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SOME ASPECTS OF PLAY PRODUCTION  
IN THE ENGLISH AND PARALLEL MEDIUM SECONDARY SCHOOLS  
OF THE EASTERN CAPE 1822-1977

Thesis

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PREFACE.

There has been very little research into play production in schools, as distinct from drama in education and theatre in education, and none at all with specific attention to the Eastern Cape. The proliferation of dramatic productions in the schools of the Eastern Cape during the 1960s and 1970s coincided with the establishment at Rhodes University of a Department of Speech and Drama. The particular interest of this Department in the educational aspects of dramatic work of all kinds led naturally to a desire to investigate what was being done, and had been done, in the schools in the area. Added to this, interest in the history of the Eastern Cape has been stimulated by the building of the 1820 Settlers' Monument, which was opened in 1974, to mark the hundred and fiftieth anniversary of the arrival of the British Settlers.

In order to set the social and political scene for the beginnings of cultural activity in the schools, I have given a brief account of the historical events leading up to the English settlement in the Eastern Cape. Because the evolution of the towns has affected that of the schools, an account of this development has been included.<sup>1</sup> To prevent this work from becoming unwieldy, the detailed investigation of the cultural milieu has been limited to that of two frontier towns and two seaports, as being the most representative in the Eastern Cape.<sup>2</sup>

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1. While not strictly part of the subject under investigation, a consideration of musical activity is relevant to developments in drama. A short section on music has therefore also been included in Appendix A.
  2. My researches have pointed to the fact that there is an interesting field for further investigation in the smaller towns such as Cathcart and Uitenhage.

So much that was done in the schools had grown out of the ideas brought from Britain and its public schools that it was necessary also to look at the basis upon which the schools in the Eastern Cape were founded, and the lines along which their ethos developed.

To facilitate a consideration of the work done in play production and related activities over a period of approximately a hundred and fifty years, I have separated the account into four natural historical divisions: from 1820 until the turn of the century; 1900 to 1918; the period between the two world wars; and that which follows the Second World War. Of these, the first three have been considered from the historical point of view; but with regard to the years between 1940 and 1977 it seemed more interesting and profitable to examine specific trends and developments in dramatic activity within the schools.

I wished, further, to find more detailed information about what is happening in the schools at present than could be gathered from school magazines and the local press. For this purpose, two questionnaires were sent to the schools. The evaluation of these will be found in Part III and in Appendix B. The investigation was confined to the English and parallel medium schools in the area.

The catalogue of plays produced since 1860 which is given in Appendix E is not necessarily exhaustive, though as comprehensive as it was possible to make it. It has been drawn up from the information in school archives and the press, as well as that given in the answers to the questionnaires, but there are occasions when these sources do not give titles of plays (this is especially the case with one-act plays) and there are also times when productions may not have been reported, or magazines are missing.

It is not the purpose of this thesis to give details of the best production procedures. Teacher-directors may find these in many excellent books on the subject, some of which have been suggested in Appendix F.

### ACKNOWLEDGEMENTS

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For their kindness and ready assistance at all times I should like to thank the historians on the staff of the Kaffrarian Museum in King William's Town and the Albany Museum (1820 Settler Division) in Grahamstown; the librarians in charge of the Cory Library at Rhodes University, the Africana Library in Port Elizabeth and the Denfield Africana and Local History Collection in the East London Municipal Library.

I should like to record my thanks to the Cape Department of Education for permission to circulate the questionnaires in the schools of the Eastern Cape.

To the many heads of schools and teachers in the Eastern Cape whom I approached I am clearly indebted for their unstinting help and co-operation, without which this work could never have been undertaken.

I should like to thank Kenneth Robinson for permission to print his address to the DATIE Conference.

Abbreviations:

The following abbreviations have been used for the names of newspapers:

Herald for The Eastern Province Herald.

Dispatch for The East London Dispatch and Shipping and Mercantile Gazette.

Dispatch for The Daily Dispatch.

Journal for The Graham's Town Journal.

Watchman for The Kaffrarian Watchman.

Gazette and Banner for the King William's Town Gazette and Kaffrarian Banner.

The following abbreviations have been used for theatre bodies:

BTA for The Border Theatrical Association.

CAPAB for the Cape Performing Arts Board.

KAMADS for the King William's Town Amateur Musical and Dramatic Society.

PEMADS for the Port Elizabeth Musical and Dramatic Society.

SMDA for the East London Schools' Music and Drama Association.

UAMADS for the Uitenhage Amateur Musical and Dramatic Society.

Where school magazines have no specific name, they have been referred to simply by the name of the school.

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## PART I

### HISTORICAL BACKGROUND

#### I. The Political and Social Background.

British control of the Cape of Good Hope was firmly established when William of Orange ceded the Cape to Great Britain in 1814; though in fact the British administration can be backdated to 1806 when British forces occupied the Cape for the second time<sup>1</sup> in the wars with France which had followed the great Revolution of 1789. The first Governor of the British Colony at the Cape of Good Hope was the Earl of Caledon, who arrived in 1807, and it was during his administration of the Colony that the suggestion was first made that the Eastern frontier should be strengthened by settling more European colonists along its border. This was the recommendation of Colonel Collins,<sup>2</sup> whom Caledon had sent to investigate the position on the frontier. Collins recommended furthermore that the Xhosas should be confined to the east bank of the Fish River--they had been allowed to remain on the west bank after the wars of 1793 and 1799, and many of them were still in the Colony. "These two recommendations were really the first steps taken in a new scheme of frontier defence which came to fruition more than a decade later."<sup>3</sup>

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1. The British occupied the Cape temporarily from 1795-1802.
  2. J.H. Rose, A.P. Newton and E.A. Benions eds. The Cambridge History of the British Empire, Vol. VIII, p.202: "Because of persistent raids by the Xhosas the "continued existence of the Colony as a white settlement was in danger. In 1809 Lieut.-Colonel Richard Collins was despatched on an extensive tour of the frontier district to investigate and make suggestions." On his return Collins submitted a report to Lord Caledon which embodied "the most constructive scheme of frontier policy that had yet been devised". Its essential feature was the preventing of contact between the Xhosas and the farmers, the Xhosas to be cleared out of the occupied areas into their own territory. (Collins to Clarendon, 6 August 1809, Recs. of Cape Colony, VII, 98-139).
  3. H.E. Hockly, The Story of the British Settlers of 1820 in South Africa, (Cape Town, Juta & Co. Ltd., 1948) pp.12-13.

Attempts to interest Dutch farmers in the scheme failed, for they knew only too well the dangers of farming cattle on the frontier; and the British Government had at that time no desire to foster colonial development by immigration. Colonel Graham's suggestion of settling five hundred Highlanders on the frontier also came to nothing. It was only in 1817 that serious consideration was given to manning the frontier with a body of British settlers. This was done because, in spite of a steady increase in depredations<sup>1</sup> by the Xhosas, the cavalry and most of the infantry were withdrawn from the frontier posts to serve in India.

Hockly emphasises that it was the strategic importance of the Colony as a military and naval base which eventually moved the British Government to consider the scheme. He argues that the Government could not afford to maintain an adequate military force on the frontier to ensure peace and security, and that it was the violence of the Fifth Frontier War of 1819 which at last compelled the Colonial Secretary, Lord Bathurst, to take some positive steps to implement the scheme.<sup>2</sup> However, later researchers have shown that the decision to send a limited party to the Eastern Cape had been taken before Lord Charles Somerset's report of the Fifth Frontier War and the attack on Grahamstown had reached London. The retired naturalist William Burchell had been called in to give evidence before a committee of enquiry. He discounted the dangers from "Caffres" and suggested Albany as "the most beautiful, and probably the most productive part of the Cape colony."<sup>3</sup>

Nevertheless, it was political expediency which caused the British Government to make such a hasty decision to send the settlers to the Zuurveld.<sup>4</sup> By the time the territory had been surveyed, and a realistic

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1. *Ibid.*, p.15.

2. *Ibid.*, pp.16-17.

3. Guy Butler, ed. The 1820 Settlers, (Cape Town, Human & Rousseau 1974) p.55.

4. The vast numbers of unemployed were a serious economic problem, threatening unrest, and a scheme of emigration which showed a willingness to solve the pauper problem, though a mere 4,000 emigrants could scarcely ease the situation, would provide a "safety valve" that would improve the political stability of the Government. Butler, 1820, pp.51-58.

report made on the suitability of the area for agriculture,<sup>1</sup> the immigrants were already on their way.

As far as the prospective settlers were concerned, Great Britain had experienced a serious economic recession which followed upon the conclusion of the Great War of 1791-1814, with thousands of returning soldiers and sailors whose resettlement and re-employment was a problem. The end of the war meant the end of lucrative army and navy contracts. Moreover, Britain had entered upon a period of rapid industrial expansion. The advent of machinery had put many people out of work, and country people had left their cottage industries and flocked to the towns, which grew so rapidly that they were unable to handle the new social problems which arose. Much distress and suffering resulted at all levels of society, and there was widespread dissatisfaction and disillusionment. Many people began to contemplate emigration, particularly to the British colonies, and there were many requests for State aid to emigrate to the newly acquired territory at the Cape of Good Hope.<sup>2</sup>

Even men of the class and standing of the poet, Thomas Pringle, were affected by the acute depression in agriculture and trade which followed the Napoleonic Wars. Pringle wrote to a friend:

My present occupation clerk in the Records Office is inadequate to the support of my family in the most moderate way I can devise; I see little or no prospect of materially improving my circumstances in this country...I cannot and will not endure it, while a prospect remains of extricating myself by any exertion, or sacrifice, that can be made with honour and good conscience.<sup>3</sup>

Emigration seemed to be the only honourable and practicable course of action.

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1. The government land surveyor, Mr. Knobel, found that there was not enough water for farming, and reported that "in proportion to the extent of the ground there are but few spots fit for habitations..." and he doubted whether "such numbers of families will be able to support themselves and the most necessary cattle on the proportion of land intended for them..." Butler, 1820, p.59.
  2. Hockly, *The Settlers*, pp.20-22.
  3. J.R. Wahl, *Thomas Pringle in South Africa*, (Cape Town, Longman, 1970) p.XI.

In the hurried scheme to send emigrants to the Cape of Good Hope, "as a palliative to British domestic problems", the system of settlements on hundred-acre grants which had succeeded in North America was simply transferred to Southern Africa.<sup>1</sup> The Government offered emigrants a free passage, a grant of land, and remission of the quit-rent for the first ten years. Otherwise the settlers were expected to fend for themselves from the moment they landed. The Colonial Office circular stipulated that assistance would be given to "those persons who, possessing the means, will engage to carry out at the least ten able-bodied Individuals above Eighteen years of age, with or without Families..."<sup>2</sup> and further required a deposit of Ten Pounds per family. Later, individuals were assisted apart from parties, but of 90,000 who applied to emigrate, only about 4,000 were selected. Hockly broke down the proportions of the various callings of these settlers, as far as could be ascertained, as follows:

Farming pursuits of all types	...	49%	
Skilled artisans and mechanics	...	31%	
Commerce and Trade	...	11%	
Army, Navy and Sea	...	5%	
Professions	...	4%	3

A typical party was that of Lieutenant John Bailie, R.N., and John Mandy. Bailie wrote:

I have been careful in selecting only those whose general character is good, whose habits were likely to render them useful to an infant Colony and whose capital was such as to guard against the possibility of their becoming a charge upon the Colonists. The compact we have made binding us to a period of mutual assistance...holds out to us individually, hopes of speedy comfort, and collectively an early prospect of promoting the prosperity of our country. We are 115 men, and our collective number in family is 390 and our aggregate capital is £18,610.<sup>4</sup>

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1. Butler, 1820, p.57.
  2. Hockly, The Settlers, p.28.
  3. Ibid., p.34.
  4. Dorothy E. Rivett-Carnac, Thus Came the English, (Cape Town, Howard Timmins, 1963) p.24.

It is clear, therefore, that the British settlers who embarked for the Eastern Cape at the end of 1819 were a representative section of the population, prepared to establish themselves in an extension of the home country, their expectations based on the glowing description of the new land and its climate given by Burchell and Lord Charles Somerset. There was, however, no mention in the Colonial Office circular of Somerset's warning that "the settlers' property will in some measure be exposed in the first instance to be plundered by their neighbours the Xhosas unless their own vigilance and courage shall considerably aid in protecting it" and enquiries as to the exact part of the country to which the settlers would be sent were answered evasively as "the South East coast of Africa".<sup>1</sup>

It is interesting to compare the situation of the British settlers along the Eastern frontier in 1820--many of them totally ignorant of farming, all of them utterly unprepared for the military role they were expected to fill, and defenceless against the aggressions of the enemy--with that of the German legionaries who settled at Ohlsen and Stutterheim thirty years later. These latter, with better land and plentiful water, though they had to cope with the same difficulties in building homes and extremes of weather, were seasoned campaigners. As an organised military unit, they mounted regular guard and were accustomed to dealing with attack, so that their encounters with Xhosa marauders were few, and soon repulsed, and on the whole the Xhosas kept a wary and respectful distance. Also, the legionaries were a company of men, and at least to begin with there were few women and children.<sup>2</sup> Nearly half of the British settlers were children.<sup>3</sup>

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1. Hockly, The Settlers, p.31.
  2. J.F. Schwär and R.W. Jardine ed., The Journal of Gustave Steinbart, (Port Elizabeth, University of Port Elizabeth, 1978) pp. 61, 147-149.
  3. Hockly, The Settlers, p.34.

The main contribution of the German Military Settlers "lay in the protection they gave to the country...Their presence partially curbed the warlike spirit of the Natives" and also "opened the way for the coming of the German Immigrants."<sup>1</sup> When placed upon a civil basis, many of them rendered notable services to their new homeland.<sup>2</sup> Culturally, they brought their language and literature, and especially their music. Programmes of concerts in King William's Town until the end of the century reveal that many German songs were sung in the original language.<sup>3</sup>

All those who came from Europe to make their homes in South Africa brought with them the customs and culture of their homelands; the British settlers of 1820 and after, likewise carried their cultural interests and accomplishments with them from the mother country. The extent to which they continued their cultural pursuits, often with no facilities and even in conditions of great hardship, is astonishing.

When the settlers landed at Algoa Bay in 1820 there was no town there, and Grahamstown consisted of a military establishment, a few houses and shops, and a jail. The new arrivals found themselves in wild surroundings with nothing but the sky for shelter. The first necessity was to build some kind of dwelling, and most of these were, to begin with, fairly primitive. Many built wattle-and-daub houses in which they lived for the first few years, though some dug holes in the hillside, and one settler and his wife actually had only the curtains of a four-poster bed to protect them from weather and wild animals.<sup>4</sup>

The insecurity of life on the frontier was intensified during the successive frontier wars, in which the settlers frequently lost

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1. J.F. Schwär and R.W. Jardine ed., The Letters of Gustave Steinbart, (Port Elizabeth, 1975) p.4.
  2. Ibid.
  3. See Programme in Appendix C, 310. Also numerous advertised programmes in The Kaffrarian Watchman, 1867.
  4. Rivett-Carnac, Thus Came the English, p.57.

everything they had contrived to build up.<sup>1</sup> Military insecurity<sup>2</sup> was aggravated by economic insecurity. The grants of a hundred acres of land per family proved inadequate. The area was unsuitable for agriculture--crop after crop of wheat was ruined by rust; the holdings were far too small for grazing; and the devastating floods of October 1823 ruined numbers of industrious farmsteaders. Many, including some leaders of parties, were reduced to penury. Captain Thomas Butler was walking barefoot within three years of arrival, and T.P. Adams and his family lived off "shellfish gathered at low tide from the rocks near the mouth of the Rufane river."<sup>3</sup>

The pioneering community had to put its energies into the struggle for mere existence. Nevertheless the settlers right at the outset paid attention to the building of churches<sup>4</sup> and schools,<sup>5</sup> which they considered of primary importance; and the townspeople very soon established libraries.<sup>6</sup> The great majority of the settlers were "on the whole intelligent and fairly well educated, some indeed enjoying a high degree of general culture and enlightenment."<sup>7</sup> While coping philosophically, and energetically, with the rigours of settler life, the more cultivated members of the parties did not neglect their cultural pursuits. Notable examples were the families of Thomas Phillipps and Major George Pigot. Even in Thomas Phillipps' first house, a mud-walled cottage with a rush roof, the bookcase and piano were important articles of furniture, and social life was maintained with "many a smart female and party"<sup>8</sup> being entertained at their long sneezewood table. Major Pigot, who brought out his own party of settlers from

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1. For instance, children herding cattle were in danger not only from wild animals, but also from cattle thieves who would murder the children herding them. Butler, 1820, p.141.
  2. The village of Salem was saved from destruction in the famous incident when the pacifist, Richard Gush, rode unarmed except with his faith to confront the Xhosa warriors. "Having parleyed with [them], and upbraided them for wishing to attack people like the missionary, Samuel Young, who had formerly lived among them, Gush rode back into Salem to fetch certain gifts of bread, meat and tobacco", and the village was unharmed. Butler, 1820, p.264.
  3. Butler, 1820, p.119; pp.140-154.
  4. Hockly, The Settlers, pp.186-189.
  5. Ibid., pp.190-193.
  6. Graham's Town Journal, 22.6.1837, Advertisement of Circulating Library in Graham's Town.
  7. Hockly, The Settlers, p.191.
  8. Letter from Thomas Phillipps in Butler, 1820, p.126. [Emphasis added.]

Berkshire, was "a gentleman, and came out complete with his coach... and a piano for his daughters."<sup>1</sup> That the piano was in frequent use is revealed in Sophia Pigot's diary, which gives some illuminating glimpses of settler life during the first two years.

While their house at Blaaukrantz was being built, the Pigots lived in a marquee and a leaky wooden structure in which "all the things were quite wet" whenever it rained.<sup>2</sup> By December 1821 the house was still not completed, and they were down to their last cask of flour. For Christmas Day Sophia made "a very shabby plain pudding and Cake"<sup>3</sup> though they still had enough brandy to give the soldiers a glass. She recorded making the bread, and remarked that she was "obliged to lay aside the accomplishments of the Drawing Room, for those of the Kitchen and farm yard";<sup>4</sup> but nevertheless the diary entries show that she kept up her interest in books and music even in these unpropitious circumstances. She and her sister were reading such works as "Marmion"<sup>5</sup> and "Ivanhoe"<sup>6</sup>, which she enjoyed reading aloud at night, and "playing and singing a great deal"<sup>7</sup> on occasion, with time enough for "music all evening"<sup>7</sup> and sometimes "talking music and singing all day".<sup>8</sup> There was also an exchange of books and music with friends and acquaintances, and visitors were frequent. On one occasion they entertained the Acting Governor, Sir Rufane Donkin.<sup>9</sup>

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1. Guy Butler, ed. When Boys Were Men, (Cape Town, Oxford Univ. Press, 1969) p.46.
  2. Margaret Rainer ed., The Journals of Sophia Pigot 1819-1821, (Cape Town, Balkema, 1974) p.93.
  3. Ibid., p.94.
  4. Ibid., Monday 3rd December, 1821, p.93.
  5. Ibid., Monday 17th and Tuesday 18th September, 1821, p.89.
  6. Ibid., Wednesday 25th July, 1821, p.85.
  7. Ibid., Thursday 9th August, 1821, p.86.
  8. Ibid., Wednesday 22nd August, 1821, p.87.
  9. Ibid., Monday 28th May, 1821, p.81: Sophia referred to Sir Rufane Donkin as "The Governor", but Major-General Sir Rufane Shaw Donkin was Acting-Governor of the Cape (12.1.1820-1.12.1821) while Lord Charles Somerset was away in England. This was "a most vital and formative period of Cape history. Donkin's major responsibility was to supervise the arrival and settlement of the 1820 Settlers. He did this with a thoroughness and care which impressed the Settlers." (Standard Encyclopaedia of South Africa 4)

When those settlers who were capable of doing skilled work were permitted to leave their land, they "inevitably gravitated towards Graham's Town where the possibility of making a living was greatest";<sup>1</sup> and as they began to ply their trades the town grew rapidly. By 1829 there were 800 houses and many outstanding men among the inhabitants. One of these was Dr. John Atherstone, District Surgeon, who "added his wide knowledge and rich personality to 'the interesting and cultured society' of the little town."<sup>2</sup>

The townsfolk soon contrived various forms of entertainment. There was horse-racing; and picnics were a favourite diversion. Thomas Philipps described an improvised ball-room in the bush, with a hessian floor and sailcloth roof, decorated with wreaths of flowers and stuffed birds, where dancing "was kept up with spirit till daylight appeared".<sup>3</sup> The Officers of the 72nd Regiment and the Cape Mounted Rifles garrisoned in the town "provided much gaiety and occasionally entertained the civilian population with balls, quadrilles and parties."<sup>4</sup> By 1836 regular Assembly Balls and Subscription Balls were being given at Park's Hotel.<sup>5</sup>

(i) The Cultural Atmosphere in the Towns

(a) Two Frontier Towns: Grahamstown and King William's Town.

More serious efforts were made by the people of Albany to give their cultural inheritance firm roots, an inheritance brought with them from their homelands.

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1. Rivett-Carnac, Thus Came the English, p.80.
  2. Ibid., p.88.
  3. Ibid., p.90.
  4. Ibid.
  5. Journal, 18.2.1836 and 28.7.1836.

In 1832 it was proposed that a "Commercial Hall" should be built in the High Street of Grahamstown, "intended to be 'a kind of stock-exchange or bureau in the interest of trade,' which could also 'be used as a theatre, public assembly room, reading room, etc.'" <sup>1</sup> [Emphasis added]. Although the foundation of this hall was laid in 1833, work on it was interrupted by the Sixth Frontier War, and it was not finished until 1836. It was used for a concert on December 15th of that year, "at which the band of the 72nd Highlanders performed by permission of Colonel Peddie and the Officers of the Regiment." <sup>2</sup> The first private theatricals, "the surplus receipts to be applied to the library", <sup>3</sup> were put on in 1837. The following advertisement appeared in the issue of the Graham's Town Journal for 16th November, 1837:

THURSDAY, NOV. 16, 1837.

**Private Theatricals.**

*The surplus receipts to be applied to the  
Library.*

"**NONI SOIT QUI MAL Y PENSE.**"

ON WEDNESDAY EVENING, 29<sup>TH</sup> INST.,  
WILL BE PERFORMED,

BY THE

**Graham's Town Theatrical Amateur  
Company,**

SHERIDAN'S CELEBRATED PLAY,

**THE RIVALS,**

A COMEDY IN FIVE ACTS.

AFTER WHICH

A HORNPIPE AND COMIC SONGS.

TO CONCLUDE

WITH THE LAUGHABLE BURLESQUE FARCE,

**BOMBASTES FURIOSO.**

The Doors will be opened at 7, and the Performance  
will commence at half-past 7 precisely.

Tickets may be had at the office of the "Graham's  
Town Journal," and at Mr. Yarrington's, Pit 5s,  
Gallery, 3s. 6d.

☞ No Money will be taken at the Theatre.

1. P.R. Kirby: "Frederick Timpson I'Ons and the First Sixteen Years of the Theatre in Grahamstown", Africana Notes and News, XV, 1962-63, pp.67-68.
2. Ibid., p.68.
3. Journal, 16.11.1837.

The amateur company began with a flourish, with every attempt to create real theatre. Following the custom of the time the play was preceded by a Prologue, presumably written by one of the company, in which it was announced that the little theatre was

"Got up, not by enchanter's wand so scurvey,  
But by the aid of Rathbone, I'Ons and Turvey"

in the short space of twenty-one days. The Journal noted that "the wood scene...drew forth the unanimous applause of a very crowded audience."<sup>1</sup> The audience were divided into "pit" and "gallery"--later "boxes" were added--and the ladies of the town certainly seized the opportunity to deck themselves out in their finery.

It is specially significant that F.T. I'Ons<sup>2</sup> was responsible for designing the scenery, which must therefore have been of a considerably higher order than that usually associated with amateur dramatics. That he did so in a professional capacity is attested by his "Order Book", which shows that he received twenty-two pounds from the company in 1839, and one hundred in 1848. This was a "considerable expense in the cause of art, and at a time when the 'Settler City' was undergoing severe stresses and strains."<sup>3</sup> I'Ons also later designed the proscenium arch for the theatre<sup>4</sup> which was built in Style's

1. Ibid., 7.12.1837.
2. Frederick Timson I'Ons, artist. He was born in Middlesex 15.11.1802, and came to Albany in 1827, settling in Grahamstown in 1834. His work included gloomy landscapes, cartoons and portraits of the military. His best work was in "portraits, particularly of Hottentot and African groups, full of human vitality, observation and real understanding. Invaluable records of the dramatis personae at an important period of frontier history". Most of his paintings are now in the Africana Museum in Johannesburg. S.E.S.A. p.137.
3. Kirby, "F.T. I'Ons", Africana Notes, p.66.
4. Called the "Theatre Royal", opened in 1847 with a performance of The Midnight Hour. The proscenium arch designed by I'Ons may have been a removable canvas structure. There is no clear evidence about this.

Hotel.<sup>1</sup>

Encouraged by their initial success, the amateur company next put on Monk Lewis's melodrama The Castle Spectre.<sup>2</sup> Melodrama thrived on all sorts of scenic wonders, and with the advent of the Gothic craze, the supernatural was added: "the Spectral Legion wailed their way through ruined castles...Gloom and Mystery came to eke the blood and thunder..."<sup>3</sup> So it was not surprising that the anonymous critic in the Journal was quite carried away by the success of the ghost scene: "The ghost! the ghost! behold it comes dappled in blood. This was truly an affecting scene, and the loud and continued sobs of the audience, gave demonstration of their deep sensibility."<sup>4</sup>

The Castle Spectre required nine different settings for its eleven scenes, ending with "A gloomy subterraneous Dungeon...the upper part...in several places fallen in...various passages...an iron door with steps leading to it..." and everything had to be "practicable!"<sup>5</sup> I'Ons apparently rose to the occasion, painting the scenes with "considerable taste", but the amateur company were not quite equal to the demands of "those heavy pieces", and were advised to avoid them in future "as not suitable to the powers of those who compose the *Dramatis Personae*."<sup>6</sup>

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1. " 'The Theatre Royal' was conducted during performances in the Hotel's ball-room until January 1858. In April 1861 Style's Hotel became known as The Phoenix Hotel, the name by which it is remembered.R.S." Subscription to the design (for the Theatre) in the 1820 Settlers' Museum, Grahamstown. Research on Style's Hotel by Rita Snyman, formerly historian of the Museum. See Appendix C, p.311.
  2. Journal: 8.3.1838; 15.3.1838,
  3. Alec Clunes, The British Theatre, (London, Cassell, 1964) pp.118, 122.
  4. Journal: 5.4.1838.
  5. Kirby, "F.T. I'Ons", Africana Notes, pp.66-67.
  6. Journal: 5.4.1838.

