

**Magnet Theatre Residency Final Report**  
**Prepared by Prof Megan Lewis**  
**UMass Amherst, Department of Theater**

**Overview**

Five artists from South Africa's Magnet Theatre – Mark Fleishman, Jennie Reznick, Faniswa Yisa, Neo Muyanga and Themba Stewart – spent a week in residence at UMass from January 27 – February 3, 2013. The residency was a stellar success, with the artists completing four performances of their show, *Every Year, Every Day, I Am Walking* to rave reviews and packed houses, doing talkbacks after three of the performances, making guest visits to classes and offering lectures and workshops at Hampshire and Amherst.

The artists were thrilled at the hospitality and welcome that they received in the Pioneer Valley and at UMass' Department of Theater. They all said they would return again without a doubt. They commented on the caliber of our students, (undergraduate and graduate), on the extensive number of Africanists across the Five Colleges, on our technical staff and the support we gave them during their run, on the audiences' energy and reactions to their work, and on the phenomenal food at the Berkshire Dining Hall. Magnet has toured this show across Africa, in Europe, India, and Latin America and they expressed that they had never been so welcomed and well treated before.

**Fundraising**

Over the course of a year, from October 2012 to January 2013, Prof Lewis managed to raise just over \$30,000 to make this residency possible. Funds came from myriad sources, including:

*The College of Humanities and Fine Arts; Five College Multicultural Theatre Committee; Edinburgh After-Festival; UMass Arts Council; Amherst College English Department; Five College Lecture Fund; Interdisciplinary Studies Institute; Hampshire College Department of Theater; and UMass Departments of Theater, History, Afro-American Studies, Music and English; and the UMass Hotel and Conference Center.* Thank you all for your amazing support!

**Audiences**

Audiences were profoundly moved and inspired by *Every Year, Every Day, I Am Walking* and by the talkbacks with the artists. The show received positive press from the Greenfield *Recorder* and *The Valley Advocate* and organizer, Prof Megan Lewis, was interviewed about the residency for ResearchNext (see Appendices).

Wednesday 1/30/2013	House of 96
Thursday 1/31/2013	House of 264
Friday 2/1/13	House of 218

Saturday 2/2/13  
Total:

House of 263  
841

Prof. Mark Fleishman's guest appearance with Prof Megan Lewis in The Lively Arts course in Wednesday 1/30/2013 was attended by over 200 students, most of whom also saw the show.

Prof. Mark Fleishman's lecture "Lapsing into Democracy': Un(der)speaking Theatre in the Transitional State" at Amherst College was attended by 12 people (4 faculty, 1 grad student and 7 Hampshire students)

Approximately 150 people attended The Rand Lecture by Prof Megan Lewis and with artist panel on Tuesday 1/29/13. The Rand Lecture was titled "Twenty-Five Years of Magnet's Theatrical Labors in a Changing South Africa" and was very well received by all in attendance. The question and answer period with the panel was also highly fruitful and productive.

The Workshop on "Devising Socially-Just Theatre" at Hampshire College was very successful. The 13 students who participated (from UMass, Smith, Amherst, and Hampshire), felt it to be a really valuable experience and many expressed how inspired they were to use the language of the body and physical theatre in their own artistic lives.

Beyond faculty at Five Colleges and community members:

- 75 of Prof Megan Lewis' Th100 students attended one of the shows
- 15 of Prof. Lewis' Contemporary Rep: Africa students attended
- 200+ Lively Arts students attended
- 12 UMass MFA grad students in Dramaturgy, Design and Directing attended
- Jill Lewis, Will MacAdams and Talya Kingston brought students from Hampshire College
- Alex Deschamps (Afro Am, course on Arts Activism), Stephen Clingman (English/ISHA, course on Transnational Fiction), Jenny Spencer (English/Edinburgh Festival) brought students as well.

### **Collaboration**

Special thanks to the following souls whose incredible labors and endless support made this residency possible: Willow Cohen, Penny Remsen, Julie Hayes, Paul Adolphsen, Michael Schurter, Jenny Spencer, Joye Bowman, John Higginson, Amilcar Shabazz, Dee Shabazz, Talya Kingston, Will MacAdams, Stephen Clingman, John & Miriam Jenkins, Colleen Wetzell, Joanne Corbeil-Harper, Julie Fife, Jill Lewis, Ron Bashford, Len Berkman, Brooke O'Hara, Djola Branner, Sue Dickman, Chris Grobe, Wendy Woodson, and, of course, Mark Fleischman and Jennie Reznek.

## Appendix

1. *Every Year, Every Day* postcard/poster design
2. Flyers for Hampshire workshop, Amherst lecture, and Rand lecture
3. Residency press release
4. Press clippings: *Greenfield Recorder*, *Valley Advocate*; ResearchNext, Broadway World Boston
5. Residency website with residency schedule
6. Program with special thanks
7. Testimonials
8. Reconciled Residency Budget



# EVERY YEAR, EVERY DAY, I AM WALKING

created by South Africa's  
**MAGNET THEATRE**

Wednesday—Saturday, 8pm  
1/30, 1/31, 2/1, 2/2

The Rand Theater

Call the box office at 1-800-999-UMAS or 413-545-2511  
visit our website at [www.umass.edu/theater](http://www.umass.edu/theater)

To learn more about Magnet Theatre,  
visit <http://www.magnettheatre.co.za>

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# Devising Socially-Just Theatre: A Workshop with South Africa's



Striving to be a *moving force* in the lives and minds of people in relation to changing local and global contexts, Magnet Theatre has been emphasizing the primacy of the human body in the act of theatre for over 25 years in South Africa. Magnet's artists are committed to creating work and theatrical experiences that shift bodies, assumptions, feelings, beliefs and understandings.

Join Magnet Co-Artistic Directors, Mark Fleishman and Jennie Reznek, resident performer Faniswa Yisa, and musician Neo Muyanga for a special student workshop on devising socially-relevant work through the language of movement and the body. The artists will share insights and strategies developed over the past 25 years in the shifting political and social landscape of apartheid-era and now democratic South Africa.

**Friday, February 1, 2013 12-3pm**  
Main Dance Studio

 **H A M P S H I R E C O L L E G E**

Workshop is open by faculty nomination to advanced theatre/performance students at the Five Colleges.  
Contact: Prof Megan Lewis • [meganlewis@theater.umass.edu](mailto:meganlewis@theater.umass.edu)



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The workshop is part of a week-long residency with Magnet Theatre across the Five Colleges.  
Please visit [www.umass.edu/theater/magnet.php](http://www.umass.edu/theater/magnet.php) for more details.

# 'Lapsing into Democracy': Un(der)speaking Theatre in the Transitional State

Prof. Mark Fleishman  
University of Cape Town



In 1835, in his *Democracy in America*, Alexis de Tocqueville wrote: 'If you were to judge beforehand of the literature of a people which is lapsing into democracy, study its dramatic productions.'

This talk will focus on South Africa as a society in transition, 'lapsing into democracy', using the work that Prof. Fleishman has been engaged in with his company, Magnet Theatre, since 1994. Mapping the relationship between theatre and human rights, not in the overt sense in which theatre engaged human rights abuses under apartheid, but in a much more subtle way that renders certain ideas, groups, topics 'unspeakable,' Prof. Fleishman will discuss the challenges contemporary South African theatre faces as the ANC government effectively "silences" and marginalizes this vibrant art form. Please join us for this timely case study about theatre, power and the pursuit of freedom by one of South Africa's foremost theatre scholars and practitioners.

