

Brooklyn Academy of Music

Alan H. Fishman,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Adam E. Max,
Vice Chairman of the Board

Karen Brooks Hopkins,
President

Joseph V. Melillo,
Executive Producer

A Human Being Died That Night

The Fugard Theatre and
Eric Abraham
By Nicholas Wright, based on the
book by Pumla Gobodo-Madikizela
Directed by Jonathan Munby

BAM Fishman Space
May 29 & 30, Jun 2—6, 9—13, 16—20 at
7:30pm; May 30, Jun 6, 13 & 20 at 2pm;
May 31, Jun 7, 14 & 21 at 3pm

Running time: one hour and 20 minutes, no intermission

CAST
Pumla Gobodo-Madikizela **Noma Dumezweni**
Eugene de Kock **Matthew Marsh**
Prison Guard **Motell Foster**

Design by **Paul Wills**
Lighting design by **Tim Mitchell**
Sound design by **Christopher Shutt**
Stage manager **Julia Slienger**
Associate director **Greg Karvellas**

American stage manager **R. Michael Blanco**

Season Sponsor:

**Bloomberg
Philanthropies**



BAM 2015 Theater Sponsor

*Leadership support provided by
Steven & Susan Felsher*

*Major support for theater at BAM provided by:
The Gladys Krieble Delmas Foundation
The Francena T. Harrison Foundation Trust
Stephanie & Timothy Ingrassia
Donald R. Mullen Jr.
The Fan Fox & Leslie R. Samuels Foundation, Inc.
The Morris and Alma Schapiro Fund
The Shubert Foundation, Inc.
The SHS Foundation*

A Human Being Died That Night



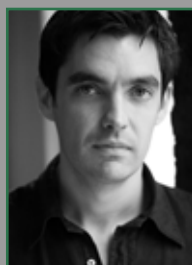
Noma Dumezweni



Matthew Marsh



Motell Foster



Jonathan Munby



Eric Abraham



Paul Wills



Tim Mitchell



Christopher Shutt

A Human Being Died That Night

INTRODUCTION

I came across Pumla Gobodo-Madikizela's fine book by chance in a bookshop in London's Charing Cross Road. I'm always on the lookout for books about my country's past, its slow transformation and its future. When I read it, I quickly realized that its insights apply not only to South Africa but also to any society that has gone through the trauma of repressive violence.

The first insight is that one can understand the roots and the causes of violence without excusing it in any way. Another is that if a society is to move on, perpetrators of violence need to repent, and that they and their victims need to achieve some degree of reconciliation. These needs exist wherever one looks. I thought not only of South African death and torture squads, but of similar state-licensed perpetrators in Central and South American dictatorships, in the Middle East, and in Guantanamo and Abu Ghraib.

At once I wanted to write a play based on the book. The more that people have a window into these issues the better, I thought. And I had a hunch that the intensity of Pumla's meetings with Eugene de Kock would make compelling drama. Besides, as a playwright, I loved the theatrical challenge of a physical situation so confined that one of the characters can't even move from his seat.

The book's publisher, Eric Abraham, who is also a producer of plays and such films as the Oscar winning *Kolya* (1996) and *Ida* (2015), commissioned me to adapt the book. I went to Cape Town to meet Pumla. I trailed her for a week or so, pestered her with questions, listened as she counseled other black academics, watched as she wielded her great capacity for empathy and admired her calm analyses at a conference for victims of state violence. The broken or mutilated bodies of some of the witnesses were powerful reminders of the still very recent past. Their optimism was an inspiration.

Pumla and I flew to Johannesburg in the hope of visiting de Kock in Pretoria Central Prison but were told, in a last minute call, that he would receive no visitors. However, Pumla has visited him more recently to discuss the play and she has described to me his continuing engagement with the process of reconciliation. And when the play toured from the Fugard Theatre to the Market Theatre in Johannesburg, Matthew Marsh and Noma Dumezweni travelled to the prison to have the extraordinary experience of meeting the man whom they were playing and confronting onstage.

In January of this year, the South African Justice minister announced that announced that de Kock had been granted parole.

The words that de Kock speaks in my play are drawn partly from Pumla's book, partly from recordings she made of her interviews with him and partly from the records of Truth and Reconciliation hearings. Inevitably, some of the dialogue is my invention. It was a strange joy for me, after many years of writing for English audiences, to recapture the Afrikaans rhythms that I learned and spoke as a South African schoolboy. This was one of the ways in which Eugene de Kock, "Prime Evil," became a real person to me, in all his complexities and contradictions. I hope he will to you too.