It is not surprising that the townspeople very soon began to "get up" their own entertainment. There were among them many people of education and social position who had been accustomed to the best of theatre and concerts in Britain. There was no regular professional theatre in the new country, and very little in the way of touring companies, though there were occasional visits such as that of the Circus,<sup>1</sup> John Russell's "Ethiopian Serenaders"<sup>2</sup> and the Poussard Bailey Company with its variety show.<sup>3</sup> What is surprising is their persistence in the face of so many difficulties.

Not was this desire for theatrical entertainment confined to Grahamstown; an amateur company in the growing town of Port Elizabeth produced Othello in 1852,<sup>4</sup> and in King William's Town, amateur theatricals were well established by 1862, when the earliest extant issues of the King William's Town Gazette and Banner carry advertisements such as the following:

The next performance of the King William's Town Dramatic Club will take place on Thursday evening the 6th of February, commencing with the drama of 'The Maniac Lover', after which there will be a comic song by Mr. J.W. Symons, the whole to be concluded with a farce entitled 'The Honest Thieves.' Tickets to be had at the usual place.

P. Goold, sec.<sup>5</sup>

That theatrical productions also provided notable social occasions is indicated by an account of a production by the Officers of the garrison in Grahamstown which was "honored [sic] by the presence of His Excellency the Governor and the elite of the town and neighbourhood."<sup>6</sup> The performances of both the King William's Town Amateur Dramatic Club and the Graham's Town Amateur Theatrical Company were given under the patronage of the Lieutenant-Governor.<sup>7</sup>

1. Kirby, "F.T. I'Ons", Africana Notes, p.80.
2. A variety show, including "Nigger Minstrels". Ibid., p.81.
3. The Kaffrarian Watchman, 12.8.67.
4. Eastern Province Herald, 7.4.1852.
5. The King William's Town Gazette and Kaffrarian Banner, 6.2.1862.
6. Journal, 17.9.1853.
7. Ibid., 25.10.1838.

There were, of course, also those who were familiar with the more popular entertainment of the Music Halls, and most theatrical programmes until the turn of the century included comic songs, as well as farces and melodramas.

The following illustration is a typical programme of the time:

PRIVATE THEATRICALS

Under the Patronage of His Honor Col Hare, C.B. Lieut.-  
Governor of the Eastern Province.

THE GRAHAM'S TOWN AMATEUR COMPANY

'Honi Soi Qui Mal y Pense,'

Will perform

ON MONDAY EVENING, 5th NOVEMBER, 1838,  
The Celebrated Farce of the

SPECTRE BRIDEGROOM;

or, a Ghost in Spite of Himself.

After which, the favourite farce of

"FORTUNE'S FROLIC"

KAATJE KEKKELBEK, Characteristic Comic Song.

The whole to conclude with the laughable farce of

THE HONEST THIEVES.

A FAREWELL ADDRESS by an Amateur.<sup>1</sup>

It is specially interesting to note the inclusion of Andrew Geddes Bain's little sketch, "Kaatje Kekkelbek", "one of our earliest pieces of South African writing for the stage".

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1. Journal, 25.10.1838. Kirby states that this was the second performance of Bain's sketch, the first having been in 1834; but in the author's preface to Cape Charade, Guy Butler claims that the first performance was on 5.11.1838. In the absence of other evidence, this is taken as the date. Guy Butler's play, Cape Charade of Kaatjie Kekkelbek, not only incorporates the title of Bain's sketch, but includes scenes based on this character, as well as Bain's song for Kaatjie. (Butler uses the modern spelling.)

It was first performed on this date and was received "with unbounded applause at the Graham's Town Theatre."<sup>1</sup> It is also interesting to speculate on whether I'Ons collaborated in mounting this piece, as his own most successful work was in the "portraits, particularly of Hottentot and African groups, full of humour and vitality, observation and real understanding",<sup>2</sup> which seem to be the qualities of Bain's sketch in a different medium.

Several settlers and their descendants contributed to the fields of art and literature,<sup>3</sup> and the amateur theatricals provided an outlet for some of those with related talents.

It was not unusual for original contributions to be included in theatre programmes, but these were mainly comic or satiric songs, commenting on political affairs or local personalities. The theatre thus also formed a platform for the expression of the settlers' grievances. In King William's Town Mr. Symons, a regular and popular singer of comic songs, gave vent to "the feelings of the people of King William's Town at the present time" about annexation:

I hear Sir Walter's here again  
But that is nothing new, sir,  
With annexation full in view  
To see what he can do, sir,  
Now this great sir with boots and spur,  
Who made a great sensation  
In No-man's land must understand,  
He shan't get annexation.<sup>4</sup>

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1. Guy Butler, Cape Charade, (Cape Town, A.A. Balkema, 1968) p.iv.
  2. Standard Encyclopaedia of Southern Africa, Vol. VI "F.T. I'Ons".
  3. e.g. Thomas Pringle, the poet and journalist; Mary Elizabeth Barbour, poet and artist; Robert Godlonton, journalist; Hon. John Centlivres Chase, author; James Edward Ford, painter of miniatures, etc. Hockly, The Settlers, pp.193-205.
  4. A parody of Southey's Lament, King William's Town Gazette and Kaffrarian Banner, 9.5.1862.

And later, his parody upon "A 'Norrible Tale" about the affair at Umjuza's Kraal was reported to have been "received with roars of laughter."<sup>1</sup> We may guess that the same reception was given to A.G. Bain's parody on "The Vicar of Bray", expressing the resentment of the settlers against the prohibition of trade with the Xhosa:

I drew the Kafir's ivory teeth at risk of hempen collar, sir,  
Which at Grahamstown on the market brought me full 300 dollars, sir,  
My second go was but so so, although the trade was brisk enough;  
The patrols nearly boned me in a secret maze;  
I hid my load out of the road, and faith, I just had risk enough;  
For this trade was hanging matter in those good old days.<sup>2</sup>

Grievances were often parodied and performed before the public, much to their satisfaction and amusement. Mr. Symons was later referred to as "our funny friend", which illustrates how closely the audience identified with the performers.<sup>3</sup>

Amateur theatricals and music not only supplied some measure of cultural fare, but provided the cattle population with a welcome distraction from the rigours of frontier life. Their remoteness from the cultural centres of Europe, the hardships of their lives and the ever-present threat of the African tribes on their doorstep made them eager for some form of diversion. A critic in the Gazette and Banner made a plea for some romance in the theatre programmes. "Extreme sentiment is by no means a colonial failing, but a little of it is advisable now and then inasmuch as it forms a pleasing contrast in opposition to the coarser realities and peculiarities of life."<sup>4</sup> P.A. Torr comments that the "coarser realities" were "always present in the form of cattle theft, murderings, horse-stealing and insolvencies."<sup>5</sup>

1. Kaffrarian Watchman, 27.5.1867.
2. Butler, 1820, p.197.
3. Gazette and Banner, 7.3.1862.
4. Ibid.
5. Notes by P.A. Torr in the King William's Town Museum.

On November 1st, 1838 an advertisement for theatricals appeared in the same issue of the Graham's Town Journal as a report covering two pages on settler grievances and stock-thefts.<sup>1</sup> Two weeks later the paper reported on "Kafir Depredations" that "plunder of the colonial farmers is, however, now-a-days the rule--exemption, the exception."<sup>2</sup>

This was only four years after the Christmas Eve attack in which so many of the settlers on the locations were killed and their homes razed to the ground; vivid in the townsfolk's memories were the seven thousand destitute refugees who had flocked into Grahamstown for protection and sustenance. "Terror and despair were not relieved by Colonel Somerset's message that Grahamstown must fend for itself because he could not help."<sup>3</sup> And five years later, at the end of 1843, they were involved in the War of the Axe.

Conditions were not always so critical, however, and in more settled times theatricals and concerts also enlivened the monotony of settler life. The need for something of the kind was apparent, even in 1821, in the diary of Sophia Pigot. Mostly, Sophia had "fine fun" out of all her activities--music, books, walks, the events of the farm and the visits of other settlers, some of whom she and her sister delighted to take off when they had gone. But she seems to have needed more opportunities for diversion than settler life afforded, suggested by two entries in her diary. On one occasion some visitors found her "drest out in Earrings",<sup>4</sup> and on another she "Came down to dinner drest very fine--ashamed."<sup>5</sup> These seem to have been attempts to vary the monotony of life, though there is only one

1. Journal, 1.11.1838.
2. Ibid., 15.11.1838.
3. May Bell, They Came From a Far Land, (Cape Town, Maskew Miller, 1963) p.110.
4. Rainier, Sophia Pigot, 24.9.1821, p.89.
5. Ibid., 11.10.1821, p.90.

actual mention of boredom, in December 1821, when things were very difficult: "Very dull all day, wanting something to keep us alive."<sup>1</sup> From the laconic Sophia this was a telling remark.

Commenting on a performance by the Officers of the Garrison in Grahamstown, who put on Charles Macklin's comedy Love a la Mode, "together with Selby's farce The Valet de Sham", a critic who called himself "Hudibras" suggested that "the thanks of our fellow-townsmen are due to the Officers who have contributed so much to the amusement of this otherwise dull capital."<sup>2</sup> And as late as 1872 the Dispatch remarked, "the oftener the entertainments occur the better perhaps for the community at large" in "such a dull place as East London has hitherto been."<sup>3</sup>

In the Journal of a German Legionary we have a record of what must be the earliest theatre in Stutterheim. Gustave Steinbart wrote on 23rd March, 1858:

A theatre was established a few weeks ago at Stutterheim, where men of the Legion perform as actors. The stage is erected in the large dancing-room of Waage's canteen and they perform once a week...The acting ability of the players will only satisfy the audience if they do not expect too much of a work of art...At any rate, the plays will at least distract the audiences, and relieve the monotony of a colonist's life with a little variety.<sup>4</sup>

He later recorded that "the quality of the theatre at Stutterheim has risen in public esteem...Each performance attracts a full house, and many from Ohlsen attend the performances."<sup>5</sup>

The military, whether British or German, seem always to have been

1. Ibid., 11.12.1821, p.93.

2. Journal, 17.9.1853.

3. The East London Dispatch and Shipping and Mercantile Gazette, 22.10.1872.

4. Schwär J.F. & Jardine J.L., Journal of Gustave Steinbart, p.133.

5. Ibid., p.145.

active in theatricals. As the legionaries were brought out as settlers by the British Government, and received their regular soldier's pay, it is perhaps not remarkable that they celebrated the Queen's Birthday with "a stage performance, and a dance to conclude the festivities."<sup>1</sup>

Nor were such amusements entirely confined to the elite, for the performers, in Grahamstown at least, sometimes put on a "Cheap Night for the Working Classes".<sup>2</sup> Considering the normal prices of five shillings and three shillings a seat, this was the only way in which the less affluent could share in the local entertainments, but it shows the strong sense of class consciousness which the settlers had brought with them. One programme offered to the "Working Classes" under the encouraging motto of "Nil Desperandum" included, ironically, besides comic songs and "Ethiopian Serenaders" (Mr. Russell's Minstrels left a lasting effect) the "SCREAMING FARCE of Jack's as Good as his Master".<sup>3</sup>

The Graham's Town Amateur Theatrical Company was in 1841 enterprising enough to resolve on building a theatre, "to be styled the Albany Amateur Theatre;"<sup>4</sup> but this promising resolution came to nothing. The shareholders apparently purchased a building, which by 1845 they were trying to sell,<sup>5</sup> and theatrical activity seems to have been in abeyance. A new start was made in 1848,<sup>6</sup> and a Theatre at Style's hotel<sup>7</sup> was by then in existence. An unexpected feature of

1. Ibid., p.155.
2. Journal, 15.8.1857.
3. Ibid.
4. Journal, 16, 23 and 30.12.1841.
5. Ibid., 17.7.1845.
6. Cape Frontier Times, 9.5.1848.
7. Ayton's Hotel in 1829; taken over by Watson in 1839 and by James Style in 1847. Eric W. Turpin, Grahamstown, Hub of the Eastern Cape, (Grahamstown, 1967, S.17.) pp.55-57. Turpin does not mention the hotel being owned by Knowles (Journal, 17.9.1853) or Robey (Journal, 7.7.1857) both of whom appear in Theatre advertisements, indicating that the Theatre continued in the hotel under successive managements. On the corner of New Street and Scott's Avenue, this later became known as the Phoenix Hotel. (See footnote no. 44a p.9).



Both amateurs and military performed in "the elegant little theatre"<sup>1</sup> at the hotel. Programmes presented by the amateurs reflected the type of theatrical fare that was being offered in Britain. Farces such as Slasher and Crasher<sup>2</sup> and Box and Cox<sup>3</sup> followed the more serious offerings of the evening, which in mid-century were usually "Beautiful and Romantic Dramas" such as The Lady of Lyons,<sup>4</sup> or The Foundling of the Forest<sup>5</sup>, melodramas full of exciting action and stirring sentiments.

During the 1850s Charles Kean's productions of Shakespeare at the Princess's Theatre in London burdened his audiences with "an abundance of edifices 'restored from contemporaneous buildings' ",<sup>6</sup> but cut and mangled the text. The Graham's Town Dramatic Club's billing of their production on 25th November, 1864 as "selection [sic] from Shakespeare's Tragedy of Richard III"<sup>7</sup> suggests that they may have been guilty of the same irreverence to the text, even if they did not attempt the scenic extravagances.

In 1866 the opening of the Albany Hall provided a new venue for both local and visiting companies. It had a "stage 25 by 49 with brick built proscenium walls", dressing-rooms, card rooms, a large room under the stage and even a kitchen. Eight tiers of seats made it possible to seat two hundred and fifty persons in the gallery, and at last Grahamstown had a place where "all sections of the community may enjoy themselves." It was opened with a concert and readings<sup>8</sup> but became the venue for theatrical performances, as well as for such spectacles as "Bachelder's Colossean Pantascope of a tour through America", concluding with a mechanical "slack rope vaulter".<sup>9</sup>

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1. Journal, 17.9.1853.
  2. Ibid., 24.11.1857.
  3. Ibid., 25.11.1864.
  4. Gazette and Banner, 29.8.1862.
  5. Ibid., 21.2.1862.
  6. Clunes, British Theatre, p.126.
  7. Journal, 25.11.1864.
  8. Ibid., 28.9.1866.
  9. Ibid., 12.2.1875.

When the Town Hall was opened in 1822<sup>1</sup> there was a choice of venues, but the new Town Hall had no proper stage and both local and visiting companies often preferred the Albany Hall.<sup>2</sup>

There seems to have been no regular amateur dramatic society during the first<sup>2</sup> decades of the twentieth century. There are no extant records or minutes, but a search in the local newspapers has revealed a fair amount of activity by individuals or groups which appear to have performed on an ad hoc basis. The "Grahamstown Operatic Amateurs" put on Dorothy, an opera in three acts in the Albany Hall,<sup>3</sup> but plays were mostly farces following concert programmes. For example, at a "Grand Monthly Concert" of the First City Volunteer Band the final item was a farce, The Area Belle, "produced under the direction of Mr. Fabert."<sup>4</sup> Plays and concerts were also put on as fund-raising activities such as the "Popular Concert and Dramatic Entertainment" in the Albany Hall which included the farce My Lord in Livery, "proceeds in aid of D.S.G. Memorial Hall".<sup>5</sup> Productions were also occasionally sponsored by sporting or other bodies, such as "An Amateur Performance of LIBERTY HALL under the auspices of the Grahamstown Golf Club",<sup>6</sup> which was the only amateur theatrical performance in 1910 except for a one-act play, The Other Woman, "Arranged by Mr. Fabert" during a "Grand Military Concert"

1. T. Sheffield, The Story of the Settlement, (Grahamstown, Grocott and Sherry, 1912) pp.197-200.  
The Town Hall was opened by the Acting Mayor, Mr. Samuel Cawood, on 7th May, 1882.  
The Town Hall was increasingly used for both local and touring productions for almost the next eighty years, until the Rhodes University Theatre was built in 1966. This, with the much bigger 1820 Settlers' Memorial Theatre, opened in 1974, and a small experimental theatre in the University Drama Department, (see fn. 3 p.19) provided the city with excellent facilities for all types of theatrical production, used by both amateurs and professionals, and also occasionally by schools.
2. Grocott's Penny Mail, 9.9.1904, Operatic Amateurs; 3.8.1904, The London Gaiety Company with A Country Girl, et al.
3. Ibid., 9.9.1904.
4. Ibid., 10.7.1908.
5. Ibid., 19.8.1908.
6. Ibid., 21.1.1910.

by the First City Volunteers.<sup>1</sup> Mr. Fabert was apparently the inspiration behind any amateur theatrical effort for many years,<sup>2</sup> and not only directed but also largely financed<sup>3</sup> a production of La Poupee for the "Opening of the New Stage at the Town Hall" in 1914.<sup>4</sup> The Journal gave this "Extraordinary Opening" a leader and two full columns of comment. The leader claimed that "at least one object has been attained, namely that of making provision under which stage plays can be satisfactorily presented by local or visiting companies",<sup>5</sup> and also that

it will be possible to witness with some degree of comfort and satisfaction any stage productions which may be presented here until such time as Grahamstown has expanded sufficiently to warrant the erection of a properly constructed and equipped theatre.<sup>6</sup>

The touring companies came, but it was fifty years before the hope of a theatre was realised.<sup>7</sup>

Advertisements for "Wolfram's Bioscope" in the Albany Hall<sup>8</sup> and

1. Ibid., 12.10.1910
2. Journal, 15.8.1914: "Mr. Fabert has, during his residence in the City, staged many fine productions." Mr. Fabert had been a professional actor in England, and besides assisting the Grahamstown amateurs, also sometimes gave speech lessons to private pupils. (Conversation with Mrs. Ruth Knowling.)
3. Ibid., "Mr. Fabert had gone to considerable expense in the production".
4. Ibid., 4.8.1914.
5. Journal, 15.8.1914.
6. Ibid.
7. The Rhodes University Theatre, opened in 1966.
8. Grocott's Penny Mail, 3.8.1904: "The great international Motor Race...held in Germany, June 17th 1904".  
Bioscope--a cinema, picture house: sometimes also equivalent of 'the movies'. (fr. bioscope cinema projector. Gk. bios life and skopein to look at), Jean Branford, Dictionary of South African English, (Cape Town, Oxford University Press, 1978).

films at the "Electric Picture Palace"<sup>1</sup> may give a clue to the paucity of amateur theatricals during the 1910s and 1920s. The advent and growth of the cinema industry almost certainly caused a falling-off in home-made entertainment. Another reason for the decline in amateur dramatics during this period is suggested in the Journal's remark that "the Albany Hall (the former home of the drama) has fallen into the hands of the Government (and, incidentally, into a state of disrepair and dilapidation)"<sup>2</sup>. One might have expected an upsurge of activity with the building of the new stage in the Town Hall, but the outbreak of the first World War put a stop to the efforts of the local people, except for several "Patriotic and Popular Concerts"<sup>3</sup>, and prevented professional overseas companies from touring.

Towards the end of the war, however, live theatre was once again in evidence, and by September 1918 Leonard Rayne's company was visiting the Town Hall.<sup>4</sup> During the 1920s his touring companies paid regular visits to Grahamstown.<sup>5</sup> Films were growing in popularity, and one way in which amateurs gave live performances at this time was sometimes to provide a "prologue" to the cinema shows.<sup>6</sup>

By 1922 both amateur and professional theatre was very active in Grahamstown. There were regular visits from Leonard Rayne's South African company<sup>7</sup> as well as the professional companies he brought

1. Ibid., 5.7.1911: the Coronation Film.  
The London Picture Theatre opened in the Albany Hall in the same year. "There was a bumper house at the Albany Drillhall on Saturday night to welcome the first appearance of the newest bioscope venture in our midst"--ibid., 20.11.1911, and in the same issue the first advertisement appeared for the Grand Bioscope Theatre in Bathurst Street.
2. Journal, 4.8.1914.
3. Ibid., 29.9.1914.
4. Ibid., 21.9.1918.
5. Grocott's Daily Mail, 13.4.1922: A repertory of three plays; 1.5.1920: Charley's Aunt.
6. Ibid., 14.2.1930: A few artists--dancers, singers etc.-- would appear before the feature film.
7. Ibid., 12.6.1922: Freda Godfrey, "South Africa's Mary Pickford", and Alfred Paumier, in Brown Sugar and The Silver Crucifix.

from overseas.<sup>1</sup> In this year a Grahamstown Amateur Dramatic Society made its appearance with two performances of Twelfth Night in the City Hall<sup>2</sup>; and later gave four performances of The Country Girl "with full orchestra"<sup>3</sup>. During that year there were two performances by "The Children's Dramatic" [sic] in St. George's Hall<sup>4</sup>, the Training College gave an open-air performance of A Midsummer Night's Dream in their grounds<sup>5</sup> and the schools were also contributing to the town's entertainment.<sup>6</sup> Nevertheless, the amateur society seems once more to have fallen into abeyance.

There was, however, a lively student Dramatic Society at Rhodes University College. The institution of the Society in 1918 called forth a rather surprising comment in The Rhodian:

In this country it is not every University that possesses a Dramatic Society. We did not possess one ourselves till August of last year. Yet already its performances (we refuse to call them "readings"!) have begun to form an important part of the social life of the College.

Performed readings in the Junior Common Room<sup>8</sup> were soon superseded by a full production of Much Ado About Nothing "staged before a large audience in College House Dining Hall", and on this occasion money was spent "upon the construction of costumes and scenery"<sup>9</sup>. The plays were still being acted "in hessian screens" in 1924<sup>10</sup>, but by 1926 the New Hall had been built, and the Society put on a performance of

1. Ibid., 21.6.1922: Robert Courtneidge and W.E. Holloway in Abraham Lincoln, et al.
2. Ibid., 1.5.1922.
3. Ibid., 21.10.1922.
4. Ibid., 19.4.1922 and 8.11.1922. St. George's Hall was built to serve the Cathedral Parish. The foundation stone was laid on 14.8.1913.
5. Ibid., 12.6.1922.
6. Ibid., 22.6.1922: St. Andrew's College Community Players in Julius Caesar and 22.7.1922: Victoria High School girls in a "costume performance of Beauty and the Beast in the City Hall".
7. Rhodian, June 1919, p.277.
8. Ibid., December 1919, p.330.
9. Ibid., November 1922, pp.44-45.
10. Ibid., June, 1924, p.35.

Arms and the Man which was such a success that an extra performance was given in the City Hall for the townsfolk. The play was also taken on tour to King William's Town, East London and Queenstown.<sup>1</sup>

In the years that followed the Society was on the whole ambitious in its choice of plays. In one year productions of Shaw's Overruled,<sup>2</sup> The Three Sisters<sup>3</sup> and Pygmalion<sup>4</sup> were mounted, and in subsequent years Coward's The Young Idea,<sup>5</sup> Clemence Dane's Granite,<sup>6</sup> Wilde's The Importance of Being Ernest<sup>7</sup> and Ibsen's Ghosts.<sup>8</sup>

The Dramatic Society became even more active when the end of the Second World War brought an influx of ex-service men and women into the College, many of whom had previous experience in theatricals. Among their number was Leon Gluckman<sup>9</sup> who

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1. Ibid., December 1926, pp.34-35.
  2. R.U.C. Founder, June 27, 1929, p.4.
  3. Ibid.
  4. Diocesan School for Girls, December 1929, p.44.
  5. Rhodian, May 1931, p.33.
  6. Ibid., October 1932, p.45.
  7. Founder, 7.5.1934, p.4.
  8. Rhodian, 1940, p.35.
  9. Leon Gluckman: born Johannesburg 1923, died London 1978. He served in the South African Navy during the Second World War and produced shows for the entertainment of his fellow-servicemen. After completing a Master of Arts degree at Rhodes University College he became a professional actor and director in Johannesburg. He then joined the Old Vic Company in London and toured Australia with Catherine Hepburn and Robert Helpmann in 1955. An intense interest in ethnic theatre led to his productions of King Kong and Wait a Minim, first staged in Johannesburg and transferred to Britain and America in the 1960s. He promoted theatre both in England and America, and was engaged in planning a new musical for Broadway when he died. As a perpetual tribute to his memory his father, Dr. the Hon. Henry Gluckman, and his brother Michael have endowed a Leon Gluckman Memorial Scholarship in the Speech and Drama Department at Rhodes University.

immediately set about directing plays with a degree of professionalism. He produced The Emperor Jones<sup>1</sup> in 1946, and the following year Murder in the Cathedral. The latter was performed both in the Great Hall and in the Grahamstown Cathedral, and also toured to Johannesburg where it played to packed houses.<sup>2</sup> The Rhodes University College Dramatic Society regularly entered plays in the festivals, run locally and by the Federation of Amateur Theatrical Societies of Southern Africa.<sup>3</sup>

With the arrival of Professor F.G. Butler as Head of the Department of English in 1951, a new impetus was given to dramatic activity in the University. His production of A Midsummer Night's Dream in 1956<sup>4</sup> ran for five performances in the Great Hall, and a further four performances in Port Elizabeth. In the following decade audiences were offered such varied fare as The Male Arrival by Thurber<sup>5</sup> and Waiting for Godot.<sup>6</sup> It is interesting to note that when in 1960 the University of Cape Town Dramatic Society attempted to start a National Festival of University Drama the only University to co-operate was Rhodes University. Their contribution was Auden's The Ascent of F6.<sup>7</sup> 1961 was a particularly busy year. The Dramatic Society put on a festival of one-act plays, several play readings and three student productions: The Sport of My Mad Mother, The Agamemnon and The Reluctant Debutante.<sup>8</sup> In 1965 the Society produced Sophocles' Electra and collaborated with the Department of Afrikaans/Nederlands in a production of Yerma<sup>9</sup> by the Spanish playwright Lorca.

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1. Rhodian, Winter Term 1946, p.14-15.
  2. Ibid., Summer Term, 1947, p.14.
  3. Ibid., Winter Term 1940, p.30: The Sixth Hour; 1947: X Marks the Spot, et al.
  4. Ibid., 1956, p.43.
  5. Ibid., 1958, p.43.
  6. Ibid.
  7. Interview with Roy Sargeant. Such a Festival of University Drama has now come into being as part of the 1820 Settlers' Monument Festival.
  8. Rhodian, 1961, p.44.
  9. Ibid., 1965, p.22.