**Wednesday, January 30, 2013 at 4pm**

Amherst College, Stirn Auditorium

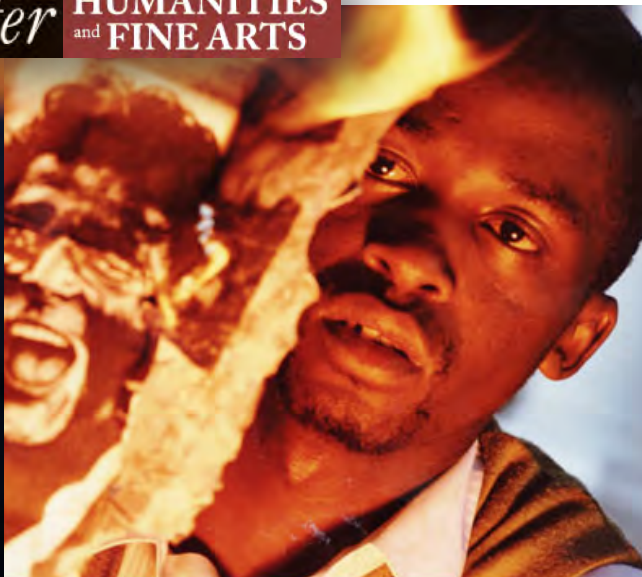


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Prof. Fleishman's lecture is free and open to the public. It is part of a week-long residency with Magnet Theatre made possible with generous support from The Five Colleges Lecture Fund.

**Please visit [www.umass.edu/theater/magnet.php](http://www.umass.edu/theater/magnet.php) for more details.**



## THE 2013 RAND LECTURE

### Magnet's Theatrical Labors in South Africa



**January 29, 2013 • 4pm • The Rand Theater**

South African performance scholar, Prof Megan Lewis of the UMass Theater Department, will discuss how Cape Town-based Magnet Theatre's work over the past three decades has been committed to creating experiences that "shift bodies, assumptions, feelings, beliefs and understandings." Movement—physical, psychic, cultural, intellectual and political—is at the core of all their work. Operating across the transition out of apartheid and into the new democracy, Magnet has continued to make socially-relevant work, guided by archival and movement-based research, that moves its audiences through imaginative, uniquely stylized performance events. Prof Lewis will be joined by Magnet's Co-Artistic Directors, Mark Fleishman and Jennie Reznek, and resident performer, Faniswa Yisa, for the Rand Lecture. A reception will follow the lecture in the Fine Arts Center Atrium.

The 2013 Rand Lecture is part of the week-long multicultural residency with South Africa's Magnet Theatre. For more details please visit [www.umass.edu/theater/magnet.php](http://www.umass.edu/theater/magnet.php).

From: UMass Amherst Theater <amgoossens1972@gmail.com>  
Subject: [Theater-fac] Press release: South African company performs at UMass Theater  
Date: January 3, 2013 10:33:04 AM EST  
To: <theater-fac@theater.umass.edu>  
Reply-To: UMass Amherst Theater <amgoossens1972@gmail.com>

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press

The University of Massachusetts Amherst Department of Theater

FOR IMMEDIATE RELEASE

South Africa's Magnet Theatre comes to UMass Theater for performances and a residency open to the public

Jan. 3, 2013 Amherst, Massachusetts

#### At A Glance

*Every Year, Every Day, I Am Walking*  
Jan. 30, 31, Feb. 1, 2  
at 8 p.m.  
The Rand Theater  
\$16/\$8 students/seniors,  
call 545-2511

#### Residency Events:

[Full listing available on our Magnet Theatre page](#)

Only two actresses appear in Magnet Theatre's play, *Every Year, Every Day, I Am Walking*, but aided by a moving score and some evocative props, they build an entire world on stage. This performance piece is about a young refugee in an unknown francophone country in Africa who loses her home. Forced to journey to a new place through many dangers and uncertainties, she walks a path towards healing and recovery with her mother.

The South African theater company that created the piece, [Magnet Theatre](#), will make its Massachusetts debut at UMass in January with a Five College Multicultural Residency. Magnet Theatre's residency includes performances of *Every Year, Every Day...* from Jan. 30 to Feb. 2, the Rand Lecture and discussion on Jan. 29, and a number of special events, many of them free and open to the public. See a listing of highlights at the side, [and visit our website for full residency details](#).

The company's trip to the Pioneer Valley is a result of the efforts of Professor Megan Lewis, herself a native of South Africa and a longtime fan of Magnet Theatre and this play. *Every Year, Every Day...* blends seamlessly into the Department of Theater's 40th anniversary season focusing on female playmakers.

"This play deals with the theme of our 40th Anniversary, and I think it is important that if you are celebrating women to remember and include the international or global perspectives of women," Lewis explained. "I wanted to share the work that this company has been doing over the past 25 years, which is physical theater that is socially conscious. They create phenomenal performance events that are aesthetically beautiful, emotionally evocative, and politically relevant."

The actresses who perform in *Every Year, Every Day, I Am Walking*, Jennie Reznick and Faniswa Yisa, both had a hand in creating the story they tell onstage. In an interview posted on the company's website, Yisa, who speaks Xhosa as well as English, said the show's message transcends language. "The power of physical theatre is that everyone can read the body. We don't have to rely on a specific language. The show can travel."

"A lot of people are not used to reading the body. They are used to being told exactly what the story is about verbally. This piece (and physical theatre) asks people to engage imaginatively with the images that they see in the space. It's a challenge of the style," added Reznick.

Beyond the performances of the actresses, a key element of the show is the music composed by Neo Muyanga, of Soweto. "The music is also a character on its own that intertwines with the bodies," said Yisa.

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The artists will be sharing their talents not only on stage, but in a variety of workshops and other events open to the public. Please join us for the following FREE PUBLIC events:

Tuesday, January 29 at 4:00PM – The Rand Theater Lecture: "Magnet's Theatrical Labors in South Africa," with members of Magnet Theatre and Professor Megan Lewis moderating. There will be a public reception in the Fine Arts Center Atrium immediately following the lecture.

Wednesday, January 30 at 4:00PM – "Lapsing' into Democracy: Un(der)speaking Theatre in the Transitional State" at Amherst College's Stirn College with the artists from Magnet Theatre led by Mark Fleishman.

Also, please join us at the post-show discussions following the performances on Jan. 30 and Feb. 1.

For a full event listing, please visit <http://www.umass.edu/theater/magnet.php>.

*This residency would not be possible without generous funding and support from The College of Humanities and Fine Arts; Five College Multicultural Theatre Committee; Edinburgh After-Festival; UMass Arts Council; Amherst College English Department; Five College Lecture Fund; Interdisciplinary Studies Institute; Hampshire College Department of Theater; and UMass Departments of Theater, History, Afro-American Studies, Music and English. Thank you for your support! Thanks also to the UMass Hotel and Conference Center for providing accommodations.*

###

#### Contact Information

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If you wish to be removed from the UMass Amherst Theater email list, [click here](#).

