Kofifi/Covfefe: How the Costumes of "Sophiatown" Bring 1950s South Africa to Western Massachusetts in 2020

Emma Hollows
University of Massachusetts Amherst

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KOFIFI/COVFEFE: HOW THE COSTUMES OF SOPHIATOWN BRING 1950s SOUTH AFRICA TO WESTERN MASSACHUSETTS IN 2020

A thesis presented
by
EMMA LOUISE HOLLOWS

Submitted to the Graduate School of the
University of Massachusetts Amherst
in partial fulfilment of the requirements of the degree of

MASTER OF FINE ARTS

May 2020

Theater
KOFIFI/COVFEFE: HOW THE COSTUMES OF SOPHIATOWN BRING 1950s SOUTH AFRICA TO WESTERN MASSACHUSETTS IN 2020

A thesis presented

by

EMMA LOUISE HOLLOWS

Approved as to style and content by:

Yao Chen, Chair

Joye Bowman, Member

John Bracey, Member

Michael Cottom, Member

Megan Lewis, Member

Harley Erdman, Department Head
Department of Theater
DEDICATION

For my inspiration,
my mentor,
my grannie,
Freda
ACKNOWLEDGEMENTS

To Malcolm for creating a beautiful play and the hours spent discussing it with me.

To Megan for introducing me to your incredible homeland and all it has to offer.

To Yao for challenging me to be an artist beyond what I thought I was capable of.

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To Joye for your wisdom and guidance.

To John for your belief in the importance of my work.

To my wonderful cast – Steve, Sabine, Mary, Dylan, Akira, Ali, JT and Elisabeth – for your passion and talent. I’m sorry the world never got to see it.

To Denise for imparting your millinery wisdom.

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To Kristin for going beyond in every measure.

To Felicia for always keeping me on track.

To Iya for showing me the importance of being engaged in the moment.

To Becca for being a joy to work with.

To Sami for your creativity.

To Tom for appreciating the value in a photograph.

To Mikayla for exploring new worlds with me.

To Tish and Graham for being the family I never knew I had.
To Sugar for showing me the joys of your community.

To Tshepo and Matilda for walking me through Sophiatown’s history.

To Michelle for vivaciously engaging the Joburg Jewish community.

To Makie, Lehlohonolo and Phumelele for showing me the Market Theatre where it all began.

To the Apartheid Museum, the Baileys African History Archives, the Constitution Hill Museums, the District Six Museum, the Hector Pieterson Museum, the Robben Island Museum, and the Zeitz Museum of Contemporary Art Africa for being incredible public resources.

To the University of Massachusetts Graduate School, College of Humanities and Fine Arts, Arts Council and Department of Theater for their generous financial grants to make this possible.

To the Augusta Savage Gallery for believing in my work and hosting my exhibition.

To my fellow grad students for all the long days and the late nights, the moments shared and memories made.

To all my friends for being the best cheerleaders when I’ve doubted myself, even those who are 3000 miles away.

To my family for always being only a phone call away no matter what adventure I find myself on.

This thesis has become so much more than a research paper and an exhibition. It has connected me to people all over the world and taught me more than I ever imagined. For that I am infinitely grateful.
ABSTRACT

KOFIFI/COVFEFE: HOW THE COSTUMES OF SOPHIATOWN BRING 1950S SOUTH AFRICA TO WESTERN MASSACHUSETTS IN 2020

MAY 2020

EMMA LOUISE HOLLOWS, B.A., UNIVERSITY OF CAMBRIDGE

M.F.A., UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by Professor Yao Chen

This thesis paper reflects upon the costume design process taken by Emma Hollows to produce a realist production of the Junction Avenue Theatre Company’s musical Sophiatown at the Augusta Savage Gallery at the University of Massachusetts in May 2020. Sophiatown follows a household forcibly removed from their homes by the Native Resettlement Act of 1954 amid apartheid in South Africa. The paper discusses her attempts as a costume designer to strike a balance between replicating history and making artistic changes for theatre, while always striving to create believable characters.
PREFACE

PRODUCTION INFORMATION

SOPHIATOWN

By Junction Avenue Theatre Company

Playwright and Advisor: Malcolm Purkey
Researcher, Curator and Costume Designer: Emma Hollows
Costume Advisor: Yao Chen
Scenic Advisor: Michael Cottom
Dramaturgy Advisor: Megan Lewis
Prop Designer: Sami Brzozowski
Costume Assistant: Rebecca Cottrell
Photographer and Videographer: Tom Kelleher
Venue: Augusta Savage Gallery, University of Massachusetts, MA