Professor Butler's enthusiasm and hard work as a producer kept the Dramatic Society very much alive during these years<sup>1</sup> and he was directly instrumental in getting a Department of Speech and Drama established at the University in 1966.

Throughout this period there was also a lively interest in musicals and light opera, and during the 1930s the Gilbert and Sullivan Society regularly produced Gilbert and Sullivan operettas.<sup>2</sup> During the 1960s the Light Opera Society did not confine itself to Gilbert and Sullivan operettas, but launched as well into such productions as The Boy Friend<sup>3</sup> and Oklahoma.<sup>4</sup> Both plays and musical productions at the University were attended by school children as well as local audiences.<sup>5</sup> It is obvious, therefore, that the University contributed significantly to the cultural life of Grahamstown even before the establishment of the Department of Speech and Drama.

1. Programmes in the Cory Library, Rhodes University:  
A Midsummer Night's Dream, 1956.  
Henry IV Pt.1, 1962.  
Everyman, 1963.
2. R.U.C. Founder, 1931, p.6: Pirates of Penzance.  
Diocesan School for Girls, December 1931, p.40: The Gondoliers.  
 et al.
3. 1962, programme in the Cory Library.
4. 1965, programme in the Cory Library.
5. e.g. Diocesan School for Girls, December 1929, p.40: Pygmalion;  
 June 1931, p.40: The Gondoliers;  
 December 1941, p.25: En Hadde de Liefde Niet;  
 December 1944, p.20: Macbeth;  
 October 1956, p.23: A Midsummer Night's Dream;  
 et al.

Although only one Grahamstown school has been meticulous in recording attendance at plays produced at the University, it is known from conversations with Professor Butler and others that all the schools were invited to these performances, and that pupils from several of them attended.

An Albany Amateur Operatic and Dramatic Society was producing shows in the 1930s<sup>1</sup>, but it was not until 1943 that the present Grahamstown Amateur Dramatic Society (G.A.D.S.) was formed, with Mr. Justice Gutsche as president. Play readings were held fortnightly, but only one production was mounted in the following year. This was The Late Christopher Bean, co-directed by Mrs. Kit Forbes and Miss Madge Foster, and put on in the City Hall. The society toured the play to Port Elizabeth, where they performed in the Opera House.<sup>2</sup> This society has continued until the present, though the regular play readings tended to fall away in the early 1970s, and the establishment of a second society, Omnitheatre, in 1975 drew off a good deal of the youthful talent of the town.

A tremendous boost was given to the theatrical life of Grahamstown by the building of two fully-equipped, modern theatres. The first of these was the Rhodes University Theatre, built to serve as the laboratory of the newly-established Department of Speech and Drama in 1966. The Theatre is also, however, available for hire by local amateurs, schools and touring companies. Many of the latter which had formerly by-passed Grahamstown began to include it in their itineraries. Productions by the Speech and Drama Department also raised the standard of performance in the town.

The opening of the 1820 Settlers Monument Theatre in 1974 provided a superb and much larger venue for touring ballet and opera companies, although the University Theatre continues to be used for more intimate productions. When the University Theatre Building was enlarged, it included the Box Theatre, an ideal venue for workshop theatre, children's theatre, and intimate or experimental work.<sup>3</sup> Both schools and amateur societies in the town have made use of all these venues from time to

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1. Grocott's Daily Mail, 25.4.1931: Her Shop, staged in the City Hall, et al.
  2. Minutes of the Grahamstown Amateur Dramatic Society, 1953.
  3. The seating capacity of Rhodes University Theatre is 369; of the Box Theatre, 200; and the Monument Auditorium seats 900.

time, though schools generally perform in their own school halls. G.A.D.S. has acquired a permanent rehearsal room, large enough to put up a full set, but continues to hire the University Theatre or the Monument Theatre for its productions. The Omnitheatre group is rather more adventurous, and besides some experimental plays produced in the Box Theatre, also occasionally gives readings of both English and Afrikaans networks for the local school children. In their 1975 production of Oliver in the Monument Theatre a number of school children took part.<sup>1</sup>

King William's Town, founded in 1835, has catered to the cultural needs of its citizens with flourishing amateur dramatics and music for well over a hundred years. There are advertisements in the Gazette and Banner of 21st February, 1862 for performances by both the King William's Town Dramatic Club and the Garrison Theatre. The former body was certainly active before this date, though this was the first performance by the military, and the amateurs seem to have resented the "competition". In fact, the two companies came to verbal blows in the press, with an acrimonious exchange of verse. The amateur poet accused the garrison players of "puffing",<sup>2</sup> in five satirical verses, and the military bard retorted that the Town players were "muffs".<sup>3</sup> Nevertheless, both companies succeeded in pleasing their audiences;<sup>4</sup> and the amateurs did not lack musical accompaniment, having their own orchestra conducted by Mr. Doan, Newsagent and Tobacconist.<sup>5</sup>

A correspondent writing in the Gazette and Banner criticised one of the Amateur Club's programmes for being all comedy and farce: but the audience evidently loved it, for "we have never seen a fuller or more exultant house."<sup>6</sup> The same writer gave an idea of the enthusiasm for dramatics which existed in the town:

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1. Programme of Oliver, 1975.
  2. Gazette and Banner, 17.8.1862.
  3. Ibid., 9.9.1862.
  4. For a programme presented by the military, see Appendix C, p.313.
  5. P.A. Torr, Notes.
  6. Gazette and Banner, 7.3.1862.

"Theatricals in King William's Town, are becoming a permanent institution. The public have acquired, very generally, a taste for playgoing... The continued successes of the Dramatic Club redound to the credit of that company."<sup>1</sup> The members of the Club were becoming personalities on the boards, and newcomers to the town were sometimes people who had previously achieved some standing in music or theatre. In a detailed criticism of the plays offered there are references to Mr. Gould as "this popular player", and to Mr. Seymour as "the professional, who has lately honoured our dramatic ranks."<sup>2</sup> The programme which came under fire comprised the "comedy of Paul Pry", two comic songs, and two farces: One a Half-penny and The Blighted Being. The Club took the criticism and later programmes included such serious works as "Sir Bulwer Lytton's Beautiful Drama, entitled The Lady of Lyons or Love and Pride,"<sup>3</sup> and later still, "The Beautiful and Romantic Drama, in 3 acts, entitled SIXTEEN STRING JACK"<sup>4</sup> though even this was followed by a comic song and "farce as usual."

Of professionals who came to King William's Town, James Hyde was specially noteworthy.<sup>5</sup> Descended from a notable musical family, he had previously been Sub-Conductor of the Carl Rosa Company, and had been musical director of the Crystal Palace Comic Opera Company. His name occurred, two years before his arrival in King William's Town in 1877, in the cast list of the Harvey-Turner Opera Company, touring

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1. Ibid.
  2. Ibid.
  3. Ibid. 21.2.1862.
  4. Ibid. 8.8.1862.
  5. James Hyde: Born in Birmingham 1849, died in Johannesburg 1939. Violinist, conductor and composer. He composed many light popular songs, including "A Wet Sheet and a Flowing Sail". He married Catherine Leipold, contralto in the Carl Rosa Opera Company. He first came to South Africa as conductor of the Harvey-Turner Company in 1875, the first opera company to tour the Cape Colony. He formed his own operetta company in Birmingham in 1876, but attracted by South Africa returned in 1877 and settled in King William's Town. During his stay there he also became conductor of the East London Choral Society. In 1889 he went to Johannesburg, where he formed the Wanderers' Amateur Orchestral Society and gave regular Sunday evening concerts. Lily Wolpowitz, James and Kate Hyde, (Pretoria, J.L. van Schaik, 1969) pp. 9-15.

with Faust and The Bohemian Girl.<sup>1</sup> The company also gave, in Grahamstown anyway, a "Grand Sacred Concert", including works by Mendelssohn and Rossini's Stabat Mater.<sup>2</sup> He announced himself as prepared to give violin lessons in King William's Town, and made a considerable contribution to the musical life of the town.

In the 1890s King William's Town's interest in amateur music and theatricals was still lively and active. Mr. Charles Don, later editor of the Johannesburg Star, had worked on the King William's Town Mercury from 1893 to 1895, and recalled that he had most enjoyed reporting on the theatrical and musical shows in the Town Hall or Oddfellows Hall. As well as the amateur productions, "many excellent theatrical companies and famous singers and actors" came to the town. One of these was Lilian Bayliss, who "played in a small concert party in the Oddfellows Hall and later became the world famous director of the Old Vic Theatre in London."<sup>3</sup> The touring companies at least gave the local performers a standard against which to measure their own efforts.

The date taken as the founding of the present King William's Town Amateur Music and Dramatic Society, which has come to be known as KAMADS, 1895, was recalled by the late Mr. E.J.C. Woodrow, and reported in the Centenary Mercury. "In the 1890s there were a few choral and instrumental groups in King William's Town but nothing had ever been done to co-ordinate their efforts." Mr. Woodrow described the forming of the Orchestral Society in 1892:

One day in 1895, George Pope-Hennesay came to me and suggested that between us we produce one of the Gilbert and Sullivan comic operas with my orchestra and some of the singers of the town. We decided on H.M.S. Pinafore. Mr. Pope-Hennesay produced it and I was musical director. It was a great success. So much so that the next year we decided to do another Gilbert and Sullivan, and this time we chose The Pirates of Penzance.<sup>4</sup>

At the end of the show I called the cast together on the stage and suggested to them that we form a properly constituted amateur music and dramatic society to produce shows of this sort regularly.

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1. Journal, 26.7.1875.

2. Ibid., 30.7.1875.

3. King William's Town Centenary Mercury, 19.6.1975.

4. See programme in Appendix C, p.316.

From this suggestion grew the KAMADS, the oldest dramatic society on the Border.<sup>1</sup> It is their proud boast that they have produced at least one show, and often more, every year since 1895.

The Company adhered to Gilbert and Sullivan productions each year until 1908, when they produced Lady Huntsworth's Experiment, and thereafter alternated productions of plays and light musicals with Gilbert and Sullivan operas, except for the period during the second World War, when the society produced a series of variety shows.

The most recent productions of the KAMADS reflect an attempt to vary the theatrical programme, and to keep abreast of modern developments in the theatre.<sup>2</sup>

(b) The Sea Ports: Port Elizabeth and East London.

The first dramatic performance recorded in Port Elizabeth was a production of Othello by the Port Elizabeth Dramatic Society in 1852,<sup>3</sup> performed in aid of the "Birkenhead Fund". This was a

1. Today the KAMADS possesses a fine green room, with "its own stage lighting equipment and seats, which gives the society wonderful facilities for rehearsing." Their wardrobe is extensive, as they have "the costumes, props and backcloths for all the Gilbert and Sullivan operas as well as a fine selection of other costumes." (Daily Dispatch, 14.4.1959).
2. In 1976 the society staged Noah "in modern dress and in the modern idiom", in-the-round, with mimed action, and A Man For All Seasons, which was staged in a church, won the Border Theatrical Association's trophy for the best production of the year in the Eastern Cape. (Cape Mercury; 1.7.1976 and 25.11.1976). Other productions include The Chalk Garden (1974), The Lion in Winter (1975) and The Boy Friend (1976).
3. Eastern Province Herald, 7.4.1852.

significant development for a town which thirty years earlier had been nothing more than a small military fortress in the bush.<sup>1</sup>

There is nothing to indicate whether the society was newly established, or had been in existence for some time; there are no advertisements or references to the formation of a Dramatic Society in the only available editions of the Eastern Province Herald immediately preceding this date.<sup>2</sup>

Wherever the Military were based, they contributed significantly to the musical and theatrical entertainment of the residents of the town. A programme, printed on silk, gives at considerable length the bill of fare for a theatrical performance under the patronage of "Capt. Wylde, Capt. Kemp and the Officers and Members of the Port Elizabeth Volunteer Corps.", of the "GRAND ROMANTIC DRAMA OF 'THE SEA OF ICE'," to take place on August 6th, 1862.<sup>3</sup> It is a good example of the grandiose style which one associates with the theatre of the period. The amateurs of the town were active too, and had produced, in June of the same year "the elegant Drama, by Charles Dance, Esq., of DELICATE GROUND or, Paris in 1793. After which the FAN DANCE by Miss Lizzie Powell". There followed another farce, and another of Miss Powell's dances, and the evening was concluded with "the Screaming Farce of Wanted One Thousand Milliners for the Gold Diggings!"<sup>4</sup> All are billed as "new pieces", and there is at least a suggestion that they may have been locally written. Both performances were billed as taking place in the "New Theatre, Port Elizabeth", presumably

1. In 1820 the settlement at Algoa Bay consisted of the military establishment at Fort Frederick, one or two Government buildings and a few farmhouses. South African Library, Port Elizabeth.
2. i.e. Herald, 7.2.1852 and 27.3.1852.
3. See programme for The Sea of Ice in Appendix C, pp.319, 320, 321.
4. Herald, 3.6.1862.

The Theatre Royal at the bottom of White's Road, which was opened in 1862.<sup>1</sup>

Single-sheet programmes or handbills for two performances in the Theatre Royal in 1884 suggest that as well as trying to give the Port Elizabeth public some of the fare enjoyed by theatre-goers in London, there was also an attempt at producing some local and perhaps topical material. On Monday, February 18th, 1884, "for two nights only", audiences were offered "The Famous Lyceum Play, entitled THE LYONS MAIL from the French of Messieurs MOREAU, STRAUDIN and DELACOUR...Acknowledged by the Press to be the most thrilling drama ever produced." This was a special enough occasion to require "MANTEAUX NOIRS", stated at the end of the programme.<sup>2</sup> In the same year, on June 18th "and until further notice, Ther Performance will commence with an original comedy, in 3 Acts, entitled FACES in the FIRE!...To conclude with the musical farce, the TWO GREGORIES!"<sup>3</sup>

By 1891, however, the Theatre Royal had become outdated, and "its primitive facilities had earned it the nickname of 'the barn'." A group of businessmen met to discuss the erecting of a theatre to meet the needs of the rapidly-growing city. Mr. Felden of the Lyceum Theatre, London, was brought out to design the stage, and on the 1st December, 1892 the new building was opened. The theatre was leased to the Wheeler Brothers, "entrepreneurs who used to being out overseas companies to perform in South Africa", and it was well used by both visiting companies and local amateurs.<sup>4</sup> The Port Elizabeth Amateur Operatic and Dramatic Society performed The Mikado in the Opera House in 1896.<sup>5</sup>

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1. Souvenir Programme for the re-opening of the Opera House, 14.11.67, in the South African Library, Port Elizabeth.
  2. Programme in the South African Library, Port Elizabeth, p. 322.
  3. Handbill in the South African Library, Port Elizabeth, p. 324.
  4. Souvenir Programme for the re-opening of the Opera House, 14.11.67, in the South African Library, Port Elizabeth. p.19.
  5. Herald, 8.7.1896. The Mikado was first produced in London in 1885.

This society was active for many years, but was dissolved in 1931 after heavy financial loss on an operetta put on for the Mayor's Distress Relief Fund. Light opera enthusiasts established a Gilbert and Sullivan Society the following year, and their first performance was a concert version of Iolanthe at the Arts Hall and a full performance of the Pirates of Penzance in November at the City Hall.<sup>1</sup> They acquired their own, fully equipped theatre, named the Savoy, in 1969. In 1945,<sup>2</sup> the Port Elizabeth Musical and Dramatic Society (PEMADS) was formed, and in 1950 acquired the Loubser Hall, which took the name of the "Little Theatre", where Will Jameson produced TWELFTH NIGHT for them.<sup>3</sup> This seems to have created a precedent, for it has become fairly common practice for amateur societies in the city to invite professionals to direct and/or act in their productions.<sup>4</sup> In 1960 Bruce and Helen Mann founded the

1. 11.8.1931. Notes by A. Porter in the South African Library, Port Elizabeth.
2. A. Porter gives the date as 1946, but the society record of productions on programme covers gives it as 1945.
3. A. Porter, notes, p.2: According to Porter, the society soon became noted for the production of "straight" plays--Port Elizabeth amateurs had previously concentrated on the melodramas and farces of the nineteenth century, and musicals. Alfred Porter, b.14.9.1909: Fellow of the Librarians' Association in England, came to Port Elizabeth in 1947; first Librarian of the City Library, retired in 1972, but then took over the Africana Library and retired finally in September 1979, having been for over fifty-four years in librarianship. He was a keen amateur actor, and took part in many Shakespearean plays for the Port Elizabeth Shakespearean Festival Society.
4. Ibid.: 1963-Will Jameson directed Hamlet for Theatre Guild.  
 1964-Will Jameson directed The Taming of the Shrew for Theatre Guild.  
 1965-Margaret Inglis directed Much Ado About Nothing for Theatre Guild, in the Opera House.  
 1970-Leslie French directed and acted in Twelfth Night for 150th Settler Anniversary Celebrations.  
 1971-Leslie French directed and acted in The Merchant of Venice for Theatre Guild, in Happy Valley. Thereafter Leslie French produced a Shakespeare play each February until 1975.  
 Programme cover Blithe Spirit, 1973: Roy Sargeant directed for P.E.M.A.D.S. on several occasions: The Seagull in 1968, The Long and the Short and the Tall in 1969 and The Entertainer in 1971. ref. "Pemads Parade" on programme cover for Blithe Spirit, 1973.

Theatre Guild to specialise in productions of Shakespeare, though in 1963 they joined forces with the Gilbert and Sullivan Society and also produced several musical comedies to raise funds. This partnership was dissolved in 1971 when the Theatre Guild became the Port Elizabeth Shakespearean Festival Society, and established the "Mannville" Open Air Theatre in St. George's Park. PEMADS has continued to produce three or four plays every year, as well as a group of one-act plays for their Salter's Cup Festival.<sup>1</sup> The Theatre Guild has attempted always to include a number of children in their productions, the most notable instance being Romeo and Juliet, in which the role of Juliet was played by a secondary school pupil.<sup>2</sup>

By the turn of the century there was no shortage of entertainment in Port Elizabeth. Advertisements in the July-August editions of the Eastern Province Herald of 1902 show that a season by Wilson Barrett, "the most important theatrical event that has ever occurred in this city, signalling, as it will the first appearance of the eminent English Author-Actor",<sup>3</sup> was closely followed by a month-long season of the D'Oyly Carte Opera Company,<sup>4</sup> who performed the entire Gilbert and Sullivan repertoire. During the whole of these two runs, weekly "Evening Concerts" continued to be given in the Town Hall,<sup>5</sup> as well as a "Popular Promenade Concert and Dance" in the Feather Market Hall.<sup>6</sup>

There is a typographical error in the advance publicity for the D'Oyly Carte Company in the Herald, because the advertisement in the issues of July 25th, 26th and 28th claimed that Patience would open in the Opera House on July 23rd. Clearly, this should have read

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1. Ibid.
  2. Souvenir Programme, p.20.
  3. Herald, 21.7.1902.
  4. Ibid., 25.7.1902--14.8.1902.
  5. Ibid., 31.7.1902.
  6. Ibid., 4.8.1902.

"28th". Mr. Barrett, "supported by his complete London Company", had already performed "Sheridan Knowle's Masterpiece VIRGINIUS" and the second play in his repertoire, The Manxman, and was to finish his season on July 26th with The Sign of the Cross, "Wilson Barrett's own Great Play which has stirred the Christian World."<sup>1</sup> Advertisements for this play were followed by a notice that on Saturday, the closing night, the curtain would rise "at 7 sharp so that the immense amount of impediments used in 'The Sign of the Cross' can be shipped on board the 'Saxon' before midnight".<sup>2</sup> Apparently there were a number of extraordinarily exotic scenes in this play. The love of spectacular scenic effects which characterised the earlier part of the century had apparently not yet given way to realism.

Patience opened without any apparent confusion on the 28th July, a report of the performance appearing in the Herald on the 29th July: "It is seldom that the play going [sic] public of Port Elizabeth has been favoured with such a musical treat as now presented at the Opera House."<sup>3</sup>

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1. Ibid., 21.7.1902 and 23.7.1902, 24, 25, 26.7.1902. The Sign of the Cross had already been performed in East London. see p.25 note 7.
  2. Ibid., 21.7.1902. At the same time the musical amateurs were rehearsing Mendelssohn's "Walpurgis Night".
  3. The Opera House continued to be used by both amateurs and professionals--some of the most famous to perform there were Matheson Lang and H.B. Irving, son of the famous Sir Henry Irving, in 1913; and in 1928 Sybil Thorndyke performed St. Joan. In 1916 the Opera House was taken over by the African Consolidated Theatres Organisation, and by the end of the Second World War, with the increased interest in cinema, it had become mainly a cinema with occasional live shows. It was rescued from this fate by the revival of South African theatre, and the touring companies of the National Theatre Organisation played there, among others. When African Consolidated Theatres decided to dispose of the Opera House in 1950, there was a move to purchase it as a civic theatre, but this was unsuccessful. In 1965 the Provincial Administration bought the building, renovated it and improved the facilities. The Opera House was re-opened in 1967, chiefly as a venue for the Cape Performing Arts Board, but also available for professional and amateur companies. Since then local societies have taken full advantage of the facilities offered.

The season may have inspired the local amateurs, for all through the South African War the Port Elizabeth Amateur Operatic and Dramatic Society put on Gilbert and Sullivan productions to raise money for various war-funds.<sup>1</sup>

By contrast, East London seems to have been a long way behind. Though the town was founded in 1847, very little appears to have been done in the way of entertainment before 1872. The earliest edition of the East London Dispatch and Shipping and Mercantile Gazette in that year had on its front page an advertisement for the East London Choral Society's "first Entertainment in the COURT ROOM" on the 16th October, 1872.<sup>2</sup>

In the following edition of the Dispatch a lengthy write-up of the entertainment declared that it was "one of the most successful...which has ever been given at this place".<sup>3</sup> Evidently, other entertainments had been given, though there is no indication of what they might have been. On this occasion there were, among various songs and glees, four "readings"--The Pied Piper of Hamelin, Sounding Wind, or the Chippeway Brave, The Washerwife's Excursion and Barney Mcquire's Account of the Coronation, the latter by Mr. Fielding.<sup>4</sup> "The room was perfectly packed, and many persons had to be refused admission because of the want of accommodation"; and the writer concluded by expressing a hope that "the society will not allow any

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1. Souvenir Programme, p.19.
  2. East London Dispatch and Shipping and Mercantile Gazette 15.10.1872.
  3. Ibid. 22.10.1872.
  4. Aubrey Fielding: a very well-known figure in East London. He was manager of the Astoria Theatre and had won seven gold medals in England for his great ability in elocution. He had played Shakespearean parts on the English stage, and his readings from Dickens, notably the interview between Uriah Heap and David Copperfield, were an attraction. He continued to appear in entertainments in the town until the 1930s.

great length of time to elapse between their entertainments; such reunions are calculated to effect great good in such a dull place as East London has hitherto been, and the oftener the entertainments occur the better perhaps for the community at large."

The society lost no time in complying with this plea and the next entertainment was advertised for the thirteenth of November.<sup>1</sup> This time the proceeds were to be "devoted towards the purchase of a new Harmonium for the East London Church" and admission was to be "by Tickets only", presumably to avoid the crowding and disappointments of the earlier occasion. Mr. Fielding's rendering of "Billy O'Rorke, the boy, Sir," at this second entertainment so excited the audience in the "gods" that they "roared out the chorus", causing the Dispatch reporter to remonstrate rather pompously: "We deem the interruption of the harmony of this occasion in this manner...to be by no means creditable to the parties engaged therein."<sup>2</sup>

Whether this rebuke had a dampening effect on the public, or whether the bad weather was solely to blame, the third effort by the Choral Society, which was also a farewell to Mr. Whittaker, "the energetic leader of the Society", had a poor audience.<sup>3</sup> "Par excellence the event of the evening" was a sketch by Mr. Henrie Pitcher, "Ventriloquism".<sup>4</sup> This young gentleman also performed a "Burlesque on the Italian Opera" and told some racy anecdotes. Unfortunately for the East London public, Mr. Whittaker's departure apparently put an end to entertainment for the time being. Apart from an advertisement for a "Drawing-room Entertainment" by Mr. W. Henrie Pitcher "assisted by several Gentlemen",<sup>5</sup> at which he was to repeat his operatic burlesque and the ventriloquism sketch, there is no record of any further performance for the next few years.

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1. Dispatch, 5.11.1872.
  2. Ibid.
  3. Dispatch, 3.12.1872.
  4. Ibid.
  5. Dispatch, 10.12.1872.

The Choral Society re-appeared in 1882,<sup>1</sup> and performed a pastoral operetta by Birch, "The Merrie Men of Sherwood Forest," in 1883.<sup>2</sup> This became a frequent item in the Society's repertoire throughout its broken history, and was performed when the Choral Society was, after another lapse, resuscitated in 1893.<sup>3</sup> At a "Conversazione" given by the Choral Society in that year to entertain the delegates of the South African Teachers' Conference, besides instrumental music and songs "the recitation 'Shamus O'Brien' by Madame Bellingham was highly appreciated." She also recited "Nora Murphy's Visit to the Spirits" and the critic commented that in this piece "the elocution required... is of a difficult nature, and Mme Bellingham acquitted herself well."<sup>4</sup>

The King William's Town Amateurs toured their productions of the Gilbert and Sullivan operas to East London,<sup>5</sup> and when the Town Hall was completed in 1899, the Municipality invited the Holloway Theatrical Company of London to open it with a season of Shakespeare.<sup>6</sup> This seems to have been an isolated instance, however, and the general level of amateur theatrical activity in East London was of a lighter nature. In 1917 the local people put on a "Yuletide Revue",<sup>7</sup> in which it seemed that "anyone in town with any talent did their bit"; and KAMADS brought a programme in the same year which included Trial by Jury.<sup>8</sup>

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1. E.H. van der Walt, typed notes in East London Africana Library, p.4.
  2. Programme, 1883, in East London Africana Library.
  3. Programme, June 29th, 1893.
  4. Dispatch, 1.7.1893.
  5. Photograph of cast of The Mikado, dated 1897, East London Lib.
  6. Dispatch, 6.10.1899. Although several Shakespearean plays were performed, the opening production was not Shakespeare but Wilson Barrett's drama The Sign of the Cross. Mr. W.J. Holloway, who had "played King Lear on alternate nights with Sir Henry Irving at the Lyceum Theatre" was supported by "his distinguished company of English artists." The company took the opportunity to perform also in King William's Town.
  7. Programme, 11.1.1917: Yuletide Revue, East London Africana Library.
  8. Dispatch, 8.1.1917.

