

ERIC ABRAHAM PRESENTS A ROYAL SHAKESPEARE COMPANY & FUGARD THEATRE PRODUCTION

JOHN ANTONY
KANI SHER
KUNENE & THE KING

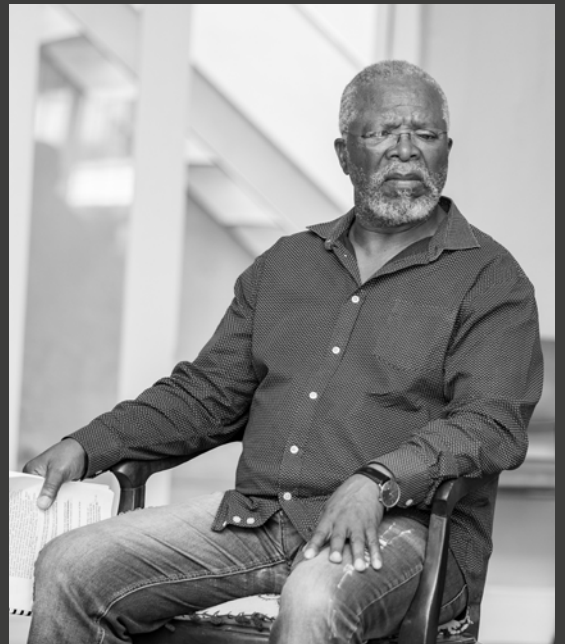


WRITTEN BY JOHN KANI
DIRECTED BY JANICE HONEYMAN

THE
FUGARD
THEATRE • CAPE TOWN

RSC
ROYAL
SHAKESPEARE
COMPANY

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Kunene and the King in rehearsal at The Fugard Theatre. Credit: Claude Barnardo



Photography from the RSC run. Credit: Ellie Kurttz

AUTHOR'S NOTE

My first real introduction to Shakespeare was in 1959, when my teacher, Mr Budaza, walked into our class room, looking very proud and he said, "Today we are going to study one of Shakespeare's most important plays, *Julius Caesar* written by William Shakespeare translated into the Xhosa language by W.B.Mdledle." It was like the revolution of knowledge had come into our lives. Although the purpose of allowing this play to be taught in our native language was to show that if we dared to rise against the establishment, the government, we will all suffer pain and failure like Brutus and the conspirators who were ultimately defeated by the army of the State. But our teacher taught us differently. He told us that Caesar was ambitious and did not care about the rule of the majority. He was a dictator and will fall just like the Apartheid Government of the Afrikaners. However, he warned us that during the examinations, we must follow the syllabus as prescribed by the Department of Bantu Education. Oh I love that play.

I was 51 years old when I voted for the first time in my life in 1994. Memory is my worst enemy these days. I walk about with 51 years of the nightmare of Apartheid in my dreams, I am always running or falling endlessly into a void. What soothes my pain is the memory of those William Shakespeare sonnets I learnt in the 1950s. Now I know what those sonnets mean. Othello, Claudius in *Hamlet*, Caliban in *The Tempest* – these stand out in my memory as some of the greatest performances as an actor.

Now, getting ready to write my new play, *Kunene and the King*, I find myself with my dear old friend William Shakespeare. *Kunene and the King* is an uneasy friendship between a dying white South African actor cast to play King Lear and an African nurse who looks after him and sometimes helps him to learn his lines. Their relationship examines the very foundation on which our democracy is built.

Shakespeare lives.

John Kani
Writer

DIRECTOR'S NOTE

It is always thrilling, frightening, stimulating and rewarding to work on an original piece of theatre, and *Kunene and the King* is no exception.

John Kani's most recent play has been a fascinating journey for me and the actors. It has transformed through a number of versions to finally emerge as an original and authentic story of two old men. In the rehearsal process we explored many facets of a very prickly and difficult relationship, and John has crafted a piece that reflects the politics, the racist preconceptions of people from different backgrounds, our painful history, the effects of addiction, humiliation, the cultural contrasts and human conflicts between us, and throughout, the unifying powers and connection that Shakespeare can bring.

