

# LOVE, CRIME AND JOHANNESBURG



JUNCTION AVENUE THEATRE COMPANY

# Love Crime And Johannesburg

**Michael Seilmaier**



## **Love Crime And Johannesburg:**

Love, Crime and Johannesburg Junction Avenue Theatre Company, Malcolm Purkey, Carol Steinberg, 2000-01-01 Lewis his old friend and comrade from the struggle now owns a bank How did this happen The man of the struggle is now a man of accounts A man of the nineties Part of the cell phone generation Added to the mix is an old style gangster two girlfriends a Jewish father and a very unusual Chief of Police *Love, Crime and Johannesburg* Malcolm Purkey, Junction Avenue Theatre Company, Carol Steinberg, 2000 Why bother to rob a bank when you can own a bank asked Bertold Brecht The question is reiterated in the very Brechtian *Love Crime and Johannesburg* the story of Jimmy Long Legs Mangane a people's poet involved in the struggle who is accused of robbing a bank He passionately asserts his innocence claiming to work for the secret secret service Lewis his old friend and comrade from the struggle now owns a bank How did this happen The man of the struggle is now a man of accounts A man of the nineties Part of the cellphone generation Added to the mix is an old style gangster two girlfriends a Jewish father and a very unusual Chief of Police Described as one of the first genuine post apartheid plays *Love Crime and Johannesburg* is a witty lighthearted account of life in the City of Gold at the turn of the millennium A must for all students of South African theatre Winner of the 2000 Vita Award for best script of a new South African Play **Towards a Transcultural Future** Gesellschaft für die Neuen Englischsprachigen Literaturen. Annual Conference, 2005 This second collection complementing *ASNEL Papers 9 1* covers a similar range of writers topics themes and issues all focusing on present day transcultural issues and their historical antecedents TOPICS TREATED Preparing for post apartheid in South African fiction Maori culture and the New Historicism Danish New Zealand acculturation linguistic approaches to void women's overcoming in Southern African writing new post apartheid approaches to literary studies Afrikanerdom postmodern psychoanalytic interpretations of Indian religion and identity transcultural identity in the encounter with London Malaysian Nigerian Pakistani hypertextual postmodernism fictionalized multiculturalism and female madness in Australian fiction myopia and double vision in colonial Australia Native American fiction and poetry Chinese Canadian and Japanese Canadian multiculturalism the postcolonial city African American identity and postcolonial Africa Johannesburg as locus of literary and dramatic creativity theatre before and after apartheid the black experience in England WRITERS DISCUSSED Lalithambika Antherjanam Ayi Kwei Armah J M Coetzee Tsitsi Dangarembga Helen Darville Lauris Edmond Buchi Emecheta Yvonne du Fresne Hiromi Goto Patricia Grace Rodney Hall Joy Harjo Bessie Head Gordon Henry Jr Christopher Hope Ruth Praver Jhabvala Hanif Kureishi Keri Hulme Lee Kok Liang Bill Manhire Zakes Mda Mike Nicol Michael Ondaatje Alan Paton Ravinder Randhawa Wendy Rose Salman Rushdie Sipho Sepamla Atima Srivastava Meera Syal Marlene van Niekerk Yvonne Vera Fred Wah CRITICAL CONTRIBUTIONS BY Ken Arvidson Thomas Bruckner David Callahan Eleonora Chiavetta Marc Colavincenzo Gordon Collier John Douthwaite Dorothy Driver Claudia Duppe Robert Fraser Anne Fuchs John Gamgee D C R A Goonetilleke Konrad Gross Bernd Herzogenrath Susanne Hilf Clara A B Joseph Jaroslav Ku nir

Chantal Kwast Greff M Z Malaba Sigrun Meinig Michael Meyer Mike Nicol Obododimma Oha Vincent O Sullivan Judith Dell Panny Mike Petry Jochen Petzold Norbert H Platz Malcolm Purkey Stephanie Ravillon Anne Holden Ronning Richard Samin Cecile Sandten Nicole Schroder Joseph Swann Andre Viola Christine Vogt William Bernard Wilson Janet Wilson Brian Worsfold CREATIVE WRITING BY Katherine Gallagher Peter Goldsworthy Syd Harrex Mike Nicol THE EDITORS Geoffrey V Davis and Peter H Marsden teach at the Rhenish Westphalian Technical University Aachen Benedicte Ledent and Marc Delrez teach at the University of Liege