In 1922 the first Annual Eisteddfod was held, and this helped to raise the standard of performance in both music and "elocution",<sup>1</sup> but the most popular form of live entertainment during the 1920s and 1930s seems to have been a variety stage show typified in a programme for a "Vaudeville Entertainment, POT POURRI" in the City Hall in 1921.<sup>2</sup> When the Governor-General and the Countess of Clarendon visited the town in 1934, they were entertained to a "Command Performance" of The Belle of New York "a musical play in two acts",<sup>3</sup> and East London seems to have favoured "musical plays" until the middle of the century.<sup>4</sup>

In 1948 Mary Howe formed a Drama Club at the East London Technical College, which produced approximately three plays a year until 1961. One of these was usually a classic, the others box-office successes overseas. Many of the active figures in East London theatre during the past twenty-five years had been student members of this club.<sup>5</sup>

There were several short-lived amateur dramatic societies, among them the Company of Players, which put on The Merchant of Venice, in 1947, and then became the Players' Guild, which bequeathed its name to the Guild Theatre,<sup>6</sup> built in 1962. This theatre provided an excellent venue for touring professionals, amateur companies and schools.<sup>7</sup>

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1. Programmes, 6 & 7.1.1922 in the Denfield Africana Collection, East London Library.
  2. Programme, East London Amateur Music and Dramatic Society, 20, 21 & 22.12.1921, in Denfield Collection.
  3. Programme, 20.6.1934, in Denfield Collection.
  4. In the 1930s The Quaker Girl was produced (photograph in Denfield Collection) and in 1939 the Amateur Musical & Dramatic Society was revived and produced A Country Girl, ref: P.H. Preston, "Is East London Musically Divided?", in The South African Theatre, Music and Dance, Oct. 1939, p.43.
  5. Programmes, East London Technical College Drama Club, 1949-1961, in E.L. Africana Library.
  6. Interview with G.H. Thornton, member of Company of Players.
  7. See photograph in Appendix C, p.331.

The Dramatic Society of East London, formed in 1953, gave audiences a good selection of popular modern plays, putting on at least two, and sometimes as many as five productions in one year. This society put on most of its plays in St. Saviour's Hall, but more lavish productions were mounted in the City Hall, and later in the Guild Theatre,<sup>1</sup> which is in constant demand for productions of all kinds. In the 1960s and 1970s East London amateurs have favoured the production of modern light musicals, which have proved good box-office attractions.

By 1979 cultural life in the Eastern Cape has reached a peak of sophistication--but its roots go far back into the past and are many and varied. Settlers, both British and German, brought the rich cultural background of their homelands to the new setting of Africa. It is clear that numbers of the settlers were cultured and accomplished, and that in spite of the rigours of life in the new country, they did not neglect the pursuit of the arts, and the cultural life of the settlers reflected the life of the time in their countries of origin.<sup>2</sup>

People of rank and culture in the frontier towns both provided and sponsored musical and theatrical entertainment. As early as the 1830s there were efforts to provide theatrical entertainment in Grahamstown, and by the 1840s the citizens were prepared to spend considerable sums on such amusements. The fare offered was usually that which was popular in the settlers' own homelands at the time--melodramas, one-act farces and comic songs. As well as material from England, local creative talent was stimulated to produce items of topical interest.

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1. Programmes, Dramatic Society of East London, 1953-1973. E.L. Africana Library.
  2. See concert programme in Appendix C, p.309.

Although the conditions of settler life were often critical, there were also more settled periods which the cultured members of the community found wearily monotonous, and the need for diversion was at least one reason for the staging of amateur theatricals. Nor were the citizens content with makeshift facilities, but made efforts to build adequate stages with proper amenities, displaying that pioneering resilience of spirit which ensured not only physical survival, but a maintenance of cultural standards.

The army, which was the backbone to white civilization in the new area, added its contribution. The military were always active in both music and theatricals, and the garrisons in Grahamstown and King William's Town contributed notably to the liveliness and excellence of these arts. In the sphere of music, especially, there were several accomplished professionals who came to live in the country, and gave a real impetus to the development of choirs and orchestras. This in turn had a stimulating effect on theatre, especially when dramatic and musical societies combined to produce, for example, the Gilbert and Sullivan operettas. "Cheap nights for the working classes" ensured that it was not only the elite who benefited from the entertainments, and by the 1870s touring companies were visiting the frontier towns.

The seaports were naturally more accessible to touring companies, and they were the major source of cultural activity in East London and Port Elizabeth until the end of the century. Here, too, the military contributed significantly to the theatrical and musical entertainment of the residents of the towns. On the whole, music was initially more in evidence in the seaports than amateur theatre. Although there was very little in the way of amusement in East London before the 1870s, and it was described as "a dull place", music became very important there after the arrival of Franz Moeller.

It is interesting in this connection to note the lasting influence of the occasional outstandingly gifted personality as a contributing factor in the cultural development of the Eastern Cape.

Such men were, besides Franz Moeller in East London, Roger Ascham in Port Elizabeth, James Hyde in King William's Town and Guy Butler in Grahamstown. The cultural past is carried forward both by the community as a whole and by the individual of exceptional talent and creativity, who emerges to lead the community away from cultural stagnation. Musical plays were favoured in East London until the mid-twentieth century, when several amateur theatrical societies grew up. With the building of the Guild Theatre in 1962 an excellent venue was provided for both amateurs and professional touring companies. In Port Elizabeth Gilbert and Sullivan operettas were very popular from the end of the nineteenth century, and a Gilbert and Sullivan Society still flourishes today. There are also vigorous amateur dramatic societies, the Shakespearean Festival Society and the Port Elizabeth Music and Dramatic Society.<sup>1</sup>

The amateur activity in the towns gave impetus to theatrical and musical activity in the schools, and is an important background to what was attempted in the schools. The amateurs, in turn, were stimulated by touring companies, which visited the towns of the Eastern Cape in increasing numbers after the First World War. The establishment of Rhodes University College in the new century also made a significant contribution to amateur theatricals not only in Grahamstown but in the whole area. The University companies took their productions on tour, and students who were involved in them carried their experience and enthusiasm with them to the schools in which they became teachers. When the Department of Speech and Drama was established at Rhodes University, professional expertise was given to productions and students were given thorough training which was in turn carried into the schools.

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1. A note on music will be found in Appendix A.

## II The Educational Background

### (i) The Founding of Schools

One might suppose that the settlers in the Albany district would have been too burdened with the business of maintaining their settlements, and warding off marauding Xhosas to pay much attention to schools, but Hockly tells us that "a matter of deep concern to the settlers was the question of providing adequate educational facilities for their children."<sup>1</sup> In 1820 there were about seventeen hundred of them, dispersed around the settlement with their parents. "Judged by the standards existing in Europe in those days, the general level of education among the adult settlers was high,"<sup>2</sup> so it is not surprising that "energetic steps" were taken to establish "small schools at various convenient centres."<sup>3</sup>

W.H. Matthews' school at Salem was "the earliest and best known school in the whole settlement",<sup>4</sup> and by 1825 there was a Grammar School at Bathurst, while smaller schools were built at Cuylerville and Port Francis. Grahamstown was expanding rapidly, and several schools were started there, the earliest being run by the settlers. One of these was Mr. C. Grubb, whose pupils had to learn to write in sand boxes because writing materials were unprocurable.<sup>5</sup> By 1836, in the earliest available editions of the Graham's Town Journal, mention was made of a number of private schools and a "Free School", as well as the Government Grammar School,<sup>6</sup> though none of these was a direct antecedent of any of the present schools in Grahamstown.

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1. Hockly, The Settlers, p.190.

2,3,4. Ibid., p.191.

5. Ibid. p.192.

6. Journal, 7.1.1836; 14.1.1836; 25.8.1836.

It was only in 1855 that Bishop Armstrong, the first Bishop of Grahamstown, laid the foundation stone of the "infant College, which [~~he~~] dedicated to St. Andrew."<sup>1</sup> As the population grew, other schools were established at Port Elizabeth, Somerset East, Cradock and Graaff-Reinet, while Uitenhage already had a flourishing school.

According to the Muir College historian, "Uitenhage can, in fact, be said to have seen the birth of Modern Education for, in this small Eastern Cape Town, Rose-Innes first put into practice his revolutionary teaching methods."<sup>2</sup> Dr. James Rose Innes had established the Government English Free School in 1822 and "his 'free scholars'--there were initially 67 of them of all ages--under skilful direction, progressed so rapidly that the school soon became known as the best in the colony."<sup>3</sup> Among his private pupils were William Guybon Atherstone<sup>4</sup> and Henry Somerset,<sup>5</sup> who were given "more elevated instruction" in Latin, Greek and mathematics. Muir College was founded in 1864, and ten years later absorbed the Government Free School, which had sadly deteriorated after Rose-Innes left to go to Cape Town in 1830.<sup>6</sup>

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1. Peacock, Famous Schools, p.255 and St. Andrew's Chronicle 1879, p.7. M.A. Peacock, ed., Some Famous Schools of South Africa, Vol. I, (Cape Town, Longmans, 1972) p.255, and St. Andrew's Chronicle, 1879, p.7.
  2. Peacock, Famous Schools, p.167: Dictionary of South African Biography, Vol I p.397: James Rose-Innes: born Scotland 11.12.1799 - died Port Elizabeth 20.12.1873; M.A. Aberdeen, 1822; Hon. LL.D. Aberdeen 1840. He was unusual among imported teachers because from the start he taught Dutch at his school in Uitenhage. "In addition he adapted himself to his environment and even served as a deacon in the N.G. Kerk." Historia Vol. XII No. iii, September 1967: "Dr. Innes was unquestionably a man of high intellectual gifts, of sterling character and of outstanding ability as a teacher."
  3. Ibid.
  4. William Guybon Atherstone: later M.D., M.L.C., F.G.S., F.R.C.S., performed the first operation under general anaesthetic in South Africa; identified the first South African diamond discovered, and carried out research in many fields.
  5. Henry Somerset: son of the Governor, Lord Charles Somerset, later Colonel; at one time Deputy-Landdrost and Commandant of the forces at Grahamstown.
  6. Rose-Innes was appointed first Superintendent-General of Education at the Cape.

Riebeek College Girls' School was not established until 1877, but in the late 1850s the English children in Uitenhage, both boys and girls, attended a junior school run by the Dutch Reformed Church. For their benefit, tuition was in English. When Muir College opened, the boys left, and Ds. A. Steytler later used the premises to start the "School voor Meisjes"--though sponsored by the Church it was not to be a Church School--which later became Riebeek College.<sup>1</sup>

Most of the girls' schools in the Eastern Province in existence today were established in the 1870s. Before this the education of girls was usually catered for by private schools, Jane Hoole's daughter, Fanny, "went to a school recently opened by a Mrs. Locke, where she learned to read and write, to tinkle the piano and sing a little in a high, light voice, but not much else."<sup>2</sup> By mid-century, however, there were several well-known establishments, notably that run by Mrs. Eedes, first in Port Elizabeth and then in Grahamstown. At her Boarding School for Young Ladies "instruction in the various branches of Education" was "pursued upon the system of schools of the first eminence, both of London and Paris."<sup>3</sup>

These schools, and those in the Eastern Cape which emulated them, were run on mid-Victorian lines, which according to one of Mrs. Eedes' advertisements, "endeavoured to provide for young ladies a solid and polite education together with the highest advantages in Moral and Religious training."<sup>4</sup> Among the subjects offered were "French, the Piano Forte, Drawing, Flower Painting, History, both Ancient and Modern, Geography, the Maps, use of the Globes, Astronomy, with the

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1. Riebeek College Girls' School Centenary Magazine, 1877-1977, Article on "Ds. A. Steytler", pages un-numbered.
  2. May Bell, Far Land, p. 139.
  3. Prospectus quoted in: George and Dorothy Randell, We All Lived Here, 1822--1977 (Queenstown, Queenstown Printing Co., 1977) p.29.
  4. Ibid., p.27.

advantage of viewing the heavenly bodies through a grand astronomical Reflector"<sup>1</sup> and the additional attraction that "as regards Fancy Work, the most choice [was] selected."<sup>2</sup>

Two denominational schools for girls were founded in Grahamstown: The Diocesan School for Girls, a sister school to St. Andrew's College, in 1874,<sup>3</sup> and a Wesleyan High School for Girls which was run from 1881 to 1928.<sup>4</sup> The latter set the ball rolling for the founding of Kingswood College in 1893.<sup>5</sup> Kingswood College is thus an exception to the general pattern, in that it came into being so much later than the other boys' schools, and also that the sister school was established first. The College, however, set a precedent among denominational schools by becoming fully co-educational in 1975.<sup>6</sup>

At a public meeting in 1872 a resolution was passed to "establish a high class undenominational school in Grahamstown"<sup>7</sup> and the outcome of this was the opening of the Grahamstown Public School, later Victoria High School and eventually Graeme College, in April 1873.<sup>8</sup> In 1897, "a building was in progress for the new Victoria Girls' School",<sup>9</sup> but until 1924 senior girls did lessons with the boys.<sup>10</sup> This was a not uncommon practice, though not often brought about in such a dramatic fashion as in Queenstown.

Queenstown was founded by Sir George Cathcart in 1853, and by 1858 the District School of Queenstown, the forerunner of Queen's College, had been established.<sup>11</sup> The education of girls, however, was still dependent on four or five "ladies with time on their hands".<sup>12</sup>

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1. *Ibid.*, p.29.

2. *Ibid.*, p.30.

3. *Diocesan School for Girls Centenary Magazine*, 1874-1974, p.10.

4. Peacock, *Famous Schools*, p.135.

5. *Ibid.*, p.136.

6. Interview with Headmaster, Mr. R.F. Butler. The first primary and Post Matriculation girls were admitted in 1973.

7. Peacock, *Famous Schools*, p.67.

8. *Ibid.*

9. *Ibid.*, p.68.

10. *The Graemian*, September 1924, Principal's Foreword, p.6. The girls in the Commercial Classes, however, remained until 1927.

11. Peacock, *Famous Schools*, p. 199.

12. Herbert Wilkinson, *The Girls' High School, Queenstown*, (Queenstown, Daily Representative, 1950) p.8.

The school run by Mrs. Relly in the 1870s, though "she had a local reputation as a good teacher",<sup>1</sup> did not measure up to the educational standards of the boys' school--or so thought Dr. Berry, a newcomer to Queenstown.

On the morning of August 2, 1875, [Dr. Berry] brought along two girls, Gwendoline Berry and Wilhelmina Browne, to the Boys' School. Knocking at the little porch he demanded to see the Principal. 'I have brought you two new pupils', he said. 'But this is a Boys' School,' said Mr. Beswick, 'how can I admit them?' 'I wish my girls to get the best education possible, and this is the Government School, you cannot refuse them. I shall see the Committee if there is any trouble.' - which there was not.<sup>2</sup>

For the next twenty years the Public School became a "mixed" school, and this date was later selected as the birthday of the present Girls' High School.<sup>3</sup>

Two schools were established in Port Elizabeth on the Grey Foundation in 1859, a High or Collegiate School, and an Elementary School.<sup>4</sup> Grey High School is thus one of the oldest schools in the Eastern Province, and perhaps the only one that could boast a school Hall in the first year of its existence.<sup>5</sup> The Collegiate Girls' School did not become a separate establishment until 1874.<sup>6</sup>

1. Ibid.
2. Ibid., p.12.
3. Ibid.
4. Records of the Grey Institute, compiled from the Minute Books, Annual Reports of the Board of Managers, &c.1855-1890 (Port Elizabeth) p.3.  
The Grey Institute was founded in accordance with an Act of the Colonial Legislature, entitled 'An Act for Regulating the Public Schools of Port Elizabeth upon the Grey Foundation' dated June 4th, 1856, during the Governorship of Sir George Grey, K.C.B.
5. The records for 1859 report two applications: one for "the use of the Hall for an annual tea meeting, and granted", p. 12; and a second "from the Rev. Wm. A. Robinson requesting the use of the large hall for the meeting of the Evangelical Alliance," p.12. It is interesting to note that the second application was granted "after 4 o'clock; but that in future the room be not leant for any purpose except during the half-yearly vacations, as it interferes very much with the school arrangements."
6. The Collegiate School Magazine, Centenary Year, 1974.

In King William's Town, founded in 1835 by the Governor of the Cape Colony Sir Benjamin D'Urban, "The first school to be established was a military one in the military reserve; to teach the drummer and band boys, and such of the privates as wished to learn to read and write."<sup>1</sup> The Diocesan Grammar School was built in 1861 and flourished until 1892 with "an interregnum of nine years when its premises were let to the Government aided undenominational School of the Town."<sup>2</sup> It was this Public School which moved into new buildings in 1877 and was named Dale College in honour of Sir Lanham Dale.<sup>3</sup> The writer in Peacock's Some Famous Schools in South Africa seems somewhat confused about the development of Dale College alongside the Diocesan Grammar School, which he does not mention again after a reference to the hire of its buildings.<sup>4</sup> But the Diocesan Grammar School, was a thriving institution, and published its first magazine under the name of The Buffalo in 1886, when the Reverend Canon A. Porter was Headmaster.<sup>5</sup> There were frequent references in the magazines to cricket matches against Dale College.<sup>6</sup> In 1890 the Reverend J.G. Sutton, M.A. (Cantab.) became Headmaster of Dale College,<sup>7</sup> and continued as Head when the two schools amalgamated in 1893.<sup>8</sup> A "seminary for Female Education of the highest order"<sup>9</sup> was established in 1875, and the Centenary Magazine claims that the "Kaffrarian Girls' High School has been a part of educational, social and cultural life in the capital of Kaffraria for 100 years."<sup>10</sup>

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1. Peacock, Famous Schools, p.21.
  2. The Buffalo, Magazine of the Diocesan Grammar School, August, 1888, p.29.
  3. Superintendent-General of Education at the time.
  4. Peacock, Famous Schools, p.22.
  5. The Buffalo, Vol.I 1886. Search in the school records and the King William's Town Museum has failed to elicit any biographical information about Canon A. Porter.
  6. Ibid. November, 1888, p.41 et.al.
  7. Peacock, Famous Schools, p.23.
  8. Dale College Magazine, 1893.
  9. Kaffrarian Centenary Magazine, 1975, p.15.
  10. Ibid.

"East London came into being as a direct result of the need for a supply port during the Sixth and Seventh Frontier Wars",<sup>1</sup> and was first spoken of as "the London of the East" in 1847.<sup>2</sup> Mr. O.C. Broedelet established an Anglo-German school in 1866 which subsequently became Selborne College under the headship of the German Lutheran missionary, Pastor Müller,<sup>3</sup> who was the single exception to the pattern of British Headmasters in the Eastern Cape during the nineteenth century. He was a "strict disciplinarian and liberal educator",<sup>4</sup> and during his twenty years in office the school grew and prospered. Selborne College was one of the first schools, if not the first, to have a Cadet Corps.<sup>5</sup> Nor did the Pastor neglect that very British institution, Cricket.<sup>6</sup> Mrs. Broedelet opened a "Boarding School for Young Ladies" in "about 1870",<sup>7</sup> and in 1904 the school which was to become the Clarendon Girls' High School was founded.<sup>8</sup>

Of the smaller Border towns, the oldest school is in Stutterheim. There is, in fact, a mention of the intention to build a school as early as 1858,<sup>9</sup> though the first actual reference to the school which is now the High School, was in 1881.<sup>10</sup> It seems that there was some sort of school before this date, but no records remain. The "oldest surviving ex-pupil" of the school, Mr. Joe Muller, told the Headmaster in 1960 that he was enrolled in 1888 and attended a little school opposite the Magistrate's Court "Known as the 'boksaal', for goats were kept there overnight and driven out

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1. Peacock, Famous Schools, p.255; 1835 and 1846 respectively.
  2. Ibid.
  3. Ibid., p.256.
  4. Ibid., p.257.
  5. See p.45 f.note 1.
  6. Peacock, Famous Schools, p. 256.
  7. Ibid., p.255.
  8. Ibid., p.258.
  9. J.F. Schwär and R.W. Jardine, gen. eds., The Letters of Gustave Steinbart, (Port Elizabeth, 1975) p.123.
  10. Records of the Board of the Stutterheim Municipal Council, quoted by A. Moore in the Stutterheim High School Magazine, 1960, penultimate page. (Pages unnumbered).

before school started."<sup>1</sup> This may have been embroidery, because his younger brother "wellremembered the dung floor but could not recollect the goats."<sup>2</sup> In any case, the pupils moved into a new building in 1889 and this, enlarged and improved over the years, is the school still in use today.

By the turn of the century there were well-established schools for both boys and girls throughout the Eastern Cape.

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1. Ibid.
  2. Ibid.

(ii) The British Public School Influence

If he'll only turn out a brave, truth-telling Englishman,  
and a gentleman, and a Christian, that's all I want.

--Thomas Hughes,  
Tom Brown's Schooldays 1857

Historically, there have been several formative influences in the education of white South Africans. The two main influences from Britain were the Victorian public school model and educational practice in Scotland. The English public school stressed Dr. Arnold's<sup>1</sup> values--religious and moral principles, gentlemanly conduct and intellectual ability, together with G.E.L. Cotton's<sup>2</sup> innovation of organised games.

The essence of Arnold's educational ideas included a new conception of the role of the headmaster, emphasising his authority and independence, and of that of the assistant master, emphasising his pastoral function; a new use of the prefect system as a method of boy self-government, and a new conception<sup>3</sup> of the school as a self-contained, organic community.

Scottish education was far more democratic, with a much greater emphasis on intellectual merit, and "centuries in advance of England in the provision of widespread if not universal elementary education."<sup>4</sup> Both of these viewed education as primarily secular, with the emphasis on the individual and his potential for growth.

A far older idea, that the goal of education is primarily religious,

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1. Dr. Thomas Arnold, Headmaster of Rugby School, 1828-1842.
  2. G.E.L. Cotton, became Headmaster of Marlborough in 1852.
  3. Professor J.R. de S. Honey, Tom Brown in South Africa, (Grahamstown, Rhodes University, 1972) p.7.
  4. Ibid. p.4.

was embodied in Dutch and Afrikaner Calvinism.<sup>1</sup> In this view the aim of developing the individual and his self-expression is regarded with suspicion, because it is accepted that human nature is inherently evil.

Until 1910 the Cape was a British colony and so the public education system was essentially a British one. The missionaries followed the same pattern, so "all sections of the population received an education very similar to that of their counterparts in the United Kingdom, using the same textbooks and doing the same exercises."<sup>2</sup>

Both Dutch and British favoured community involvement in education; and British policy at the Cape during the 19th century led to the formation of school committees and school boards through which the public had a voice in their children's education, and to the system of "pound for pound" subsidies,<sup>3</sup> which right up to the present has enabled active parents' associations to be instrumental in getting facilities such as school halls for the schools. The public voice was even heard in examinations, for in many cases these were originally conducted in public,<sup>4</sup> and until 1872 "inspections" in Grahamstown were carried out by local dignitaries.<sup>5</sup>

1. Michael Ashley, "The British Influence on Education in S.A." in *English-Speaking South Africa Today*, ed. André de Villiers, (Cape Town, Oxford University Press, 1976) p.242.
2. Ashley, "British Influence", p.242.
3. *Ibid.*, p.242.
4. S.G. Barry, *History of Queen's College, 1858-1972*, (Queenstown, tywood print, 1972) p.4. In December 1860, "The Annual examination of the pupils of Prospect House School took place last Monday evening. There was a large gathering of parents and friends... the examination gave general satisfaction and passed off with the greatest éclat."
5. C.C. Wiles, *Graeme College*, (Wynberg, Rustica Press, 1944) p.28.

A memorandum drawn up by Sir John Herschel,<sup>1</sup> visiting the Cape in the 1830s, became the model for Cape educational practice. He "proposed a startlingly progressive system of education for the Cape, in advance of what existed in Britain at the time", supporting the idea of a Superintendent-General of Education, and the inclusion of modern languages, geography, geology, mathematics, natural history and physical science in the curriculum. Each school was to have a library. Schools were not to be under any denominational religious influence, though Pastors could come in for religious instruction.<sup>2</sup>

The first Superintendent-General<sup>3</sup> was Dr. James Rose-Innes, who had founded the Government English Free School in Uitenhage eight years earlier.<sup>4</sup> He imported British teachers to staff the schools, a policy which continued throughout the 19th century, so that the British influence is "still very much of a reality in South Africa."<sup>5</sup>

The British Settlers of 1820, and those who had come before them as well as those who came after, were "part of the emergence in Southern Africa of a complex multilingual society, one of whose official languages is English, and many of whose institutions are deeply influenced by British precedent."<sup>6</sup> [Emphasis added]

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1. An astronomer, he visited the Cape for four years in the 1830s. His memorandum was drawn up in reply to one by the Colonial Secretary, Bell, requested by Sir Benjamin D'Urban.
  2. Ashley, "British Influence", p.245.
  3. E.G. Malherbe, Education in South Africa, Vol. I: 1652-1922, (Cape Town, Juta and Co. Ltd., 1925) pp.72-75:  
"In 1839 James Rose Innes, M.A.,...was appointed by the Government as 'General Superintendent of Public Education...in order to maintain the efficiency of the system'. With the exception of some American States, Cape Colony was the first to institute a permanent office under the name 'Superintendent of Education'; and as regards the nature of the office, Cape Colony was the first to appoint a purely professional man (in the modern sense of the term) as the executive head of a system of State education."
  4. See p.31.
  5. Ashley, "British Influence", p.249.
  6. Guy Butler, 1820, Preface.

According to Michael Ashley "the public school transplanted well to South Africa", and "English South African Government schools, in particular single-sex boarding schools, all owe much of their form and ideals to this tradition."<sup>1</sup> J.R. de S. Honey goes further, and says that "in some notable respects South African high schools are stuck fast in the 19th century model of the English public school, and have, in fact, stronger links with Tom Brown than have some of their modern British counterparts."<sup>2</sup>

(a) The Headmasters

In the Eastern Province the dominant influences in the development of the schools were the Scottish and English public school headmasters. Two of the Superintendents-General of Education for the Cape between 1839 and 1915 were Scots; and of the first ten headmasters of what is now Graeme College, i.e. between 1873 and the Second World War, eight held Scottish degrees. The first of Queen's College, Mr. F. Beswick, was educated in Edinburgh; and Dr. George Rattray, headmaster of Selborne College for 27 years from 1904, held a doctorate from Glasgow University.