JAKES: Steve Folmar Jr
MINGUS: Dylan Castro
MR FAHFE: JT Hunt
LULU: Mary Elineema-Kidela
MAMARITI: Sabine Jacques
PRINCESS: Akira Rose
RUTH: Alison Butts
CHARLIE: Elisabeth Gonçalves
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CHAPTER 1
INTRODUCTION

**KOFIFI:** The local name for Sophiatown, Suburb of Johannesburg, and home of South African jazz in the 1950s.

**COVFEFE:** Twitter blunder by POTUS Donald Trump.

Two terms from two very different worlds. Yet, the wonderful thing about theatre is that it can allow audiences to briefly visit another world; to witness the cultures and textures, to hear the sounds ringing through these alien streets, and to learn about the lives of the people who live there. In times when we are seeing more division between communities, more xenophobia and more borders, theatre can be used to highlight the similarities and appreciate the differences in our global community. As an international student and someone who has travelled extensively around the world, I find comfort in these similarities and am intrigued by the differences.

The theatre industry in Massachusetts and the US more widely most often produces work by Caucasian American and European playwrights. Regional theatres and colleges alike endlessly produce Shakespeare’s canon; Austen, Dickens and Pinter; operas from Puccini, Verdi and Mozart; symphonies by Beethoven, Vivaldi and Tchaikovsky. I want to encourage the efforts that some theatres are making to produce works by and about people of colour from the US and around the world. Having grown up in the UK where the selection of plays produced is fairly similar to the US, my previous theatre experiences have been predominantly from a EuroAmerican centric
canon. Therefore, I was eager to seek out a non-Western play for my thesis to learn about a culture, history and art world new to me.

Having the chance to decide what production to work on and have complete control over the design choices is a rare opportunity as a costume designer, so when given this opportunity, I wanted to choose a production which would highlight such interests and skills that I had not previously been able to demonstrate on productions at UMass. Considering this, I decided upon a realist production of *Sophiatown*, the hit 1986 South African musical by Junction Avenue Theatre Company.

*Sophiatown* takes place in the 1950s, shortly after the 1948 election which saw the National Party come to power in South Africa and introduce apartheid laws to systematically separate the population based upon race. The play centres around a household in the racially mixed Johannesburg suburb of Sophiatown; a lively neighbourhood home to artists, gangsters and jazz musicians which posed a threat to the government’s apartheid regime. The play transpires over the months leading up to and immediately after the South African government declared the Native Resettlement Act in 1954. This Act forcibly relocated and racially segregated the community while demolishing their homes to make way for a new white neighbourhood. The focus of this thesis is to discuss how a designer must balance the political, historical and social context of the play with the context in which the play is being performed to create believable and relatable characters on stage.
CHAPTER 2
DRAMATURGY TECHNIQUES

In depth dramaturgical research was at the core of this design project. To create a realist production, I felt that it was absolutely necessary for me to visit South Africa and learn about this piece of history from the very community who lived it.

While in South Africa I learned not only about the people of Sophiatown but also the world in which they inhabited. Visiting the Apartheid Museum in Johannesburg I learned a detailed history of South Africa’s colonial past and how apartheid became law, the impacts this had on the everyday lives of South Africans, and the legacy it has left even now 26 years into the new democratic South Africa. Visiting the Constitution Hill museums taught me of the brutal prison system that was an ever-present threat to anyone challenging apartheid and where we learn Mingus is imprisoned at the end of the play.

I took a tour with local resident and guide Tshepo Letsoalo around Sophiatown where I walked the streets that Schwartz describes as once being “the centre of much of the country’s intellectual activity, a multi-racial wellspring within whose shebeens leading journalists, writers, musicians and politicians exchanged ideas and nurtured their creativity” (217). However, the Sophiatown (renamed Triomf) I saw in 2019 was eerily quiet residential streets of houses hidden behind high walls, a far cry from the Sophiatown of the 1950s.
When I toured Soweto – the South West Township of Johannesburg – home to Meadowlands where the characters are moved to in *Sophiatown*, it felt completely different to what I have seen in present day Sophiatown: Soweto was lively, with many people on the streets, talking, singing, laughing together. I was shown around by my friend Sipho who explained how the people who found themselves living in Soweto after the forced removals found community in their struggle. A passion for creativity and activism is not lost simply because people move from one place to another and so Soweto became another home of arts and politics. This passion was evident in the next generation: the school children who, in 1976, challenged the introduction of Afrikaans as the learning language in schools, which became the deadly protests against known as the Soweto Uprising. Many of today’s South African musicians and artists are from Soweto, showing how the creative spirit of Sophiatown moved with the people in 1955.