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# Events associated with award-winning South African play begin Tuesday at UMass-Amherst



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Story by [Richie Davis](#) ()

Tuesday, January 29, 2013

Editor's note: This story is being published online first because some related events occur before the Thursday publication of our print edition of the Arts & Entertainment calendar.

From the Congo, Ethiopia, Rwanda, Barundi and other parts of South Africa, the refugee children told their "Suitcase Stories," part of an art therapy research project that helped them come to terms with what they'd experienced while walking to Johannesburg, seeking sanctuary

The stories told of their journeys, of the lives these children had left behind and of the struggles they carried within themselves, just like the artwork tucked away into each of the suitcases they'd been given for the art therapy project. It was all reflected in Glynis Clatchery's 2008 book, "The Suitcase Stories: Refugee Children Reclaim their Identities."

Those stories, like those of the estimated 150,000 registered and millions of unregistered

refugees now believed to be in South Africa, helped inspire “Every Year, Every Day, I am Walking,” an award-winning play by South Africa’s Magnet Theater.

The play, which has collected awards as it’s traveled around Africa, and to Europe, Asia and South America, will have its American premiere at the University of Massachusetts-Amherst’s Rand Theater, located in the Fine Arts Building, Wednesday through Saturday, Jan. 30 through Feb. 2, all at 8 p.m.

With only two actors — Magnet co-founder Jennie Rezneck and Faniswa Yisa, who play mother-and-daughter exiles as well as other roles — “Every Year, Every Day, I am Walking” celebrates the human capacity to heal and to regain dignity and identity through the power of imagination. It’s told using Magnet’s signature “physical theater” approach, which applies movement and minimal language to tell of displacement, identity, relationships, suffering and freedom.

“Physical theater,” Rezneck explains in a video embedded on Magnet’s Web site, “asks people to engage imaginatively with images,” just as the performers on the spare, imaginative set interact in dancelike movements and play with the few precious objects left in their characters’ lives.

“It’s a challenge ... We always try to find the conversation between the internal and personal landscape, and the external social and political landscape, so although the piece is about refugees, (we can) only enter the world of refugees through our own imaginations,” she says. “But also, through connecting with personal losses, which are something everybody’s experienced.”

In that way, Rezneck says, although the play is specifically about to refugees, it’s also about loss and recovery in a way that’s basic to every human being. “It’s something that everybody’s experienced. We connect into the story through a particular personal pathway.”

Megan Lewis, the UMass theater professor responsible for bringing Magnet to the Pioneer Valley as part of the theater department’s 40th anniversary season, calls the company’s work “physically based, imagistic theater that’s delightful and beautiful to watch, that’s compelling, and really moves you and allows to get you close to political subjects without bashing you over the head with them.”

Lewis, who specializes in the theater of her native South Africa, first saw “Every Year, Every Day, I am Walking” at the South Africa’s 2007 National Festival of the Arts in Grahamstown and was so “absolutely blown away” that she canceled plans to see another play there and immediately returned to re-experience this two-woman tour de force.

“Since last year, I’ve been raising money, begging and going on my knees, singing the praises of Magnet Theater,” says Lewis, who is co-editing a book about the South African company. “I’m so grateful.”

Magnet, which will also be bringing along Director Mark Fleishman, as well as composer-musician

Neo Muyanga and a technician, has seen dramatic changes in South Africa since its founding 25 years ago — “seismic changes in its political and social landscape,” says Lewis in her program notes.

Fleishman explains that “Every Day I am Walking” is not only about a geographical loss of place, but about the deeper losses we feel in an era when migration is very much a part of our 21st century lives.

And, he adds, “This piece is very intent on raising the possibility that the arts have a role to play in dealing with the trauma of loss.”

It’s typical of Magnet’s work, Lewis observes: creating art out of a lengthy, from-the-ground-up process.

With “Every Year, Every Day, I am Walking,” the company explores the kind of forced migration and prejudices that plague South Africa in the “post apartheid, post-colonial, post modern, post-everything kind of world,” Lewis says.

The play, commissioned by the African Festival for Children and Young People in Cameroon, where it was first performed in November 2006, grew out of workshops that looked at how globalization, migration and other potent issues affected the lives of human beings on a daily basis.

(If the play’s characters are on the move, “Every Day I am Walking has itself been busy traveling, with tours through Namibia, Botswana, Swaziland, Zambia, Tanzania, Zimbabwe, Mozambique and Malawi, as well as Great Britain, Germany Sweden, Denmark, Argentina, Brazil, India, Japan and elsewhere .)

The play, which Magnet’s longest-running, also draws on the violently xenophobic attacks on Zimbabwean refugees in South Africa within a decade of its overthrow of the 45-year-apartheid system.

The country, which has had a history of attracting economic refugees from throughout the continent seeking work and a better life, saw its border with Zimbabwe collapse after those seeking asylum began fleeing the despotic regime of President Robert Mugabe in the last decade. The refugee crisis resulted in gruesome, violent attacks on “amakwerekwere,” a pejorative term for “foreigners” in Johannesburg. Native South Africans used the same apartheid-era tactics they’d themselves experienced, like “necklacing” victims with a gasoline-filled tires, which are then set on fire.

“They’ve made this massive transition out of a horrible system like apartheid, and many people think they’re in a new democracy and think this is all great, with everyone getting along and is everything fine. But it isn’t,” Lewis explains.

## A more complex role

Fleishman says that instead of the theater making statements that resisted the apartheid regime, its role now is more complex.

“The theater and the arts become a space where people can deal with personal issues and social issues, and issues that affect communities, on a much more intimate level,” the director says.

In addition to its presentation of what Lewis calls “polished productions,” Magnet has also been working with youth in outlying communities and townships outside Capetown around the theme of migration and movement, exploring storytelling and theater as a way of dealing with social issues.

The theater company’s members, she says, “are so committed intellectually, emotionally, and in every other way, to the well being of every community they work with, using tools they have as artists, bringing them to people who may not know of theater, or may not have thought of using theater to voice their stories.”

The company’s week-long residency at UMass, in addition to the four evening performances, will also be highlighted with a free lecture, open to the public Tuesday, Jan. 29, from 4 to 6:30 p.m. at Rand Theater: “Magnet’s Theatrical Labors in South Africa.” There will also be a lecture Wednesday, Jan. 30, at 4 p.m., by Fleishman. Free and open to the public, it will be at Amherst College’s Stim Auditorium. The topic will be “Lapsing into Democracy Un(der)speaking Theater in the Transitional State.”

On Wednesday, Jan. 30, there will be a post-performance discussion led by UMass English Professor Jenny Spencer in the Rand Theater. There will also be post-performance discussions Thursday, Jan. 31, led by Lewis, and Saturday, Feb. 2, led by professor Stephen Clingman.

It’s “pure coincidence,” Lewis says, that the South African theater company is in residence at UMass in the same week that Ladysmith Black Mambazo, the country’s legendary Grammy Award-winning a cappella chorus, is presenting a concert Wednesday, Jan. 30, in the Fine Arts Center concert hall.

“It’s going to be,” she observes, “South Africa all week.”

Magnet Theatre (<http://vimeo.com/19299079>) from Caracois Voadores (<http://vimeo.com/user5707587>) on Vimeo (<http://vimeo.com>).

