

Production Credits

- Director - - Mandla Mbothwe
Choreographer - - Mzokuthula Gasa
Acting & Performance Coach - - Chuma Sopatela
Original Sound and music composer - - Elvis Sibeko
Movement Coach - - Jackie Manyapelo
Choral Music Coach - - Bongani Magatyana
Theatre & Performance Making - - Lukhanyiso Skosana
- - Mthuthuzeli Zimba
Production Manager - - Ronel Jordaan
Costume Design - - Leigh Bishop & Mandla Mbothwe
Set Design - - Mandla Mbothwe & Bridie Bird
Lighting Design - - Shamiel Abrahams

The Cast

Anathi Rubela
Katlego Lebogang Mhlongo
Luhle Macanda
Lungile Lallie
Luthabo Maduna
Lwanele Nicholas Nqambi
Mamello Makhetha
Zizo Solontsi

For the Little Theatre

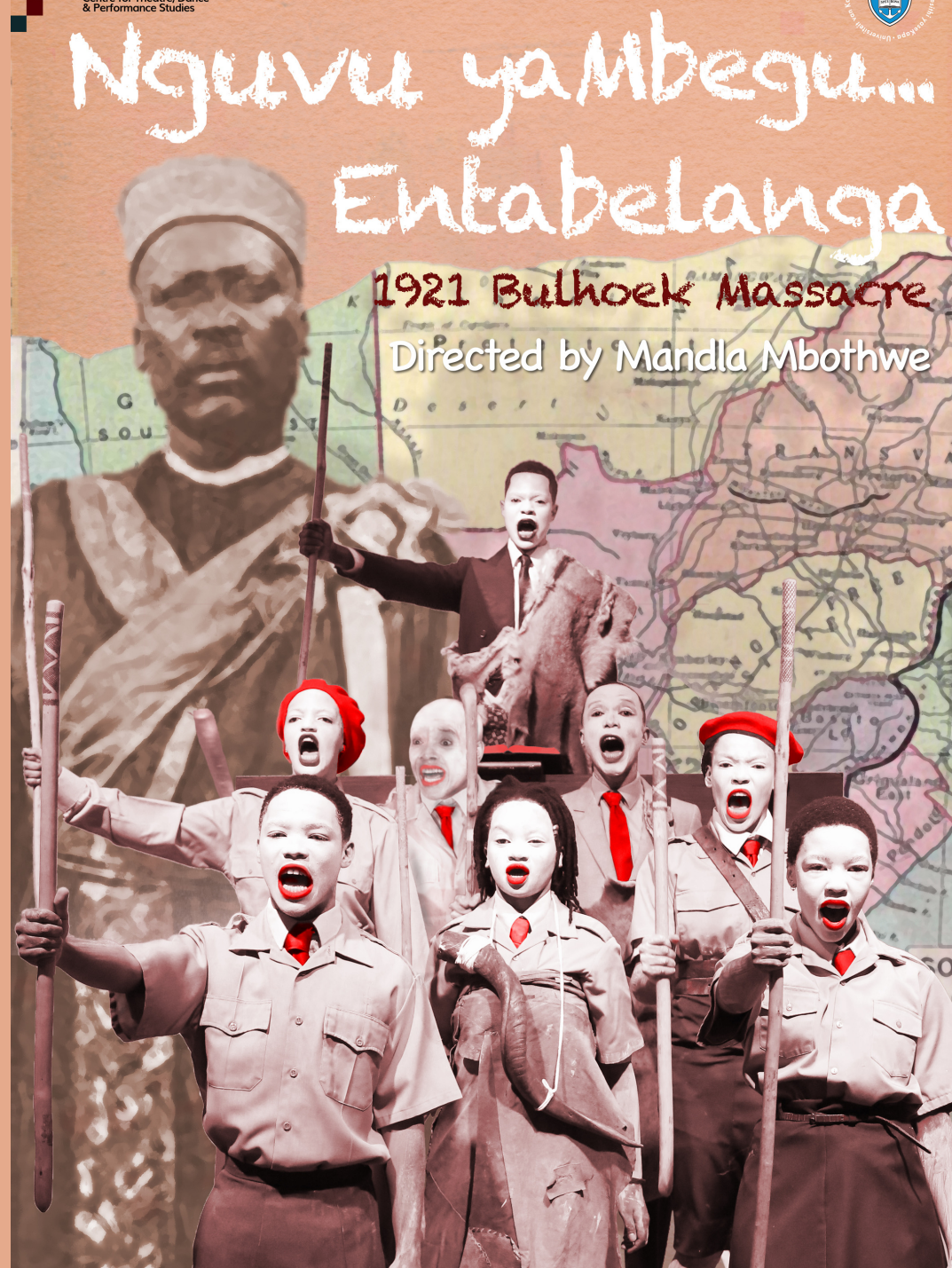
- *Production Manager: Ronel Jordaan
*Head of Workshop: Bridie Bird
*Workshop assistants: Mark Miller & Justin Jacobs
*Senior Technician: Shamiel Abrahams
*Head of Costume: Leigh Bishop
*Costume Assistant: Dilshaad Jack
*Costume Interns: Lindiwe Makaba & Michaeline Wessels
*Theatre Administrator: Tabassum Pansari