The Baileys African History Archives in Johannesburg were by far my best resource of visual research for the fashions of Sophiatown and South Africa during the 1950s. The photographs of Peter Magubane, Bob Gosani and Jurgen Schadeberg were invaluable as these men documented life in Sophiatown both before the removals happened and as people were forced from their homes. Despite the lack of colour in these photographs, I was able to view the tailoring of the clothes, the condition they were kept in, and how people styled themselves for different occasions and seasons. A few particularly stood out to me: Gosani’s collection of shots of the American gang were fantastic research for Mingus; Schadeberg’s photo of two men pressed up against a wall hiding from police gave me an image of Charlie; and Schadeberg’s shot of the busy Drum magazine offices in 1955 showed me Jakes.
I was fortunate enough to be put in touch with Malcolm Purkey, who was part of the Junction Avenue Theatre Company team who created Sophiatown, thanks to his connection with my professor and mentor, Megan Lewis. This connection was invaluable as we talked on the phone in depth about the play and its history throughout the development of my project; so much so that he even offered to fly out from South Africa to Massachusetts to appear as a guest at my exhibition at the Augusta Savage Gallery. Through our discussions, Purkey told me how Junction Avenue Theatre Company spent 6 months meeting 3 evenings a week to workshop ideas for the play. In these workshops they drew on some real characters from the Sophiatown community as inspiration for the play’s characters. For example, Mingus’ character came from Kort Boy, local leader of the American gang: “the peculiar mixture of politeness and extreme violence, the obsession with dress and fancy shoes, the power of the American movies, the attitude to women…” (Purkey 211-2).

As director, Purkey was tasked with taking the results of these workshops and turning them into a working script for rehearsals prior to their premiere at the Market Theatre Upstairs on the 19th of February 1986. The characters that came from this, he explained, were based in Brecht’s philosophy of character types. Character types are not the only Brechtian conventions of note in Sophiatown: we also see Jakes used as a narrator who signposts the scenes; the breaking of the fourth wall in his opening and closing monologues; and the use of music in interludes throughout. However, as a costume designer, it is the use of character types which was most significant to me, and interestingly character types are also a feature of Township Theatre. According to Zakes
Mda, in his essay on politics in South African theatre, this form of theatre was created and performed in townships of South Africa for black audiences featuring stock characters, energetic music and dance, exaggerated movements and dialogue (199). These stock characters include a shebeen queen, a township gossip, a gangster and a female love interest, all of which can be found in Sophiatown. This idea of a play having distinct, easily recognisable character types became a central part of my design approach: how could I create characters who reflect these distinct character types while simultaneously creating a cohesive design of the world of the play?
CHAPTER 3
DESIGN AND FABRICATION

To create distinct characters, I drew upon my research to make specific choices in tailoring, fabric selection, colour and condition of the garments to establish distinctions in gender, class, age and wealth, as well as reflecting their individual personalities.

One of the most inspirational things I learned while in South Africa, and particularly at the National Arts Festival 2019 in Grahamstown, is what can be achieved with limited resources. Upon returning to the US to design the show, I decided to use as many existing resources as possible to create the costumes, rather than buying or building new. This approach saved me both time and money; however, it required an open mind because I could not decide the specifics of existing garments and necessitated that I see the potential in a garment through alterations and styling. Fortunately, I was able to find many options by searching the costume stock at UMass, Smith College and the University of Connecticut.

However, the 1950s fashion staple of wearing a hat became the perfect opportunity for me to explore a long-held interest in millinery and the extremely fortunate occasion to work closely with the talented milliner, Denise Wallace-Springs. The men’s hats in my research were recognisable styles: the trilby, the fedora, the panama and the newsboy cap. Creating these hats was not necessarily a task of creating something innovative but a task of detailed replication and producing a product of high quality. On the other hand, Princess’ hat did offer the opportunity for me to be more
inventive in my design as, not only were women’s hats of the time more varied, but Princess’ personality suited a more flamboyant design.