On the Web: [www.magnettheatre.co.za](http://www.magnettheatre.co.za)

<http://vimeo.com/19299079>

[www.umass.edu/theater/magnet.php](http://www.umass.edu/theater/magnet.php)

Senior reporter Richie Davis has worked at The Recorder more than 30 years. He can be reached at [rdavis@recorder.com](mailto:rdavis@recorder.com) or 413-772-0261, ext. 269.

“Every Year, Every Day, I am Walking,” Rand Theater, Fine Arts Center, 151 Presidents Drive, Amherst. Wednesday through Saturday, Jan. 30 through Feb. 2, all at 8 p.m. Tickets are \$16; seniors and students \$8.

To order online, and to get more information, go to [www.umass.edu/theater/magnet.php](http://www.umass.edu/theater/magnet.php)

To buy tickets by phone, with VISA or MasterCard, call the Fine Arts Center Box Office at 413-545-2511 or 1- 800-999-UMAS, Monday through Friday, 10 a.m. to 6 p.m., while the university is in session. You can also visit the Box Office, located at the Fine Arts Center concert hall, Monday through Friday, 10 a.m. to 6 p.m. while the university is in session, 10 a.m. to 4 p.m. otherwise.

The box office is also open one hour prior to each ticketed event. Parking is available in the visitor’s parking lot next to the Robsham Visitor’s Center on Massachusetts Avenue.

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Greenfield, MA 01302-1367

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## Stage

### StageStruck: Shifting Bodies and Assumptions

A South African theater in residence at UMass explores loss and recovery.

By Chris Rohmann

Comments (0)  
Tuesday, January 29, 2013

As its name suggests, Magnet Theatre seeks to draw people together. In today's South Africa, that means connecting people of different races, ethnicities, cultures and language groups, as the country continues the still-agonizing process of negotiating a viable nation in the post-apartheid era.

The Capetown-based theater draws its inspiration from that goal, and its aesthetic from the physical theater practice of co-founder Jennie Reznik. She's the co-creator of *Every Year, Every Day, I Am Walking*, which is currently on tour and making a stop this week at UMass. The week-long residency culminates in four performances in the newly spiffy Rand Theater.



Left to right: Magnet Theatre's Jennie Reznik and Faniswa Yisa

Reznik, who is white, performs the show with fellow company member Faniswa Yisa, who is black. Together, they enact a migratory tale of loss and recovery. Beginning when a family is violently driven from its home in an unnamed central African country, it follows a mother and daughter on their journey of hope and despair in search of refuge.

While the piece "is ostensibly about the situation of refugees in Africa," director Mark Fleishman says in an online trailer for the show, "to me the play is about displacement—a sense of loss of place, not only geographical. This piece is very intent on raising the possibility that the arts have a role to play in helping people to deal with the trauma of loss."

Although the story traverses vast spaces, the performance is enclosed in a flagstoned circle, with only a metal table and a few simple props, including flowing fabrics and a pair of shoes. There is also minimal dialogue, in several languages, but most of the communication comes through movement and gesture. This approach is at the core of Magnet's work and performance philosophy.

"Everyone can read the body," says Yisa in the trailer. "We don't have to rely on a specific language." The piece, and physical theater in general, "asks people to engage imaginatively with the images they see in the space," Reznik adds. The show's theme and title are poignantly reflected in a movement sequence where we see an exhausted Yisa leaning on Reznik, whose hands grasp a pair of shoes on the tabletop, moving them forward one slow shuffling step at a time.

There is a third performer, Neo Muyanga, who wrote and performs the original music that flows through the story. "The music is a character on its own, intertwined with the bodies," Yisa explains.

For a quarter-century, Magnet Theatre's mission has been about "making space" in South Africa: "making space for theatre, education [and] cultural dialogue that energizes audiences by shifting bodies, assumptions, feelings, beliefs and understandings." As Reznik says, "We always try to find a conversation between an internal, personal landscape and an external, social or political landscape."

"Under the apartheid era, we were making statements that were resisting the regime in some kind of way," says Fleishman. "Now the situation is more complex. Theater and the arts become a space where people can deal with personal issues and social issues that affect communities on a

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#### StageStruck: Shifting Bodies and Assumptions

A South African theater in residence at UMass explores loss and recovery.

By Chris Rohmann  
01/29/2013

#### StageStruck: Up from the Ashes

Reviving from trauma through the "theater of witness."

By Chris Rohmann  
01/22/2013

#### Tracy Morgan at Hu Ke Lau

Tom Sturm  
01/15/2013

#### An American Magistrate

By Chris Rohmann  
01/15/2013

#### Stagestruck: Playing in Harmony

In some plays, music is almost a character.

By Chris Rohmann  
01/15/2013

#### Harstbrook Marionettes

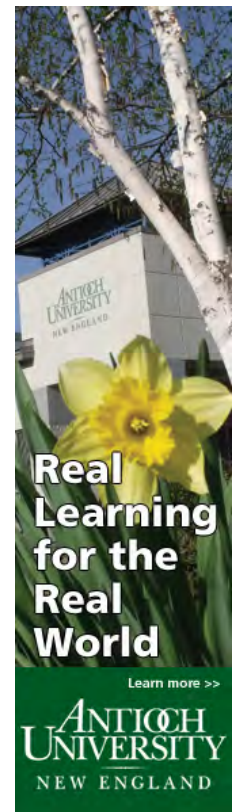
Perform *Mother Holle*

By Advocate Staff  
01/08/2013

#### StageStruck: Triple Threat

This play is a trifecta of styles.

By Chris Rohmann  
01/08/2013





much more intimate level.”•

Every Year, Every Day, I Am Walking: *through Feb. 2, Rand Theater, UMass-Amherst, [umass.edu/theater](http://umass.edu/theater), tickets (413) 545-2511 or (800) 999-UMAS.*

Contact Chris Rohmann at [StageStruck@crocker.com](mailto:StageStruck@crocker.com).

[StageStruck: Two for the Show](#)

All theater is about relationships.

By Chris Rohmann

01/01/2013

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# Theatre Movement

Exploring South African identity through performance

Home to eleven national languages, South Africa is a sociopolitical, linguistic, and artistic blend of shifting identities. Communication here comes in many forms, which is why UMass Amherst South African-American theatre and performance studies scholar Megan Lewis finds ultimate inspiration for her research in the country's intricate cultural fabric.

Lewis's scholarly work explores national identity, gender, and race in a variety of performance media. In her main research project, Lewis is examining the role of white Afrikaner masculinity in South African theater before, during, and after apartheid. In conjunction with a colleague from Rhodes University, Lewis is also editing a volume of scholarly essays about Cape Town-based Magnet Theatre, written by theatre experts from around the world. Magnet Theatre Company has been making theatre in South Africa for the past 25 years, using movement-based and physical theatre to create a new dimension of physical communication. Their goal is to generate artful works that use the language of the body to communicate beyond the written word.

"If we base our piece in a language, we are excluding someone," said Faniswa Yisa, Magnet Theatre's resident performer.

Magnet's performance piece, *Every Year, Every Day, I am Walking*, which recently played to packed houses here on campus, uses the language of movement to communicate poignant messages about the meaning of home in a time of political and social change. Accessible to global audiences of all languages, this powerful piece about migration, xenophobia, and the power of the imagination has traveled beyond South Africa, to ten African countries, Europe, Japan, and the United States.