To direct two actors of this talent, insight and integrity has, despite the sometimes serious subject matter, been a joyous experience for me, and recalls some of my choicest theatre memories - *Hello and Goodbye* at the RSC, a mammoth tour of *Nothing but the Truth* to the UK, America and Australia, *Broken Glass* at The Fugard Theatre, and the vivid performances of Tony and John as Prospero and Caliban in *The Tempest*.

I hope the brave link-up of The Fugard Theatre and the RSC, this new work and the calibre of these two actors will excite and touch you as much as they have me.

Janice Honeyman
Director



JANICE HONEYMAN

Director

FUGARD THEATRE: *The Mother, Broken Glass, The Blue Iris, Die Kaptein se Tier*

ROYAL SHAKESPEARE COMPANY: *Vice Versa, Hello and Goodbye, Have, The Tempest*. Also co-devised and directed *Freedom Too* with Antony Sher and Gregory Doran.

DRAMAS FOR THE MARKET THEATRE, THE BAXTER THEATRE CENTRE, THE JO'BURG (CIVIC) THEATRE AND THE LIBERTY LIFE THEATRE-ON-THE-SQUARE INCLUDE: *The Crucible, Shadowlands, Torch Song Trilogy, As Is, Driving Miss Daisy, Twilight of the Golds, Rose, The Beauty Queen of Leenane, Who's Afraid of Virginia Woolf, Doubt, Buried Child, Uncle Vanya/ Oom Vanja, I Am My Own Wife*.

MUSICALS: *Hair, La Cage aux Folles, Starlight Express, The Boys in the Photograph, Once on the Island, Candide, Sister Act, Showboat*. Opera and operetta: *Così fan Tutte, The Turk in Italy, Carmen Jones, Hansel and Gretel, La Belle Hélène, Die Fledermaus, The Merry Widow*.

OTHER CREDITS INCLUDE: *Vatmaar, Shirley Goodness and Mercy, Margaret Harding, Bidspringkaan (Praying Mantis), Nothing but the Truth, Missing, Mother to Mother, Exits and Entrances, Bootjie and the Oubaas, Hello and Goodbye, Madiba Magic, Bangalory's Back*.



BIRRIE LE ROUX

Production Design

Birrie is a freelance theatre and film designer living in Cape Town.

FUGARD THEATRE: *King Kong, West Side Story, Orpheus in Africa, District Six Kanala, Funny Girl, The Father, The Mother, The Road to Mecca, Oleanna, Shakespeare in Love, The Blue Iris, Clybourne Park*.

OTHER THEATRE INCLUDES: *Uncle Vanya, Bootjie and the Oubaas, Begeerte, Shirley, Goodness and Mercy, Twelfth Night, Mies Julie, Inconvenience of Wings, Adagio for a Hacked Life, Endgame, Marat Sade, Missing, Buried Child, Reach, A Doll's House, Who's Afraid of Virginia Woolf, The House of Bernarda Alba, Bidspringkaan, Driving Miss Daisy, The Seagull, Fire Bird, Metamorphosis, Ghosts, The Taming of the Shrew, Night Mother, Long Day's Journey into Night, The Merchant of Venice*.

OPERA INCLUDES: *Showboat, The Merry Widow, The Boys in the Photograph*

TELEVISION INCLUDES: *Women in Love* and several other SA productions.

FILM INCLUDES: *Ladygrey, Paljas, Poppie, Johnny is nie Dood nie, Fiela se Kind*.