In my efforts to redesign these recognisable styles, I noted some “fashion rules” through my research: the older generation of Sophiatown dressed more formally than the younger; black people wore more patterns and more saturated colours; white people opted for less saturated colours in plain fabrics or small prints; women’s casual look would usually be a loose fit garment worn with flat shoes, whereas when dressing for an evening out they wore tighter fitting garments and heels; casual wear of the American gangsters would include a button down shirt under a cardigan with no tie, whereas they would put on a sharp suit and tie for a more formal event. Creating appropriate costumes for the characters is important because an inappropriate costume choice can distract the audience so much that they do not take in all of the nuances that the other designers, director, and performers are trying to achieve with their work. A final staged performance must be a coordinated collaboration between all theatrical departments.

In choosing my colour palette for the show, I turned to the colour theories of Josef Albers, who creates distinctions between colours based on their hue, saturation and value. I decided to limit the hues in my palette to predominantly oranges and browns. Some of these are more red or more yellow, and there are small amounts of other hues such as greens and blues, but to tie all of the characters together I have used oranges and/or browns somewhere in almost every costume. I used saturation to create distinctions: intense saturation brought out the vivacious bravado of both Mingus and
Princess’ characters, while Jakes’ is less saturated to reflect his more subdued character. I used value to indicate age: darker values for Fahfee and Mamariti while Lulu is the only character to have a white garment. For Ruth, I used desaturated yellows and green/blues in light values to mark her separation from the other characters. This pastel palette is something I hope American audiences will recognise and associate with white middle class society as it was popular with this demographic in the US in the 1950s.

Taking such references into consideration became central to my design process. The primary challenge of costume designing a naturalist production of Sophiatown for an audience in Massachusetts in 2020 was to strike a balance between replicating what I saw in the research with what would make sense to the audience. One of my goals is to make the audience empathise with the characters. The script helped with this task as the characters faced many situations in Sophiatown that are still relevant today in the US: from racism, domestic violence, access to housing and education, to love, family, friends, music and dance. To encourage the audience to notice these similarities I researched events of the USA during the 1950s and the civil rights movement to find figures that American audiences would know and could reflect the characters of Sophiatown. For example, in 1955 while the residents of Sophiatown were fighting for their rights to their homes, African Americans were also fighting for their own rights. In 1954 Brown vs. Board of Education case over school desegregation went to the Supreme Court; in 1955 Rosa Parks became known across the US for taking her legendary bus ride; assaults and lynchings were a regular occurrence particularly across the southern states; political changes were happening which led to the first Civil Rights Act put into legislation in 1957, leading to subsequent Acts over the next few years until the Civil Rights Act of 1964 which made racial segregation and discrimination
illegal. I looked to the notable figures involved in these events in the US for fashions that may be more recognisable to an American audience.

In doing a naturalist costume design for the production, I was aiming for realistic designs but allowing myself to be selective in colours, textures, and silhouette to create a stylised version of reality which allowed for me as a designer to bring in elements from other fashions such as American 1950s fashions or even notable styles from icons of today.
CHAPTER 4
PRESENTATION

Over the past couple of years while working on this thesis, the format of its presentation went through many iterations as circumstances changed. The ultimate realisation was to create a virtual exhibition of my research and work to be presented on the Augusta Savage Gallery website, where prior to the COVID-19 outbreak I had been booked to physically exhibit from May 4th – 7th 2020.

In my vision for the intended exhibition, audience members would hear the energetic acapella harmonies of 1950s South Africa before even entering the gallery. This music would be the original cast recording of Sophiatown from its premiere at the Market Theatre, Johannesburg, in 1986. As the audience entered the gallery, they would see a parade of mannequins in costume lit in the centre of the space.

As audiences entered, they would see to their left, my biography and motivation behind hosting the exhibition. This would guide them clockwise around to my dramaturgy: photography and written research about the play; the history behind Sophiatown; my travels and personal research in South Africa; how the events of the play relate to events that were happening simultaneously in the US; and how these events are still relevant today.

Upon reaching the back wall, the audience would find framed prints of my costume sketches. Next to each sketch would be a collage of research images and fabric.
swatches relating to the costumes. Each character would be accompanied by a brief
caption about them and their design.

As the audience turned to their right, they would find information and photos of
the costumes’ fabrication. There would be information about my millinery work for the
production including process photos, fitting photos and photos of the finished pieces.
This would include portraits of the actors in full costume, hair and makeup shot by
photographer Tom Kelleher.

