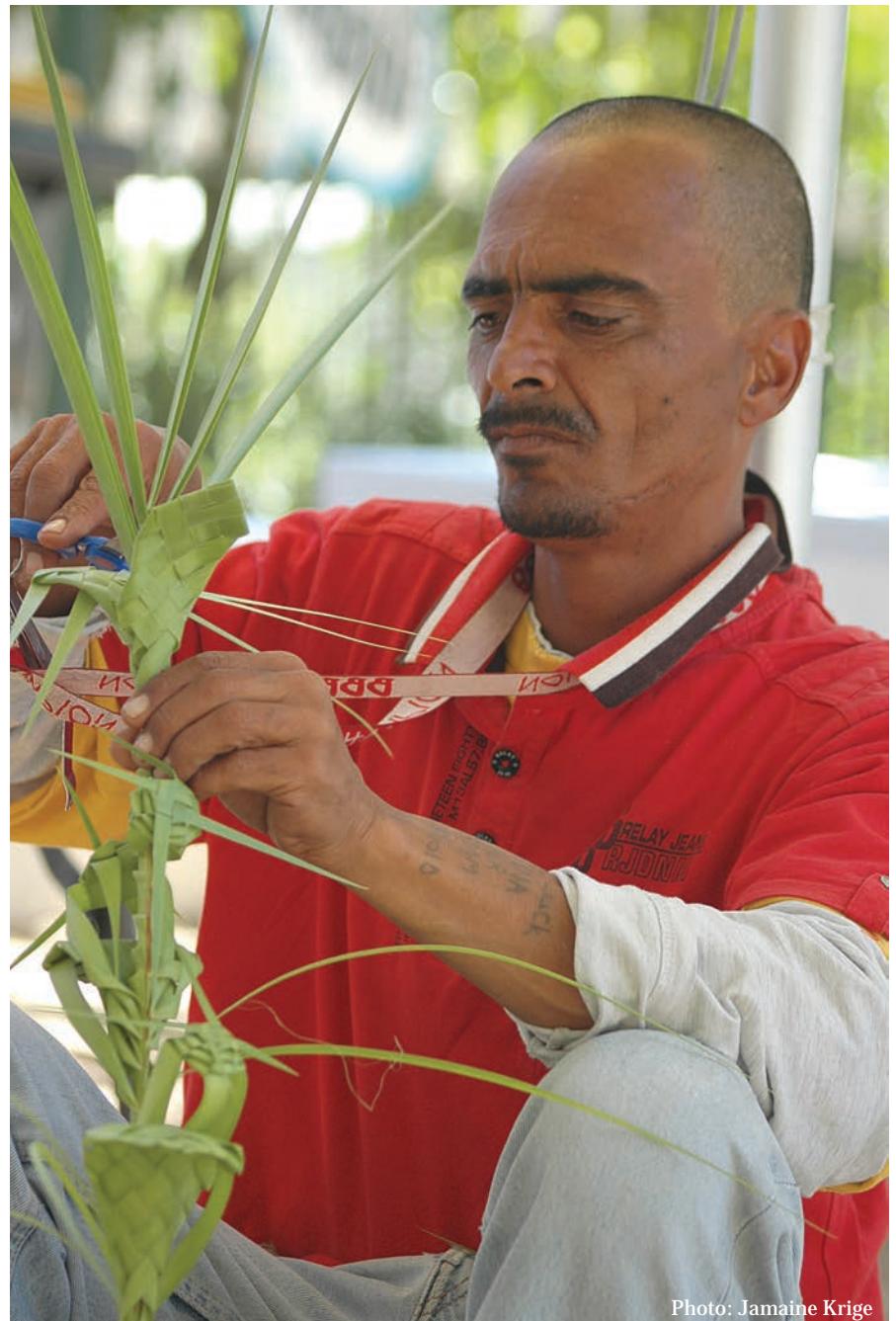


Photo: Jamaine Krige

'n Kunstenaar vleg blomme uit palmblare voor die RSG-tent. Feesgangers kon dit "koop" vir 'n donasie waarvan hulself die grootte bepaal.

# WOORDROBE

*The good, the bag and the ugly*

CHELSEA JOHNSTONE



Photo: Rego Mamogale

**W**oordfees welcomed fashionistas of diverse taste and style with vintage-loving, bohemian-chic and sophisticated-sleek folks roaming the town.

Matthew Mole and Jeremy Loops attracted a student crowd, who looked as if they had spent too many afternoons bunking class at the thrift shop.

A more refined audience gathered at Spier and The Endler, where they were dressed to the nines.



**It's in the bag**

Many festival-goers rocked striking bags to spice up their outfits this year. The streets of Stellenbosch were stunned as people opted for bags with bright colours and bold prints. Everything from the Union Jack to geometric patterns was seen slung over the shoulders.



**Turning heads**

Hats were a major trend at this year's festival. People, young and old, chose to shelter their faces from the scorching Stellenbosch sun and did it in the trendiest way.

Bowler hats, straw fedoras and trucker caps topped off countless looks.



