

PROGRAM DATE: 2019-10-31

PROGRAM NAME: WOMANITY – WOMEN IN UNITY

GUEST NAME: ILSE KLINK – MULTI AWARD WINNING ACTRESS

SPEAKER	
DR. MALKA	Hello, I'm Dr. Amaleya Goneos-Malka, welcome to 'Womanity – Women in Unity'. The show that celebrates prominent and ordinary African Women's milestone achievements in their struggles for liberation, self-emancipation, human rights, democracy, racism, socio-economic class division and gender based violence.
DR. MALKA	Joining us in our Johannesburg studio today is multi award-winning actress Ilse Klink. When I look at your bio, I don't think that actress adequately describes the array of different things that you do and captures you as this fantastic performer.
ILSE KLINK	Thank you very much, what a compliment, yes. Look, I think that as a performer, you know, that's what you are, a performer, not an actor, do you know what I mean, so that encompasses many things. I think that besides the fact that you're on stage or you're in front of a camera, you also have to run your own business, so you're a business person, you know, you've got an agent but you're also a business so you have to negotiate your salaries and your fees and that kind of thing. You have to kind of do your taxes, you know, you have to understand where you are as a product or as a...ja, you've got to understand your worth and where you're at in your life as well and what you are willing to compromise on and what you are not, so it's a business negotiation. So, it's quite encompassing I would say.
DR. MALKA	You're a brand, you're almost a human commodity and having to find the work and being able to, as you say, pay the tax man and fill in all the legislation and compliance components.
ILSE KLINK	Absolutely.
DR. MALKA	You've had this extensive acting career traversing film, TV, theatre. Some of your film credits include The Last Doorman, Cold Harbour, Stroomop and you've acted in household television soapies like Isidingo, 7de Laan and your theatre roles have included the likes of Chicago, Mama Mia, Pinocchio, Scorched Earth and many, many more. Having walked through this journey, can you tell us about some of the key landmarks in your career?
ILSE KLINK	Well, you know, I've been in the industry for about 26 years so, landmarks, there are so many but I think that, you know, the roles that touched on women's issues, I think were the strongest ones that stood out for me, you know, especially in the last couple of years I think that as you mature as a performer there are particular roles that kind of find you where you're at, do you know what I mean, your strength, your gravitas as a female performer and one of the roles I think that was quite, quite prominent in my life was something I did for UJ; the University of Johannesburg in 2016. It was a theatre piece called Scorched, which was absolutely phenomenal because it dealt with a woman's life, a Muslim woman, you know, it wasn't really...we knew that she was Muslim and it did take place in the Middle East, you know and then what the journey of this particular woman and...so we play this character from when she was a young girl. She falls in love, she becomes pregnant, a young Muslim girl becomes pregnant and the child...
DR. MALKA	...unmarried...
ILSE KLINK	...ja, exactly, and the child gets taken away from her and she spends her life looking for this child and eventually the child was adopted by some family and she meets her son who she'd been looking for forever but he's