Having grown up in South Africa and having witnessed the country's movement away from apartheid to a more integrated and democratic society, Lewis attributes much of her academic inspiration to her experiences, many of which are mirrored in the works of Magnet Theatre. Much of the Company's work illustrates an emerging sense of identity—a multifaceted notion explored through artistic expression in post-apartheid South African theatre and performance.



Megan Lewis, Theatre

"I grew up in this world knowing that theater was always a part of the South African social fabric. A place where people can speak truth to power, question their realities, and imagine new ways of being," Lewis says.

Though Lewis has been in the United States for over thirty years, she returns home annually for the Grahamstown Arts Festival in Johannesburg, South Africa where she first saw Magnet's *Every Year, Every Day, I Am Walking*. The second largest theatre arts festival in the world, referred to as "ten days of amazing," Grahamstown showcases a wide range of performing arts including theater, dance, music, film, improvisation, and street performances.

"When I first saw *Every Year, Every Day, I Am Walking* at the Grahamstown National Arts

Festival in 2007, I was so blown away that I canceled everything else I was supposed to review to see it a second time,” Lewis says.

In honor of UMass Theater’s 40th anniversary, Lewis and her colleagues recently hosted Magnet Theatre in a week long residency on campus. Five members of Magnet Theatre toured the Five-College community, gave lectures, and visited classes. They also performed their movement-based piece, *Every Year, Every Day, I am Walking*, as part of the Theatre Department’s Mainstage season in the newly renovated Rand Theater.

UMass Amherst and Five College students currently have the opportunity to enroll in a summer course with Lewis based at the Grahamstown National Arts Festival. Students in the program will travel to Grahamstown to experience the “ten days of amazing,” meet with artists, and learn from South African theatre scholars and practitioners firsthand. Lewis says the course is modeled on the successful Edinburgh Fringe Festival program that UMass Amherst already offers to theater students, which takes them abroad to experience performances and engage in Scottish culture.

In Grahamstown, Lewis’s students will see cutting edge international performances; meet playwrights, actors, and artists; and have the opportunity to examine and reflect upon how South African history, politics, language, and social justice help create and inform the performing arts.

For Lewis, the politics of theater have long been a personal and scholarly fascination. She argues that all theater is political; it is an art form that directly communicates the issues that face a society.

Quoting Mark Slouka in a recent video by the Theatre Communications Group Lewis says “People look at theater as this frivolous thing, like it’s the garnish, or the parsley, rather than the main course. Theater is the main course.” For Lewis, theatre is the productive space in which people imagine, or rehearse, new ways of being, alternative realities, and richer selves.

*Diana Alsabe '15*

“I grew up in this world knowing that theater was always a part of the South African social fabric. A place where people can speak truth to power, question their realities, and imagine new ways of being.”

-Megan Lewis



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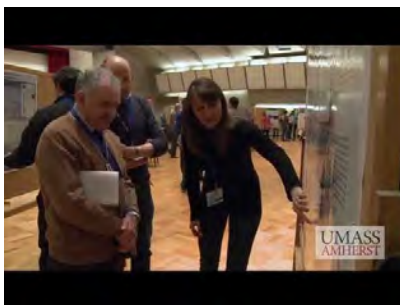
ATHLETIC

# Videos



## Theatre Performance: Exploring South African Identity and Culture

South African-American theatre and performance scholar Megan Lewis (UMass Amherst Theatre Department) explores South African identity through performance.



UMass Amherst Hosts



Theatre Performance: Exploring



Innovation: Vayu Vest U



## BWW Student Center Review: Magnet Theater's EVERY YEAR, EVERY DAY, I AM WALKING is a Journey

[Back to the Article](#)

by BWW News Desk



By Natalie Grillo

As a white, middle-class female from small town America, I

have had only a few small hardships in my life. Nothing I have been through compared to what I witnessed on stage at the Rand Theatre at UMass Amherst the night of January 30th, 2013.

Often times I, as well as many others, take for granted the fact that we have roofs over our heads, food in our stomachs, as well as people who are willing to help us and take care of us. 'Every Year, Every Day, I Am Walking', opened my eyes to not only hardships in life, but also how people work together to overcome them. Jennie Reznek and Faniswa Yisa were the only performers in the show, playing a mother and daughter. The beginning of the performance was very fun and playful. The set was simplistic with just a circular cloth on the ground, a table with a small paper cut out of a house, and a clothesline. Musician and composer Neo Muyanga sat off to the left in a chair, holding a guitar. The mother and daughter happily hung up pieces of fabric on the clothesline, laughed together, played games, and were always smiling. There was very minimal dialogue. The dialogue that did exist was mostly in foreign languages. One anecdote given in English by the daughter, Aggie, was about elephants in Africa who could walk anywhere and everywhere. There was a sense of freedom and joy. Then things became dark.

Jennie and Faniswa alternated wearing masks and holding machetes. The music became faster and extremely tense. The lighting went dark. Fire was set to the house. The clothesline was cut and the mother and daughter were separated. I am used to shows gradually shifting from one drastic emotion to another. Here, it was so fast and drastic that it had much more of an impact on me. Instead of the climax being in the middle of the show, it was at the beginning. The emotional roller coaster I was on dropped much sooner than expected. The rest of the production was a journey.

Jennie and Faniswa used shoes to depict their movements. However instead of wearing the shoes on their feet, they were on their hands. This really enhanced the effect of the journey

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since we could fully see the shoes moving, rather than them being hidden beneath their feet. There were no words. Simply walking shoes. The most poignant moments were the mother helping the daughter, by returning to get her when she would stop for a rest. Or by even carrying her on her back. With physical theatre, there is no distracting dialogue. I have never been so focused on body movements during a show. In a way it leaves the audience to create the dialogue in their heads and is open to so much more interpretation. It also made the piece much more relatable. The emotions displayed were emotions every human has felt from joy to loss to anxiety.

Throughout the journey, Aggie and her mother face many hardships, but also find help from a few. They arrive in Cape Town, South Africa. The song that plays when they arrive asks, "A lovely place to see, are they willing to see me?" They have found a new home, but is this place able to accept them and help them? After some time there, there is that feeling that they may have found a new home. The rest of the performance is about the two women moving on.

I truly applaud the Magnet Theatre Company for conveying a story with very minimal dialogue, simple sets and props, and music. Physical theatre is all about the body and telling a story through movement. While I was skeptical in the beginning about not understanding, or not being able to relate, their movements moved me.

'Every Year, Every Day, I Am Walking' ran at the The Rand Theatre at University of Massachusetts's Amherst Theater January 30-February 2.

For more information on The Magnet Theatre Company, click [here](#).

# umass theater

## second stage

### Residency — Magnet Theatre

#### Special Events

In addition to our mainstage shows, the Department of Theater frequently hosts special events that allow students to see art and interact with artists making a difference in their field.

Follow us on Twitter and facebook for updates, behind-the-scenes sneak-peeks at our productions, special event information, and opportunities to win free tickets!

#### Residency — Magnet Theatre

The UMass Department of Theater proudly presents

A week-long residency

With South Africa's

MAGNET THEATRE COMPANY

January 27 – February 3, 2013

including 4 performances of *Every Year, Every Day, I Am Walking*

[Buy tickets to \*Every Year, Every Day, I Am Walking\*](#)

VIDEO



[Magnet Theatre](#) from [Caracois Voadores](#) on [Vimeo](#).