Bishop Armstrong, who founded St. Andrew's College, was an old Carthusian. All the Bishops of Grahamstown in the 19th century were English public school men. In King William's Town the headmaster of the Diocesan Grammar School was Canon A. Porter who had been at Bedford during its transformation into a leading public school; and the Reverend J.G. Sutton, head of Dale College, brought out masters from England who had a public school background.<sup>3</sup> One of these,

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1. Ashley, "British Influence", p.250.
  2. Honey, Tom Brown, p.9.
  3. Ibid., p.10.

William Way, later became headmaster of Graaff-Reinet High School and then fifth Rector of Grey High School in Port Elizabeth, where it was his "constant endeavour" to provide the boys with an education comparable to his own.<sup>1</sup> Clearly, the original stamp set on the schools came from the headmasters who were themselves from public schools, and the pattern has been maintained by products of these schools who have become the later generations of teachers in South African schools, though it was not until the 20th century that this began to happen.

In the Principal's report on Prize Day at Kingswood College in 1910 the Headmaster commented on the unusual circumstance that an old Kingswoodian, who had taken an Honours degree in Science at Cambridge, and a Teacher's Diploma, had been appointed to the staff. He observed that the teaching staffs of many colonial schools were being largely recruited from past members of the schools, and hoped that the appointment of Mr. Matterson would be followed by "many others of a similar character." He went on to say that it was "becoming evident that the Colonies will have to depend more and more upon themselves for their supply of teachers, and less upon the homeland."<sup>2</sup> It is interesting to note that Mr. Matterson had gone to England for his higher education, though Rhodes University had at that time been in existence for seven years.

The public school ideal was uppermost in the minds of the men who founded the denominational schools. Bishop Gray's intention was for the Collegiate school he started in Cape Town--later to become Bishops--to be "similar to Radley". F.J. Stiglingh states that "the Anglican Schools were consciously and sometimes

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1. J.J. Redgrave, A.M. Pollock & J. Hattle, 'Neath the Tower, (Cape Town, 1956) pp.66-67.
  2. Kingswood College Magazine, September 1910, p.5.

unconsciously moulded on the pattern of Public Schools in Great Britain."<sup>1</sup> There seems certainly to have been a conscious desire on the part of Bishop Armstrong to emulate his old school, Charterhouse, in the founding of St. Andrew's College, for he wrote that "in the erection of our infant College in this place, [we] are trying to give it a little 'College look' so that it may be at least outwardly suggestive."<sup>2</sup>

In the very first magazine published by St. Andrew's College, S. Andrew's College Chronicle, May 1878, the opening editorial took it for granted that the College was to be a Colonial public school. The main purpose in starting the magazine was to link all those who had been educated in the College in a sort of brotherhood, such as that obtaining in the English public schools, "that almost wherever they go, they meet with some old schoolfellow, and that sometimes the mere name of their school has been sufficient to procure them a hearty reception from utter strangers who happen to have been educated at the same place." The second objective was expressed as a wish "in course of time to place ourselves on an equality with [the English Public Schools], to be recognised by them, exchange papers, and in so doing exchange ideas."<sup>3</sup> As late as 1945 the Headmaster of Kingswood College, in a farewell address, made a public avowal of the public school aims of the College:

Another characteristic of the Public School was the fact that it aimed at a provision for the mental, the physical, and the moral, and thus aimed at developing particular features that characterised the individual boy. These capabilities, too, were devoted to the community at large, and thus, a sound foundation was laid for public service later. Finally, the

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1. F.J. Stiglingh, "The Influence of Brit. Schools on S.A." unpublished B.Ed. Thesis, UCT, 1957, p.102.
  2. R.F. Currey, St. Andrew's College Grahamstown 1855-1955, (Oxford, Blackwell, 1955) p.15.
  3. St. Andrew's College Chronicle, May 1878, Editorial, pages not numbered.

Public School was, to some extent, a self-governing institution, in which boys learned first to obey, and later, under the prefectorial system, to command. Discipline of a high order had always been one of the features of Kingswood College, and this had commended itself to the general sense of the South African parent.<sup>1</sup>

Nor was this attitude confined to the private schools. From perusal of school magazines, it is clear that headmasters of government schools, too, had the definite intention of modelling their schools on their own schools in Britain; and to a large extent these were Scots, and products of a more democratic, academically focussed type of education, the public school model still seemed to be the pattern which the new and growing schools of the Eastern Cape were striving to emulate.<sup>2</sup>

The Rector of Grey High School in his Report of 1887 declared: "The good tone of a school, far more than success in examinations, is what every teacher the least worthy of the name must have at heart."<sup>3</sup> Good tone was defined as "conscience, sense of duty and responsibility".<sup>4</sup> W. Chubb Meredith, Head of what is now Graeme College from 1890 to 1892, laid considerable Scottish emphasis on scholastic achievement, which he expressed at some length in an article on "Elementary Education" in the August 1892 issue of "The Graemian".<sup>5</sup> Nevertheless, he was responsible for the introduction of such public school features as the school magazine, the Old Boys' Union and "many affairs 'out-of-school' life".<sup>6</sup> He was active in Cadets, and the tribute paid in a farewell article to the way in which "his kindly influence guided and encouraged us" bears witness to the pastoral nature of his regime.<sup>7</sup>

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1. Kingswood College, December 1945, p.4: Colonel E.G. Gane, M.A., V.D. Retiring Headmaster.
  2. Honey, Tom Brown, p.8.
  3. Grey Institute Annual Report, 1887, p.13.
  4. Ibid.
  5. The Graemian, August 1892, pp. 19-22.
  6. Ibid. p.38.
  7. Ibid.

A tribute to "Sutton of Dale" makes it clear that the state schools were developed along public school lines. The writer declared that J.G. Sutton, first headmaster of Dale College (1890-1912) "stamped and set upon Dale the indelible and indefinable public-school hall mark." The terms in which he was described were the features of a good public school master: "a strict and rigid disciplinarian with, however, a great and warm heart, he was always in the closest personal touch with his boys--the magic factor in every great school master--by whom he was feared, honoured, respected and loved."<sup>1</sup> Sutton himself declared on more than one occasion that he had "tried to adapt the best in the English public school system to South African conditions",<sup>2</sup> and claimed that

we have endeavoured to inculcate a public school tradition and a high tone and character. It has been our aim at Dale to rear citizens who will maintain the old tradition which has made our race what it has been hitherto, and who will see to it that the future of South Africa is based on faith in and on the fear of God."<sup>3</sup>

The first Headmaster of Queen's College, Mr. Herbert Wilkinson, "having been educated at a well-known English school where the House System was in operation, decided to introduce this into Queen's."<sup>4</sup> But this was not the only way in which Queen's emulated the public schools; in 1905, the centenary of the Battle of Trafalgar, schools throughout the Empire collected funds for the repairing of H.M.S. Victory. In return for their effort, the boys received a shield made from oak and copper removed from the ship--the copper being used to make a plaque of "Victory". The Headmaster decided that the shield should be a trophy to be awarded annually to the boy who best followed out the idea of "Duty" in every department of school life. A certificate is given each year to the winner, with the following inscription:

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1. Dale College Magazine, November, 1932 p.70.
  2. Dale College, June, 1931 p.5: Headmaster's Report, 9.12.1930.
  3. Ibid., June, 1932, p.6: Headmaster's Report, 10.12.1931.
  4. Barry, Queen's College, p.12.

The winner must be in the Senior Class and his work must show industry and be honourably performed. In whatever branch of outdoor life he takes part he must show keenness and a willingness to subordinate his own preference to the general good of the whole. In the classroom and playground he must show manliness, devotion to duty and sympathy for the weak; in relations with his classmates he must exhibit force of character, and his influence must tend to establish good discipline and a healthy moral tone in the school.<sup>1</sup>

The aims and ideals of the English public schools could hardly be more clearly stated!

(b) Games.

"Hail, Cricket, glorious, manly, British game,  
First of all sports, be first alike in fame."

(Author unknown)<sup>2</sup>

Not only were there old public school men on the staffs of the government schools, but the government schools were also in competition with private schools, and inevitably imitated their institutions. As F.J. Stiglingh pointed out: "Many state schools have judged themselves (and are still doing it) by the Anglican Church Schools."<sup>3</sup> The most obvious form which this competition took was games, which naturally furthered the process.<sup>4</sup> Athleticism took root very naturally in South Africa because of the climate, and the rationale which linked games and the cadet corps with the fostering of discipline, leadership etc. had a strong appeal to colonial society. Living together in a boarding school gave the boys a sense of community, and

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1. Ibid., p.13.

2. The Graemian, October 19th, 1891, p.3.

3. J.F. Stiglingh, "The Influence of British Schools", p.145.

4. Honey, Tom Brown, p.11.

developed loyalty and acceptance of rules for the common good. This idea pervaded the playing of team games, and led to the development of "team spirit".

Sharing the interest and activity of team games led to a new relationship between boys and masters, and "within a few years organised games were standard recreation in English public schools."<sup>1</sup> By 1880 they were becoming compulsory, and by the turn of the century it was often compulsory for pupils to attend games as spectators. Honey contends that the flood of school literature projecting "a conception of school life modelled on a Tom-Brown-like picture of public schools...has contributed powerfully to the cult of team games in British society",<sup>2</sup> and propagated the theory that "there was a strong connection between the qualities developed by games-playing and those needed to create and govern and defend an empire."<sup>3</sup> It has influenced "the expectations of schoolboys in all classes and many countries",<sup>4</sup> including, one may add, boys in the newly-founded schools of South Africa, during Victorian times and up to the present.

The Rector of the Grey Institute in his "Annual Report" for 1882 declared:

I am glad to be able to note an increasing amount of interest taken by the pupils in Sports and Athletic Exercises generally. The influence of outdoor games in the formation of a manly character is widely recognised. At Home such matters are mainly left to the pupils themselves; but Cape boys, as a rule...require very extensive co-operation on the part of their Masters.

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1. Ibid., p.5.
  2. Ibid., p.7.
  3. Ibid.
  4. Ibid.
  5. Record of the Grey Institute, compiled from the Minute Books, Annual Reports of the Board of Managers, &c., 1883, p.13.

A year later he was able to add that "Parents are gradually becoming convinced that the encouragement of cricket, football and athletic exercises generally, is one of the best means at hand for developing a healthy character in a schoolboy."<sup>1</sup> In the 1888 issue of The Buffalo Old Diocesans were informed that "in true English Public School form, we have begun an Old Boys' Cricket Match",<sup>2</sup> and this became a feature of most of the boys' schools. In 1890 the Dale College Magazine<sup>3</sup> printed a leader on the importance of games and physical education, and the first edition of The Graemian in 1891<sup>4</sup> under the epigraph "Hail, Cricket..." printed a four-page article on cricket, and by the end of the following year the magazine was recording the scores of all the matches played.<sup>5</sup> This soon became the practice in most boys' schools magazines.

The public school attitude to games is perhaps epitomised in an article provoked by Kipling's poem The Islanders.<sup>6</sup> The writer vehemently refutes Kipling's reference to cricketers as "flannelled fools" and rugby players as "muddied oafs":

Can anything be less like a fool than the capable votary of the King of games, supple, alert, and active, steady of nerve and quick of eye, and as good a tactician and strategist in his way as any man who ever handled a half-company? A cricketer will certainly never be an absent-minded beggar, even in the game of war, and so good is cricket for the training of the eye and nerve, that in nine cases out of ten a good cricketer will become, with the least possible experience, a good shot also...The footballer

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1. Ibid., 1884, p.14.
  2. The Buffalo, 1888, p.13.
  3. Dale College Magazine, March 1890, Vol. II No.19,p.1.
  4. The Graemian, No.1, October 1891, 3rd-6th pages of text, un-numbered. This magazine was handwritten, probably reproduced in a copying press with special ink. The editorial erroneously states that it was "lithographed".
  5. Ibid., (printed) November 1892, pp.64-66.
  6. Rudyard Kipling, The Islanders, (1902).

at his best is such an exhibition of courage and strength combined, that even those who detest the game cannot but admire the spirit of those who play it.<sup>1</sup>

(c) Cadets.

It was not surprising, therefore, that as each school became established, there was a strong move to introduce a Cadet Corps. The Queen's College historian claims that the first Corps established in the Cape Colony was at Queen's College in 1877; and by the following year it had a band of fifes and drums.<sup>2</sup>

The Cadet Corps not only fostered the virtues of fortitude, leadership and discipline, but in the uncertain times was a practical step towards preparing boys to take their part in the defence of the country, or even the town. One of the more colourful stories of Selborne's early history is that the cadets "manned the blockhouses during the last great frontier war--the Ninth."<sup>3</sup> The Kingswood College Magazine in 1902 recorded that "those members of the Cadet Corps who had taken part in the defence of Grahamstown in the war, were delighted to hear the announcement that the Grahamstown Cadet Corps was the only one in the British Empire, besides the Mafeking Corps, which had seen active service in the war".<sup>4</sup> A few pages later in the same volume a report on the Corps claimed that "under the system now existing in the Grahamstown Corps, every Cadet who remains for two or three years in his Corps, will be on leaving a well-trained soldier."<sup>5</sup> This was considered a desirable end, as part of the public school ethic was to be prepared to fight, and if necessary die, for one's country.

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1. Kingswood College Magazine, March 1902, pp. 4-5.

The writer reveals also the military ideal of the time. It must not, however, be overlooked that fifty years of frontier wars, followed by the South African War, made soldiering of immediate importance in 1902.

2. Barry, Queen's College, p.8. There is an unsubstantiated rival claim that "the Selborne College Cadet Corps came into being about 1875", in Peacock, Famous Schools, p.256.

3. Peacock, Famous Schools, p.256.

4. Kingswood College Magazine, September 1902, p.3.

5. Ibid., p.11.

Curiously, Port Elizabeth seems to have lagged behind the frontier towns as well as East London in both initiative and enthusiasm in the establishing of a Cadet Corps. The Rector's Report for the Grey Institute in 1882 voiced a complaint that the formation of a Cadet Corps "was not taken up with sufficient zest to ensure its success". Grahamstown, King William's Town and Queenstown were mentioned as being "ahead of us in this respect", and the Rector made a plea for the establishment of a Corps "common to all the schoolboys of Port Elizabeth" early in 1883, adding that "Major Deare is ready and anxious to assist us in every possible way."<sup>1</sup>

Cadets featured in the magazines of all the boys' schools in the Eastern Province from the first issues, and there were frequent articles, not only on their activities at camps and in manoeuvres,<sup>2</sup> but also notes on inter-school shooting competitions, parades etc. The Graeme College Corps was in 1891 "reputed to be the best-drilled Cadet Corps in the Colony!"<sup>3</sup> In a paper read by Captain E.G. Gane<sup>4</sup> on "The Cadet System", he claimed that cadet training laid "the foundation of the idea of military discipline", and that the boy trained as a cadet would "come to regard the duty of defence as an elementary duty of citizenship."<sup>5</sup>

The attitude that the Cadet Corps provided a valuable adjunct to a boy's education has almost vanished in England but has persisted in South Africa to the present day. The following quotation from an editorial on Cadets in a boys' boarding school in 1957 may serve as a final comment on the attitude to Cadet training in the schools of the Eastern Province:

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1. The Grey, 1882, p.13.
  2. The Graemian, November 1892, p.48.  
The Grey, 1911, p.13.  
The Kingswood College Magazine, December 1906, p.16.
  3. The Graemian, 1891, p.13.
  4. E.G. Gane: Headmaster of Kingswood College 1894-1927.
  5. The Kingswood College Magazine, June 1907, pp.11-15.

"Cadet training...is an integral part of the school education, because it supplements and elaborates on the lessons learned in the classroom and on the playing field." [Emphasis added].<sup>1</sup>

The focus on sports and Cadets, while not excluding an interest in the arts, made it in the majority of cases a minor concern. The major concern was "manliness". At the distribution of prizes at Kingswood in 1900 the guest speaker described the principles that "lay at the root of the best modern education":

In a boy's education the one thing most required was manliness. If a boy learnt a man's duties early in his career he was the better prepared to conquer the difficulties of life, and so become a worthy citizen of an important colony. With the girls it was different; women were not brought so closely into conflict with life as men, and therefore could more easily keep themselves unspotted from the world, and uphold a noble ideal of what life should be.<sup>2</sup>

(d) The Education of Girls.

"To raise a body of cultivated, well-instructed young women, is a task worthy the efforts of any ladies, and is one of the greatest social value."<sup>3</sup>

The situation was somewhat different in the girls' schools, as until the latter end of the nineteenth century the only exercise taken by the girls was walking--"crocodile walks" through town, accompanied by a mistress--and artistic accomplishments were

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1. St. Andrew's College Magazine, Michaelmas 1957, p.1.
  2. Kingswood College Magazine, April, 1900, p.11.
  3. Watchman, 27.1.1875, Dr. Egan on the curriculum of the Kaffrarian Girls' High School.

considered a major part of a girl's education. There was also the attitude that the education of girls was less important than that of boys,<sup>1</sup> though Bishop Webb refuted this view; he "believed that the education of girls, in country places here, is more necessary than it is even in England. They should be able not only to lead society, but to give a tone to the society they find around them."<sup>2</sup> It was from England that the pattern came on which this education was modelled, and though the Bishop did not mention academic achievements among his aims for girls, the sister schools of the great public schools were beginning to pay attention to scholarship. The first headmistresses of the girls' schools in the Eastern Province were educated women, bringing the best of scholarship and convictions from their own schools in Britain to their colonial pupils, and most of them modelled their schools on lines which approximated very closely to the boys' public schools. The ladies' approach to education was very similar to that of the headmasters.

At Riebeck College in Uitenhage, the "'Lady Principals' from England and Scotland were women of integrity---while maintaining a strict discipline [they] had a strong sense of duty...they were not only vigorous educationists but their pupils were taught to form guilds and societies, debating and cultural."<sup>3</sup> While endeavouring to broaden the minds of their pupils they also "taught them the quality of being a 'lady'."<sup>4</sup> In King William's Town, "at a time when girls were not expected to excel scholastically

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1. Diocesan School for Girls' Magazine, 1886, pp.33-34:  
Because of the great depression "a great many farmers who had been anxiously going into the question of income and expense came to the conclusion that they must reduce expenses in the cost of the education of their girls, believing that the education of boys was a greater necessity." Bishop Allan Becher Webb, afterwards Dean of Salisbury, England. Prize-giving address, 1885.
  2. Ibid.
  3. Riebeck College Centenary Magazine, article on "Ds. A. Steytler" pages un-numbered.
  4. Ibid.

Miss Martindale's girls produced some excellent results".<sup>1</sup> As headmistress of the Kaffrarian Girls' High School during the first twenty-five years of its existence, she "set her pupils high standards of scholarship and insisted that they behave like young ladies."<sup>2</sup> An old pupil wrote of " her strict rectitude, her strong sense of duty, her inherited love of teaching and governance, and her abiding interest in and constant furthering of the welfare of her pupils and staff. "<sup>3</sup>

The qualifications of the headmistresses and lady teachers at the girls' schools established during the 1870s were a far cry from those of the ladies who ran the little private schools earlier in the century. When "several ladies of Port Elizabeth" formed a committee to found a Collegiate School for Girls, "upon the model of the Handsworth Ladies' College near Birmingham",<sup>4</sup> the Lady Principal selected for them by the Bishop of Edinburgh<sup>5</sup> was Miss Isitt, "who held the diploma and was a member of the College of Preceptors".<sup>6</sup> In Queenstown one of the early headmistresses was Miss M.E. Webb, who had been "educated at the Alice Ottley School, Worcester, England, and at Westfield College, London, from which she graduated at London University."<sup>7</sup>

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1. Kaffrarian High School for Girls, Centenary Magazine 1875-1975, p.17  
 1879: Miss A. Hockly came fifth in the Cape University examinations;  
 1882: Seven pupils passed the University Elementary examination;  
 1886: Maggie O'Brien Matriculated;  
 1889: Four girls Matriculated, "at a time when only about 250 Cape pupils wrote Matric, [sic] and very few of these were girls."
  2. Ibid.
  3. Ibid.
  4. Collegiate Girls' High School Magazine, April 1901, p.4.
  5. Dr. Cotterill, formerly Bishop of Grahamstown.
  6. Collegiate Magazine, April 1901, p.4.
  7. Wilkinson, G.H.S. Queenstown, p.49.

It was the sister of Radley's founder, the Reverend William Sewell, who originated the movement to found Diocesan Schools for Girls, and one of her disciples became headmistress of the Diocesan School for Girls, Grahamstown.<sup>1</sup> Miss Lilla B. Strong, who had been a pupil at Cheltenham Ladies' College in England, arrived in 1883 and was a feminine counterpart to the headmasters-- she was "bright, young and vigorous" and "the more modern methods of teaching she introduced transformed the lessons she gave into subjects of interest."<sup>2</sup> She lost no time in inaugurating a "Guild for past girls"<sup>3</sup> and in January, 1886 the first magazine was published. Lawn tennis was introduced to replace the "crocodile walks", and by 1885 was flourishing, though at St. Andrew's College there was little enthusiasm for it.<sup>4</sup> There was also croquet and "drilling"; and reading, drawing and music-practising societies were initiated.<sup>5</sup> In 1887 a Literary Society, and a Dramatic and Musical Society were formed,<sup>6</sup> and by the following year there were four hundred volumes in the Library.<sup>7</sup> A past pupil remembered Miss Strong as being "thoroughly up to date and exquisitely dressed, and going to dinner parties, and being much sought after...In the day time she wore very mannish tailor-made coats and skirts...unobtainable in South Africa at that time. Her hair was short and curly, and her skirts rustled with silk linings."<sup>8</sup> Another old girl recalled an aspect of Miss Strong more fundamental to her role as head-mistress: "Miss Strong had a wonderful power of encouraging small beginnings, and at the same time suggesting visions of great ideals and possibilities... The motive put before us was not to 'get on' in the world, but to help forward our neighbours and country."<sup>9</sup>

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1. Honey, Tom Brown, p.10.
  2. Diocesan School for Girls, Jubilee Magazine 1924, p.4.
  3. Ibid., Centenary Magazine, p.12.
  4. St. Andrew's College Magazine, May 1885, p.41.
  5. D.S.G. Magazine, Vol. I January 1886, p.17.
  6. D.S.G. Magazine, 1887, pp. 33, 46-47.
  7. D.S.G. Centenary Magazine, p.12.
  8. D.S.G. Jubilee Magazine, 1924, p.15.
  9. Ibid., p.5.

The settlers were from the beginning concerned about the education of their children, and state, private and church schools were before long established throughout the Eastern Province. Initially, most schools catered for boys and girls together, but towards the end of the century the tendency was to separate the sexes, though in some cases this happened even later. Most of the bigger girls' schools were established in the 1870s, and replaced the privately-run schools "for young ladies" which varied in standard and were mostly run on mid-Victorian lines. By the turn of the century there were well-established schools for both boys and girls throughout the Eastern Cape.

These schools were profoundly influenced by British public school tradition, with equally strong emphasis on the principles of Scottish education--scholarship and sound elementary education for all. The Scottish and English public school Headmasters set out to provide their pupils with an education comparable to their own. Emphasis on sport was a natural consequence of following the public school pattern. Education is generally geared to the needs of a particular society, and cadets were regarded as important not only because they fostered the virtues of courage, endurance and discipline, but because in the unsettled times of the nineteenth and twentieth century in the Eastern Cape they gave boys a practical preparation for defending the country.

The public school Headmistresses came later in the century. The Victorian view of education for girls was focussed on ladylike accomplishments, with no more energetic sport than walking, the education of girls was regarded as of less importance than that of boys. With the advent of the public school headmistresses, however, games were introduced, as well as a more varied academic curriculum with a corresponding emphasis on scholarship. They nevertheless continued to give weight to what were largely regarded as the feminine accomplishments of music, painting and "recitation".

The ideal of service applied equally to boys and girls, the main difference between the boys' and girls' schools being in the emphasis for boys on the "manly" activities of games and Cadets. While the boys' schools did not exclude the arts, they reduced them to a role of minor importance in the daily life of the schools. The girls' schools, on the other hand, deliberately included and encouraged the arts and stressed ladylike attributes. Thus the girls' schools throughout their history have paid more attention to theatricals than the majority of boys' schools, though there are one or two exceptions, such as the Diocesan Grammar School, later Dale College, and St. Andrew's College, which will be noted in the following chapter.

PART II

CULTURAL ACTIVITIES IN THE SCHOOLS

The schools in the Eastern Cape reflected the cultural atmosphere of the towns, and the towns established and beginning to grow in the nineteenth century were regarded by their inhabitants as outposts of the Empire--extensions of all that belonged to what they continued to think of as "Home". Schoolboys, and girls, were constantly exhorted to model themselves on "the best schools at Home",<sup>1</sup> and the manners and social customs were largely those which the 1820 Settlers and other immigrants throughout the century had brought with them from Britain.

Jane Hoole, having survived acute privation and hardship, culminating in the burning of her home on the Fish River and a midnight flight to Bathurst with her children, clung to the customs of her well-bred youth, and would not permit her daughter Fanny to wear anything but dainty, inadequate slippers on the rough streets of Grahamstown. "Only soldiers' wives wear boots".<sup>2</sup>

Everything was imported, and most things came from "Home"; departures and arrivals of ships were reported in the press,<sup>3</sup> and local shopkeepers proudly announced the arrival of everything from medicines<sup>4</sup> and window glass<sup>5</sup> to Broadwood pianos.<sup>6</sup>

1. Grey Institute Annual Report, Rector's Report 1885, p.13.
2. May Bell, Far Land, p.139.
3. Dispatch, 22.10.1872.
4. Journal, 8.6.1885: an advertisement for Clarke's World-famed Blood Mixture.
5. Dispatch, 22.10.1872.
6. Journal, 18.2.1860: an advertisement for "Pianos, Broadwood and others, harmoniums, violins, guitars, flutes" and Moore's Melodies "just arrived."

Printed music<sup>1</sup> and books<sup>2</sup> came from Britain, even such things as "good Foolscap, large Ledgers, Letter Books, and Copy Books, ruled". Quite naturally, then the cultural activities in the schools paralleled what was being done "at Home".

The Early Days--"Entertainments", Music and Debate, 1822-1900

Hail! one and all: our friendly hearers hail!  
 Ev'nings be these, let's hope, of mirth and joy;  
 Of joy and mirth to you our welcome guests,  
 Of joy and mirth, to us who bid you come!