MANNIE MANIM

Lighting Design

Co-founder of the Market Theatre, Mannie has been involved in theatre since 1956. He served as MD of the Market Theatre Company from 1973-1991; Director of Performing Arts Administration at Wits University from 1991-2000; Director and CEO of the Baxter Theatre from 2000-2009, and Executive Director of The Fugard Theatre in 2010. He founded his own company, Mannie Manim Productions, in 1991 which he continues to run as MD. He has lit every first production of an Athol Fugard play in South Africa since 1977 and has produced most of them. Mannie was made Chevalier des Arts et des Lettres by the French Government (1990).

FUGARD THEATRE: *The Road to Mecca, The Shadow of the Hummingbird, The Train Driver* and *The Mother*.

ROYAL SHAKESPEARE COMPANY: *The Tempest*.

OTHER ACCOLADES: The South African Institute of Technology Award for Outstanding Achievement as Technician, Administrator and Lighting Designer (1981), 10 Vita Awards for Best Lighting Design, a Gold Medal for Theatre Development from the South African Academy of Arts and Science (1996), a Naledi Lifetime Achievement Award (2004), a Fleur du Cap Lifetime Achievement Award (2011), an Arts and Culture Trust Lifetime Achievement Award (2011), the National Order of Ikhamanga in Silver (2011) and a Fleur du Cap Theatre Award for Best Lighting Design (2012). Mannie was made an International Fellow of the Association of Lighting Designers UK and the Laager Theatre at the Market Theatre was renamed the Mannie Manim (2016).



NEO MUYANGA

Composer

Neo Muyanga is a composer, musician and librettist. Born in Soweto of the 1970s, he sang in township choirs before developing a keen interest in the quattrocento madrigal while living in Trieste, Italy. In 1996 he co-founded (with Masauko Chipembere) the acoustic pop duo, *Blk Sonshine*, and in 2008 co-founded (with Ntone Edjabe) the Pan African Space Station: a platform that hosts cutting-edge Pan African music and sound art on the internet.

He tours widely as a solo performer, bandleader and choral conductor. Neo researches music theatre at the University of Cape Town's Centre for Theatre, Dance & Performance Studies.

ALBUMS INCLUDE: *Blk Sonshine*, *The Listening Room*, *Fire*, *Famine*, *Plague and Earthquake*, *Good Life*, *Dipalo*, *Toro tse Sekete* and *Second-hand reading*.

OTHER PUBLISHED WORKS: Music Plays: *Memory of How it Feels*, *The Flower of Shembe* and the opera, *Heart of Redness*.

OTHER: An alumnus of the Berliner Künstlerprogramm des DAAD (2016), he was also Composer-in-Residence of the Johannesburg International Mozart Festival (2017), the National Arts Festival of South Africa (2017) and the Stellenbosch International Chamber Music Festival.



DAVID CLASSEN

Sound Design re-created for The Fugard Theatre

David Classen studied Audio Engineering at Cape Audio College and has worked locally and internationally as a Sound Systems Technician for the last eight years. David currently works for audio-visual company Eastern Acoustics.

FUGARD THEATRE: As Sound Designer: David Kramer's *Langarm*, *Happy New Year*, *Shakespeare in Love*, *Significant Other*. As Co-Sound Designer with Aki Khan: David Kramer's *District Six – Kanala*. As Associate Sound Designer: *The Rocky Horror Show*. As Sound Systems Technician: *West Side Story*, *Funny Girl* and *King Kong*.

OTHER THEATRE INCLUDES: As Sound Systems Technician at festivals such as Woordfees, Klein Karoo Nasionale Kunstefees, and Rocking the Daisies.

OTHER: David has experience as a monitor engineer and FOH Engineer on live concerts for artists such as Leo Sayer, Albert Hammond, Kirk Whalum and All for 1.

AWARDS: Naledi Theatre Award for Best Sound Design for *The Rocky Horror Show*



NEL CROUCH

Assistant Director

ROYAL SHAKESPEARE COMPANY: *The Fantastic Follies of Mrs Rich*, *Weirdo Sister* (RSC Inside Out).