*This residency would not be possible without generous funding and support from The College of Humanities and Fine Arts;*



*Five College Multicultural Theatre Committee; Edinburgh After-Festival; UMass Arts Council; Amherst College English Department; Five College Lecture Fund; Interdisciplinary Studies Institute; Hampshire College Department of Theater; and UMass Departments of Theater, History, Afro-American Studies, Music and English. Thank you for your support!*

*Thanks also to the UMass Hotel and Conference Center for providing accommodations.*

## **SCHEDULE OF EVENTS**

(please check back regularly as we update event details)

### **Sunday 1/27**

Artists arrive

### **Monday 1/28**

Artists in tech rehearsal with staff and students

### **Tuesday 1/29**

9:30-10:45am — Artists visit Prof Lewis' TH397R Contemporary Rep: Africa course

FREE AND OPEN TO THE PUBLIC

4-6:30pm — Rand Lecture (Rand Theater, UMass): "Magnet's Theatrical Labors in South Africa" By Prof Megan Lewis with artist panel Followed by public reception in Fine Arts Center Atrium

### **Wednesday 1/30**

12:00pm — Lunch with MFA graduate students (TH729 Dramaturgy Workshop)

1:25-2:30 Neo Muyanga guest visit in Music 100 with Miriam Jenkins (Van Meter)

FREE AND OPEN TO THE PUBLIC

4pm — Lecture by Prof Fleishman "'Lapsing into Democracy': Un(der)speaking Theatre in the Transitional State" at Amherst College (Stirn Auditorium)

6-7pm — Prof Fleishman to open The Lively Arts lecture

8pm — Performance of "Every Year, Every Day, I Am Walking" (Rand Theater)

Post-show discussion (Moderator: Prof. Jenny Spencer, UMass Dept of English)

### **Thursday 1/31**

4-5:15pm — Neo Muyanga guest visit in Music 150 with Sherry Buskey (Van Meter 115)

Post-show discussion (Moderator: Prof. Lewis)

8pm — Performance of "Every Year, Every Day, I Am Walking" (Rand Theater)

### **Friday 2/1**

12-3pm — Social Justice & Devising Theatremaking Workshop Hosted at Hampshire College by Will MacAdams and Talya Kingston

8pm — Performance of "Every Year, Every Day, I Am Walking" (Rand Theater)

### **Saturday 2/2**

8pm — Performance of "Every Year, Every Day, I Am Walking" (Rand Theater)

Post-show discussion (Moderator: Prof. Stephen Clingman)

### **Sunday 2/3**

Artists depart

## About Magnet Theatre

For the past quarter century, Magnet has been "making space" in South Africa; making space for theatre, education, bodies in motion, and for cultural dialogue. Guided by a spirit of theatrical research, Magnet's mission is to be a moving force behind challenging, compelling theatrical and educational experiences that energize audiences by shifting bodies, assumptions, feelings, beliefs and understandings. They have created a vital body of movement-based, collaborative work that has addressed the seismic shifts in South African culture from the apartheid era, through the historic transition of power in 1994, and into the new democracy.

[For more on Magnet, please visit magnettheatre.co.za.](http://magnettheatre.co.za)

## About the artists

### MARK FLEISHMAN — DIRECTOR

While not busy as one of Magnet's founding members and Artistic Directors, Mark Fleishman (director, lecturer, writer) is an Associate Professor and Head of the Drama Department at the University of Cape Town. He is an award-winning director and has directed all of Magnet Theatre's productions since *THE SHOW'S NOT OVER 'TIL THE FAT LADY SINGS* (1991). His research is concerned with theatre-making in theory and practice, including physical theatre, interactive dramaturgy, site-specific community-based performance, and technology and live performance. His work has been published in South African Theatre Journal, Contemporary Theatre Review, and in various edited volumes. For more about Mark, please visit <http://www.drama.uct.ac.za/people/academic>

### JENNIE REZNEK — ACTRESS

Jennie Reznek (actress, teacher, director) is a graduate of UNIVERSITY OF CAPE TOWN Drama school and studied in Paris with Jacques Lecoq for two years. She is a director of Magnet Theatre and lecturer in movement at University of Cape Town. She has worked as an aerialist and clown in the circus; a movement director and choreographer; a puppeteer with Handspring Puppet Company and has performed in many productions of new South African plays. She is a founder member of Magnet Theatre and together with Mark Fleishman and Mandla Mbothwe is responsible for the creative life of the company.

### FANISWA YISA — ACTRESS

Faniswa Yisa (performer) is an acclaimed actress in South Africa who began her professional career with The Mothertongue Project-- a collective of women artists, facilitators and healing practitioners--by co-creating and performing in *UNKULUNKULU THE SOVEREIGN ONE*, *BEADING MY SOUL*, and *INDAWO YAMAPHUPHA – THE SPACE OF DREAMS*. In 2004, Ms Yisa became a Magnet resident performer, collaborating on *EVERY YEAR, EVERY DAY I AM WALKING* and the Magnet Theatre / Jazzart Dance Theatre's collaborations *CARGO*, *INGCWABA LENDODA LISE CANKWE NDLELA - THE GRAVE OF THE MAN IS NEXT TO THE ROAD*, and *AUTOPSY*.

### NEO MUYANGA — COMPOSER/MUSICIAN

Neo Muyanga (composer/musician) was born into a family of composers and the originators of the Mozambican Mbila - the forerunner of instruments like the marimba and the xylophone. He studied the Italian madrigal tradition with choral maestro, Piero Poelen, while at the United World College in Trieste, Italy. Neo, together with Masauko Chipembere, co-founded the acoustic duo, blk sonshine, touring extensively throughout Southern Africa, the east and west coasts of the United States and parts of Western Europe. Neo composes music for choir, contemporary dance, live theatre, cinema and television. He was also responsible for the music in Magnet Theatre / Jazzart's highly acclaimed *RAIN IN A DEAD MAN'S FOOTPRINTS*, *VOICES MADE NIGHT* and *CARGO*. For more about Mr Muyanga, please visit <http://neomuyanga.wordpress.com/>

*The Trestle At Pope Lick Creek*, 10/2008  
photo by Jon Crispin

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Amherst, MA 01003-9331

Penny Remsen, Department Chair  
General e-mail: [umasstheater@theater.umass.edu](mailto:umasstheater@theater.umass.edu)  
General information number: (413) 545-3490  
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spates of xenophobic attacks have occurred against immigrants and refugees in Johannesburg and other South African cities. Most hauntingly, these attacks often deploy the same gruesome tactics used under apartheid, like “necklacing,” or pouring gasoline into a car tire and setting a victim alight in it. There are currently an estimated 150 thousand registered refugees and asylum seekers in South Africa, and millions more unregistered individuals. They come from Somalia, Angola, Burundi, Ethiopia, Eritrea, Mozambique, and many, most recently, from Zimbabwe.

While women now hold cabinet positions in the ANC government and anti-sexist legislation is officially on the books, the reality for many South African women is quite bleak. Black women, in particular, face enormous challenges in the new democracy, which is still very much a patriarchy and where women are still treated as second class citizens, their bodies violated, and their status on the social and economic hierarchies remains compromised.