—Nicholas Wright, London, 2015





NOMA DUMEZWENI (Dr. Pumla Gobodo-Madikizela) is an Olivier Award-winning actress of South African descent who was born in Swaziland and grew up in the UK. Her rich history includes a lengthy tenure with the Royal Shakespeare Company which began with a role in their 1999 production of *Macbeth*, followed by, among others, *Antony and Cleopatra*, *Much Ado about Nothing*, *Breakfast with Mugabe*, and *The Winter's Tale*. Her theater works also include *President of an Empty Room* and *The Hour We Knew Nothing of Each Other* at the National Theatre; *Feast, A Raisin in the Sun* for the Young Vic at the Lyric Hammersmith (for which she won an Olivier Award for best performance in a supporting role); *The Master and Margarita*, *Nathan the Wise*, and *The Coffee House* at Chichester Festival Theatre; *Six Characters in Search of an Author* at the Gielgud; *The Bogus Woman* at the Traverse and the Bush, and *Belong* at the Royal Court Theatre. Her performance in *The Bogus Woman* earned her a Fringe First Award and a Manchester Evening News Award. She recently finished a run at London's Almeida Theatre working on Simon Stephens' most recent piece, *Carmen Disruption*, directed by Michael Longhurst. Numerous film and television appearances include *Frankie*, *Casualty*, *Doctor Who*, *Eastenders*, *New Tricks*, *Shameless*, *After Thomas*, *The Color of Magic*, *Dirty Pretty Things*, *The Incident*, *The Marriage of Reason*, and *Squalor*.

MATTHEW MARSH (Eugene de Kock) is an English actor whose work in film includes *Unlocked*, *The Iron Lady*, *Reindeer in the Mist*, *Endgame*, *The Special Relationship*, *Red Tails*, *An American Haunting*, *Land of the Blind*, *O Jerusalem*, *Bad Company*, *Miranda*, *Quicksand*, and *Spy Game*. His recent television appearances include *Capital*, *Arthur and George*, *Da Vinci's Demons* (season 2), *Hidden*, *Luther*, *The Turning Point*, *Law and Order* (UK), *The Philanthropist*, *How Not to Live Your Life*, *Spooks*, *Lewis*, *Marie Lloyd*, *The Commander*, *Return of the Dancing Master*, *Hawking*, *Belonging*, *The Street*, and *Wall of Silence*. Recent theater includes *A Human Being Died That Night* (Hampstead, South Africa); *Proof* (Menier Chocolate Factory); *The Last of the Haussmans* (National Theatre); *His*

Greatness (Finborough Theatre); *Bingo, A Prayer For My Daughter* (The Young Vic); *No Naughty Bits, Us and Them* (Hampstead Theatre); *Blood and Gifts*, *The Overwhelming* (National Theatre); *Now or Later* (Royal Court); *The Shawl* (Arcola Theatre); *This Isn't Romance* (Soho Theatre); *Glengarry Glen Ross* (West End); *The Lightning Play*, *The Goat*, *Conversations After a Burial* (Almeida Theatre); *The Exonerated* (Riverside Studios); *A Buyer's Market* (Bush Theatre), *The Little Foxes* (Donmar Warehouse); and *Copenhagen* (National Theatre, West End).

MOTELL FOSTER (prison guard), from Talladega, AL, just finished his first year at NYU's graduate acting program. He is excited to have the opportunity to work with and learn from the grounded artists in this production, his first in New York. He was an undergraduate at the University of Alabama.

JONATHAN MUNBY (director) has directed *A Human Being Died That Night* for Hampstead Theatre and the Fugard Theatre South Africa. His recent productions include *The Merchant of Venice* at Shakespeare's Globe, starring Jonathan Pryce; *All the Angels* at the Wanamaker Playhouse at the Globe; and *Twelfth Night* for Sheffield Theatres and English Touring Theatre. His other international credits include *Julius Caesar* for Chicago Shakespeare Theatre, *Measure for Measure* and *The Dog in the Manger* for Shakespeare Theatre Company, Washington, DC, for which he was nominated for the Outstanding Director Helen Hayes Award, *Romeo & Juliet* (Tokyo/Osaka); *The Recommendation* (Old Globe, San Diego), *The Winter's Tale* (Guthrie, Minneapolis), and *Noises Off* (Washington, DC). In the UK Munby is creative associate of the English Touring Theatre. His credits include *Antony & Cleopatra* (Shakespeare's Globe), *A Midsummer Night's Dream* (Shakespeare's Globe); *Wendy and Peter Pan*, *The Canterbury Tales*, *Madness in Valencia* (RSC); *Thérèse Raquin* (Bath); *Company, A Number*, *The Comedy of Errors*, *A Bird Calls* (Sheffield); *The Prince of Homburg*, *Life Is a Dream* (Donmar Warehouse); *'Tis Pity She's A Whore* (West Yorkshire Playhouse); *Serious Money*, *She Stoops to Conquer* (Birmingham