(The Buffalo,<sup>3</sup> May 1888, p.21)

The Victorian fondness for recitations is seen in the earliest entertainments in the schools. The first of these of which there is a record is a "recitation", The Destruction of Jerusalem,<sup>4</sup> devised by Mr. William Howard for the pupils at his school in Grahamstown to perform at the Christmas examinations. Whether this long-winded epic can be classed as entertainment is questionable, but as a performance which must have taxed his pupils, and those in the audience, to the utmost, it is worthy of mention.

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1. Ibid.
  2. Ibid., 22.6.1837: "Mr. Yarrington, Stationer and Bookbinder, begs to acquaint his Friends and the Public, he has just received an addition to the Library of some hundred Volumes, by celebrated authors. Also a great variety of entertaining and School Books for sale at very low prices."
  3. The magazine of the Diocesan Grammar School in King William's Town.
  4. The Destruction of Jerusalem, circa 1830, handwritten and bound, in the Cory Library, Rhodes University. A volume of manuscripts compiled by William Howard. Each of the twenty-four parts consists of a summary of a section of Scripture, with whole passages of Scripture quoted, relating to the title. Each section is followed by a poem. At the end of the twenty-fourth part, eight pages of "Questions on the whole" are written, with answers. The "Conclusion" consists of a poem of thirteen stanzas summarising the whole. Hockly, mistakenly, says the work has "six parts". Hockly, Settlers, p.194.

Music was the chief social accomplishment, and the first entertainments were concerts, but they frequently included one or two recitations of poems, extracts from novels, or speeches from plays. The Grey Institute in Port Elizabeth was unusually fortunate in having a school Hall as early as 1859.<sup>1</sup> Perhaps this fact--when so many schools did not, at the outset, have Halls, and had to struggle for this amenity--encouraged the staff to provide some form of entertainment "in connection with the Christmas breaking-up".<sup>2</sup> That something of this nature had taken place at the end of 1860 seems fairly certain, for in the records of 1861 there is a report of an extended disagreement about "the propriety of public recitations by the pupils".<sup>3</sup> There were those who felt that "no recitations of a theatrical character nor in theatrical costume" should be permitted by The Board in the Grey Institute buildings,<sup>4</sup> though others wished to allow "all former pupils to perform on these occasions," too.<sup>5</sup> Of interest is the implication that "recitations" [*emphasis added*] of extracts from plays were sometimes performed in costume, and possibly acted.<sup>6</sup>

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1. Records of the Grey Institute, 1859, p.12: 20th June, 12th September, 10th October. Various applications for the use of the Hall are recorded: one by the Freemasons on 20th June, and one for "an annual tea meeting" on September 12th; but on October 10th it was proposed that the Hall be let only during the holidays "as it interferes very much with the school arrangements." The entries suggest that there was a shortage of suitable venues for meetings in Port Elizabeth at that time.
  2. Ibid., 1861, p.16: 28th October.
  3. Ibid., 11th November.
  4. Ibid., 25th November.
  5. Ibid., 11th November.
  6. There is no indication of how these were spoken, but references to "recitations" suggest declamation, and the wearing of costume suggests some attempt at acting.

No reason is given for the objections, and one can only surmise that there were some members of the Board who had religious scruples about theatricals. This was a prevalent attitude among Fundamentalists in the nineteenth century, and indeed well into the twentieth. In 1902 a reporter commenting on Wilson Barrett's visit to Port Elizabeth seem to be addressing himself to such people: "Our visitor ought not to be lightly esteemed, and those of the good and wise who now turn their countenances from the legitimate drama would be doing humanity a service if they encouraged and supported those who are helping by its aid the intellectual and moral development of the nation."<sup>1</sup>

Whatever the reason, no further efforts at entertainment were recorded at the Grey Institute until the first time a Prize Day programme was printed in the report of 1876.<sup>2</sup> Solo songs and choruses were interspersed with recitations of poems such as Lochiel's Warning, by Campbell, and extracts from Scott's The Lady of the Lake. There was also a dramatic extract from Julius Caesar, "Brutus on the death of Caesar."<sup>3</sup> The first mention of a scene from a play, as distinct from a speech, though it was still called a "recitation", was in the Prize Day programme for the following year. This was a "selection from Henry IV" involving three characters, not identified. Whether this was performed in costume was not stated. The other recitation in this programme was "Queen Mab (Shakespeare)".<sup>4</sup>

This was the type of entertainment which the majority of schools in the Eastern Cape offered to parents and friends at the annual distribution of prizes, known variously as Prize Day, Speech Day, Foundation Day etc. At girls' schools Tableaux were a

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1. Herald, 21.7.1902.
  2. Records of the Grey Institute, 1876, page un-numbered.  
Programme for Prize Day, Tuesday December 19th 1876.
  3. Ibid.
  4. Ibid., 1877, p.19.

favourite addition to the programme, and at Riebeck College in 1879 the distribution of prizes was "brought to a close by a series of beautiful Tableaux Vivants...accompanied by descriptive recitations, which were rendered in a superior manner".<sup>1</sup>

That the entertainments sometimes served as a "shop window" for the schools is vividly illustrated by an account of a Prize Distribution at Muir College in 1888:

Hitherto the towns people [sic] had with a certain amount of justification, looked upon the Public School Boys as an undisciplined rabble.<sup>2</sup> But before he had been long in Uitenhage Mr. Mitchell<sup>2</sup> invited the public to the usual Prize Distribution and to an entertainment. People were sceptical about the entertainment, but they were astounded when it began. The discipline was perfect. The scholars rose noiselessly at a sign from the Headmaster, and went through the various songs, recitations and evolutions with a precision that caused the utmost astonishment among those who had for many years been convinced that nothing could be done with the type of boys who attended a public school.

From that time the success of the institution was assured, the registers filled speedily and everything went with a swing.<sup>3</sup>

It should perhaps be added that the name of the school already "stood high in the list of examination successes."<sup>4</sup>

Although it was usual on these occasions for the pupils to perform, members of staff or townsfolk (at least during the last century) often contributed to the programmes. The following programme of a concert performed at Kingswood College Foundation Day in 1898 is fairly typical of the period:

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1. Riebeck College Centenary Magazine, 1877-1977, pages un-numbered "Extracts taken from Abraham Pieter de Villiers' Personal Diary".
  2. John Mitchell, appointed as Headmaster of Muir College in 1888. An unusual appointment, in that he had qualified at the Normal College, Cape Town. At this time most Headmasters were public school men from Universities in England or Scotland. Coates, Muir College, p.12.
  3. Ibid., p.11.
  4. Kingswood College Magazine, 1898, pp.10-11.

Programme of Concert

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PART. I.

- Pianoforte Duet.....Fritz Spindler.  
H. POCOCK & P. MEDLEY.
- Song....."The Queen's Navee.".....Sullivan.  
MR. P.D. HUNTER.
- Part Song....."Loreley.".....Old German.  
GLEE PARTY.
- Song....."Kerry Dance.".....Molloy.  
MISS SPOOR.
- Recitation.....From "Tale of Two Cities.".....Dickens.  
MR. W. H. SIMPSON.
- Song & Chorus....."The Magnet and the Churn.".....Sullivan.  
MR. P. C. GANE.
- Duet....."I Know a Bank.".....Horn.  
MRS. MEDLEY & MISS SPOOR.

PART. II.

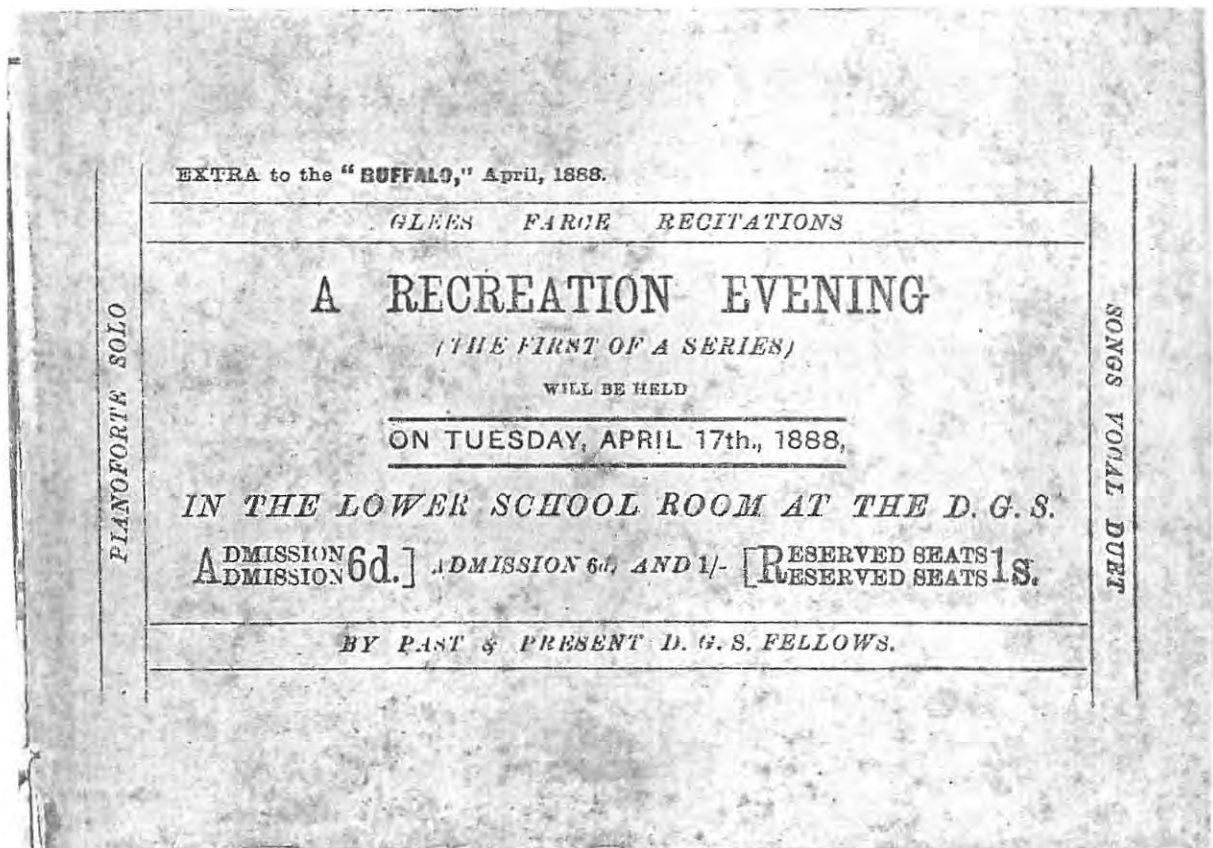
- Pianoforte Duet....."Morceau de Salon.".....Raff.  
MR. T. E. SPEED & P. MEDLEY.
- Duet....."Prithee, Pretty Maiden.".....Sullivan.  
MR. P.C. GANE & MR. P.D. HUNTER.
- Recitation....."Gemini and Virgo.".....Culverley.  
MR. E. G. GANE.
- Song & Chorus....."Dinah Doe.".....Molloy.  
MISS SPOOR.
- Recitation....."Tantler's Sister".....Turner.  
MR. W. H. SIMPSON.
- Song....."Sweetheart May.".....Stuart.  
R. DOLD.
- Song....."Thady O'Flynn.".....Molloy.  
MISS SPOOR.
- Grand Finale....."Funiculi Funicula.".....Newpolitan Song.  
GLEE PARTY.

At some of the schools entertainments of this nature were put on fairly frequently apart from prize-giving ceremonies. The Diocesan School for Girls in Grahamstown had an active Recreation Society, and during the Festival of All Saints in 1886 "some very successful Tableaux from Tennyson's poems were given...These were interspersed with songs, choruses and pianoforte solos",<sup>1</sup> and a few months later they gave another entertainment as "a farewell to Fraulein Duveneck", in which, as well as the musical items, a scene from As You Like It was "recited".<sup>2</sup>

A favourite occasion for these diversions was at "breaking-up", and at one of these the girls of the Collegiate School presented an unusual item when four of the girls "quite charmed the audience with a French dialogue, the same being taken from Racine's 'Athalie'".<sup>3</sup> There was also an innovation in the form of a recitation "to a musical accompaniment" of the poem Curfew-- "the music seemed to show up more clearly the favourite poem."<sup>4</sup> One can only hazard a guess as to how this was done; presumably the music matched the words in mood, atmosphere and rhythm, and perhaps the speaker paused between stanzas for the accompaniment to register, possibly in the same way as music accompanied plays in the nineteenth century. Music was certainly a feature of the Collegiate, as they had the good fortune to have Roger Ascham<sup>5</sup> as their music master; and from the first issue of their magazine in 1899 until the 1930s there is regular mention of concerts by the girls, often of works composed by Mr. Ascham, as well as recitals given by Ascham himself.<sup>6</sup>

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1. D.S.G. Magazine, January 1886, p.31.
  2. Ibid., June 1886, p.16.
  3. Collegiate School for Girls Magazine, September, 1901, p.4.
  4. Ibid.
  5. See Appendix A, p.6.
  6. Collegiate Magazine, September 1899, I no.1 p.10 et al.

The 1888 issue of *The Buffalo*, the magazine of the Diocesan Grammar School which later amalgamated with Dale College to form the present school, contained a letter suggesting the getting up of "monthly entertainments".<sup>1</sup> There was an immediate response to the appeal, for the very next issue had a leader on the subject, taking up the idea and promising that it would be implemented. Significantly, the writer was enthusiastic about the educational value of such a venture: "About the great advantage of these proposed Recreation Evenings," he wrote, "there cannot be two opinions. To meet once a week for a good, honest practice, followed by a lively entertainment at the School once a month cannot but do good educationally and socially."<sup>2</sup> The Recreation Evenings provided entertainment for the townspeople, and were something of an occasion, as the replica of the entrance ticket shows:



1. *The Buffalo*, 1888, I no.3, p.12. It may also be noted that the use of the term "fellows" for the boys of the school was in direct imitation of the custom at some British public schools.
2. *Ibid.*, 1888, I no. 4, p.13.

The report of the first of these evenings stressed that "the chief importance of the Evening, as far as we are concerned, lay in the fact that the D.G.S. fellows were actively represented on the platform";<sup>1</sup> the cast was a mixture of pupils and staff. By the end of the year the magazine comment on the November Recreation Evening declared that "The Recitations are always a welcome item at a Concert like our own, and the fellows ought to try to do their best in them, and to take opportunities of this kind to learn to speak out plainly and clearly, which so few appear to do even in ordinary conversation".<sup>2</sup> As the programme on this occasion included readings of selections from Cowper by the Venerable Archdeacon Kitten,<sup>3</sup> it seems safe to conclude that a fairly high standard of speech was set.

The first magazine of the Grey High School was published in 1893, entitled The Grey, and reported on what had become Speech Day. The programme in that year included a "Scene from 'Julius Caesar', in Dutch"--which must have been an unusual experience for both actors and audience.<sup>4</sup> "School Jottings" in the magazine of May 1894, commented on a "Recreation Evening", a concert given in the school hall, at which "several of the best amateurs of the town kindly helped us."<sup>5</sup> This was largely a musical affair, but there were two recitations. The Recreation Evening became a regular feature, and by the fourth had expanded to include a one-act play, The Spitalfields Weaver, in which the "comic business... was excellently done by Mr. L. Crowe, whose extreme eccentricity of 'get-up' was the delight of the 'gods'."<sup>6</sup> On this occasion, too,

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1. Ibid., p.14.

2. Ibid., I no.9, p.39.

3. Ibid., p.40.

4. The Grey Institute Annual Report for 1893 and Year Book for 1894, p.9. There was no indication of the motive for performing in Dutch, but this was perhaps an early attempt to encourage bilingualism in the colony.

5. The Grey, May 1894, Vol. I no.4, p.127.

6. Ibid., 1894, Vol. II no.1, p.157.

they had a very good audience. This issue also records "the birth of a new school institution", a Literary and Debating Society.<sup>1</sup>

Almost the first society to be formed in the great majority of East Cape schools was a Debating Society. While it promoted the skills developed in "recitations", it also furthered the poise and ability of the pupils to express themselves fluently in front of an audience. It is interesting to note that the attitude to the content of debates varied from a serious approach to topics of real import, to a frivolous light-heartedness which regarded the debates as entertainments.

The serious attitude is expressed in an Editorial in The Selbornian:

The benefits derived from attending debates have often been pointed out, and those who, in their schooldays [*sic*] do not take advantage of the Debating Society will, in their after-life, be at a great disadvantage if they wish to take any part in public affairs.<sup>2</sup>

The subjects debated on one evening, scarcely calculated to provoke enthusiasm in a modern schoolboy, "Should women have the vote?", "Should natives receive any education?", "Should the sale of intoxicating liquor be allowed?" and "Which is the better, town or country life?" were discussed with such "stress and excitement... that much hidden talent was revealed".<sup>3</sup> At the Girls' High School in Queenstown, staff took part in the debates, and serious and difficult subjects were tackled. The members were advised to "take the trouble to think over the motion before coming to the meeting, and prepare little speeches",<sup>4</sup> and two years later this

1. Ibid.
2. The Selbornian, 1916, p.9.
3. Ibid., p.29.
4. Girls' High School, Queenstown, Magazine, March 1913, p.7.

industry appears to have borne fruit, for it was reported that "considerable improvement has been made in the speeches. So much so, that one member, Bertine Nel, actually delivered a speech without having any notes to which to refer."<sup>1</sup> Though this appears to have been a tremendous step forward in Queenstown, the girls of Riebeck College had run an active Debating Society since 1877, with topics such as "The Piano", and, more recently, "Development of Afrikaans Language and Drama" under discussion, so that when, in modern times, the Junior Town Council was formed, the girls of Riebeck were ready to join "enthusiastically to enjoy debates with other schools."<sup>2</sup>

The goal of entering "public life", taken over from the public schools of Britain, was often mentioned as an incentive to members of the Debating Societies. At the Collegiate School members were urged to speak at meetings, "since it may happen that women will speak in Parliament in our lifetime (who can tell?), [sic] and also since oratorical powers are of immeasurable importance in everyday life, we ought to train ourselves to express our thoughts connectedly and convincingly on the various subjects at debates."<sup>3</sup>

In some cases the Debating Society did not confine itself to debates, but included the reading of papers on a wide range of topics. Two evenings were set apart at the Victoria High School (later Graeme College) for papers read by the Headmaster on "Communication in the Field",<sup>4</sup> and at Grey High School the pupils gave addresses on subjects which included "The Life of Luther", "High Speed Railways" and "Portuguese Explorers on the West Coast of Africa". Readings and recitations were also given "with plenty of life and vigour."<sup>5</sup> The activities of the Debating Society at

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1. Ibid., June 1915, p.3.
  2. Riebeck College Magazine, Centenary Magazine, pages un-numbered. Article on "Theatre--Plays, Debates, Cultural Societies".
  3. Collegiate School Magazine, October, 1912, p.33.
  4. The Templeton, December, 1919, p.25.
  5. The Grey, XIII: 2, September 1912, p.5.

Selborne College during one term in 1914 included a "Hat night",<sup>1</sup> a concert and two debates. The concert comprised songs, recitations, a dialogue and a humorous reading.<sup>2</sup> In the first issue of the Queen's College Magazine, there is a light-hearted report of the activities of the Literary and Debating Society, which among other things had held a Mock Trial and a Lantern Lecture during the year, while "in debates, there /was/ no lack of initiative and ready speech".<sup>3</sup> In spite of some more serious debates in the following year, there was a readiness to give humorous treatment to any topic. In a discussion on "Which is the happier, primitive or civilized man?" one of the speakers "considered primitive man the happier in that he had no exams. to prepare for. This argument seems to have closed the matter."<sup>4</sup>

At Kingswood College the Debating Society seems to have been an umbrella which covered music and dramatics as well, and though the debating evenings appear to have been quite serious, a "good debate" being provoked by the proposal "That the pen is mightier than the sword",<sup>5</sup> there were regular "Open Sessions", at which a number of musical items and recitations were usually the prelude to some form of dramatic performance, which ranged from "Bardell v. Pickwick--Dickens"<sup>6</sup> to "The rustics" from A Midsummer Night's Dream,<sup>7</sup> though these were always called "recitals".

At the turn of the century, Kingswood College boys were debating whether "all able-bodied men should be compelled to serve in a National Army", and "The drawbacks of Colonial Farming", as well as presenting papers on such weighty subjects as "The Life of Gladstone" and "The Evolution of the Rifle".<sup>8</sup> At a later stage some variety was introduced even into the regular

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1. An evening of unprepared speeches, subjects being drawn out of a hat.
  2. Neil Emslie and Trevor Webster ed., The Bearers of the Palm, A History of Selborne Schools 1872-1972, (East London, 1976) p.165.
  3. Queen's College Magazine, 1922, pp.26-28.
  4. Ibid., 1923, pp.21-23.
  5. Kingswood College Magazine, June, 1900, p.8.
  6. Ibid., June 1902, p.19.
  7. Ibid., June 1900, p.9.
  8. Kingswood, 1902, Vol. I no.5, p.30.

meetings, so that, for example, debates on "Immigration should be encouraged by the South African Government", "Strikes are beneficial" and "The aeroplane will revolutionise war" were followed by a musical programme performed by ladies and gentlemen of the town, with the Kingswood College and Wesleyan High School Orchestra.<sup>1</sup>

Perhaps the most light-hearted, and certainly the most all-embracing of the school Debating Societies was that at Dale College, which sprang into renewed vitality in 1903 with the greeting "Hurrah! Our old debating society has been called into life again".<sup>2</sup> There were debates, but "a large number of members...contributed readings, and recitations",<sup>3</sup> and the final meeting of the year might include a concert and a dance.<sup>4</sup> Nor was this all, because "hat debates"<sup>5</sup> and mock parliaments<sup>6</sup> were sometimes held, as well as inter-debates with the Girls' school, which became "an annual and popular event".<sup>7</sup> The most surprising event to come under the aegis of a debating society, however, was "an enjoyable 'Sing-Song'".<sup>8</sup> The first of these was held in 1905, and became an institution that, apart from one or two short lapses, was put on annually until 1974.<sup>9</sup> The "Sing-Song", almost from the beginning, proved a great attraction, not only to the boys--now no longer "fellows"--but also to the public, and as time went on "large numbers of Old Dalians [came] from appreciable distances to see the performances."<sup>10</sup> What had begun as a simple, informal evening's amusement for the members of the society, grew into a specialised form of entertainment eagerly looked forward to by the school and town.<sup>11</sup>

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1. Kingswood, August 1922, p.67.
  2. Dale, May 1903, p.8.
  3. Ibid., April 1904, p.28.
  4. Ibid., August 1905, pp.22-23.
  5. Ibid., August 1904, pp.22-23.
  6. Ibid., September 1913, p.18.
  7. Ibid., June 1912, p.18.
  8. Ibid., September 1909, p.20.
  9. Ibid., 1974, p.63.
  10. Ibid., November 1936, p.30.
  11. For more detailed discussion of the "Sing-Song" see pp. 102-103.

In the shifting pattern of school societies, the Debating Society has proved fairly constant. The obvious benefits to pupils assure it of official approval, and the number of debating and oratory contests sponsored by service clubs in the last thirty odd years has stimulated interest in public speaking. In at least one school, and probably in a good many, it has been "kept alive in lean times by the activities of the English department, for debating forms an important part of the oral work in all standards".<sup>1</sup> Many schools have introduced their own inter-house debates, and oratory contests, and these also promote the vigour of the debating society. Since the 1950s, however, it has become a specifically public speaking society, and music and dramatics have become autonomous.

Just as music preceded theatricals in the entertainment of the townsfolk, so it is evident from perusal of the school magazines that on the whole music featured in school functions well before any thought was given to theatrical performances. Throughout the nineteenth century most of the East Cape schools held an entertainment during the distribution of prizes. It was nearly always a programme of songs, orchestral or solo instrumental items and two or three recitations, one of which might be a scene from a play. Towards the end of the century there was sometimes a one-act play.

Even in those schools where interest in dramatics was strong, full-length plays were not produced. The amateur societies were presenting programmes which included sketches, farces and songs besides the main dramatic offering of the evening,<sup>2</sup> and the schools

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1. Emslie & Webster, Bearers of the Palm, p.165.

2. Programme for The Rivals, p.8; See also programme for The Sea of Ice, Appendix C, pp.319,320, 321.

tended to echo the one-acts and songs. Apart from these, their efforts were usually confined to scenes from Shakespeare, other full-length plays, or even from Gilbert and Sullivan, with occasional dramatisations of passages from Dickens.

Even such an artistically oriented school as Riebeck College, where "Concerts were frequently held [and] citizens vied with each other for invitations",<sup>1</sup> had by the 1890s not progressed beyond scenes and single acts from longer works, and in the scenes from H.M.S. Pinafore and Princess Ida performed at a concert in 1892, townsfolk played the leading roles.<sup>2</sup> At Muir College in the same year, "The midyear concert was as usual 'rendered with precision and zest',"<sup>3</sup> but there is no mention of a play.

"Concert" was a term used not exclusively for musical entertainments, but generally for a variety performance by the pupils, and these varied from spur-of-the-moment affairs to well-rehearsed productions.<sup>4</sup> In many cases, particularly in the boys' schools, there was nothing more in the nature of a "production" until the twentieth century. A signal exception was St. Andrew's College in Grahamstown.

Play production was well under way at St. Andrew's College by the time the first magazine was published in 1878. At the Speech Day celebrations the previous year the boys, who styled themselves "The White Lilies of West Hill", had entertained the guests with "The Rosebud of Stinging Nettle Farm or the Villainous Squire and the Virtuous Villager".<sup>5</sup> This was a perfect example of the type of

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1. Riebeck Centenary Magazine, article on "Music, Art etc." pages un-numbered.
  2. Ibid.
  3. P.N.A. Coates, The History of Muir College, (Uitenhage, Muir College, 1975) p.18.
  4. Coates, Muir College, p.45.
  5. Programme in the Cory Library, Rhodes University.

melodrama which dominated the popular theatre during the second half of the nineteenth century. The cast list, with such characters as "Sir Narcissus Slapdash" and "Gaffer Turmutfield" indicates the one-dimensional hero and villain, whose speech was full of popular moral sentiments and what Alec Clunes calls "unhand-me-sirring and he-whoing".<sup>1</sup> An account of this diversion in the Journal<sup>2</sup> suggests a debonair expertise in the "White Lilies", and at least some element of conscious satire in the production.