	her torturer...
DR. MALKA	...you're giving me goose bumps....
ILSE KLINK	...he's a torturer and he tortures....
DR. MALKA	...did he know?
ILSE KLINK	He didn't know. He didn't know. He was the most vile person and he was born out of the most pure, youthful, beautiful love, you know, and he was a monster you know and in the end we find that he had sexually violated her when she was in prison and this is something I mean that's the big reveal at the end of the show but I mean the trauma that this woman went through, you know, and it speaks of loss and female trauma and being an uneducated woman having to run away from home, having your child taken. So it deals with so, so many issues you know and gender issues and inequality and I think for me to be able to have played that role was quite a remarkable feat, you know what I mean, it really...she was, oh an extraordinary woman who was able to over...not overcome. I don't think you overcome these things, I think you live with it and you try and live your life having had these experiences and you try to move forward positively.
DR. MALKA	And personally, how do you deal with those issues because those issues almost become your issues, because you're stepping into her character?
ILSE KLINK	Absolutely. You know, we are always told that your body, your body and your psyche and your subconscious doesn't know that you are now acting, because you have to go into another level of your being to be able to project these feelings or to, you know, carry them across onto stage and project them out to the audience, so your body doesn't know that this is not you. So, your body feels those feelings and your mind takes over and the words that you're saying; you have to embody them to be able to project them to the audience. And yes, I mean I had a friend, a psychologist, and he said did you guys all go for a debriefing after the show, because you would have had to because you know it had such a profound effect on everybody in the show. Every single actor was affected by the trauma of this particular character and their own trauma that they carried within the show. So, it's difficult and it takes a while to shed the coat of the character that you played and a lot of people don't take it seriously, you know, they think why am I so upset, why I'm so angry. They have the psychological effects, after effects of playing a role and they don't realise it, especially when you're young you know but when you're older you realise what an effect it's had on you, you're in a bad mood or you're sad all the time or you know there's an emptiness or there's an uneasiness within you and you don't realise it's from this role that you were carrying for what, three months? This person was a part of you....
DR. MALKA	...because taking on this...
ILSE KLINK	...it was your personality....
DR. MALKA	...identity...
ILSE KLINK	...absolutely....
DR. MALKA	...and then you'll have an identity crises when, as you say, you're shedding that skin and becoming you again.
ILSE KLINK	Absolutely.
DR. MALKA	So my next question was going to be about most memorable characters but clearly she was one...
ILSE KLINK	...she was....
DR. MALKA	...of the most memorable. In 2019, so earlier this year, there was a run of Chicago and as we were chatting offline, 900 people were competing to become part of this cast, that's an incredible number and when I look at that I see this as a couple of things, from the competitiveness of the industry, but also from your point of view, you played Mamma Morton, who was a character that you played

	ten years earlier and I'm curious to know; did you play her the same, did you play her ten years older; who was she ten years later?
ILSE KLINK	It was very interesting, so, the first time we did it was in 2005 and that's when we competed with 900...900 performers came out to get a piece of the action which is Chicago, you know, it was the first South African production of an international show so we had the choreographer, the musical director and the director come out to work with us. So the Americans had come from...because obviously it's based in the United States, so a group of people came out to direct us and musical direct us and choreograph us and it was really...because it's such an outstanding show and it's had such a successful run on Broadway, I mean it was the longest running show on Broadway at one time, that I think that's because it's iconic, everybody wanted to come out and just be a part of it and have it on your CV really and have the experience of Chicago. It was phenomenal, I played her, you know when I was 35, I think ja, 35 oh no, 34 sorry. So obviously, you know, 13 years down the line you're a completely different person, you've grown, you understand the character better so yes, there was quite an evolution you know When I first started out playing the role I was very insecure and as many actors are, you know, you always feel like you could have done more.
DR. MALKA	But the challenges with something like Chicago, it's not I'm doing the play down the road and its local directors; this is a big production with a consistency and quality that you've got to maintain those standards.
ILSE KLINK	Absolutely and there were very high standards to, you know, attain within the production. So, ja I think that from a 34 year old to a 47 year old playing the role, it's just, it's such a vast difference, it was so much easier to do it now because I was a lot more comfortable in the role and I wanted to play a lot more, you could play and the internationals also gave you the platform to play. They said okay so now you're going to do Mamma Morton completely differently, forget about how you've done her before, because they want her to remain fresh for you as a performer. So it was just a phenomenal experience.
DR. MALKA	How do you keep that freshness when you're doing plays because you're repeating yourself, but for the audience it's the first time they've seen the performance, so how do you keep that spark going?
ILSE KLINK	Ja, so I think that remaining present in the moment is always very important, you know, it's like when you're doing life; you've got to remain present in the moment and react accordingly regardless of the fact that you're saying the same lines; you're not necessarily feeling exactly the same emotions. So you bring yourself as a human being, you know, whether you've had a bad day or a wonderful day; that's all part of who you are and it becomes that character that night, you know, in a very subtle way, I'm not saying you'd change your character up every night, you know, but you have to keep it fresh for yourself because I mean in South Africa we're quite lucky in that we do runs of productions that don't last longer than 5 months or 6 months. Overseas they do it for 17 years. The same role for 17 years on Broadway, you know, I think...
DR. MALKA	...wow, that put's in perspective...
ILSE KLINK	...that is really hard to do. Ja. So I mean you get all of the benefits, you get pension funds and medical aid and whatever, medical insurance or you know all of those things as part of your job. You get holiday leave, you get sick leave, you get all of those things....
DR. MALKA	...it's a nine to five....
ILSE KLINK	...absolutely it's a nine to five and in South Africa we don't have that luxury, you know, but I also wouldn't want that for myself. I like being a