Rep); *A Number*, *The White Devil* (Menier Chocolate Factory); *24 Hour Plays* (Old Vic); *Henry V* (Manchester); *Nakamitsu* (Gate); *Journeys Among the Dead* (Young Vic); *Bed Show* (Bristol); *The Anniversary* (Garrick); *John Bull's Other Island* (Lyric, Belfast), and *Tartuffe* (Watermill Theatre). Opera credits include: *Carmen* (Opera Holland Park); *Sweetness and Badness* (WNO); and *Don Giovanni* (ETO).

CHRISTOPHER SHUTT (sound designer) on Broadway has worked on shows including *War Horse* (Tony Award, Drama Desk Award), *All My Sons*, *Moon for the Misbegotten*, and *Not About Nightingales* (Drama Desk Award). Off-Broadway productions include *Macbeth* (Park Avenue Armory), *Love and Information*, *Bull*, *The Resistible Rise of Arturo Ui*, *Mnemonic* (Drama Desk Award), *A Disappearing Number*, *The Elephant Vanishes*, *The Noise of Time*, *Happy Days*, and *Humble Boy*. Other recent theater: *Man & Superman*, *James I & II*, *From Morning to Midnight*, *Strange Interlude*, *Timon of Athens*, *The Effect* (National Theatre, London); *Oppenheimer*, *Wendy and Peter Pan*, *The Tempest*, *The Comedy of Errors*, *Twelfth Night*, *King Lear*, *Much Ado About Nothing*, *King John*, *Romeo and Juliet* (RSC Stratford upon Avon); *Crave/4:48 Psychosis* (Sheffield Crucible); *Privacy* (Donmar, London); *Drum Belly* (Abbey, Dublin); *Ruined*, *Judgment Day* (Almeida, London); *Other Desert Cities*, *The Playboy of the Western World*, *All About My Mother* (Old Vic, London); *Kin*, *Aunt Dan and Lemon*, *Serious Money*, *Road* (Royal Court); *A Midsummer Night's Dream*, *Far Away* (Bristol Old Vic); *The Bacchae*, *Little Otik* (National Theatre of Scotland); *Shoes* (Sadler's Wells); *Good* (Royal Exchange Manchester); and *Riders to the Sea* (English National Opera).

TIM MITCHELL (lighting designer) is associate lighting designer at Chichester Festival Theatre and an associate artist at the Royal Shakespeare Company. He lit *A Human Being Died That Night* at Hampstead Theatre and Fugard Theatre, South Africa. Credits include: *Yer Granny*, *A Doll's House* (National Theatre Scotland); *The Rehearsal*, *Way Up Stream*, *Taken at Midnight*, *Guys and Dolls*, *Amadeus*, *Goodnight Mister Tom* (Chichester); *Anything Goes*, *My Fair Lady*

(Sheffield); *Death of a Salesman*, *The Witch of Edmonton*, *Henry IV Parts I & II*, *Richard II*, *The Orphan of Zhao*, *City Madam*, *Cardenio*, *Morte D'Arthur*, *Twelfth Night*, *A Midsummer Night's Dream*, *Hamlet* (RSC), *The Resistible Rise of Arturo Ui* (West End/Chichester/Tour); *Yes*, *Prime Minister* (Chichester/UK Tour/West End); *Kiss Me*, *Kate* (Chichester/Old Vic); *Singin' in the Rain*, *Rosencrantz and Guildenstern Are Dead* (West End/Chichester); *The Winslow Boy* (The Old Vic), *Dangerous Corner* (Bill Kenwright UK Tour), *Pressure* (Chichester/Lyceum Edinburgh); *Of Mice and Men* (West Yorkshire Playhouse); *Gaslight* (Salisbury); *Robin Cousin's ICE* (UK Tour); *Nut* (Shed/NT), *Relative Values* (Theatre Royal Bath/Tour); *The Lion, the Witch and the Wardrobe* (Kensington Gardens); *The Sound of Music*, *Crazy For You* (Regent's Park/West End); *A Chorus of Disapproval* (West End); *Dirty Dancing* (West End, UK/International Tours), *The Turn of the Screw* (Almeida); *Forests* (Birmingham Rep); *Dr. Faustus* (WYP/Glasgow Citizens); *The History Boys* (WYP/Tour); *The Play What I Wrote* (Broadway/West End); and *Noises Off* (Broadway/West End/Tour). Opera and ballet credits: *Nabucco*, *The Fall of the House of Usher* (WNO), *The Great Gatsby*, *Cinderella* (Northern Ballet), *Fidelio* (ENO), *La Bohème* (WNO), and *A Streetcar Named Desire* (Scottish Ballet).