OTHER THEATRE INCLUDES: As Director: *The Tempest*, *Romeo and Juliet*, *As You Like It* (HandleBards); *Fossils* (Bucket Club/59E59, New York); *Fifty Years* (Criterion Showcase); *Table* (Drama Studio/New Diorama); *Plow* (Bristol Ferment); *The Long Trick* (VAULT Festival); *Speaker* (Jerwood Assistant Director Programme, Young Vic); *Launch Party* (Bucket Club/Farnham Maltings); *The Love I Feel is Red* (Tobacco Factory Theatres/Oran Mor); *Lorraine & Alan* (Bucket Club/BAC); *The Beasts* (Bucket Club/Lyric Hammersmith); *Festen* (Wickham Theatre); *Yellow Moon* (Edinburgh Fringe).

As Assistant/Associate Director: *The Magic Flute* (Operaupclose); *The Light Princess*, *Living Quarters* (Tobacco Factory Theatres); *The Trial* (Young Vic); *What the Thunder Said* (Theatre Centre); *Home* (Arcola); *Found at Sea* (Traverse).

OTHER: Nel's company, Bucket Club, are produced by Farnham Maltings and have toured extensively nationally and to the USA. She writes their work and trained on the Royal Court Introduction to Playwriting group. She was a 2015-16 BBC Performing Arts Fellow, where she spent a year as Director in Residence at Tobacco Factory Theatres. Nel recently finished an attachment at the Almeida as a Resident Director.

She has a degree in Drama from the University of Bristol.

JONATHAN RUDDICK

Original Sound Design
for the RSC

ROYAL SHAKESPEARE COMPANY:
Troilus and Cressida, *Miss Littlewood*,
King Lear (Stratford/Barbican, London/
BAM, New York), *Vice Versa*, *Cymbeline*
(Stratford/Barbican, London), *Death
of a Salesman* (Stratford/West End),
The Witch of Edmonton, *Midsummer
Mischief*, *The Empress*, *Julius Caesar*
(Stratford/UK tour/Russia), *Song of
Songs*, *Written on the Heart*, *Romeo
and Juliet* (redesign), *Morte d'Arthur*.
Jonathan currently works in the RSC
Sound Department.

OTHER THEATRE INCLUDES: From
1999 to 2006 Jonathan worked for
the Baxter Theatre Company in the
lighting and sound departments, for
which work includes: *The Suip!*, *Glass
Roots*, *Vatmaar*, *World in a Guitar*,
Madiba Magic, *Hamlet*, *Amadeus*, *The
Travellers* (Fortune Cookie Company,
Adelaide).

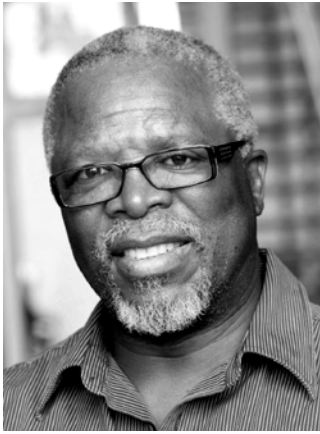
TELEVISION INCLUDES: Floor
Manager for South African Broadcast
Corporation (2003–04), *Woman of the
Year* live event.





Photography on this page from the RSC run. Credit: Ellie Kurttz





JOHN KANI

Lunga Kunene

FUGARD THEATRE: *So Ry Miss Daisy* (Produced by Saartjie Botha)

ROYAL SHAKESPEARE COMPANY: As an actor: *The Tempest*, *Hamlet*.

MARKET THEATRE: *The Train Driver*, *The Blood Knot*, *Driving Miss Daisy*, *The Native Who Caused All The Trouble*, *Othello*, *The Lion and the Lamb*, *Sizwe Banzi is Dead*, *The Island*, *Waiting For Godot*, *The Death Of Bessie Smith*, *Playland*, *Duet For One*, *My Children My Africa*; *Hedda Gabler*, *Dance Of Death*, *The Lion and the Lamb*, *Ladies and Gentlemen, Shakespeare!*

BAXTER THEATRE: *Antigone*.