The College put on two or three one-act "Christmas Plays" every year until 1894. These were performed on a removable stage erected in the Hall for the occasion,<sup>3</sup> and though the plays were usually farces and comedies, including those favourites of the amateur companies Bombastes Furioso<sup>4</sup> and Box and Cox,<sup>5</sup> attempts were sometimes made to fly a little higher, as with The Mock Doctor, "being Fielding's adaptation to Molière's 'Le Médecin Malgrè Lui'".<sup>6</sup> The Christmas Plays became part of the prize-giving entertainment in 1886,<sup>7</sup> and were last mentioned in 1889,<sup>8</sup> after which they were superseded by the annual play.<sup>9</sup>

"Extravaganzas" were favourite fare, and a great deal of fun seems to have been had out of Blue Beard "(from a new point of hue)".<sup>10</sup> One wonders whether the "new" approach was an original effort. Certainly the Entertainment Evenings often contained original sketches,<sup>11</sup> and some of the boys were enterprising enough to produce a play written by "one of [their] own number"

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1. Clunes, British Theatre, p.130.
  2. Journal, 19.12.1877.
  3. St. Andrew's, March 1883, p.18.
  4. Ibid., December 1880, p.18.
  5. Ibid., March 1883, p.18.
  6. Ibid., March 1884, p.10.
  7. Ibid., March 1886, p.12.
  8. Ibid., March 1889, p.16.
  9. Ibid., December, 1889, p.95.
  10. Ibid., March 1883, p.18.
  11. Ibid., May 1885, p.42.

during the Easter holidays "without the concomitants of regular stage, scenery, etc."<sup>1</sup> This play "kept the audience in continual merriment the whole time", and an outline of the extremely involved plot was given in the next issue of the magazine.<sup>2</sup>

A significant innovation in 1883 was "a series of monthly Shakespeare Readings at the Principal's House".<sup>3</sup> Staff, boys and interested friends took part in these readings, and though the intention of holding them monthly seems to have been too optimistic, they continued to be held two or three times a year until 1897,<sup>4</sup> after which there is no further mention of them in the magazines.

There were plenty of other activities during this period: Recreation Evenings were held once a term, and by September 1880 there was a "newly founded Debating Society",<sup>5</sup> which later became linked with the Recreation Evenings.<sup>6</sup> Though the most usual form of amusement offered was the customary "Readings, Recitations and Music",<sup>7</sup> there were occasionally more unexpected performances such as "what may be called musical Jugglery" when "Signor Bianchi opened the performance with a capital imitation on the violin of the bagpipes and hurdy-gurdy",<sup>8</sup> this being one of the occasions on which visiting performers came to the school.

"The Annual Play" was first mentioned in 1889<sup>9</sup> and for the next ten years a major production was mounted each year--among others, The Rivals<sup>10</sup> and She Stoops to Conquer<sup>11</sup> as well as several Shakespearean plays. Curiously, the custom of speaking a

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1. Ibid., May 1882, p.34.
  2. Ibid.
  3. Ibid., May 1883, p.47; the Principal then was Canon Espin.
  4. Ibid., December 1897, p.101.
  5. Ibid., September 1880, p.40.
  6. Ibid., February 1882, p.21.
  7. Ibid., March 1881, p.96.
  8. Ibid., March 1881, p.95.
  9. Ibid., December 1889, p.95.
  10. Ibid., September 1892, p.91, and 1893 p.96.
  11. Ibid., December 1896, p.62.

specially written prologue before the plays seems to have been maintained.<sup>1</sup>

As might be expected, the sister school to St. Andrew's College, the Diocesan School for Girls, was also active. The Dramatic and Musical Society put on one-act plays, tableaux and readings from Shakespeare,<sup>2</sup> with music of a fairly high order.<sup>3</sup> At the "breaking-up concert" in December 1891, "There were gay doings in the D.S.G." when, after a costumed rendering of the opening chorus to The Gondoliers and Mendelssohn's overture to A Midsummer Night's Dream, one of the girls recited The Lotus Eaters: "We have never heard a young lady in Grahamstown whose elocutionary powers were more developed. She seemed to realise exactly every shade of meaning intended by the Laureate."<sup>4</sup> The evening was brought to a close with a costumed performance of the cantata Zitella.<sup>5</sup> Cantatas sung in costume seemed to be a popular form of entertainment at the girls' schools.<sup>6</sup> By 1894 the Diocesan School for Girls had progressed from readings to performance, and put on "a cleverly condensed version" of A Midsummer Night's Dream.<sup>7</sup> Ruth Mullins, who entered the Diocesan School for Girls in 1896, recalled that the first acting she remembered was "Gilbert and Sullivan's H.M.S. Pinafore." "It was not considered proper for the sailors to wear trousers, so they wore skirts and sailor tops! Kathie Ryan, who made a name for herself afterwards on the London stage was 'dear little Buttercup'."<sup>8</sup> But no regular tradition of dramatic performances developed.

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1. Ibid., March 1901, p.43.

Prologue to Henry IV Part I written by Mr. Hope, spoken by C.T. Blakeway.

2. D.S.G., January 1887, pp.46-47.

3. Ibid., July, 1887, pp.25-26: "A really splendid Concert was given...Mr. A. Biden, a real musician, possessing a most cultivated baritone voice, came from Cape Town almost expressly to assist".

4. Ibid., March 1892, p.26.

5. Ibid.

6. Collegiate, June 1904, p.10.

7. D.S.G. July 1894, p.3.

8. Ibid., Centenary Magazine, 1874-1974, p.30.

Although there is usually some concession to the place of some kind of theatrical activity in a school, it appears that the vigour with which it is promoted really depends on the particular interest and enthusiasm of one or more members of staff; and the extent to which they find support depends on the attitude of the Principal.

At the outset, the Diocesan Grammar School, which later amalgamated with Dale College to form the present school, and seems in the early days to have been far the more lively in the cultural sphere, had this kind of support. From accounts in the magazines of Recreation Evenings and other entertainments, the moving spirit in theatricals would appear to have been the Headmaster, the Reverend A. Porter. He composed the Prologue for several Recreation Evenings,<sup>1</sup> and sometimes performed in them, giving readings<sup>2</sup> and also playing the piano,<sup>3</sup> and conducting the accompanist,<sup>4</sup> as well as singing tenor in the Glee Club.<sup>5</sup> His name occurs again and again as a member of cast in the regular monthly Shakespeare readings<sup>6</sup> which he almost certainly instigated.<sup>7</sup> It is worth noting that the Reverend A. Porter came to the Diocesan Grammar School from St. Andrew's College, where he had been on the staff, and where similar Shakespeare Readings had been held in the Principal's house.<sup>8</sup> Besides being the moving spirit in entertainments, the Headmaster was also opening bat for the school cricket team,<sup>9</sup> which indicates

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1. The Buffalo, May 1888, p.21.
  2. Ibid., December, 1888, p.89.
  3. Ibid., June 1888, p.25.
  4. Ibid., May 1888, p.20.
  5. Ibid., August, 1888, p.34.
  6. Ibid., June 1888, p.24.
  7. Ibid., April, 1888, p.15.
  8. See p. 142.
  9. Ibid., March, 1891, p.5.

the all-round nature of his interests. As well as encouraging the "fellows" in performance, the Headmaster had some firm views on audience behaviour, which more than once found expression in The Buffalo.<sup>1</sup>

The Shakespeare Readings at the Diocesan Grammar School must have given the pupils some dramatic experience, and they would also have seen the performances put on by the King William's Town amateurs, which would also have provided some of the inspiration for their own entertainments. At any rate, the Grammar School "fellows" fairly often included plays in their programmes. The Dramatic Club "made their first appearance in the farce 'The Turned Head', which very much amused the audience" in 1888,<sup>2</sup> and a reporter commenting on the ubiquitous Box and Cox the following year declared that "The dramatic work of the Society is a pleasing feature and invests these evenings with greater interest."<sup>3</sup> The Turned Head appeared again in 1890 with The Goose with the Golden Eggs, this time performed in the Town Hall, and showed "that we can unaided sustain a play before a public audience."<sup>4</sup> An editorial in 1892 gives some idea of the enthusiasm for entertainments at the Grammar School: a concert was held in the Oldfellows Hall "in the evening after the day of the Sports. We should make an endeavour to give one such concert about the end of every term,

1. Ibid., October 1889, p.80: e.g. The Headmaster decried stamping and whistling at Recreation Evenings as "cadish, [sic] low, and nothing but an insult to audience and performers alike...The only way to applaud is to clap the hands."
2. The Buffalo, May 1888, p.20.
3. Ibid., March 1889, p.52.
4. Ibid., June 1890, p.14.

and still utilize the School stage for (say) one or two juvenile Recreation Evenings in the course of each term."<sup>1</sup> This was an extremely demanding programme.

The following year, however, the Grammar School amalgamated with Dale College, the Buffalo disappeared altogether, and the Dale College Magazine for 1893, though it contained literary articles and a number of reports on sporting activities, made no mention of entertainments. There is then a ten year gap in the magazines.

The only other record of dramatic activity during the last decade of the nineteenth century occurs in the first magazine of St. Aidan's College in Grahamstown reporting on the production of Molière's Rogueries of Scapin: "Considerable pains have always been taken in preparing this dramatic performance of St. Aidan's".<sup>2</sup> This remark, together with the heading "Annual Play" indicates that the production of plays at the College was regularly undertaken, and that it was also seriously regarded.

#### 1900--1918

During the first two decades of the new century dramatic activities at the boys' schools were sporadic. On the whole the type of entertainment remained the "concert" consisting of a varied programme of music and recitations, though sometimes with the addition of "scenes" rather than farces. At Grey High School a scene from She Stoops to Conquer was included in the 1910 Speech Day programme,<sup>3</sup> but sketches such as "The Ragtime Curate"<sup>4</sup>

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1. Ibid., July 1892, p.23.

2. St. Aidan's Record, 1899, p.39.

3. The Grey, June 1911, p.7.

4. Emslie and Webster, Bearers of the Palm, p.166.

in a Selborne College concert in 1915 were more usual. At Queen's College "the first of a long series of popular Concerts and Entertainments was given in the Town Hall" in 1917,<sup>1</sup> and at Dale College, although three "Sing-songs"<sup>2</sup> were held during the period, they comprised only songs, and there were only occasional "readings" at Debating Society meetings.<sup>3</sup>

A lone voice at Grey called for the founding of a Dramatic Club in 1908. The writer was a schoolboy, who felt "sure that many in the school [had] some histrionic ability", and added:

After all one does not need to sacrifice very much of one's time to it, and when once interested nothing but pleasure will be the outcome. Think of the triumph you will feel when you are able to ask your relatives and lady friends to come and see you perform.<sup>4</sup>

Sadly, this eloquent appeal seemed to fall on deaf ears, because there is no record in any subsequent magazines of a Dramatic Club being formed by the boys, and the only activity that is recorded is "Dramatic Work by the Teacher's Association", when a group of teachers read the "next year's matriculation" setwork to the pupils in the Collegiate Gymnasium.<sup>5</sup>

After the turn of the century theatrical activity at St. Andrew's College had declined. Apart from a few "entertainments", and Debating Society meetings--even these were infrequent--and a single production of Macbeth,<sup>6</sup> there were no further efforts until the 1920s. Nevertheless, there were those who deplored this state of affairs: a letter from an old boy complained of "a lack of

1. Wilkinson, Queen's College, (Queenstown, Daily Representative, 1949) p.89.
2. Dale College, 1905, p.7., 1909 p.28 and 1913, p.26.
3. Ibid., September 1916, p.13 and June 1917, p.13.
4. The Grey, 1908 II: 9, p.16.
5. Ibid., IX: 3, p.10.
6. St. Andrew's, 1907, pp. 44, 118.

evidence of the creative faculty in the minds of many of our contributors" and wished for something other than "sporting champions and lucky huntsmen."<sup>1</sup> In a later article a writer stated that "The educational value of witnessing stage representations of plays...is an open one...But, of the pleasure of seeing stage representations of plays--good, bad and indifferent--there can be no two opinions."<sup>2</sup> Evidently the interest in theatricals was not completely dead. Music, however, began to play a greater role in the College, and regular concerts were given throughout the First World War, when there was little else in the magazines but news of "Old Andreans and the War".<sup>3</sup>

That there were so few plays produced in the boys' schools during this period can at least in part be accounted for by the wars--firstly the South African War, and then the Great War, which not only depleted the teaching staffs of the schools, but also intensified the interest in Cadets<sup>4</sup> and took the focus off dramatics.

By contrast, the girls' schools had a lively interest in theatricals, and though there was still a predominance of one-acts and scenes from longer plays, there was a tendency to move towards more serious theatre, and by the end of the period some full-length plays were being produced.

At the Diocesan School for Girls where "A play, or even an operetta, [was] no new thing",<sup>5</sup> there were regular Recreation Evenings, at which some dramatic work nearly always featured.<sup>6</sup>

1. *Ibid.*, 1905, p.70.
2. *Ibid.*, December 1910, pp.122-125.
3. *Ibid.*, 1915, pp.122-123; 1916, pp. 9,46,88 et al.
4. *Kingswood*, June 1907, p.12.
5. *Diocesan School for Girls Magazine*, June 1909, p.15.
6. *Ibid.*, December, 1904, p.9.

At Prize Givings scenes in French,<sup>1</sup> or even Latin,<sup>2</sup> were sometimes given, though cantatas were favourites for these occasions,<sup>3</sup> and were very popular. In 1912 She Stoops to Conquer was performed in the Hall, and "nothing so good [had] been seen there since it was built."<sup>4</sup> The following year the Staff acted The Rivals,<sup>5</sup> and in 1914 the Sixth Form put on A Midsummer Night's Dream in the open air--though the audience felt cheated, because they left out Pyramus and Thisbe.<sup>6</sup> The "young ladies" also frequently attended concerts and recitals,<sup>7</sup> and "went to see the Leonard Rayne Company act Hamlet"--but only three scenes from Hamlet, were performed and the rest of the evening was given over to a performance of Charlie's Aunt.<sup>8</sup> By 1916 "Mr. Fabert's elocution pupils [were] busy rehearsing... 'As You Like It',"<sup>9</sup> and in 1917 the pupils put on Julius Caesar.<sup>10</sup> Some of the Staff took part in a town production of Merrie England, at which the school orchestra also assisted.<sup>11</sup>

The vigour of dramatics and music at the Diocesan School for Girls during this period is very noticeable, in spite of the introduction of several games--Hockey was reported for the first time in the magazine in 1905,<sup>12</sup> with a Hockey Song,<sup>13</sup> and in 1915 Lacrosse appeared.<sup>14</sup> Although the fact that the great majority of girls were boarders may have had some part in promoting performances of various kinds, it was certainly largely due to the energy and interest of the Staff. The "gifted and enthusiastic" Miss Lackington "not only directed the cantata[s], but also played all the accompaniments",<sup>15</sup> and Miss McCall directed several plays

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1. Ibid., December 1907, pp.16-20.
  2. Ibid., June 1905, p.26.
  3. Ibid., June 1910, p.17.
  4. Ibid., June 1912, p.7.
  5. Ibid., December 1912, p.20.
  6. Ibid., December 1914, p.29.
  7. Ibid., December 1910, p.21; June 1911, p.11; December 1911, p.34; June 1912, p.9 et al.
  8. Ibid., June 1916, p.3.
  9. Ibid., June 1916, p.4.
  10. Ibid., December 1917, p.22.
  11. Ibid., June 1916, p.4.
  12. Ibid., December, 1905, p.17.
  13. Ibid., p.19.
  14. Ibid., June 1915, p.24.
  15. Ibid., December 1911, p.24.

as well as taking part in them--she played Nora in The Shadow of the Glen,<sup>1</sup> and, rather surprisingly, Tony Lumpkin in She Stoops to Conquer.<sup>2</sup> She also arranged the dances for The Golden Amulet,<sup>3</sup> for which Mr. Lucas with "the girls of the Art Class" produced the scenery,<sup>4</sup> and "all the D.S.G. musical staff sang and played" in the Grahamstown Philharmonic Society's concert of Gounod's Redemption.<sup>5</sup>

The attitude of the Headmistress was expressed in reports at Prize Giving. In 1914 she declared:

I would give the girls more leisure, more training in the use of leisure. I want them to have more recreation, more time for reading, for thought, and for self-cultivation.<sup>6</sup>

By the following year she had implemented some of these ideas.

Girls especially, require more education than can be given by lesson books and pianos. They are learning to employ their leisure sensibly:- One evening they do needlework, while listening to a talk on contemporary events, one evening they practise Morris dances, another they have Choir practice...on others there is reading aloud, or practices for acting or reciting.<sup>7</sup>

In Queenstown, though the Girls' High School had given entertainments, the first dramatic effort recorded in the magazine was in 1916, when, after music, drill and singing, "were staged three scenes from 'A Midsummer Night's Dream'. The performers all seemed to enter whole-heartedly into the spirit of the play."<sup>8</sup> The following year scenes from Twelfth Night followed Swedish Drill, and "our girls did not appear to be at all nervous...and

1. Ibid., June 1913, p.16.
2. Ibid., June 1912, p.7.
3. Ibid., June 1913, p.23.
4. Ibid.
5. Ibid., June 1917, p.8.
6. Ibid., June 1914, p.21, Miss E.E. Jones.
7. Ibid., June 1915, p.12.
8. Girls' High School Queenstown Magazine, September 1917, p.7.

acted with an easy and natural grace."<sup>1</sup> Scenes from As You Like It a year later were opened with "a very graceful Elizabethan Dance taught the girls by Miss Mulliner".<sup>2</sup> This appears to have been the sum of theatrical efforts during this period, if one excepts a play, Eager Heart, put on by the Old Girls' Association "and a few others". From the report, the Headmistress seems to have been involved in the production.<sup>3</sup>

The Collegiate Girls' High School had a lively year in 1900 with several concerts and entertainments. Several of the girls took part in "a very pretty play, called 'Gulnare, the Slave Girl' acted in the Macintosh Hall",<sup>4</sup> two of the pupils entered for a contest in reciting,<sup>5</sup> the girls acted a one-act comedy, The Mousetrap,<sup>6</sup> and the staff gave an entertainment which culminated in an exciting "minstrel" item--"a very mirthful looking group" sang and acted, and "The very walls of the old gym rang with laughter while the heads of the darkies, crowned with red caps, bobbed up and down and from side to side".<sup>7</sup> Musical comedy,<sup>8</sup> cantatas,<sup>9</sup> farces,<sup>10</sup> and scenes from Shakespeare<sup>11</sup> were the usual fare. Music was very strong,<sup>11</sup> and a Carol Concert came into being, which is still held every year.<sup>12</sup> In 1918 a full production of Twelfth Night was performed in the Stevenson Hall,<sup>13</sup> and it was the Headmistress who "took so much trouble about the scenery and staging."<sup>14</sup>

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1. Ibid., p.8.
  2. Ibid., November 1918, p.6.
  3. Ibid., p.7.
  4. Collegiate Girls' High School Magazine, October 1900, p.7.
  5. Ibid.
  6. Ibid. December 1900, p.5.
  7. Ibid., October 1900, p.16.
  8. Ibid., March 1902, p.16: Our Toys.
  9. Ibid., June 1904, p.10: The Spanish Gypsies.
  10. Ibid., October 1904, p.16: The Understudy.
  11. Ibid., December 1905, p.8; December 1909, p.24 et al.
  12. Ibid., February 1915, p.6; December 1977, p.4.
  13. Ibid., June 1918, p.17.
  14. Ibid.

1918-1940.

Between the wars the most usual form of theatrical activity, certainly in the boys' schools, was the production of sketches, one act plays, or scenes from full length plays. An exception, for a brief period during the 1920s, was St. Andrew's College.

A wholly new venture was undertaken at the College in 1922 when Mr. C.C. Tugman instituted the St. Andrew's College Community Players, and directed Julius Caesar, which "was much enjoyed by the public as well as by the College".<sup>1</sup> There were "laudatory notices in the newspapers"<sup>2</sup> but there was a significant difference in this production, in that it was entirely--aside from the direction--carried out by the boys.<sup>3</sup> A correspondent felt that the Community Players were "inaugurating a tradition which may be of more importance to St. Andrew's College than any classes or masters",<sup>4</sup> and in the following year it was hoped that the Players would "establish a tradition which will do more than anything else to teach each successive generation of Andreans how Shakespeare ought to be played."<sup>5</sup> The Players' second effort, The Merchant of Venice, was played on "an imitation of the stage used by Shakespeare...in the Globe Theatre" and was claimed to be a "pioneer Shakespeare stage in this country."<sup>6</sup> In view of the enterprise shown by the

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1. St. Andrew's, August 1922, p.40.

2. Ibid.

3. Ibid.: "The work of preparation was done by the boys in their leisure time--no classes were interrupted, no school time interfered with. Each boy in the Community had his particular job to do, according to his taste and ability--whether it was drawing designs for the stage, carpentering, or promoting, or making armour--one boy was made responsible for each department of the work, and all the details were carried out by the boys themselves, who thus felt a sense of responsibility and were keen to do the jobs allotted to them to the best of their ability. The educational value of this experience is not small."

4. Ibid., p.41.

5. Ibid., August 1923, p.13.

6. Ibid., p.12.

company, it is surprising that this production was prefaced by a Prologue in the old style, "(spoken by a South African)"<sup>1</sup>--a curious feature of the past, to which to have clung. Nevertheless, the production appears to have been of a high standard, with careful attention to detail and imaginative interpretation. On more than one occasion stress was laid on "the great educational value of these presentations", which, one critic declared;

arouse interest in Shakespeare's works, and help to form a taste for good literature and create a desire to know more. We think that the schools who are privileged to see these performances realise this advantage, for we know that they now look forward to the annual treat<sup>2</sup> afforded them by the S. Andrew's Community Players.

The exciting new company was sadly short-lived, for Mr. Tugman left the College after three years, and though Mr. Gascoigne-Smith revived the Players for a production of scenes from A Midsummer Night's Dream and Macbeth in 1927,<sup>3</sup> their only other effort was in 1929, when they deserted Shakespeare for the "drawing-room" type of play which was gaining popularity, and put on Barrie's Dear Brutus.<sup>4</sup> Except for "one-act plays and revues"<sup>5</sup> and a musical, The Discontented Pedagogue,<sup>6</sup> there were no productions for the next seven years.

The first Dramatic Society made its appearance in 1934,<sup>7</sup> and in 1935 Mr. Gascoigne-Smith produced The Tempest.<sup>8</sup> He kept on directing plays for the next twenty-five years<sup>9</sup> except for the years during the Second World War when he was away in the army.<sup>10</sup>

1. Ibid., p.10. See Appendix C, p.325.
2. Ibid. p.13.
3. Ibid., November 1927, p.19.
4. Photograph in St. Andrew's College Archives. It is interesting to compare the photographs of earlier productions, and to notice the increase in sophistication of the presentation. See Appendix C, p.
5. St. Andrew's, November, 1934, p.8.
6. Ibid., October, 1930, p.20; a satirical musical with libretto adapted to the music of The Gondoliers, written by a member of staff.
7. Ibid., November 1934, p.8.
8. Ibid., May 1935, p.3.
9. Ibid., Trinity 1960, p.15.
10. Ibid., June 140, p.10.

At Selborne College, East London, the boys had a rare opportunity when they took part as extras in a production of Julius Caesar with Sir Frank Benson,<sup>1</sup> but did very little else during this period. For the production of The Boy Comes Home in 1937, however, girls were borrowed from their sister school to play the female roles.<sup>2</sup> This was an unusual step at the time, and set a precedent at Selborne College which has been maintained until the present day.<sup>3</sup>

Although "concerts" which frequently included a one-act play were the most usual form of entertainment during these years,<sup>4</sup> Grey High School also put on a type of revue as an "Annual Musical and Dramatic Entertainment", known as "Grey Matter", for several years.<sup>5</sup> But this light-hearted show soon began to include such serious dramatic items as a scene from Richard III and the one-act play A Night at an Inn.<sup>6</sup> By 1926 they were ambitious enough to present Fragments from a Greek Vase and Euripides' Cyclops.<sup>7</sup>

At Dale College, as already mentioned, a distinctive form of theatrical entertainment grew up in the form of the "Sing-Song". This seems at first to have been fairly impromptu singing of favourite songs between other items.<sup>8</sup> The first mention of

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1. Emslie and Webster, The Palm, p.167. Sir Frank Benson "and the specially chosen English Company" were brought to South Africa by the impresario Leonard Rayne, and toured the larger towns in the Eastern Cape. They played a repertory season of Shakespearean plays in each centre. In Port Elizabeth they performed nine plays in two weeks, and the Eastern Province Herald called the season "The Greatest Event in the Theatrical History of the City". (Herald, 4.3.1922).
  2. Ibid.
  3. The Selbornian, 1975, p.7.  
Ibid., 1977, p.87.
  4. Grey, October 1923, pp.37-38; Kingswood, December 1931, p.167 et al.
  5. Grey, October 1924, pp.27-28; see also Appendix C, p.326.
  6. Ibid., October 1925, p.32.
  7. Ibid., October 1926, pp.37-38.
  8. Dale College, 1905, 1909, 1913, 1914 and 1917.

recitations, dialogues and a melodrama in the programme was in 1919,<sup>1</sup> and though there was no report on the Sing-Song for the next four years, it certainly took place, for in 1923 an account of "The Sixth Annual Sing-Song" appeared in the magazine.<sup>2</sup> The first half of the programme consisted of a parody of a concert party, and the second half was "devoted to a most amusing play, 'The First Day of the Holidays',"<sup>3</sup> which was evidently an original piece of fun consisting of songs, gags and parodies, somewhat loosely defined as a "play." This seems to have set the tone for the Sing-Song, and by 1925 its characteristic nature was determined, with satirical songs and sketches forming a large part of the programme. The Matriculation pupils presented an item portraying their predecessors over the past fifty years, and in a specially written sketch, 'The Settler'...The outstanding figure was Bill Farrow as the emigrant, [sic]...creating endless amusement".<sup>4</sup> Reporting on this performance, the Cape Mercury declared that "The Dale sing-song has established itself as an annual affair, as eagerly looked forward to by the boys as by friends of the College."<sup>5</sup>

At Prize Givings "several items, both musical and dramatic, were... given by the pupils"<sup>6</sup> and "dramatic evenings" were still included in the activities of the Debating Society,<sup>7</sup> but the major theatrical effort of the year was the Sing-Song. Its popularity is indicated by the fact that it ran for three nights, and that usually "every seat--and window--[in the College Assembly Hall] was occupied."<sup>8</sup> By 1933 the items in the Sing-Song "spread to include close on 100 performers",<sup>9</sup> and in 1935 a Staff Sing-Song was produced as well.<sup>10</sup>

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1. Ibid., December 1919, pp.22-23.
  2. Ibid., October 1923, pp.32-33.
  3. Ibid., p.32.
  4. Ibid., December 1925, p.22.
  5. Ibid.
  6. Ibid., May 1933, p.12.
  7. Ibid., April 1929, p.35.
  8. Ibid., December 1931, p.31.
  9. Ibid., December 1933, p.52.
  10. Ibid., June 1935, p.32.

