

Brett Goldin Bursary winners announced

Kate Liquorish and Tony Bonani Miyambo clinched the 2014 Brett Goldin Bursary awards at an event held at the Market Theatre, Johannesburg, recently - days before the eighth anniversary of the young actor's brutal murder over the Easter weekend in 2006.



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Liquorish and Miyambo were among the six finalists selected from a shortlist of 26, out of nearly 90 applications received from all over South Africa, through a rigorous audition process which took place over three days. The other four finalists were: Francis Chouler, Buhle Ngaba, Zondwa Njokweni and Daniel Richards.

Liquorish completed her BA in Theatre and Performance at the University of Cape Town in 2006. She was a member of the theatre ensemble The Mechanicals and her theatre credits include Richard III, My Name is Rachel Corrie, The Miser, Foursight, The Girl in the Yellow Dress, Lovborg's Women, The Great Gatsby, Mephisto, Cosi, One Woman, One Show, The Birthday Party, The Importance of Being Earnest, The Cooksisters, Buried Child, Glengarry Glen Ross and The Abusers. Her film credits are Loot, Crime Safari, Cowboy and The Secret Agent, and on television she was seen in Hillside and Deeltitel Dames.

She was nominated for Fleur du Cap awards for Best Actress 2013 (My Name is Rachel Corrie), Best Supporting Actress 2013 (The Miser), Best Performance in a One-Person Show 2013 (My Name is Rachel Corrie) and Most Promising Student (2005).

Tony Miyambo is an actor, writer, director, producer and filmmaker who holds a BA (Hons) in Dramatic Arts from Wits University (2011). He has worked extensively in film and television and was seen in Fold, Jozi to Kapa and Hard to Get. His works as writer/director or producer are The Ice Rink, Out of Place, Rasenga and Hleziphi. Among his theatre credits are Short Left, Something out of the Ordinary, Glengarry Glen Ross, Reservoir Dogs, Mbeki and other Nightmares, Passion of the Christ, Red Peter's Way Out?, Crepuscule, Relativity Township Stories, Topdog Underdog, Afrocartology, Thirst and The Government Inspector.

In April 2012 he received the Marta Award for Best Male Actor at the Setkani Encounters Festival in the Czech Republic and he has performed in The Netherlands and the UK.

The Brett Goldin Bursary was set up immediately after the young actor and his friend, fashion designer Richard Bloom, both 28, were killed over the Easter weekend on 16 April, 2006, just days before he was due to leave for Stratford-upon-Avon. He was to perform the role of Guildenstern in the Baxter's production of Hamlet, directed by Janet Suzman, which launched the Royal Shakespeare Company's Complete Works Festival. The double-murder sent shockwaves throughout South Africa and England.

The Royal Shakespeare Company, The Actors Centre in Johannesburg and the Baxter Theatre Centre established the bursary, which was kick-started by donations from respected South African-born actor Sir Antony Sher and Honorary RSC Associate Dame Janet Suzman to give another young actor the opportunity which Brett was denied and to honour his memory in an appropriate manner.

Designed to enhance and fine-tune actors

The bursary is for a short postgraduate course designed to enhance and fine-tune actors who are committed to the need and desire to expand their knowledge and acting ability of Shakespeare. Furthermore, on their return they should be willing to use the skills gained to enthuse and encourage others towards a love and understanding of Shakespeare.

The two bursars will travel to the home of the Royal Shakespeare Company (RSC) in Stratford-upon-Avon, England, birthplace of the world's most famous playwright, for one month, from 26 July until 24 August 2014.

They will be based in the Artist Development Department and introduced to the company, and it is hoped that much of the educational experience will come from observation, discussion with personnel working in production, press and casting departments and through contact with other actors, directors or members of the RSC.

The work programme will include activities such as attending warm-ups, solo and company voice and verse classes, any artist development workshops held during the visit, technical rehearsals and other rehearsals at the directors' discretion, as well as sessions with a director or assistant director and the opportunity to attend learning department workshops.

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