**A Century of South African Theatre** Loren Kruger, 2019-11-28 Theatre is not part of our vocabulary Sipho Sepamla's provocation in 1981 the year of famous anti apartheid play *Woza Albert* prompts the response yes indeed it is *A Century of South African Theatre* demonstrates the impact of theatre and other performances pageants concerts sketches workshops and performance art over the last hundred years Its coverage includes African responses to pro British pageants celebrating white Union in 1910 such as the Emancipation Centenary of the abolition of British colonial slavery in 1934 organized by Griffiths Motsieloa and HIE Dhlomo through anti apartheid testimonial theatre by Athol Fugard Maishe Maponya Gcina Mhlophe and many others right up to the present dramatization of state capture inequality and state violence in today's unevenly democratic society where government has promised much but delivered little Building on Loren Kruger's personal observations of forty years as well as her published research *A Century of South African Theatre* provides theoretical coordinates from institution to public sphere to syncretism in performance in order to highlight South Africa's changing engagement with the world from the days of Empire through the apartheid era to the multi lateral and multi lingual networks of the 21st century The final chapters use the Constitution's injunction to improve wellbeing as a prompt to examine the dramaturgy of new problems especially AIDS and domestic violence as well as the better known performances in and around the Truth and Reconciliation Commission Kruger critically evaluates internationally known theatre makers including the signature collaborations between animator designer William Kentridge and Handspring Puppet Company and highlights the local and transnational impact of major post apartheid companies such as Magnet Theatre

*I See You* Mongiwekhaya, 2016-05-05 I SEE YOU English NGIYAKUBONA Zulu EK SIEN JOU Afrikaans NDIYAKUBONA Xhosa I don't need your sorries white boy yes You heard right You know white people think we are the same We both look black But only one of us is black Speak to me in your mother tongue and I will let you go Post Apartheid South Africa after dark Ben meets Skinn for a night out But the party is interrupted by the police Ben a young student who doesn't know his own history is accused of a crime he didn't commit And Officer Buthelezi a former freedom fighter can't let it go Based on a real encounter This programme text was published to coincide with the world premiere of the play at the Royal Court Theatre Upstairs on 25 February 2016

*Post-Imperial Brecht* Loren Kruger, 2004-08-19 Post Imperial Brecht challenges prevailing views of Brecht's theatre and politics Kruger focuses much of her analysis in regions where Brecht has had special resonance including East Germany and South Africa where Brechtian philosophy has been

vigorously employed in the anti apartheid movement Kruger also analyses political interpretations of Brecht in light of other key dramatists including Heiner Müller and Athol Fugard The book also examines Brechtian influence on writers and philosophers such as Adorno Benjamin and Barthes

**The Threepenny Opera** Bertolt Brecht, Kurt Weill, 2022-02-10 One of Bertolt Brecht's best loved and most performed plays The Threepenny Opera was first staged in 1928 at the Theater am Schiffbauerdamm Berlin now the home of the Berliner Ensemble Based on the eighteenth century The Beggar's Opera by John Gay the play is a satire on the bourgeois society of the Weimar Republic but set in a mock Victorian Soho With Kurt Weill's music which was one of the earliest and most successful attempts to introduce the jazz idiom into the theatre it became a popular hit throughout the western world This new edition is published here in John Willett and Ralph Manheim's classic translation with commentary and notes by Anja Hartl

**African Theatre** Martin Banham, James Morel Gibbs, James Gibbs, Femi Osofisan, 2001 This second annual volume in the African Theatre series focuses on the intersection of politics and theatre in Africa today Topics include the remarkable collaboration between Horse and Bamboo a puppet theatre company based in the United Kingdom and Nigerian playwright Sam Ukala that was inspired by the infamous execution of Nigerian playwright Ken Saro Wiwa and other Ogoni activists the plays of Femi Osofisan and plays by Ghanaian playwrights Joe de Graft and Mohammed Ben Abdallah African Theatre features the work of Mauritian playwright Dev Virahsawmy and includes an interview with him reviews of an English production of his play Toufann as well as the translated playscript Reports of workshops and conferences reviews and news of the year in African theatre make this volume a valuable resource for anyone interested in current issues in African drama and performance

**International Handbook of Love** Claude-Hélène Mayer, Elisabeth Vanderheiden, 2021-05-04 This handbook is the winner of the William B Gudykunst Award for Outstanding Book in 2023 given by the International Academy of Intercultural Research This handbook includes state of the art research on love in classical modern and postmodern perspectives It expands on previous literature and explores topics around love from new cultural intercultural and transcultural approaches and across disciplines It provides insights into various love concepts like romantic love agape and eros in their cultural embeddedness and their changes and developments in specific cultural contexts It also includes discussions on postmodern aspects with regard to love and love relationships such as digitalisation globalisation and the fourth industrial revolution The handbook covers a vast range of topics in relation to love aging health special needs sexual preferences spiritual practice subcultures family and other relationships and so on The chapters look at love not only in terms of the universal concept and in private intimate relationships but apply a broad concept of love which can also for example be referred to in postmodern workplaces This volume is of interest to a wide readership including researchers practitioners and students of the social sciences humanities and behavioural sciences In the 1970s through the 90s I was told that globalization was homogenizing cultures into a worldwide monoculture This volume as risky and profound as the many adventures of love across our multiplying cultures proves otherwise The authors