Magnet Theatre Company was born in 1987, during the State of Emergency, when co-founder Jennie Reznik, a LeCoq-trained movement artist, teamed up with director and scholar from the famous Market Theatre, Mark Fleishman. In 2012, Magnet celebrated its 25th year of creating an original repertoire of inspirational performance events that emphasize the primacy of the human body in the act of theatre. For 25 years, Magnet has been “making space” in South Africa; making space for theatre, education, bodies in motion, and for cultural dialogue. Guided by a spirit of theatrical research, Magnet’s mission is to be a moving force behind challenging, compelling theatrical and educational experiences that energize audiences by shifting bodies, assumptions, feelings, beliefs and understandings.

Over the past quarter century, Magnet has earned a well-deserved reputation as one of the most innovative physical theatre companies in South Africa. Magnet’s artists remain deeply committed to social development and their interventions into multiple communities have reached tens of thousands. In this sense they function as a “national” theatre institution; not only in terms of their aesthetic originality and excellence, but also because of their investment into cultural development and training. This innovative company operates beyond buildings, migrating fluidly into empty spaces they find, and creating rich potential out of liminal zones. Magnet has developed critically-acclaimed, physical theatre that interrogates South Africa’s complex and contested history through archival explorations and performative excavations of relevant contemporary issues.

As a South African theatre and performance scholar who has

followed Magnet’s work over the years, and who is deeply committed to celebrating the rich and powerful work of African artists with American audiences, it is my utmost honor and joy to introduce these incredible artists to UMass and the Pioneer Valley. Please visit [www.umass.edu/theater/magnet.php](http://www.umass.edu/theater/magnet.php) for details on their week-long artistic residency.

Prof Megan Lewis  
Producer

## About *Every Year, Every Day, I Am Walking*

*Every Year, Every Day, I Am Walking* is Magnet Theatre’s longest running show. The piece was commissioned by the African Festival for Children and Young people in Yaoundé, Cameroon where it was first performed in November 2006. In 2007, it performed on the Main Festival of the National Festival of the Arts in Grahamstown, South Africa, at the Baxter Theatre in Cape Town, at the Market Theatre in Johannesburg. The show has also toured to Namibia, Botswana, Swaziland, Zambia, Tanzania, Zimbabwe, Mozambique and Malawi. It performed at the London International Festival of Theatre (LIFT) in 2008 in London and at the Proyecto 34 degrees South Festival in Argentina (where it received a nomination for Best foreign production in 2009). In 2009, the show toured to the Juice Festival in Newcastle and the International Afro-Asian Festival in Kerala, India. Faniswa and Jennie won the best actress award at the 2009 Aardklop National Arts Festival. In February and March 2010 it had a three week run at Oval House in London. It also performed at the ASSITEJ World Congress in Malmö and Copenhagen in 2011. This is the play’s American debut here in Massachusetts in 2013.

Magnet Theatre [www.magnettheatre.co.za](http://www.magnettheatre.co.za)



## Every Year, Every Day, I Am Walking

South Africa’s MAGNET THEATRE

Performed by Jennie Reznik and Faniswa Yisa  
Directed by Mark Fleishman  
Music composed by Neo Muyanga

Every Year, Every Day, I Am Walking  
magnettheatre.co.za

Director Mark Fleishman  
Performers Jennie Reznek and  
Faniswa Yisa  
Composer and Musician Neo Muyanga  
Technician Themba Stewart  
Producer Megan Lewis

#### PRODUCTION DEPARTMENT

Production Manager Julie Fife  
Production Management Assistants Glenn Proud, Kathryn  
McNall

Technical Director Michael Cottom  
Scenic Construction Director Brandon Hall  
Scene Shop Teaching Assistants Thom Barry, Patrick  
Kitzmiller  
Scene Shop Staff Jessica Braccia,  
Katherine Fontes, Luke  
Haskell

Lighting Department  
Faculty Lighting Designer Margo Caddell  
Lighting Supervisor Michael Dubin  
Production Master Electricians Evan Kerr, Zachary J.  
Smith  
Electrics Shop Graduate Assistants Michael Blagys, James  
Horban

Sound Department  
Faculty Sound Designer Amy Altadonna

Costume and Make-up Department  
Costume Shop Manager Kristin Jensen  
Assistant Costume Shop Manager Felicia Malachite

Publicity, House and Business Staff  
Public Relations Director Anna-Maria Goossens  
Public Relations Assistant Alissa Mesibov  
Graphic Design Rob Kimmel Design  
Photography Jon Crispin  
House Manager Derek Johnson  
Assistant House Manager Christina Mailer

Ushers

Box Office Manager  
Business Manager  
Administrative Assistant  
Department Chair  
General Manager

*This residency would not be possible without generous funding and support from The College of Humanities and Fine Arts; Five College Multicultural Theatre Committee; Edinburgh After-Festival; UMass Arts Council; Amherst College English Department; Five College Lecture Fund; Interdisciplinary Studies Institute; Hampshire College School for Interdisciplinary Arts; and UMass Departments of Theater, History, Afro-American Studies, Music and English. Thank you for your support!*

*Thanks also to the UMass Hotel and Conference Center for providing accommodations.*



*Special thanks to the following souls whose incredible labors and endless support made this residency possible:*

*Willow Cohen, Penny Remsen, Julie Hayes, Paul Adolphsen, Michael Schurter, Jenny Spencer, Joye Bowman, Frank Higginson, Amilcar Shabazz, Dee Shabazz, Talya Kingston, Will MacAdams, Stephen Clingman, John & Miriam Jenkins, Colleen Wetzel, Joanne Corbeil-Harper, Julie Fife, Jill Lewis, Ron Bashford, Len Berkman, Brooke O'Hara, Djola Branner, Sue Dickman, Chris Grobe, Wendy Woodson, and, of course, Mark Fleischman and Jennie Reznek.*

Presented Jan. 30, 31, Feb. 1, 2 at 8 p.m.  
The Rand Theater

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Axel Cruz, Julie  
DiGiusto, Ryan Hill,  
Sophia Lalli,  
Peter Vaiknoras  
Glenn Proud  
Joanne Corbeil-Harper  
Bethany Sherwood  
Penny Remsen  
Willow Cohen

## A note from the Producer

Over the past 25 years, during the span of Magnet Theatre's existence, South Africa has undergone seismic changes in its political and social landscape. The country was founded during the colonial era in the mid 16th century when Dutch settlers colonized the Cape of Good Hope. The colony was built on the backs of indigenous and imported slaves, and because of its rich mineral resources and strategic position along trade routes, was fought over by two European empires (the Dutch and the British), culminating in the Anglo-Boer Wars at the end of the 19th century. During the 20th century, the country endured a 45-year regime known as apartheid (Afrikaans for separateness). Under apartheid, laws dictated where individuals were allowed to work, live, and move according to their racial classification. The anti-apartheid struggle began as a series of passive resistance defiance campaigns in 1950s, inspired by the likes of Gandhi and Martin Luther King. After the Sharpeville Massacre of 1960, when police gunned down 69 demonstrators, the struggle took on a decidedly military approach more akin to Malcolm X and The Black Panthers. Shortly after Sharpeville, Umkhonto we Sizwe (The Spear of the Nation), the military wing of the African National Congress (ANC), was formed and Nelson Mandela and 13 others were tried for treason and sentenced to life in prison. Once tensions reached a fever pitch in the late 1980s, the Nationalist Government began negotiations with Mandela, who ultimately served 27 years on Robben Island before being released in 1990. The country became a democracy in 1994 after its first-ever free elections and Nelson Mandela, the apartheid state's most notorious criminal, became the new democracy's first President.