	performer because everything changes every day. You never know where...three weeks from now I could be sitting in Mauritius doing a movie.
DR. MALKA	But in that dynamic, that unpredictability, you've still got the reality of paying rent, putting food onto the table, so you know having this great view of not knowing what's coming next, but you still have to maintain the predictability factor; how did you come to terms with this positioning?
ILSE KLINK	Ja, look I mean it is challenging in the beginning of your career, you know, and all your...at the time also when I started my career, I had my daughter just after I finished my degree at Pretoria University. So I was a mom, a young mom of 21 and I was trying to get my career started and there was many options but then I found out I was pregnant and I was told that okay so we can't really use a pregnant woman in our...in the vision of what we had planned and in the old days they used to have the Arts Councils. So I had two Arts Councils that were looking at employing me and unfortunately I had to turn those permanent jobs down at the beginning of my career, you know, because it wasn't going to fit in, a pregnant 21 year old wasn't going to fit in the programme that they had set out and I could completely understand that. And then a year after I had given birth to my daughter...six months after I had given birth to my daughter I got a phone call from the Arts Council...one of the other Arts Council's and said listen, do you want to come and work with us for a year and I said yay and I was at the Arts Council in the Orange Free State, and I worked there for two years and that's how I started my career and then I went freelancing. Then I did television and it was just wonderful and there are months where you don't have money, where you don't have work but you've got to start saving. You've got to learn how to save as a performer from the beginning, ja.
DR. MALKA	And that's a challenge, I hate reading in the press when you see these fantastic older characters who either they've become destitute in some form or another and you wonder how could they possibly have come to these set of circumstances, or they've passed away and....
ILSE KLINK	...in poverty...
DR. MALKA	...in dirt poverty...
ILSE KLINK	Ja, I mean that's always been a huge driving force for how I have done things financially, do you know what I mean, I've...it is very sad because there are people that have, you know, changed the face of the country, whether they were drummers or guitarists for the who's who that, you know, the front man for Hugh Masekela, you know, nobody remembers them and they didn't get enough royalties, there weren't, you know, it's not...I think the industry, while trying to formalise itself, it's still not where it should be. We're not protected, we don't have a pension plan; we have none of that protection.
DR. MALKA	Well listening to you talking about the scenario of being in theS, of medical aid, pension plan, time off, vacation...
ILSE KLINK	...yes, it is ideal, it is absolutely ideal but why can't we have something like that as a performer or why isn't there a, you know...
DR. MALKA	...like a pay as you go model in a way...
ILSE KLINK	...yeah, yeah, where you can pay for your pension fund, you can make a small contribution and that money grows but it's an essential part of you know when you get your salary, as you pay tax, we should also have some sort of formalised pension plan that we attribute to, you know....we attribute to?
DR. MALKA	Contribute.
ILSE KLINK	Contribute, oh my goodness, thank you, where are my words. There