revolutionary and courageous work will challenge our sensibilities and expand the boundaries of what we understand what love is But that's what love does It communicates what it offers what can be and pleads for what must be I know you'll enjoy this wonderful book as much as I do Jeffrey Ady Associate Professor retired Public Administration Program University of Hawaii at Manoa Founding Fellow International Academy for Intercultural Research The International Handbook of Love is far more than a traditional compendium It is a breath taking attempt to synthesize our anthropological and sociological knowledge on love It illuminates topics as diverse as Chinese love one night stands teen romance or love of leaders and many more This is a definitive reference in the field of love studies Eva Illouz author of *The End of Love A sociology of Negative relationships* Oxford University Press This is not a volume to be read in a single sitting though I almost did due to a protracted hospital stay nor is it romantic or inspirational reading though in some cases I had hoped for more narrative examples and case studies Rather it is a highly diverse scholarly effort a massive resource collection of research papers on love in a variety of contexts personal and professional settings and cultures The work is well referenced providing a large number of resources for deeper exploration We owe our thanks to the authors and editors of this handbook for work well done though that word in the title should not lead readers to suspect that enlightening as it is this book is a vade mecum or practical tour guide that provides ready solutions to the vicissitudes and challenges of our love lives Reviewed by Dr George F Simons on amazon com Please see Claude H l ne Mayer's interview related to the handbook in LeanHealth Talks published by Bernadette Bruckner <https://www.youtube.com/watch?v=yVNXA9sWuWo> Please see Claude H l ne Mayer's interview related to the handbook published in Iran News Daily <https://newspaper.irandaily.ir/nid/6941/pid/6/type/0> **Philosophizing Brecht**, 2019-05-20 This anthology unites scholars from varied backgrounds with the notion that the theories and artistic productions of Bertolt Brecht are key missing links in bridging diverse discourses in social philosophy theatre consciousness studies and aesthetics It offers readers interdisciplinary perspectives that create unique dialogues between Brecht and important thinkers such as Althusser Anders Bakhtin Benjamin Godard Marx and Plato While exploring salient topics such as consciousness courage ethics political aesthetics and representations of race and the body it penetrates the philosophical Brecht seeing in him the never ending dialectic the idea the theory the narrative the character that is never foreclosed This book is an essential read for all those interested in Brecht as a socio cultural theorist and for theatre practitioners Contributors Kevin S Amidon Jos Mar a Dur n Felix J Fuch Philip Glahn Jim Grilli Wolfgang Fritz Haug Norman Roessler Jeremy Spencer Anthony Squiers Peter Zazzali Research in African Literatures, 2009 Vol 1 spring 1970 include A Bibliography of American doctoral dissertations on African literature compiled by Nancy J Schmidt **Imagining the Edgy City** Loren Kruger, 2013-10 Drawing on over fifty years of writing performance film architecture photography and culture more broadly Imagining the Edgy City offers a compelling interdisciplinary study of South Africa's largest city *The Routledge Companion to Literary Urban Studies* Lieven Ameel, 2022-08-10 Over the past decades the growing interest in the

study of literature of the city has led to the development of literary urban studies as a discipline in its own right. The Routledge Companion to Literary Urban Studies provides a methodical overview of the fundamentals of this developing discipline and a detailed outline of new directions in the field. It consists of 33 newly commissioned chapters that provide an outline of contemporary literary urban studies. The Companion covers all of the main theoretical approaches as well as key literary genres with case studies covering a range of different geographical, cultural, and historical settings. The final chapters provide a window into new debates in the field. The three focal issues are key concepts and genres of literary urban studies, a reassessment and critique of classical urban studies theories, and the canon of literary capitals and methods for the analysis of cities in literature. The Routledge Companion to Literary Urban Studies provides the reader with practical insights into the methods and approaches that can be applied to the city in literature and serves as an important reference work for upper level students and researchers working on city literature. Chapter 15 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com>.