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or
@TheUCTLittle



UCT Little Theatre
or
CTDPS.UCT



Directors Note

"The most authentic thing about us is our capacity to create, to overcome, to endure, to transform, to love and to be greater than our suffering." Ben Okri

Thina bantwana bomgquba, begazi, bengcongolo. At the heart of the story of the 'Bulhoek Massacre' eNtabelanga, is an old story of land and religious dispute between black African people and the white colonisers. It is the demand of Enoch Mgijima, the African Itola and Isanusi, to remember and practice independent and self-sustaining life, free from colonial laws, on land that unjust officials had taken from the AmaXhosa people. This followed the defeat of the Amakhosa during the wars of dispossession between 1779 and 1878, the Nongqawuse cattle killing of 1856 and 1857, the formation of the Union in 1910, and the land act of 1913. In one of his visions, Mgijima saw the First World War to come that ultimately resulted in the sinking of the SS Mendi in 1917 and the loss of so many African lives.

The tragic story of what is known as the Bulhoek Massacre, which took place eNtabelanga near Komani (Queenstown) in 1921, when 193 people were shot dead because they refused to leave the mountain of prayer that they lived on, is one of South Africa's, and specifically the Eastern Cape's, most notorious colonial crimes. Umqolomba wezihange, Kwathi xorho ngaphakathi Sizikrwitsha ngamaqhina.

"History works through people and we have availed ourselves for histories to work through us". Steve Biko

I have always been deeply passionate about South African history, the particular history I was never taught at school, the history that has been deeply buried and chained unable to breathe. I am always surprised at the level of narrative erasure concerning black South Africans, and how our memory is curated to suit the political advancement of a particular party. How much loss of memory we have endured. Eluqatywe udaka lwegazi Lavuziswa ingcindi yemboziso Silawulwa yimibono, soyikubumnyama. I am surprised how far we have been walking away from ourselves. It is for this reason that we continue giving birth to furious futures. The dominant practices of history and the mainstream performing arts continue to bury black bodies. They govern our hearing, our seeing, our tastes, our language, our vision, our architecture, our works of art and monuments.

Nguvu yaMbegu...eNtabelanga is a Swahili title meaning the power of the seed. It claims the resistance and the resilience of memory. The performance seeks to resist and revolt against certain dominant aspects of our lives that preserve the continued erasure of black identities. It is an attempt to water the long-buried seed by walking through the past. It is performed by eight final year students in the Centre for Theatre, Dance and Performance Studies at UCT who also played a role in creating the work.

In the performance we seek to remember the narrative of the Bulhoek Massacre. We seek to reclaim the ways in which we tell it. We want to claim that we are a seed; when you bury us we grow back in multiples. We want to pump confidence into all those whose lives and existence in the world are silenced, dominated, exploited and erased. We want to help them to rise above the surface and reclaim their memory for self-healing. By doing this we breath life into our stories and ourselves. Sikhokhe ngezizathu zamasiko. Siqaphelise ngezithethe. Langa lobusuku, mathong'elanga. Hlakulani, hlahlela, hlephulani ubuyatha, side solulwe isandla, sasikeleleka siyingqambi sinjalo!! Zide ziqaqambe nezethu izivatho zobuni bobuntu bethu. Our attempt to tell the story did not stop with our attraction to the content but expanded to include the ways in which we tell it. The methods we used to engage with the material needed to reflect our self-love and reflect the mutated multiplicity of our being. The way we tell it needed to locate us in a particular continent, country and city. The production aims to reconnect us with the past, to unpack our memories and to map our futures with great self-pride. It is a reopening of the history books, breathing life into dusty papers, an attempt to connect missing pages, imagine faded words and embrace the magical fragments of lost narratives.

Nguvu ya Mbegu Kuwe Mzokuthula Gasa, sadlala ngezulu kuwe Jackie Manyapelolo, Silawulwa ngamathongo, wena Chuma Sopotela, sibanye nengcingolo, Bongani Magatyana, sipheth'impondo zenkomo no Elvis Sibeko, sombatho'lwebhokwe kubantwana bomgquba, begazi, ndithi gxatsho ngenkolo nengqiqo yobuntu benu kwelibali leqonga. Kwizalwane, izalamane nezihloba zabobonke abadutyulwa eNtabelanga sithi ngxe, Nguvu yaMbegu eNtabelanga. Asizango kungcwaba apaha sozokutyala amaqhawe ezingqondweni nakwi ntliziyo zomphefumlo. To the rest of CTDPS, workshop, wardrobe, admin and the executive ndiyabulela ngoku ngazenzisiyo, nangamso, mazenethole.