	should be some sort of formal system that you contribute to that ends up being part of your pension. I've made some financial decisions early on... I made some really good financial decisions early on in my life because I had my daughter also. If you don't have responsibilities you're not necessarily going to follow that path...
DR. MALKA	...you're different in a different lens....
ILSE KLINK	...absolutely but I was thinking of her and I made some...and we will see whether it's all worked out in the end, you know what I mean, but it is really hard for actors who don't, or performers in this country who have nothing to fall back on. There's nothing that's formalised for us.
DR. MALKA	And you, as an individual, have really honed your craft. You sing, you dance, you're bilingual, I heard that you swim, which came in handy in I believe your most recent role with the Stroomop Character....
ILSE KLINK	...Stroomop...
DR. MALKA	...where you won a best supporting actress award; do you think that all of these skills contribute to your diversity and longevity in the industry?
ILSE KLINK	Absolutely. Absolutely. I know that I mean for a long time I...I mean I see myself as an English performer but I can also perform in Afrikaans. I can sing, I can do a little bit of dancing, I'm not a dancer, I wouldn't sell myself as that but, you know, I think that diversity absolutely has been part of being able to stay in this industry for as long as I have and having children in the industry and deciding to carry on having a career throughout, you know, because I'm also a single parent; I've chosen not to marry, you know, not to have any kind of formal partnership and you know there's just something that...there's just another layer where you have to make all of those decisions and you have to make good decisions and I would say diversity absolutely and also, I mean, beyond that, I'm not a writer and I'm not a director but if you can do all of those things...
DR. MALKA	...yet....
ILSE KLINK	...you must...yet...you must, you have to remain diverse throughout this, you know, profession because it gives you insight into so many worlds, because it is so...because it's quite a diverse world that the performing arts is.
DR. MALKA	And it keeps your options open.
ILSE KLINK	Absolutely, you know, and also some people would ask do you like theatre more or television? How can you ask a performer that; it's the hardest question. Do you know when I'm...sometimes when I'm doing a theatre piece I'm longing to be on television or when I'm on television I was like ah, I haven't sung in a year, I need to do a musical now, do you know what I mean? So, I love the industry because it really has been...it's been a passion, an absolute...you've got to love it. You've got to love it to stick around, you know, you really do.
DR. MALKA	When we were talking earlier you were speaking about the types of roles that appeal to you and almost as though the set-up that your frame of mind is in that attracts the energy of a particular role or looking at the way that our world is currently moving in and navigating. Media when it comes out, whether it's TV, whether it's a production, it's got such a long lifespan that it becomes part of culture and you know I think like 20 years on you still remember a movie or it still seems as fresh, so it doesn't really have an expiry date and with that it's got cultural representation, it's got social influence and then I start looking at with respect to women across Africa that women are being portrayed appropriately in these types of productions because otherwise, you know, it comes into the home and people get a different view of what women should be or what these characters are and I wondered, when you are taking on your roles, if that also plays into your conscious?

ILSE KLINK	Of course it does. The choices that I make these days about the roles that I...I think that when you're younger, when you're starting out, you just want to work so you'll do anything. You don't necessarily give a voice to what it is that you really believe, do you know what I mean, so, the manner in which a particular character has been written, like when I started out in Isidingo, the character that I played was a battered wife, do you know what I mean, she was physically abused, you know, and I mean we had some horrific scenes on television of the character of Vanessa Booyens being abused. It's on television at the moment on Encore Africa, you know, so it's still there and what was interesting is that it gave a voice to women that were...that were...I'd got a lot of letters and correspondence from women who were being physically abused and the strength of the character showed trying to leave this particular relationship was I mean it was very important for a lot of women across South Africa. However, everybody's circumstances are different. They really are. It's easy for me to say or to write a letter back and say I'm so glad that you left your husband, you know, with your three kids and that you're unemployed, do you know what I mean, how can you....
DR. MALKA	...and don't have a house...
ILSE KLINK	...you don't have anything. So of course, you know, we dealt with that abuse and I think it's important also for people to see the manner in which things were done. When we look at old movies from 50's or from the 60's, how in heavens name did women survive when all they had to do was cook and clean and look beautiful, you know what I mean, I mean that's the American idea, it's not a South African or an African...
DR. MALKA	...ja but that's the view when you look at old 1950's ads...
ILSE KLINK	...yeah exactly...
DR. MALKA	...that's who you see...
ILSE KLINK	...yeah exactly, it's very sexist, it's very you know, the women are just non-existent, you know, they don't have a voice at all and so...and so now where I'm at there are particular roles that I've turned down because I said I do not want to represent black women in a particular manner. I don't want to go for the stereotype, even though that is what you want as producers because it just shows that, you know, where you're at in your head about what a coloured woman is; who she is these days, you know.
DR. MALKA	But it perpetuates stereotypes...
ILSE KLINK	...exactly, exactly....
DR. MALKA	...because if you continue to see...and that's what I'm talking about, this cultural representation; oh, that's how the world is. No, it's not.
ILSE KLINK	It's too easy. It's too easy; let's challenge people. Let's challenge the audience and say this is not necessarily what black women are. They are not stereotypical, let's, you know, so I try and break out of that box, particularly at this stage of my career and sometimes I don't work as a result and that's fine because I'm not going to do it anymore. I did some of it when I was younger but I'm not going to do it anymore.
DR. MALKA	You've kind of paid your dues...
ILSE KLINK	...yeah...
DR. MALKA	...and now you're in a position where you've got the opportunity to choose.
ILSE KLINK	Yeah.
DR. MALKA	You are listening to 'Womanity – Women in Unity' on Channel Africa, the African Perspective, on frequency 9625 KHz, on the 31 meter band. Also available on DSTV, Channel 802. Today we're talking to award-winning, multi-talented South African performer, Ilse Klink. We would love to receive your comments on Twitter:@WomanityTalk.
DR. MALKA	So, we've chatted through some of the roles that you've played and the impact