LONDON THEATRE INCLUDES: *Sizwe Banzi is Dead*, *The Island* (Evening Standard Award nomination); *Waiting for Godot*, *Master Harold and the Boys*; *My Children My Africa* (Olivier Award) and *Playland*. *The Island* (National Theatre/ Théâtre des Bouffes du Nord/Stockholm's Stadsteatern/ Montreal/Kennedy Center, Washington DC/West End).

AS DIRECTOR: *Goree*, *Blues Africa Café*, *Kagoos*, *The Meeting* (Market Theatre); *The Bacchae*, *Friday's Bread on Monday*, *Sellout*, *The Last Bus*, *The Cure* (Serpent Players).

WRITING INCLUDES: *Sizwe Banzi is Dead*, *The Island* (both co-written with Athol Fugard and Winston Ntshona. TONY and OBIE award winner. A revival has just toured America and South Africa.

Nothing but the Truth (Grahamstown/Baxter Theatre/ Market Theatre/Opera House, Port Elizabeth/Lincoln Center, NY/ Australia tour. Winner of three Fleur du Cap Theatre Awards, an Excellence in International Theatre Award, five Naledi Awards and the Olive Shiner Prize Award. The play is now a set text in South African schools. *Missing* (South Africa tour/Bogota Arts Festival, Columbia/upcoming UK tour).

TELEVISION INCLUDES: *Inkaba* (created by and acting in); *Wallander*.

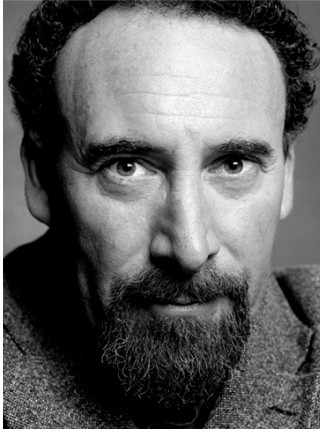
FILM INCLUDES: *The Wild Geese*, *The Grass is Singing*, *Marigolds in August*, *Victims of Apartheid*, *An African Dream*, *Option*, *A Dry White Season*, *Sarafina*, *Saturday Night at the Palace* (Taormina Golden Award), *Kini and Adams*, *Ghost and the Darkness*, *The Tichborne Claimant*, *The Final Solution*, *The White Lion*, *The End Game*, *The Suit*, *Coriolanus*, *How to Steal Two Million*, *Captain America: Civil War*, *Black Panther*, Disney's upcoming *The Lion King*.

John recently directed the film of his play *Nothing but the Truth*.

OTHER: John's extraordinary career has led to countless awards and honours, including: Honorary Doctorates from the University of Durban Westville, Rhodes University, Grahamstown and the University of Cape Town; the Hiroshima Foundation Award for Peace; and the Fleur du Cap Lifetime Achievement Award. In 2005, John received the Order of Ikamanga from the President of the Republic of South Africa, recognising his contribution in the struggle for the liberation of his country through his work in the arts. John is a Patron of the Market Theatre Foundation and, in 2015, they named the main theatre the John Kani Theatre. In 2017, Whites Road in Port Elizabeth's city centre was renamed John Kani Road. In 2018 he was awarded the JF Kennedy Gold Medal by the Kennedy Arts Centre for his Service to Humanity and Excellence in the Arts. He is also the recipient of the Prestigious Sortugui Afrique Cinema Honor in Burkina Faso. Most recently he was awarded the Voices in Freedom Award by Shared Interest in New York. Previous recipients include Nelson Mandela and Bishop Desmond Tutu.