Photo: Jamaine Krige

## Stars Come Out

MEGAN DAMON

**L**aughter, smiles, good food and great wines graced the Woordfees this year. Oh, and let's not forget the famous faces that were spotted getting a few coffees in the Student Centre, dinner before rehearsals in the vibrant Ryneveld Street and massages at the VIP Tent.

On opening night, among the 'clinking' glasses and the rustling chatter kykNet star Tracey Lange's laughter was heard above the rest. The Bravo presenter was spotted at the Langtafel event.

Chris van Niekerk, commonly remembered as Oom Francois from *7de Laan*, warmed the Lekkeslaap-VIP-tent with his smiling eyes, outburst of laughter and 'klein sêgoedjies'.

Other famous faces were spotted amongst the crowd. Lizz Meiring was one of the standout stars who added some sparkle to Woordfees with her bubbly personality and jokes.



## Tydlose trends

SHERLIN BARENDSEN PETRUS MALHERBE

**D**ie gesegde lui: hoe meer dinge verander, hoe meer bly dit dieselfde. Styl is geen uitsondering nie. Kyk 'n mens na modes wat vyftien jaar gelede by die eerste Woordfees *trendy* was, sien mens soortgelyke stukke steeds in 2014. Sommige is bloot hier en daar aangepas.

Lana Barnett gaan nêrens sonder haar rooi lipsiffe nie. Dit is altyd binne bereik vir 'n touch-up tussen vergaderings en koffie dates.

Elaine van der Walt is 'n regte duivel in haar Prada-sonbrille waaraan sy verknog is. "Hulle is groot, hulle is bold. Hulle maak 'n statement."

Michèle van Breda is onafskeidbaar van jeans. "Blou jeans, navy jeans, swart jeans maak nie saak nie." As casual drag of gepaard met 'n blazer vir 'n meer formele geleenthed.

Susan Bruwer het uitgestaan in haar vrolike blommetjiesbroek. "Hierdie broek werk vandag nog net so goed soos jare gelede."

## STYLE Q&A

WILHELM VAN DER WALT

CHELSEA JOHNSTONE

**Who do you draw inspiration from in terms of your style?**

My friends actually. I have no sense of fashion. Being with them and living with them, I draw inspiration as to what works and what doesn't, so that I don't make a fool out of myself. It's been like that all my life.

**What item of clothing can you not live without?**

My pair of leather boots, 'vellies' in Afrikaans. It belonged to my

grandfather. It's only been re-soled and leather treated once. It's old, it's beautiful and very comfortable.

**How would you describe your style?**

Casual. And whatever's comfortable ... and whatever's clean.

**Can you relate your style to your character in *Die Kersieboord*?**

Unfortunately not. The character

in *'Die Kersieboord'* is a rich aristocratic billiard player. Although the character is stylish and very focused on how he looks, it's not my style.

**What would you wear for a special event that requires you to dress up a bit?**

I like to keep it simple. I'm not one to go all extreme or to impress or shock. I usually wear a suit jacket with a t-shirt underneath or a coat in the winter with jeans.

Vellies, also known as *veldskoene* or *velskoene*, are traditional South African shoes.

The name stems from the word "vel", Afrikaans for "skin". This was later adapted to "veld" which means "field".

Vellies are typically made from tanned leather or soft rawhide. The look and durability of the shoe is said to be modelled after the traditional Khoisan footwear which was observed by the Dutch when they first came to the Cape.





Foto: Jaco du Plessis



Leané de Kock verteenwoordig Sonop by Sanlam Kultuurplesier.

Wessel Pretorius vermaak die gehoor met een van verskeie opspraakwakkende tonele uit die Polony-produksie *Waterpas*.