	that they have on society on talking about women's issues in particular. Now I'd like to look at another lens in your life and this is about almost the business of the industry on some of the issues that women are still contending with, whether it's from a pay disparity point of view, opportunities to work, the amount of exposure that they get; so if you could share some of your experiences?
ILSE KLINK	You know what's interesting about what's happened on the social media platform; let me speak on that first and then I will go into the others, you know. What I've seen and it really is deeply unfortunate, is that when we go for an audition, from time-to-time we've been asked how many followers we have. Now understand what that means in terms of, you know, and the more followers you have obviously the more popular you are, the more viable it is to hire you instead of somebody who's a really fantastic performer, but has 300 followers as opposed to 30,000.
DR. MALKA	So you're having to do the marketing of the productions as well?
ILSE KLINK	That is correct. That is correct. How many followers on Facebook, how many followers on Twitter. I was shocked when I saw this and what's happened as a result, now this is the downside of it, is that young women are now starting to wear less clothes and...on their Instagram accounts and pose in a very sexual manner to get people on board with who they are because this is what they're competing with. Young women are competing with each other on how beautiful and how many followers they have to be able to get a job and this is especially true for young black women. It is shocking! I have worked with...in the last couple of years I've worked with young women who have said that I don't even have an Instagram account, you know and what it essentially means is that she's not necessarily going to be the first choice, even though she's a fantastic performer, she might not get that role because she doesn't have enough followers. Now that is absolutely unacceptable because what about the people, and you know, I do believe that it's important to have some sort of education in terms of if you're going to be a performer, you should be a performer, it's not just a, you know, I'm going to be an actress and then you don't read a book on acting, you don't take a class on acting, you have no knowledge of acting but that's what you want to be, so then you just want to be popular actually. You don't want to be a performer. So I think it's important to get some sort of, you know, training. Some sort of training and so somebody who's popular as opposed to somebody who has training; now what are we sitting with? We're sitting with a huge dilemma of people who actually have the skill and somebody who has the followers.
DR. MALKA	Its competence.
ILSE KLINK	Yes, exactly and this is part of the competition that young women are now being a part of. The other thing that also, you know, really really disturbs me terribly is the fact that in this day and age we still have gender salaries, you know, in the performing arts, we have gender salaries.
DR. MALKA	How big is the gap?
ILSE KLINK	I'm not sure. I'm not sure, I mean it's something that you negotiate and people can turn around and say that you didn't negotiate hard enough but I know for a fact that somebody in my age group, somebody who...I am a single mom so I actually need a little bit more money than, you know what I mean, a single man needs, do you know what I mean and I'm tell you now that I don't earn what a male, a white male earns in this country, still. I'm telling you that now as a fact, do you know what I mean. So for me that is and I always say to my agent I will take the role but I don't want to be paid less than a white male. I say that, do you know what I mean and it might sound like ughh, you know, what does that mean but it really is still a case