*The Truth about Crime* Jean Comaroff, John L. Comaroff, 2016-12-05. This new book by the well known anthropologists Jean and John L. Comaroff explores the global preoccupation with criminality in the early twenty first century, a preoccupation strikingly disproportionate in most places and for most people to the risks posed by lawlessness to the conduct of everyday life. Ours is an epoch in which law making, law breaking, and law enforcement are ever more critical registers in which societies construct, contest, and confront truths about themselves, an epoch in which criminology broadly defined has displaced sociology as the privileged means by which the social world knows itself. They also argue that as the result of a tectonic shift in the triangulation of capital, the state, and governance, the meanings attached to crime and with it the nature of policing have undergone significant change, also that there has been a palpable muddying of the lines between legality and illegality, between corruption and conventional business, even between crime and policing which exist nowadays in ever greater hyphenated complicity. Thinking through Crime and Policing is therefore an excursion into the contemporary Order of Things, or rather into the metaphysics of disorder that saturates the late modern world, indeed has become its leitmotif. It is also a meditation on sovereignty and citizenship, on civility, class, and race, on the law and its transgression, on the political economy of representation.

*Playing the Market* Anne Fuchs, 2021-11-22. The relationship between Johannesburg's Market Theatre and the economic and political forces of South Africa's apartheid regime was both complex and somewhat ambiguous. The theatre's two founders, Mannie Manim and Barney Simon, however, from idealistic beginnings managed to steer their experimental enterprise around pitfalls ranging from censorship, boycotts, and recuperation by big business to the difficulties encountered in finding black authors, let alone black audiences. If the place occupied by the Market institution in apartheid society is emphasized throughout the present study, its contribution to the aesthetic of resistance is also underlined through detailed criticism of the plays and authors dominating the theatre. Pieter Dirk Uys, Barney Simon's

workshop plays and among others Black Consciousness plays are subjected to various methods of theatre performance analysis The reckoning that had to come in the early 1990s revealed itself as globally positive the reasons for this may be found in the updated concluding part of *Playing the Market* which is composed of more general essays including one on the vibrant Junction Avenue Theatre Company on how the theatre scene in contemporary South Africa started to change A postscript reveals more specific aspects of the Market situation in the late 1990s when its hegemony in the New South Africa was already being questioned

*A History of Theatre in Africa* Martin Banham, 2004-05-13 This book aims to offer a broad history of theatre in Africa The roots of African theatre are ancient and complex and lie in areas of community festival seasonal rhythm and religious ritual as well as in the work of popular entertainers and storytellers Since the 1950s in a movement that has paralleled the political emancipation of so much of the continent there has also grown a theatre that comments back from the colonized world to the world of the colonists and explores its own cultural political and linguistic identity *A History of Theatre in Africa* offers a comprehensive yet accessible account of this long and varied chronicle written by a team of scholars in the field Chapters include an examination of the concepts of history and theatre North Africa Francophone theatre Anglophone West Africa East Africa Southern Africa Lusophone African theatre Mauritius and Reunion and the African diaspora

*Trends in Twenty-First-Century African Theatre and Performance* Kene Igweonu, 2011 *Trends in Twenty First Century African Theatre and Performance* is a collection of regionally focused articles on African theatre and performance The volume provides a broad exploration of the current state of African theatre and performance and considers the directions they are taking in the 21st Century It contains sections on current trends in theatre and performance studies on applied community theatre and on playwrights The chapters have evolved out of a working group process in which papers were submitted to peer group scrutiny over a period of four years at four international conferences The book will be particularly useful as a key text for undergraduate and postgraduate courses in non western theatre and performance where this includes African theatre and performance and would be a very useful resource for theatre scholars and anyone interested in African performance forms and cultures

***Towards a Transcultural Future*** Peter H. Marsden, Geoffrey V. Davis, 2004 The volume reflects the human rights situation in many countries from Mauritius to New Zealand from the Cameroon to Canada It includes a focus on the Malawian writer Jack Mapanje The contributors concerns embrace topics as varied as denotified tribes in India female genital mutilation in Africa native residential schools in Canada political violence in Northern Ireland the South African Truth and Reconciliation Commission and the discourse of the Treaty of Waitangi

***The Cambridge History of South African Literature*** David Attwell, Derek Attridge, 2012-01-12 South Africa s unique history has produced literatures in many languages in both oral and written forms reflecting the diversity in the cultural histories and experiences of its people The Cambridge History offers a comprehensive multi authored history of South African literature in all eleven official languages and more minor ones of the country produced by a team of over forty international



experts including contributors from all of the major regions and language groups of South Africa It will provide a complete portrait of South Africa s literary production organised as a chronological history from the oral traditions existing before colonial settlement to the post apartheid revision of the past In a field marked by controversy this volume is more fully representative than any existing account of South Africa s literary history It will make a unique contribution to

Commonwealth international and postcolonial studies and serve as a definitive reference work for decades to come **Text & Presentation, 2006** Stratos E. Constantinidis, 2009-12-21 Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 30th annual conference held in Los Angeles California Topics covered include Beckett Brecht Goethe Tom Stoppard dance performance staged violence the Comedie Francaise and Greek and Japanese drama Reviews of selected books are also included

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