The gallery and I had planned a launch event on May 4th featuring a costumed
performance by the actors of the final scene of act one from Sophiatown before an open
discussion with the audience. One of my past collaborators, Sami Brzozowski, was
creating props for the performance including a copy of Jakes’ Drum magazine article
featuring photos of the cast. Tom Kelleher had also agreed to document the event so
these photos could be added to the exhibition for the rest of its duration.

With the outbreak of the COVID-19 pandemic and the closure of the Augusta
Savage Gallery, I worked with the gallery to create a virtual realisation of this vision
which you may view in the appendix.
CHAPTER 5
CHALLENGES AND DISCOVERIES

By far the biggest challenge for me was to repeatedly adapt my expectations for the presentation of my thesis; however, it has simultaneously allowed me to discover my pragmatism and determination. In continuing to adapt the project to the ever-changing circumstances, I have also learned to let go of some of my perfectionism which has blocked my artistic progression in the past.

My initial vision for Sophiatown was a fully staged production as part of the UMass Theatre Department Season 2019-2020; however when it was not selected, I began thinking of other ways to make it happen. I shifted towards the idea of an exhibition with a short, costumed performance. This also allowed me to make the costumes a more primary focus of the project’s presentation. Through the changing circumstances of the pandemic, the presentation then morphed from an exhibition with a short performance, to a staged reading, to a catwalk presentation, to its final iteration: a virtual exhibition online.

What disappointed me most in making the necessary changes to the format was losing the cast in the final presentation of the costumes. Even in a photograph they bring so much life and character to the costumes that a mannequin cannot. I believe it was also an important occasion to witness a predominantly African American cast which is a disappointing loss. It has been a great challenge to accept that the final presentation of my thesis is so far from what I had originally conceived; however, I am grateful for
the ongoing encouragement and support from so many people to make it the best possible in each new circumstance.

Community support has been one of the best discoveries of this thesis. The UMass community has shown its support in abundance: staff and students alike have offered their assistance throughout the process and financially none of this would have been possible without UMass’ support. This independent project came with the additional work of financing it. I always felt that to do Sophiatown justice I would need to travel to South Africa to learn about the culture and history myself to ensure that I represent the characters and the story respectfully. Willow Cohen, the general manager of the UMass Theatre Department, offered her knowledge of grants, scholarships and funds available to me, and with additional support from Harley Erdman, Yao Chen and Megan Lewis, I was awarded $1000 from the UMass Graduate School, $1000 from the UMass College of Humanities and Fine Arts, and $250 from the UMass Theatre Department Travel Grant. Upon my return from South Africa, Willow assisted me again to finance the presentation of my thesis. I received $1100 from the UMass Arts Council as well as $150 from the UMass Theatre Department. In seeking a venue, I must thank Judyie Al-Bilali for supporting my application to the Augusta Savage Gallery. Upon this recommendation, the gallery graciously hosted my exhibition free of charge. In overcoming these financial challenges, I discovered there are benefactors who want to support artists and want to support work which will benefit our community if you only seek them out.
Managing my resources was vital to the execution of my presentation. Despite the generous support, my budget was still tight to achieve everything I dreamed of for the exhibition. To save money I used as many existing items as possible, acknowledging that in return for the financial savings, this would add labour time in necessary alterations. Being the only person available to build and alter the costumes, I also had to make decisions on which alterations were necessary. These decisions to manage my resources sometimes required a compromise on the result but it was a good exercise in learning which elements are most important to my overall design. Achieving beautiful designs with limited resources was something I saw in performances throughout my time in South Africa.

While I was in South Africa, every community I spoke to about producing Sophiatown in the US and my trip to learn more about their community to ensure that I represented them appropriately was only too eager to help in whatever way they could. Unfortunately, I was not able to get in touch with all the members of the community that I sought out. One of my main goals while in South Africa was to interview people who had lived through the forced removals from Sophiatown. Although I did speak to many people whose friends or relatives lived through the experience, I did not manage the interviews I sought. Part of the reason may have been that, as a white British person, I needed more time with people to build a trusting relationship before they were willing to talk about such personal history, which I appreciate. One problem of travelling alone in South Africa to do my research was maintaining my personal safety. Elsewhere I would have felt safe to wander through a neighbourhood talking to the local residents to form these necessary relationships but my appearance as a white foreigner and my
lack of knowledge of the local languages meant that I drew a lot of attention and so had to consider risks to maintain my safety.
CHAPTER 6
CONCLUSION

When I applied to UMass, one of the factors attracting me to the school was the amount of research that the UMass Theatre Department does into different forms of theatre around the globe. My undergraduate studies were in social anthropology and thus I have always had an interest in learning about other cultures and their practices. I am very grateful that I was able to pursue this interest through my thesis; even more so for the opportunity to spend 5 weeks in South Africa to do the research and experience this theatre first-hand. My time at the National Arts Festival in Grahamstown will be an experience I will never forget. The range of artistic practices I discovered there was my most inspiring take away from this entire project.