	of dominance by males in salaries and it shouldn't be. It absolutely should never be.
DR. MALKA	Well you're coming to see a production as an audience, you're paying your R50 or whatever the case is for the movie ticket and that's where the money is, not in terms of you know how you as an individual versus negotiation and I think it is the Institute of Race Relations, they estimate that on average women are paid 23% less in South Africa than male counterparts....
ILSE KLINK	...there we go...
DR. MALKA	...so unfortunately it's not isolated to your industry.
ILSE KLINK	No it's not isolated. It's not isolated but it's disturbing because....
DR. MALKA	...there's no logic....
ILSE KLINK	...there's absolutely no logic because am I not a product? Am I not something that...I'm not...I'm bringing 26 years of experience to your production. I'm professional, I'll be there on time, I'll know my words, I'll do everything that you need me to do...
DR. MALKA	...and you swim...
ILSE KLINK	...and...[laughs] when I need to, ja. So that's a big and also then the discrimination; the sexual discrimination and the sexual...
DR. MALKA	...is it still so rife?
ILSE KLINK	You know I've experienced it; it's unfortunate that it was somebody that was quite...that is quite prominent in the country. I was told that this person was a writer, producer and an actor on a particular production that I did and a particular role was written...I was told this role is going to be written so that the two of us could be lovers. I didn't know what it was. So the actor/writer/producer; so my employer....
DR. MALKA	...set it up...
ILSE KLINK	...set it up and he told me in so many words and I didn't know what to do with that information. What do you do? Where do you go? And this was in 2010'ish; I was flabbergasted and I didn't know that...because I think a lot of women have this reaction; what was that? What am I supposed to do with that information, it makes me feel uncomfortable but what do I do with that, you know, and it happens to everyone. It's happened to everybody that I know in the industry. Every single woman in the industry has had some form of harassment, you know, and it's shocking and I'm telling you now it's still going on. It hasn't stopped I mean I know that one of the company's asked us to sign a clause that says that we will not sexually harass, you know what I mean, and that there will be proper conduct on a set and that's wonderful, it's wonderful. I signed it, that's wonderful and I thought it was a very progressive step, however, it's on paper.
DR. MALKA	That's it, implementation versus reality is different and I think that there is still this whole education component that needs to take place and it's not with women, it's with men.
ILSE KLINK	Yeah, I agree.
DR. MALKA	We are running out of time, unfortunately, but one of the questions I ask all my guests who have made tremendous achievements in their respective fields of industry is about some of the factors that they consider have driven their success?
ILSE KLINK	Well, I would say, I mean in this particular industry diversity I think is... for me has been the most important element, you know. Being easy to work with. Being professional. If you don't know something, go and read about it, learn about it and never be afraid to learn. Also for me, a huge thing is about having an ego in this industry, you know, it's one thing to be popular today and then you know to lose all of that the next day, so be kind to everyone. Be kind to everyone because you're not going to be at the top