Foto: Jamaine Krige

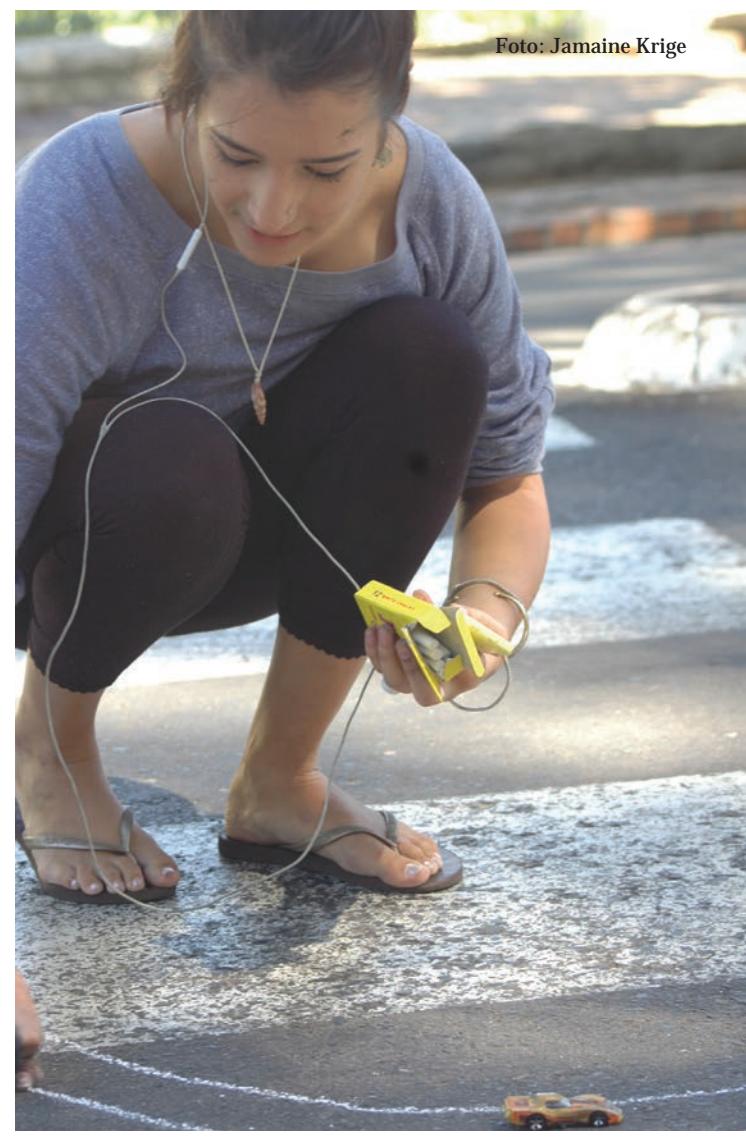


Foto: Jamaine Krige

1 200 skoolkinders het hulself by die WOW-karnaval by die Van der Stel-sportgronde geniet.



Foto: Mark Reitz

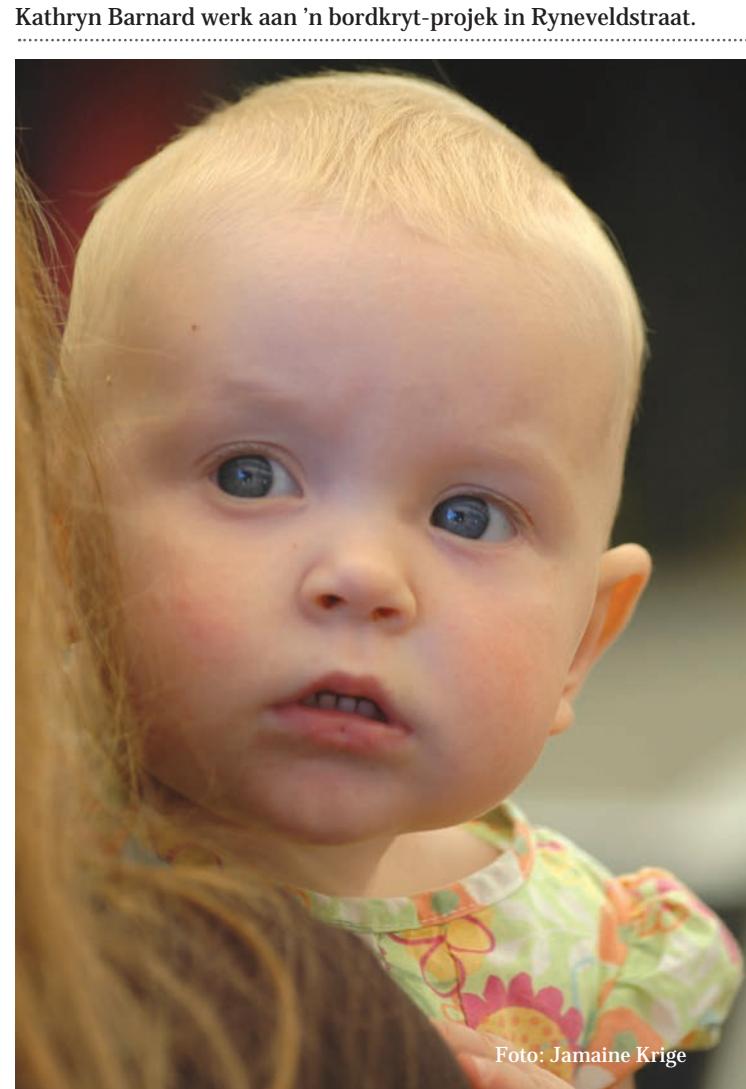


Foto: Jamaine Krige

'n Inwoner van Sonop Dameskoshuis neem deel aan die kleurryke Straatmylfees in Victoriastraat.

'n Towerstaf geswaai oor 'n pot magiese brousel, of spookasem-maan by die Maties Marketplace?

Steve Hofmeyr deel 'n lige oomblik met digter Melt Myburgh by die besprekking van Steve se nuwe boek, *Laaste dans, Drienie*.



Foto: William Horne



Foto: Mark Reitz

'n Jong Woordfeesganger kyk betoverd rond in die Erfurthuis.

**Universiteit van Stellenbosch  
DEPARTEMENT  
JOERNALISTIEK**