I know that my choice of thesis was unconventional for the Theatre Department, but I hope that I have represented UMass well to all the people I have interacted and collaborated with to complete this thesis. I hope that my determination to stage more diverse stories in the department’s repertoire has inspired other students to be more vocal about the kinds of stories they want our department to be telling. I hope that audiences who view my work learn that, despite coming from different places and races, we have a lot more in common than not.

In the spirit of South Africa:

ubuntu (Zulu pronunciation: [ùbúnt’ù]) – I am because we are.
APPENDIX A
EXHIBITION IMAGES

KOFIGI/COVFEFE

Emma Hollows
We Won't Move, 2019, 8"x8", digital sketch
KOFIFI: The local name for Sophiatown, Suburb of Johannesburg, and home of South African jazz in the 1950s.

COVFEFE: Twitter blunder by President Donald Trump.
Koffi/Covfefe marks the culmination of Emma Hollows’ MFA Costume Design thesis. It envisions a production of the South African musical Sophiatown by playwright Malcolm Purkey that was to be staged in Massachusetts in Spring 2020. The play Sophiatown follows a household in the Johannesburg suburb of Sophiatown as they learn that they are being evicted from their homes to allow a new white neighbourhood to be built in the ruins.

Through her design process Emma Hollows identifies the many similarities between the struggles of people of color in the US to those in South Africa. The focus behind the costume designs for this exhibition is to balance the political, historical and social context of the play with the context of the audience in attendance to create believable and relatable characters on stage.
Sophiatown first captured Hollows’ attention when she saw a production during her undergraduate degree at the University of Cambridge. However, it was at UMass that the idea really developed when studying with Professor Megan Lewis, a native South African, who introduced Hollows to the playwright Malcolm Purkey and invited Hollows to the National Arts Festival in South Africa.

The National Arts Festival of 2019, 2020, 22"x8", photograph
THE NATIVE RESETTLEMENT ACT (1954): A legal act by the South African government allowing for the forced removal of people of color from areas of Johannesburg to create space for new white neighbourhoods.
The Government’s Triumvir Sophiatown, 2020, 11"x11", digital collage
REDLINING (1935): Systematic outlining of neighbourhoods across the USA by the Federal Home Loan Bank Board to determine eligibility for mortgage support. The system discriminated against African American neighbourhoods by outlining these in red on maps.
In 2019 Hollows spent 5 weeks in South Africa where she visited the Sophiatown community, museums, art galleries and archives to learn the history behind the play.

Artwork of South Africa, 2020, 22"x11", digital collage
She also attended the National Arts Festival of South Africa in Grahamstown to learn about South African theatre.

![The National Arts Festival of 2019, 2020, 22"x31", digital collage](image)

She visited the costume collection at the Market Theatre in Johannesburg where *Sophiatown* was first staged by the Junction Avenue Theatre Company in 1986.
APARTHEID: A system of racial segregation and discrimination in South Africa which lasted from 1948 to 1994.

SEGREGATION: The division of people in the USA based upon race allowing for discrimination in access to housing, education, healthcare, employment and many other services from the mid 1800s until the 1960s.
Museums of South Africa, 2020, 22"x11", digital collage
Spending a few weeks in South Africa allowed her to witness how designers and performers can create equally impressive spectacles from everyday existing objects and materials, to gain insight into the patchwork of cultures that make up South Africa and to understand the community that the characters inhabited in Sophiatown.
Sophiatown

Meet the cast...
Jakes is a DRUM magazine journalist who rents a room in the house. In his search for a story he finds himself at the center of one of the biggest news stories in South Africa.
Jakes