Photography from the RSC run. Credit: Ellie Kurttz





ANTONY SHER

Jack Morris

FUGARD THEATRE: *Broken Glass*

ROYAL SHAKESPEARE COMPANY: Honorary Associate Artist. *King Lear* (Stratford/Barbican, London/BAM, New York), *Henry IV Parts I and II* (Stratford/UK tour/Barbican, London/China/BAM, New York. Critics' Circle Award: Best Shakespeare Performance); *Death of a Salesman* (Stratford/West End); *The Tempest*, *Othello*, *The Malcontent*, *The Roman Actor*, *Macbeth*, *The Winter's Tale*, *Cyrano de Bergerac*, *Tamburlaine the Great*, *Travesties*, *Singer*, *Hello and Goodbye*, *The Revenger's Tragedy*, *The Merchant of Venice*, *Richard III* (Evening Standard Best Actor), *Red Noses*, *Astonish Me*, *Maydays*, *Tartuffe*, *Molière*, *King Lear*.

AS DIRECTOR: *Breakfast With Mugabe*.

OTHER THEATRE INCLUDES: *The Captain of Kopenick*, *Travelling Light*, *Primo* (in New York, Drama Desk and Outer Critics Circle Best Solo Performance), *Stanley* (Olivier Best Actor), *Titus Andronicus*, *Uncle Vanya*, *The Resistible Rise of Arturo Ui*, *The Trial*, *True West* (National Theatre); *Hysteria* (Bath Theatre Royal/Hampstead); *Broken Glass* (Vaudeville/Tricycle); *An Enemy of the People* (Sheffield Crucible); *I.D*

(Almeida); *Torch Song Trilogy* (Albery. Olivier Best Actor); *Goose-Pimples* (Hampstead/Garrick); *Cloud Nine*, *Prayer for my Daughter*, *The Glad Hand*, *Teeth n' Smiles* (Royal Court); *John, Paul, George, Ringo and Bert* (Liverpool Everyman/Lyric).

TELEVISION INCLUDES: *The Shadowline*, *God on Trial*, *Primo*, *Home*, *The Jury*, *Macbeth*, *The Winter's Tale*, *The Moonstone*, *Genghis Cohn*, *Changing Step*, *The Land of Dreams*, *Tartuffe*, *Molière*, *The History Man*, *Collision Course*, *Cold Harbour*, *The Sheik of Pickersgill*.

AS WRITER: *Changing Step*.

FILM INCLUDES: *Churchill: The Hollywood Years*, *Shakespeare in Love*, *Mrs Brown* (Evening Standard Peter Sellers Film Award), *Alive and Kicking*, *The Wind in the Willows*, *The Young Poisoner's Handbook*, *Erik the Viking*, *Shadey*.

WRITING INCLUDES: Theatre journals *Year of the King*, *Woza Shakespeare!* (co-written with Gregory Doran), *Year of the Fat Knight* and *Year of the Mad King*; novels *Middlepost* and *Cheap Lives*; plays *I.D* (Almeida), *Primo* (National Theatre/Broadway) and *The Giant* (Hampstead); autobiography *Beside Myself*; painting and drawings *Characters*.

ART EXHIBITIONS: Royal Shakespeare Theatre, Barbican, London Jewish Cultural Centre, National Theatre, Sheffield Crucible, Coventry Herbert Gallery.

OTHER: Knighted for services to Acting and Writing in 2000.

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LUNGISWA PLAATJIES

On Stage Musician

Lungiswa was born and raised in Langa Township in Cape Town. She started singing aged eight.

She has toured extensively throughout South Africa, East Asia including Japan; Scandinavian countries, the UK and Canada.

FUGARD THEATRE: **Heart of Redness**
(Produced by Cape Town Opera and Magnet Theatre)

ROYAL SHAKESPEARE COMPANY: **The Tempest**.

OTHER THEATRE INCLUDES: **The Flower of Shembe**

ALBUMS: **Lungiswa** (2000; produced by M.E.L.T 2000), **Unonkala** (2002; produced by Don Laka)

OTHER MUSIC CREDITS: **Amampondo**, **South Africa Road Trip**

INSTRUMENTS: nyungwe-nyungwe (mbira), marimba, djembe, kayomba and mouth bow (umrhubhe).