In the 18 years of this young democracy, much has improved since the days of apartheid. South Africa boasts the world's most inclusive Bill of Rights and Constitution and many in the country have seen the benefits of economic empowerment, democratic political representation, and social acceptance and mobility. However, there are also serious and lingering problems for the country, including an out-of-control AIDS epidemic, a corrupt and nepotistic government, and shocking violence against women and children, as well as against immigrants.

The recent collapse of Zimbabwe, South Africa's neighbor to the North, has prompted an influx of refugees who have been met with violent xenophobia. The pejorative term *amakwerekwere* is a new word in the black lexicon used to denote and denounce foreign Africans whose unintelligible languages sound like gibberish (*kwere, kwere, kwere*) to native South Africans. Recently,

## Magnet Residency Testimonials

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Our Honors section and I want to so deeply thank the entire company of Magnet Theatre for their residency and especially Neo Muyanga for sharing his time, his passion and dedication to his craft. Our time with him was very memorable and members of our class continue to discuss the experience in their lab report writings, journal entries, hands-on theatrical projects and class discussion meetings. We feel very honored to have had him as a guest. He has inspired us in our own artistic ventures; we were amazed at how much could be communicated through so little verbal means and instead such intricate body work on stage with his very focused, heartfelt sound design. We would love to hear more about your Italian madrigal background and one of J.S. Bach's violas da gamba that ended up in the collection of one of your acquaintances.

Thank you, Neo--We send our love and best wishes for your career in the future!

Sherry Buskey, Lecturer (and our company of 17!)  
College of Humanities and Fine Arts  
Department of Music and Dance/  
Commonwealth Honors College

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Hi Megan,

I just wanted to take a minute to say how much I enjoyed the show last night. Such commitment and talent! The show was everything I hope for in theatre - compelling, thought provoking, joyous and painful - all at the same time.

I know what a vast amount of work goes into a residency like this, so my heartfelt thanks and appreciation that you persevered and made it happen. Our five colleges are richer because of Magnet Theatre's presence.

All the best,  
Djola  
Djola Branner  
Dean, School for Interdisciplinary Arts  
Associate Professor of Theatre  
Hampshire College

---

Megan,

Thank you so much for all your work in bringing Magnet Theatre to the area. It is a gift for our students. We often talk to them about a physical theater, and a non-naturalistic theatrical vocabulary - but to see it so fluently expressed, with such tenderness, is a rare thing.

On a personal level, much of it stayed with me, but in particular the moment when they were in the car, in motion. I sensed the ways in which I - and maybe our species on some fundamental level - are migrants. Great....

...I have spoken to a number of students since the visit of the Magnet Theatre - students who were in the workshop and/or saw the show (or didn't do either but wish they had!). They found it to be extraordinarily moving and theatrical in ways that they hadn't considered. This deepened our conversation about non-naturalistic theatrical vocabularies and created a palpable electricity among our students. Thank you so much for bringing them!

Will MacAdams  
Hampshire College

---

It was absolutely beautiful. I hate to admit but it actually brought tears. I think as Americans we take so much for granted. I can complain about my car being out for 4 weeks and Berk not having enough seats, but there are so many people around the world that have bigger issues. I have never eaten shit or lost a loved one, but I won't forget ones who've lost.

Jeffrey Chang  
Isenberg School of Business Student

---

Dear Megan,

Thank you so much for bringing Magnet here, what an amazing group they are and what an amazing opportunity for us. Thank you, and congrats!!!!

Elizabeth Pangburn  
MFA Costume Designer  
UMass Dept of Theater

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Megan:

Saw Magnet Saturday night.

Thank you, thank you for all you did to bring that wonderful company here!

Chris

Chris Baker

UMass Dept of Theater

---

I've said it and said it and now again: thank you for doing all that work to bring Magnet to us. I was so moved by their performance and inspired by the workshop. They have reminded me of a lot of things I have not been lately keeping at the front of my mind, and I am so happy to have those ideas back in the foreground!

Grazie! Gracias! Danke! Thank YOU!!

Brianna Sloane  
UMass Amherst Dept. of Theater  
Theatre Directing M.F.A. Candidate 2014

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Hi Megan,  
Thank you again for your lecture the other day. You gave a beautiful emotional/psychological history of your beloved country, which informed my understanding of the piece when I saw it the next day. (It is a glorious piece! The storytelling is tremendous.)  
--Lena Cuomo

---

Dear Megan,

I am thoroughly enjoying spending pre-show time with our guests and watching each performance.  
Thank you for everything you did to bring these amazing artists into our department! They are a delight and an inspiration.

Best,  
Julie  
Julie Fife  
UMass Dept of Theater

---

Dear Megan,

I just wanted to write officially from Magnet Theatre to say a very big thank you to you and your team for what turned out to be a wonderful rich rewarding and exciting week.

I think it was really an excellent context for EVERY YEAR to be performed



in and the rest of the residency - the lectures, workshops, informal meetings and social events amplified that sense of appropriateness. It really was a good fit.

Congratulations too on the organisation and for pulling all the threads together so gracefully. It was a mammoth task and was immaculately organised and thought through. We felt incredibly well taken care of and spoilt!

It was wonderful to feel the work appreciated on so many levels within the various teaching institutions and do hope that this is the beginning of a longer conversation...

Many thanks  
Much love to all  
Jennie and Mark and all at Magnet

<b>MAGNET THEATER RESIDENCY RECONCILIATION - 5/7/13</b>	
<b>FUNDING FOR MAGNET THEATRE RESIDENCY</b>	<b>RECEIVED</b>
UMASS Department of Theater	\$1,764.13
UMASS CHFA Mini-Residency	\$5,000.00
UMASS CHFA - for Rand Lecture Reception	\$979.41
UMASS CHFA - Rand Lecture	\$4,000.00
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UMASS History Department	\$300.00
UMASS Music Department/Lively Arts	\$200.00
UMASS After Festival Funding	\$5,000.00
UMASS Afroam Department	\$500.00
UMASS English Department	\$500.00
UMASS Music Department-tickets revenue	\$652.05
Five College Multicultural Committee	\$5,000.00
Hampshire College Theater Department	\$200.00
Amherst College	\$2,000.00
Arts Council	\$2,000.00
Five College Humanities Fund	\$1,000.00
<b>TOTAL IN:</b>	<b>\$30,095.59</b>
<b>EXPENSES ASSOCIATED WITH MAGNET THEATRE RESIDENCY</b>	<b>EXPENSES</b>
Honoraria	\$8,500.00
Transportation	\$8,254.74
Lodging	\$2,189.32
Visas	\$3,350.00
Meals	\$1,186.83
Rand Theater Lecture Reception	\$979.41
Marketing/Administative Expenses	\$4,169.02
Technical/Production Expenses	\$1,469.47
<b>TOTAL OUT</b>	<b>\$30,098.79</b>