Jakes. 2020. 8.5"x11". digital sketch
Jakes swatches, 2020, 3" x 11", digital collage
Jakes' Costume, 2020, 22"x11", digital collage
Shebeen queen, **Mamariti**, is always looking for ways to make money to support herself and her two children, Mingus and Lulu. She is the proud owner of the home where the play is set which only makes the forced evictions even more devastating for her.
Marni\' swatches, 2020, 3.5"x11", digital collage
Schoolgirl **Lulu** sees her education torn away from her when her family is evicted from their home.
Lulu, 2020, 6.5”x11”, digital sketch
Lulu swatches, 2020, 9.5" x 11", digital collage
Rather no education
at all than Bantu
education says her
Congress father

Lulu collage, 2020, 11"x11", digital collage
Mingus is a member of the American gang in Sophiatown - a beautiful girlfriend, fancy clothes and no stranger to crime. He is fiercely protective of those he considers family.
Mingus swatches, 2020. 3" x 11", digital collage
Mingus’ Costume II, 2020, 22”x11”, digital collage
Princess has escaped a life of poverty to live with her boyfriend Mingus in his family’s home, until she begins to question the security of that future.
Princess collage. 2020. 11”x11”. digital collage
Princess' Costume, 2020, 11"x11", digital collage
Princess' Costume II, 2020. 22"x11", digital collage
Ruth is a Jewish girl from Yeoville who leaves behind her life of privilege when she answers an advert in DRUM magazine to become the newest lodger of the Sophiatown household.
Ruth, 2020, 8.5"x11", digital sketch
Ruth swatches, 2020. 3.5”x7”, digital collage
Ruth’s Costume, 2020, 22”x11”, digital collage
Ruth's Costume II, 2020, 11" x 11", digital collage
Fahfee is a political activist and local gambling numbers runner who is often frequenting the house. He provides updates on the evictions to the other characters throughout the play.
Fahfee, 2020, 8.5"x11", digital sketch
Fahfee’s Costume. 2020; 22”x11”, digital collage
Fahsee's Costume II, 2020, 22"x11", digital collage
Charlie lives life on the edges of the group - a sidekick to Mingus and the American gang, living homeless in Sophiatown and excluded from the new Meadowlands community because of his race.
Charlie collage, 2020, 11”x11”, digital collage.
Emma Hollows created most of her costumes for *Sophiatown* by altering existing garments using dyes and tailoring. However, all the hats for this exhibition were made by Hollows after learning her craft from workshops with Boston milliner Denise Wallace-Spriggs during her MFA.
Sophiatown Hat Collection, 2020, 22"x11", photograph
The costume designs you see in this exhibition are for the Act One finale when the characters learn of their eviction from their home. Four of the five hats are for the costumes of this scene. The final hat is one which Princess would wear in Act Two when she has packed her bags to move to Hillbrow.
Mingus' Panama Hat, 2020, 22"x11", digital collage
Fitting the cast...
Fitting the Cast of Sophiatown, 2020, 22" x 11", digital collage
Ruth and Jakes, 2020. 8”x11”, photograph
Thank you to the support of UMass Theater Department, UMass Graduate School, UMass College of the Humanities and Fine Arts, UMass Arts Council and The Augusta Savage Gallery for helping to make this exhibition possible.
Meet the artist

Emma Hollows is a costume designer and fabricator from the United Kingdom who has just completed her MFA in Costume Design at the University of Massachusetts Amherst. One of the main reasons that she chose to study at UMass was the range of research that this department conducts into theatre practices around the globe. Hailing from the UK and now living in the US, where the theatre industries are dominated by the likes of Shakespeare, Dickens and Pinter, Hollows is always eager to learn about theatre practices outside of the Euro-American canon. She has worked professionally both in the US and UK including at the Royal Albert Hall and Sadler’s Wells in London and performances at NYPOP in NYC. Emma Hollows’ next event will be the Design Showcase East in NYC before she moves to Shakespeare and Company, MA, for their Fall Festival.