AWARDS: Nominated for Best Newcomer and Best

Female Vocalist at the SAMA Awards, nominated for two KORA Awards.



Photography on this page from the RSC run. Credit: Ellie Kurttz

ERIC ABRAHAM PRESENTS A
ROYAL SHAKESPEARE COMPANY
AND FUGARD THEATRE PRODUCTION

KUNENE & THE KING

CAST

Lunga Kunene **John Kani**
Jack Morris **Antony Sher**
On Stage Musician **Lungiswa Plaatjies**

PRODUCERS

Producers **Eric Abraham**
for The Fugard Theatre
The Royal Shakespeare Company

Producer for
The Fugard Theatre **Daniel Galloway**
Producer for the RSC **Ben Tyreman**

Co-Producer
for The Fugard Theatre **Lamees Albertus**
Associate Producer
for The Fugard Theatre **Georgia Lahusen**

CREATIVE

Playwright **John Kani**
Director **Janice Honeyman**
Assistant Director **Nel Crouch**
Production Design **Birrie le Roux**
Lighting Design **Mannie Manim**
Original Sound Design
for the RSC **Jonathan Ruddick**
Sound Design re-created
for The Fugard Theatre **David Classen**
Composer **Neo Muyanga**
Directing Intern **Siphelo Mtshetsha**

FUGARD PRODUCTION

Production Manager **Luke Ellenbogen**
Technical Manager **Benjamin du Plessis**
Resident Technical
Stage Manager **Shayna Gleave**
Deputy Production Manager **Sean Whitehead**
Wardrobe Supervisor **Widaad Albertus**
Dressers **Carmen Abrahams**
Frances Moerdyk
Stage Managers **Juanita van Wyk**

Ulibo Maahe
Assistant Stage Manager **Kei-Ella Loewe**
Lighting Programmer **Benjamin du Plessis**
Sound Operator **Justin Barends**
Crew **Angelo Petersen**
Achmat Khroodien
Set Construction **Gerhard Morkel**
Carl Gersbach for CHG
Prop Construction **Koos Marais**
Scenic Painting **Nadine Minnaar** for
Scene Visual Productions
Photography for
The Fugard Theatre **Claude Barnardo**
Publicity **Christine Skinner**

RSC PRODUCTION

Production Manager **Andreas Ayling**
Props Supervisor **Alison Tanqueray**
Wigs Supervisor **Sandra Smith**
Head of Running Wardrobe **Sandy-Smith Wilson**
Wigs & Make-up Team **Charlie Griffiths**
Jill Leather
Debbie Lukic
Rachel Seal

Wardrobe Technician **Rebecca Rees**
Dresser **Michael Nolan**
Production
Lighting Technician **Simon Spencer**
Lighting Programmer **Tim Owen**
Lighting Technician **Matthew Coombes**
Production Sound Technician **Andy Franks**
Sound Desk Operator **Chris Vernon**
Video **Oli Quintrell**
Senior Automation Technician **Richard Smith**
Automation Technician **Ian Kilpatrick**
Senior Stage &
Props Technicians **Al Pitts**
Kevin Wimperis
Stage & Props Technicians **Dan Avery**
Pete Read
Oscar Turner

Company Voice
& Text Work **Cathleen McCarron**
Photography for The RSC **Ellie Kurttz**
Company Manager **Pip Horobin**
Stage Manager **Maggie Mackay**
Deputy Stage Manager **Juanita van Wyk**
Assistant Stage Manager **Kei-Ella Loewe**

Special thanks to Dr Kathryn Mannix, author of *With The End In Mind* and Medical Advisor on this production; Dr Peter Correa (Consultant Clinical Oncologist), Dr Paul Davis and Dr Allison Russell; Christine, Jo, Melanie and the staff at The Shakespeare Hospice, Stratford-upon-Avon.