PAUL WILLS (designer) designed *A Human Being Died That Night* at Hampstead Theatre and The Fugard Theatre, South Africa. Theater includes: *American Buffalo* (West End); *The Two Gentlemen of Verona* (RSC); *Di and Viv and Rose* (West End); *Anna Christie*, *Making Noise Quietly*, *The Man Who Had All the Luck*, *The Cut* (Donmar Warehouse); *Routes*, *The Acid Test*, *Breathing Corpses* (Royal Court); *Howie the Rookie* (Dublin/London/BAM); *Our Few and Evil Days*, *Drum Belly* (Abbey, Dublin); *A Number*, *Total Eclipse* (Menier Chocolate Factory); *Dr. Faustus*, *Frontline*, *The Lightning Child* (Shakespeare's Globe); *Barnum* (UK Tour); *The Indian Wants the Bronx* (The Young Vic); *Once a Catholic* (Tricycle Theatre); *The Hypochondriac*, *A Steady Rain*, *Home* (Theatre Royal Bath); *My Fair Lady*, *Afterplay*, *Blue/Orange* (Sheffield Theatres); *Novecento* (Donmar Trafalgar); *Punk Rock*, *Blasted*, *Saved*, *Secret Theatre*, *The*



Photo: Noma Dumezweni & Matthew Marsh by Jesse Kramer

Chair Plays (Lyric Hammersmith); *Buried Child* (Leicester Curve); *The Changeling, Mother Courage and Her Children* (English Touring Theatre); *Orpheus Descending, 1984, Macbeth, See How They Run* (Manchester Royal Exchange); *CrestFall* (Theatre 503); *Ben Hur, Little Voice* (Watermill); *Treasure Island, The Second Mrs. Tanqueray* (Rose Theatre Kingston); *Waiting for Godot, Yerma* (West Yorkshire Playhouse); *Serious Money* (Birmingham Rep); and *Pornography* (Tricycle/Birmingham Rep/Traverse). Opera Credits include: *Intermezzo* (Buxton Opera Festival), *Rusalka* (English Touring Opera), *Sweetness and Badness* (Welsh National Opera), and *The Magic Flute* (National Theatre of Palestine).

ERIC ABRAHAM (founding producer) is a South African-born film, television and theater producer. He is best known for producing the Academy Award-winning film *Kolya* (1996 Academy Award for Best Foreign Language Film) and the highly-acclaimed film adaptation of Roald Dahl's *Danny, The Champion of the World*, starring Jeremy Irons and a host of British stars. His West End and London stage credits include: Hugh Whitmore's adaptation of Luigi Pirandello's *As You Desire Me* with Kristin Scott Thomas and Bob Hoskins, Christopher Hampton's *Embers* with Jeremy Irons, and the 2008 Olivier Award-winning *The Magic Flute/Impempe Yomlingo* (Crystal Globe for Best Opera). He commissioned and underwrote the Fugard Theatre, becoming its founding producer. Abraham's most recent film *Ida* is the winner of the 2015 BAFTA and Oscar for Best Foreign Language Film.

The actors are appearing with the permission of Actors' Equity Association.

The American stage manager is a member of Actors' Equity Association.

The Fugard Theatre



Fugard Theatre. Photo by Jesse Kramer

The 335-seater Fugard Theatre is located within the historic Sacks Futeran building in Cape Town's District Six, with the renovated Congregational Church Hall in Caledon Street as its entrance. Construction of the Fugard Theatre was underwritten by its founding producer Eric Abraham, and is named in honor of Athol Fugard, South Africa's greatest playwright.

FOR THE FUGARD THEATRE

Founding and Executive Producer
Eric Abraham

Executive Director
Daniel Galloway

Financial Director
Stephen Sacks

Theatre Manager & Associate Producer
Lamees Albertus

General Manager & Associate Producer
Greg Karvellas

Financial Manager
Ronel Botha

Payroll and Accounts
Vanessa Sacks

Front of House Manager
Iris Bolton

Box Office Manager
Ingrid Stemmet

Technical Manager
Benjamin du Plessis

Production Manager
Roberto Grové

Graphic Designer
James Cooke

Office & Events Assistant
Elizabeth Ridgway

Resident Stage Manager
Juanita van Wyk

Assistant Technical Stage Manager
Clynt Hlubi

Technical Assistant
Achmat Khroodien

Bar Manager
Olivier Lekada

Bar Duty Manager
Dorsaint Katumpa