Click here for Emma Hollows’ website
APPENDIX B
FITTING PHOTOS

JAKES – STEVE FOLMAR

MAMARITI – SABINE JACQUES
PRINCESS – AKIRA ROSE

RUTH – ALISON BUTTS
FAHFE – JT HUNT

CHARLIE – ELISABETH GONÇALVES
APPENDIX C
COSTUME SKETCHES

Jakes - Beginning
Mamariti – Winter Outfit
Mamariti - Dressing Gown
Lulu - Beginning
Mingus - Beginning
Princess - Beginning
Princess - Movie Outfit

Confessions of an ex-Gangster

WE WON'T MOVE

WHAT WILL HAPPEN IN THE
CRISES OF

CRISIS OF

“KORT BOY”

NEGRO FASHIONS

WHO WILL NOT GO
TO SCHOOL AGAIN

FOUR YEARS OF DRUM

20 YEARS OF

Princess - Winter

Confessions of an ex-Gangster

WE WON'T MOVE

WHAT WILL HAPPEN IN THE
SOPHIA TOWN

CRISIS Q

“KORT BOY”

NEGRO FASHIONS

WHO WILL NOT GO
TO SCHOOL AGAIN

FOUR YEARS OF

121
Princess - End
Ruth - Beginning

Confessions of an ex-Gangster

WE WON'T MOVE

WHAT WILL HAPPEN IN THE
SOPHIA TOWN, BOMBED
DEED OF SALE

CRISIS O

Mr. Jo with the
"KORT BOY"

FOUR YEARS OF DRUM!
Ruth – End
Fahfee - Beginning
Charlie - Party
Charlie - End

Confessions of an ex-Gangster

WE WON'T MOVE

WHAT WILL HAPPEN IN THE
SOPHIA TOWN.
GREAT DEED OF SALE
The Andrew Holby

CRISIS OF

Mr. Yeo
with the

"KORT BOY"

NEGRO FASHIONS

WHO WILL NOT GO
TO SCHOOL AGAIN

20 YEARS OF...
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### BUDGET

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**BUDGET** $1,600.00

**REMAINING** $590.72

**REMAINING W/O PERSONAL FUNDS** $240.72

**ARTS COUNCIL** $1,100

Payment Method: Purchase order, Procard, recharge

**THEATER DEPT** $150

Return item; pending return, please submit copy of receipt to Joanne immediately after purchase.

**PERSONAL FUNDS** $350

**TOTAL FUNDS** $1,600

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BIBLIOGRAPHY

ARCHIVES

Archival Production Photography and Artwork, The Market Theatre, Johannesburg, South Africa.


Drum Magazine, 1956 Collection, Baileys African History Archives, Johannesburg, South Africa.


Jurgen Schadeberg Collection, Baileys African History Archives, Johannesburg, South Africa.

Meadowlands, During Sophiatown Removals 1956 Collection, Baileys African History Archives, Johannesburg, South Africa.

Sophiatown “We Won’t Move” 1956 Collection, Baileys African History Archives, Johannesburg, South Africa.

Sophiatown General 1956 Collection, Baileys African History Archives, Johannesburg, South Africa.

Sophiatown Removals Ruins II 1956 Collection, Baileys African History Archives, Johannesburg, South Africa.

Sophiatown Ruins 1956 Collection, Baileys African History Archives, Johannesburg, South Africa.

Vrededorp Removals Collection, Baileys African History Archives, Johannesburg, South Africa.

Western Areas Protest Meeting, Odin Cinema, Sophiatown, 28 June 1953 Collection, Baileys African History Archives, Johannesburg, South Africa.

BOOKS


**EXHIBITIONS**


A Place of Healing. Apartheid Museum, Johannesburg, South Africa. Permanent.

Apartheid. Apartheid Museum, Johannesburg, South Africa. Permanent.

Ek Sê! Sophiatown the Mix, Trevor Huddleston Memorial Centre, Johannesburg, South Africa. Permanent.

Hector Pieterson Museum and Memorial. Soweto, Johannesburg, South Africa.


Mandela Exhibition: Character. Apartheid Museum, Johannesburg, South Africa.

Mandela Exhibition: Comrade. Apartheid Museum, Johannesburg, South Africa.

Mandela Exhibition: Leader. Apartheid Museum, Johannesburg, South Africa.

Mandela Exhibition: Negotiator. Apartheid Museum, Johannesburg, South Africa.

Mandela Exhibition: Prisoner. Apartheid Museum, Johannesburg, South Africa.

Mandela Exhibition: Statesman. Apartheid Museum, Johannesburg, South Africa.


Prisoner in a Garden. The Old Fort, Constitution Hill, Johannesburg, South Africa. Permanent.


Race Classification. Apartheid Museum, Johannesburg, South Africa. Permanent.


The Homelands. Apartheid Museum, Johannesburg, South Africa. Permanent.


The Turn to Violence. Apartheid Museum, Johannesburg, South Africa. Permanent.

Total Onslaught. Apartheid Museum, Johannesburg, South Africa. Permanent.


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