	forever, you're going to go through ebbs and flows and your highs and lows and accept that and just be professional because at the end of the day all you have is your name. That's what you've got.
DR. MALKA	So you need to maintain your integrity...
ILSE KLINK	...absolutely...
DR. MALKA	...at all times....
ILSE KLINK	...absolutely.
DR. MALKA	Tell us about some of the pivotal moments in your life growing up.
ILSE KLINK	Well, I mean I'm...I think very importantly I think is just to have something that's always catapulted me into the way I view the world is the positivity that my dad instilled in us when we were kids, you know, so instead of a bedtime prayer we used to say "whatever the mind of man can conceive and believe it can achieve"...
DR. MALKA	...what a wonderful affirmation...
ILSE KLINK	...yeah and there's no such word as can't and you know, so, I can because I believe I can. So those are the words that always rang in our ears as children you know, so I think that to have parents that are always positive about what you're doing and to allow your children to just do what they love. They've got to be passionate about what they do and I think that's so so important and there's too much emphasis being put on over-achieving children when you know that they're not going to be sitting in the office, you know that they're going to be artists and you're trying to suppress that; don't do that.
DR. MALKA	But that's a very different you know dynamic, I remember when there was a skit with Trevor Noah and he was talking about I think getting his role in the States, but he was saying when he was talking to his grandmother and saying you know I've got a job and she was like "but does it have a desk?" Because if it doesn't have a desk it's not a job.
ILSE KLINK	...yes, it's not a job. If you love your children don't let them do what they need to do. So that's what we had but I think that studying at the University of Pretoria was also a huge learning curve for me because I was...
DR. MALKA	And tell us about that experience.
ILSE KLINK	Yeah. So I'm an English speaking person who was at the Pretoria University studying in Afrikaans, on tertiary level it was so very hard, you know, because I thought I had a command of the language but I didn't really. I did the best that I could, I mean on academia I just passed, but in...sorry the theory is something that I just passed but the practical I always did really well and it was hard to be a pioneer because I was the only black person in an all-white Afrikaans environment. It was very hard but I got through it and it made me stronger and I think that I was there to teach everybody around me about being black and I think I did, you know, sometimes you are the lesson, and you learn, but sometimes you are the lesson.
DR. MALKA	That's a very interesting way of...perspective of having on you know sometimes you are the lesson and you're not just there from learning. The message for me is taking out here is go and get your studies, go and get your development.
ILSE KLINK	Absolutely, I do believe that, you know, if you are somebody who wants to come into the industry without any training, that's okay, there's nothing wrong with that but then go and take a class, learn what stage right and stage left is, do you know what I mean, because those are the basics. So if you're really interested in this as a craft, because it is a craft, it's not, you know, it's not let's go and play on the stage or let's go and play in front of the television...in front of the camera's, sorry. Read a book. Pick up a

	<p>book, there's an entire world on the internet that will teach you a lot of things. YouTube videos, you know, if there's something you don't know go and find out. It is important to get training, I always say to... "I want my kids on TV" and I said you know what, wait for them to grow up, there's enough time for them to be on television but get them some training as well and I know that it's not always affordable for everyone; that's always a major hassle but there are programmes where...I know that there's the Market Theatre lab, that I mean there is a fee involved, but I do believe that they give...and go to free courses, go and learn something. Watch videos, watch movies, watch people perform and learn. Keep learning and don't think you know, don't let your ego get in the way of what this job really is. It's also just a job, you know, a job we're passionate about, but it's a job, be professional and work hard.</p>
DR. MALKA	Ja, no I think those...
ILSE KLINK	...because that's what we do...
DR. MALKA	...are all attributes which are applicable across any industry whatsoever.
ILSE KLINK	Yeah.
DR. MALKA	And lastly, as we close out our conversation today, could you share a few words of inspiration or wisdom to young ladies listening to us on the continent?
ILSE KLINK	<p>Ja, I think that you've got to love what you do, that for me has always been something...and passionate about, you've got to be passionate about what you do. If you're going to spend your time doing something I think the opportunities will present themselves, you know, and also things do get hard in the performing arts when you're not working. Persevere, be diverse and just go for it and don't let, you know, some people will say oh you're terrible at this, you can't do it. Sometimes you can hone your craft, you can learn, you can learn to be good, you know, don't let people tell you that you can't do it, especially if you live in dire circumstances where poverty is prevalent or opportunities are scarce, you know what I mean, go find those opportunities. Make a difference in your community, if you want to put on a play get volunteers and just do it, you know, to start off with and then find your way because there is...something will present itself, it will.</p>
DR. MALKA	But it speaks to that whole mind set of positivity.
ILSE KLINK	...positivity, absolutely. You've got to be positive and manifest what you want, that's what I do all the time, all the time and miraculously it does, really.
DR. MALKA	So where there's a will, there's a way.
ILSE KLINK	Absolutely.
DR. MALKA	Thank you so much for joining us today, it's been wonderful to hear your insights into the industry and some of the revelations which are not so pleasant but arguably by having that awareness, it makes people more conscious about things.
ILSE KLINK	Thank you so much, it was wonderful to be here.
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