ERIC ABRAHAM

Producer

Eric Abraham is a South African-born film, television and theatre producer. He is best known for producing two Oscar-winning films – *Kolya* (Academy Award for Best Foreign Language Film 1996, directed by Jan Sverak) and *Ida* (Academy Award for Best Foreign Language Film 2014, directed by Pawel Pawlikowski). Both films won multiple other awards including, for *Kolya*, the Golden Globe and, for *Ida*, a BAFTA and Best European Film award. *Kolya* and *Ida* are two of the most widely seen foreign language films in the last twenty years. Eric is also known for producing Roald Dahl's *Danny, the Champion of the World*, starring Jeremy Irons and a host of British stars. Aside from producing and commissioning new work for The Fugard Theatre, Eric's West End and London stage credits include: the 2008 Olivier Award-winning *The Magic Flute/Impempe Yomlingo* (Paris Crystal Globe for Best Opera) and Christopher Hampton's *Embers* featuring Jeremy Irons. He commissioned and underwrote The Fugard Theatre, becoming its Founding Producer.

THE FUGARD THEATRE

Founding & Executive Producer
Eric Abraham

Managing Director & Producer
Daniel Galloway

Artistic Director
Greg Karvellas

Chief Financial Officer
Stephen Sacks

Theatre Manager & Co-Producer
Lamees Albertus

Associate Producer
Georgia Lahusen

Operations Manager
Ronel Botha

Production Manager
Luke Ellenbogen

Technical Manager
Benjamin du Plessis

Resident Technical Stage Manager
Shayna Gleave

Deputy Production Manager
Sean Whitehead

Resident Senior Stage Manager
Juanita van Wyk

Wardrobe Supervisor
& Production Assistant
Widaad Albertus

Resident Junior Stage Manager
Ulibo Maake

Office Administrator & Events
Coordinator
Kyle Alexander

Media & AV
Claude Barnardo

Resident Musical Director
Charl-Johan Lingenfelder

Payroll & Accounts
Vanessa Sacks

Accountant
Olivier Lekada

Front of House Manager
Iris Bolton

Box Office Manager
Aziez Gabier

Co-Box Office Manager
Shaakiera Israel

Bar Duty Manager
Dorsaint Katumpa

Assistant Technical Stage Managers
Marie Roux
Achmat Khroodien

Technical Assistant
Angelo Petersen

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The Royal Shakespeare Company creates theatre at its best, made in Stratford-upon-Avon, England, and shared around the world. We produce an inspirational artistic programme each year, setting Shakespeare in context, alongside the work of his contemporaries and today's writers.

Everyone at the RSC – from actors to armourers, musicians to technicians – plays a part in creating the world you see on stage. All our productions begin life at our Stratford workshops and theatres and we bring them to the widest possible audience through our touring, residencies, live broadcasts and online activity. So wherever you experience the RSC, you experience work made in Shakespeare's home town.

We have trained generations of the very best theatre makers and we continue to nurture the talent of the future. We encourage everyone to enjoy a lifelong relationship with Shakespeare and live theatre. We reach 530,000 children and young people annually through our education work, transforming their experiences in the classroom, in performance and online.

PATRON

HER MAJESTY THE QUEEN

PRESIDENT

HIS ROYAL HIGHNESS
THE PRINCE OF WALES

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MARK SMITH

IAN SQUIRES

MARK THOMPSON

THE RSC

GREGORY DORAN
Artistic Director

CATHERINE MALLYON
Executive Director

ERICA WHYMAN
Deputy Artistic Director

STEPHEN EAMES
Chief Operating Officer

Thank you to all RSC staff who helped to make *Kunene and the King* and who have contributed to the production.

The RSC is proud to co-produce this new play by John Kani with The Fugard Theatre.

rsc.org.uk

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