As time went on, the items in the Sing-Song became more ambitious; from reports on performances they appear to have been witty and original, showing a high degree of inventiveness and sense of comedy,<sup>1</sup> although one reporter complained that "it becomes increasingly difficult each year to think out original items".<sup>2</sup> Nevertheless, the Sing-Song continued to be "a great success both musically and financially",<sup>3</sup> raising approximately a hundred pounds each year for various school projects.

Besides the very popular sketches, which were usually skits on institutions or personalities,<sup>4</sup> and occasional parodies of scenes in KAMADS productions of Gilbert and Sullivan operas,<sup>5</sup> one-act plays were later included<sup>6</sup> and "large numbers of Old Dalians...[came] from appreciable distances to see the performances".<sup>7</sup> The Sing-Song was produced by members of staff,<sup>8</sup> but the boys played their part in mounting the shows, and a director declared that it was "a pleasure to produce a show when the boys are so enthusiastic and so helpful; there are always more volunteers for jobs than there are jobs to be found."<sup>9</sup> It is evident that this enthusiasm was engendered by the liveliness of theatrical activity in the school, and the encouragement it received from those in authority.

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1. Ibid., November 1935, p.33.
  2. Ibid.
  3. Ibid., June 1936, p.37.
  4. Ibid., November 1936, p.30: " 'Atmospherics' appeared to be the most popular item--it was a clever sketch showing what an amusing effect can be obtained from a jumble of wireless programmes...Mr. Jackson produced 'Something to Talk About', a one-act play".
  5. Ibid., December 1931, p.31.
  6. Ibid., November 1936, p.30.
  7. Ibid.
  8. Ibid., December 1931, p.31 and November 1932, p.64.
  9. Ibid., November 1936, p.31.

The twentieth production of the Sing-Song included sketches, songs, bulesques, parodies and a Jazz Band,<sup>1</sup> and two years later the College Band also performed, though by 1939 the emphasis was clearly on sketches (seven were performed, one in Afrikaans) and a one-act play.<sup>2</sup> The Cape Mercury called it "a real school entertainment...a really good and original show."<sup>3</sup> The enthusiasm of staff, boys and townsfolk for theatricals at Dale College was exceptional; most of the boys' schools in the Eastern Cape produced very little during the years between the wars.

On the other hand, most of the girls' schools were very active. The Collegiate School was one of the first to appoint a mistress "in charge of elocution"<sup>4</sup> and the results of this were seen, not only in "the general level of excellence"<sup>5</sup> achieved in her productions, but also in the development of talent in the pupils. When Poppy Matthews recited Carry On in 1919, "The rich sympathy of her voice and her absolute clearness of enunciation" was commended,<sup>6</sup> also "her clever impersonation of a French country girl in 'The Apple Orchard'."<sup>7</sup> She returned as a member of staff five years later and directed A Midsummer Night's Dream, and according to the critic in the Herald "Her skilful training of her pupils was evident in the perfect diction and the natural and intelligent way in which each girl interpreted her part."<sup>8</sup> Miss Matthews continued to direct plays at the school, mostly Shakespearean productions, for the next ten years,<sup>9</sup> and it is noteworthy that the Headmistress was active in these productions

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1. Ibid., December 1937, pp.7-8.
  2. Ibid., April 1939, p.54: The Man in the Bowler Hat.
  3. Ibid.
  4. Collegiate, June 1920, p.13.
  5. Ibid., p.15.
  6. Ibid., June 1919, p.15.
  7. Ibid.
  8. Herald, 23.9.1924.
  9. Collegiate, April 1935, p.10.

to an unusual degree, for "Not little of the success of the play[s] was due to the beautiful scenery painted by Miss W.F. Anderson."<sup>1</sup> Her interest apparently gave theatricals in the school a strong impetus, which languished after she left in 1929,<sup>2</sup> for there were only two plays produced during the next ten years,<sup>3</sup> although the gift of two cups for Elocution maintained the interest in "reciting".<sup>4</sup> Of special interest in this period is that Miss Fordred, who had in 1922 "staged the charming phantasy of 'Prunella',"<sup>5</sup> was by 1928 "becoming known as an artist with a very promising career before her."<sup>6</sup>

As might be expected of the sister school to Dale College, there is evidence of a considerable amount of creative effort at the Kaffrarian High School for Girls, with one-act plays, sketches, masques, songs and folk-dancing forming the items in concerts--work, according to the Cape Mercury, "requiring great patience, imagination and originality."<sup>7</sup> Occasionally a scene from Shakespeare was included.<sup>8</sup> More ambitious productions were probably inhibited by the lack of facilities. "The platform [in the school assembly hall was] scarcely ideal for the staging of plays, but a draw curtain, with side and back drapings, together with footlights, were employed most effectively."<sup>9</sup> In spite of the limited staging resources, however, a Dramatic Club appeared in 1933 and put on various one-acts as well as the second act of J.M. Barrie's The Admirable Chrichton, which was "the triumph of the evening."<sup>10</sup> It is interesting to note that the early part of the following year, as a prelude to rehearsals of the

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1. Ibid., p.29.

2. Ibid., May 1929, p.28.

3. Ibid., May 1931, p.36: Twelfth Night; April 1935, p.10: A Midsummer Night's Dream.

4. Ibid., May 1933, p.21; April 1937, p.32.

5. Ibid., December 1922, p.21.

6. Ibid., May 1928, p.36: Dorice Fordred; she acted at the Old Vic under Lilian Bayliss, and then at the Lyric, Hammersmith.

7. G.H.S. King William's Town, 1923, pp.19,30.

8. Ibid., 1926, p.15.

9. Cape Mercury, 24.10.1925.

10. G.H.S. King William's Town, 1933, p.6.

sub-plot of Twelfth Night, was spent "in testing dramatic ability by means of Dumb Charades and 'Tickless Time',"<sup>1</sup> which in the absence of further explanation may be supposed to be some kind of acting game. At the end of the year, the Standard Nines performed three scenes from Richard II for the whole school.<sup>2</sup> In 1936 the school was given a distinctive name "in honour of [their] Diamond Jubilee",<sup>3</sup> Kaffrarian High School for Girls.

The most significant development in dramatics was in 1938, when an enthusiastic member of staff, Miss Rowe, instituted a "Dramatic Festival" in which "each class should produce a play early in the second term",<sup>4</sup> the best production to be chosen by an adjudicator. Miss Rowe directed Twelfth Night the following year, "the first whole Shakespearean play to be produced in the school,"<sup>5</sup> and ingeniously turned the inadequate stage to her advantage--"a Shakespearian atmosphere was created by the absence of scenery and the colourful costumes".<sup>6</sup>

"It is a thousand pities that we cannot all receive an introduction to Shakespeare by seeing his plays acted instead of reading them in school."<sup>7</sup>

One of the most theatrically energetic schools between the wars was the Girls' High School in Queenstown. Their efforts at performing scenes from Shakespeare, begun in 1916, had by 1920 reached a standard which could provoke the comment that "even in this enlightened twentieth century it is hard to find anything more satisfying than Shakespeare".<sup>7</sup> The programme in that year included songs from Shakespeare, and a short comment on the background, context and relevance of each scene was printed for

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1. Ibid., 1934, p.6.
  2. Ibid., p.13.
  3. Kaffrarian High School for Girls, 1936, p.3.
  4. Ibid., 1938, p.10.
  5. Ibid., 1939, p.3.
  6. Ibid.
  7. Girls' High School, Queenstown, January 1920, p.7.

the audience.<sup>1</sup> The Headmistress at the time, Miss Groom, was herself a Shakespeare enthusiast. Her comments on the 1925 production of Twelfth Night are worth recording:

In June we gave our seventh Shakespearean performance in the Town Hall. The play chosen was "Twelfth Night", the comedy which of all Shakespeare's is, I think, the most suitable for acting by a company composed entirely of schoolgirls...Today we, who have not the means for producing elaborate scenery, fall back upon Elizabethan methods...Truth (to the spirit of the play) and simplicity were the two ideals<sup>2</sup> aimed at in dealing with this part of the production.

Miss Groom also had very definite ideas on how the young actor should speak Shakespeare:

...he must not swerve from the rules of metre and accent which make blank verse, and he must not tamper with the language of the immortal playwright; in other words, he must know his part perfectly. Then he must act simply and be true to life...Of course there is a third essential for good acting...the foundation for everything else. I mean love of acting, love of Shakespeare (the music of his words and the wonder of his brain), love of human nature. Truth, simplicity and love--and <sup>3</sup>in acting, as in real life, "the greatest of these is love".

As well as congratulating "girls who took small parts, and girls who helped behind the scenes, and...those who worked in the orchestra", Miss Groom wrote acute critiques of the various performers. She was not blind to the weaknesses, and referred to some praise by a spectator as that of a "kindly enthusiast",<sup>4</sup> which provides an interesting contrast with the indiscriminating praise frequently lavished on school performances in more recent times.

1. Ibid.
2. Ibid., December, 1925, pp.15-16.
3. Ibid.
4. Ibid.

The amateurs of Queenstown also had a lively interest in Shakespeare, for they started a Shakespeare Society in the mid-twenties with the object of reading all the plays of Shakespeare, and possibly producing one each year.<sup>1</sup> When they produced The Merchant of Venice several girls of the High School also took part,<sup>2</sup> indicating a degree of co-operation between school and town, and some mutual reflection of interests.

As well as seeing plays put on in the town,<sup>3</sup> the schoolgirls attended concerts,<sup>4</sup> and the school music and debating societies were very active.<sup>5</sup> The Music Society, as well as giving frequent concerts, produced an operetta,<sup>6</sup> and the orchestra was flourishing. Their meetings also sometimes included dramatic efforts such as play-readings of The Making of a Masterpiece,<sup>7</sup> which dealt with the life of Schubert, and Gentlemen of the Chapel Royal.<sup>8</sup> The committee on one occasion acted a short play in the form of a conversation between the composers German, Bach and Beethoven.<sup>9</sup>

A distinguishing feature of dramatic work and the G.H.S. Queenstown in the period between the wars, was a strong interest in what has come to be known as "Drama in Education". This was mainly centred in the Literary Society. Though chiefly concerned with prose works and studying the lives of writers, the Literary

1. Ibid., December 1925, p.16.
2. Ibid.
3. Ibid., December 1926, p.6: Charley's Aunt; December 1931, p.7, Mr. Pym Passes By, et al.
4. Ibid., December 1926, p.6: The Cape Town Orchestra; December 1927, p.7: The Welsh Male Voice Choir; December 1930, p.7: Moseiwitch, Adolf Hallis and Garda Hall. December 1934, p.9: Galli-Curci.
5. Ibid., December 1927, p.9: The Hours.
6. Ibid., December 1929, p.19 and December 1933, p.9.
7. Ibid.
8. Ibid., December 1932, p.30.
9. Ibid., p.20.

Society showed considerable vigour in acting scenes from books such as The Old Curiosity Shop and Our Mutual Friend, as well as scenes from plays.<sup>1</sup> In 1927 it was decided "that the Society should be divided into teams, each member of the committee being team leader...each team, in turn, took charge of a meeting",<sup>2</sup> which enabled every member of the Society to do something during the year. On one occasion " 'The Canterbury Tales' were studied and some of the chief characters impersonated by the members".<sup>3</sup> In 1928 the Literary Society became even more enterprising, holding evenings entitled "Playmaking", when members read plays based on old stories, and later "each team constructed [and acted] a play" on a poem or fairy-story.<sup>4</sup> The Society expanded its theatrical efforts in 1930 to "acting an event out of the life of the man whose name [each team] had chosen. [These were] Kipling; Shakespeare; Wordsworth; Masefield",<sup>5</sup> and later "Three Dutch sketches from the Std. IX Dutch set-work book were acted".<sup>6</sup> A talk on "The Life and Works of Charles Dickens" was followed by a sketch out of Martin Chuzzlewit,<sup>7</sup> and on another occasion "Std. VIII acted scenes from the life and government of Queen Elizabeth".<sup>8</sup> A play directed by one of the staff in which "various girls, representing the League of Nations and the powers in Europe, showed...the position in Europe today"<sup>9</sup> epitomised the strong interest in what has come to be known as "Drama in Education", and which was a distinguishing feature of dramatic work at the Girls' High School, Queenstown in the period between the wars.

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1. Ibid., April 1927, p.8.
  2. Ibid.
  3. Ibid., December 1927, p.8.
  4. Ibid., December 1928, p.17.
  5. Ibid., December 1930, p.20.
  6. Ibid.
  7. Ibid., December 1931, p.19.
  8. Ibid., December 1932, p.20.
  9. Ibid., December 1934, p.12.

Although visitors occasionally gave performances or recitals at the school,<sup>1</sup> by far the greatest number of performances of various kinds appear to have been given by the pupils, and a considerable proportion of these were also devised by the girls. They appear to have been put on in the school, with minimal facilities, for only major productions were put on in the Town Hall.<sup>2</sup> An occasional one-act play was performed at the Literacy Society meetings,<sup>3</sup> but on the whole the girls appear to have preferred full length plays<sup>4</sup> and their own adaptations of literary works, historical events and lives of great men.

Creativity and improvisation seems to have been given full scope in the school during these years, as well as major productions being encouraged. In 1934 Miss Groom directed A Midsummer Night's Dream in the Town Hall as her own farewell to the school.<sup>5</sup> Whether her departure caused any falling-off in theatrical activity cannot be determined, as no further magazine was produced until 1943.

Interest in performing Shakespearean plays or scenes was also evident in the Girls' High School in East London. From a comment in the first magazine<sup>6</sup> it seems that concerts held to raise money for school funds were a regular feature, but in 1930 "library notes" recorded the institution of the staging of scenes from Shakespeare in aid of library funds.<sup>7</sup> "It [was] hoped that the girls [would] stage the...Senior Certificate setwork play every year".<sup>8</sup>

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1. Ibid., December 1928, p.17: "Mr. Joseph Ashman gave a recital including selections from As You Like It and King Henry V."
  2. Ibid., December 1932, p.12: A report on Miss Groom's production of Princess Ju-Ju stated that "The last time that the school put on a play in the Town Hall was in 1925, when we performed Twelfth Night."
  3. Ibid., December 1934, p.12.
  4. Ibid., December 1933, p.10: The Admirable Crichton et al.
  5. Ibid., December 1934, pp.8-9.
  6. Girls' High School, East London, 1929, p.3.
  7. Ibid., September 1930, p.4.
  8. Ibid.

By the following year it could be said that "Great interest is always manifested in dramatic work, and Std. VII had quite a large audience when they staged a few scenes chosen from A Midsummer Night's Dream".<sup>1</sup> Evidently each form attempted to stage or read scenes from their own setwork. These were usually Shakespeare, though a play-reading of Maeterlinck's The Bluebird was mentioned,<sup>2</sup> and on one occasion "Std. VII read an historical sketch from original sources, 'Willem Adriaan van der Stel and the Burghers', by Cecil Lewis."<sup>3</sup> In 1936 a group of local people visited the school to give a recital of Shakespearean lyrics in honour of Shakespeare's birthday,<sup>4</sup> and the first full production was staged in that year when Miss Ross directed Hamlet.<sup>5</sup> This was the first time a producer was mentioned, and it would seem that Miss Ross was enthusiastic about drama, as she produced a Shakespeare play each year, the last recorded being King Lear in 1939.<sup>6</sup>

With no available magazines for the Victoria Girls' High School in Grahamstown until the 1930s, little can be gleaned about dramatic activities at the school, though one report in The Templeton records that the "boy boarders were invited to an impromptu Fancy Dress Concert given by the girl boarders", who called themselves the "V.H.S. Girls' Amateur Entertainment Company".<sup>7</sup> They put on a programme of songs, tableaux, instrumental items, dances and recitations--one of which was specially composed for the occasion. One may suppose that entertainments of the kind were not unusual.<sup>8</sup>

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1. Ibid., November 1931, p.39.
  2. Ibid., November 1932, p.12.
  3. Ibid.
  4. Ibid., 1936, p.2.
  5. Ibid.: The production appears to have cost only five pounds, as the takings were fifteen pounds, with "a clear profit of £10".
  6. Ibid., 1939, p.2. This was the last magazine until 1947.
  7. The Templeton, June 1920, pp.15-16.
  8. The Victoria Girls' School was built in 1897, but senior girls had classes with the boys until 1924. Peacock, Famous Schools, p.70.

The only available magazines for the Victoria Girls' High School during this period mention a Dramatic Society, and there are detailed reports of a full Shakespeare production as well as various one-acts in each year, suggesting that this was a regular annual effort.<sup>1</sup> A report in the Diocesan School for Girls' magazine in 1938 tells of the girls going to a performance of She Stoops to Conquer put on by the Victoria Girls' High School,<sup>2</sup> so they do seem to have had a lively interest in dramatics.

The girls of the Diocesan School frequently attended productions put on by other schools, local societies and visiting companies.<sup>3</sup> On one occasion the local amateurs gave a special dress-rehearsal performance in the school hall as the girls "could not go to the town performance",<sup>4</sup> which shows an unusual degree of co-operation between school and townsfolk. A singular opportunity was afforded the girls when they saw Miss Dorothea Spinney in three Greek plays on successive nights--The Alcestis, Medea and The Trojan Women.<sup>5</sup>

As for the dramatic activities of the girls themselves during this period, apart from productions of Quality Street,<sup>6</sup> The Rivals<sup>7</sup>

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1. V.G.H.S., October 1936, p.18; October 1937, p.21; November 1939, pp. 17-18. Also occasional advertisements in the press, e.g. Grocott's Daily Mail, 22.7.1922 et al.
  2. D.S.G., June 1938, p.28.
  3. Ibid., June 1920, p.27: Leonard Rayne in Charley's Aunt and The Royal Divorce.  
 July 1922, p.19: Sir Frank Benson in Hamlet and Julius Caesar, and Grahamstown Dramatic Society in The Torchbearers.  
 December 1930, p.35: Grahamstown Dramatic Society, The Fourth Wall.  
 December 1927, p.21: Uitenhage Dramatic Society, Tilly from Bloomsbury.  
 December 1929, p.44: Rhodes University College, Pygmalion.  
 June 1931, p.40: R.U.C., The Gondoliers.  
 December 1931, p.31: The Training College, Orpheus and Euridice.  
 July 1936, p.21: Training College, Iphigenia.  
 December 1935, p.28: Kingswood, The Rivals.  
 December 1924, p.17: St. Andrew's College, Henry V.
  4. Ibid., December 1930, p.35.
  5. Ibid., June 1926, p.27.
  6. D.S.G., December 1919, p.21.
  7. Ibid., July 1922, p.19.

and A Midsummer Night's Dream<sup>1</sup> it was mainly one-act plays that were performed,<sup>2</sup> with occasional sketches<sup>3</sup> and impromptu performances of scenes,<sup>4</sup> with which the houses entertained each other every Saturday.<sup>5</sup> The staff also now and then put on one-act plays.<sup>6</sup>

#### 1940-1977

The outstanding feature of the years after the Second World War in the Eastern Cape was the concern of teachers, parents and amateur bodies for the cultural life of the school children. This concern found expression in a variety of undertakings to get school children involved in play production, music, debating and oratory. The result of this was that a number of schools in the Eastern Cape saw an increase in theatrical activity, especially in the regular mounting of major productions.

Inspired by the festivals run by the Federation of Amateur Theatrical Societies of South Africa (F.A.T.S.S.A.) which came into being during the war, the people of Grahamstown in 1945 inaugurated the Grahamstown Drama League.<sup>7</sup> The aim of the League was to "encourage and co-ordinate the amateur dramatic activities of Grahamstown and district", with a strong emphasis on the schools. Representatives from the schools were included at least once a year at Committee Meetings, and the function of the League was to "organise and control Drama Festivals annually for the schools of Grahamstown", as well as to "organise and control Drama

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1. Ibid., July 1933, p.30. This play was produced with the elocution pupils by Mrs. Anderson who, as Miss Wann, had been elocution mistress at the Collegiate Girls' School in Port Elizabeth for some years. (Collegiate, May 1933, p.21)
  2. Ibid., December 1931, p.32; December 1936, p.26 et al.
  3. Ibid., p.23.
  4. Ibid., p.26.
  5. Ibid., December 1922, pp.3-4.
  6. Ibid., May 1933, p.21.
  7. Minutes of the Grahamstown Drama League, 6.11.1945, in the 1820 Settlers' Museum, Grahamstown.

Festivals for the purpose of selecting competitors for the Provincial Drama Festivals" arranged by F.A.T.S.S.A.<sup>1</sup>

Schools were given monetary aid towards costumes,<sup>2</sup> and to begin with the plays were performed in the City Hall. Adjudicators gave criticisms, and awarded grades, though only those achieving first grade were announced.<sup>3</sup> By 1952 the number of school entries was so large, and the Festival had become so unwieldy, that it was decided that each school should run its own evening of plays, the winners only to compete in the League Festival.<sup>4</sup> The League disbanded in 1961 because the schools had begun to run their own play competitions, and its raison d'etre had ceased to exist. It therefore made over its assets to the Grahamstown Amateur Dramatic Society,<sup>5</sup> but the impetus given to play production in the schools by the activities of the League has carried through to the present day. Schools still run their own evenings of one-act plays, though these are now usually organised on a House basis.<sup>6</sup>

In East London a group of enthusiastic young teachers<sup>7</sup> formed the East London Schools' Music Association in 1941; in 1947 Drama was added and the Association became the East London Schools' Music and Drama Association (S.M.D.A.). Oratory was included in the initial years, but the Association's aim was eventually to establish a children's theatre. To this end they threw in their lot with the Guild Theatre when it was built, though there proved to be no place for children, and the dream of a children's theatre

1. Ibid.
2. Ibid., 14.4.1948.
3. Ibid., 16.6.1949.
4. Ibid., 27.10.1952.
5. Ibid., Letter from Grahamstown Drama League to Grahamstown Amateur Dramatic Society, 22.8.1961.
6. See Questionnaire, Question No. 31, Appendix B. p.252.
7. W.A. Stevens, Joan Froelich, Hope Curle and Dorothy Robinson.

was never realised. Many schools, however, use the Guild Theatre for their productions, and some directors mount performances for children.

The Association has produced thirty-five annual schools' Music Festivals. These are strictly non-competitive, and experienced adjudicators are invited to give constructive written comments on each entry. Most of the schools enter each year; every school has entered at some time. To begin with the programme was varied with dramatic items such as choral verse, scenes from plays and one-act plays being performed between the musical items. It is claimed that the work of the S.M.D.A. has noticeably, albeit slowly, raised the standard of performance among the school children of East London.

While more affluent schools could afford to pay a special visiting "speech" teacher, the Association paid speech teachers to go into the poorer schools. In this way the Association has invested approximately eight to ten thousand rands in the schools. The local Crewe Trust<sup>1</sup> has given the S.M.D.A. some help, but the bulk of its income has come from the takings of the annual Festival.

At Selborne Primary School a strong tradition of dramatic productions has been built up,<sup>2</sup> which has led to a high standard of work in Selborne College. The enthusiasm for dramatics in the College may be judged from the Headmaster's report for 1971:

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1. Sir Charles and Lady Crewe, owners of the Daily Dispatch, left shares and dividends in trust to be spent on cultural, educational and religious advancement in East London and Grahamstown only.
  2. W.A. Stevens, one of the founders of S.M.D.A., taught at Selborne Primary School for forty-one years, of which he was Headmaster for twenty-four years, 1952-1976.

A series of interesting courses on Drama, Creative writing and Oral Communication was provided for the Std. 9's over and above the normal curriculum activities... The School's Dramatic Society functioned well this year. A full production of "Twelve Angry Men" took place in the Guild Theatre during March. It was highly successful... The Std. 8 plays were staged at School during the second term--two of them being repeated at the third term PTA meeting. The third term ended with sketches staged by each of the Std. 6's. The response by the boys to these dramatic activities is always good. /Emphasis added/

The combined choirs of Selborne College and Grens Hoërskool, with a schools' orchestra, sang the cantata 1820 written by Guy Butler, with music by Georg Gruber, in 1967.<sup>1</sup> The work was specially commissioned by the Association, though the author and composer ultimately made no charge. In 1973 Neil Emslie, Vice-Principal of Selborne College, wrote and directed a full length play, Ardennes Armistice.<sup>2</sup> In the same year the school entered a one-act play for the Schools' Drama Festival, and co-operated in a show staged by the High Schools of East London in aid of the Frere College of Nursing.<sup>3</sup>

An important activity of the Schools' Music and Drama Association was organising for groups of approximately fifty children from various schools in East London to visit the Junior Arts Festival in Durban each year.<sup>4</sup> The children attended lectures and demonstrations, and performances of music, ballet and theatre,

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1. Interview with W.A. Stevens; Dispatch, 18.9.1976.
  2. The Selbornian, December 1973, p.19. This play was also produced at Dale College in 1975--Dale College, 1975, p.8.
  3. Ibid.
  4. The Chronicle, December 1949, p.3. The Junior Arts Festival was founded by Edward Dunn, conductor of the Durban Municipal Orchestra, in 1949.

which were often accompanied by critiques and explanatory talks.<sup>1</sup> At least one Principal felt that "the cultural and educational value [of the Festival] cannot be too highly stressed",<sup>2</sup> and these visits led to the formation of a Junior Arts Guild in East London.<sup>3</sup> The children provided programmes which "included folk dancing, a play and ballet, in the last-mentioned item the children themselves designed the costumes and were responsible for the choreography."<sup>4</sup>

The Association also sponsored visits by professionals. For example, in 1958 they sponsored a Matinee performance of Moira Lister's one-woman-show People in Love,<sup>5</sup> in Selborne Primary School Hall, and in 1963 organised an Eastern Cape tour for John Wright and his puppets.<sup>6</sup> They also arranged courses for teachers, and on several occasions invited members of the Rhodes University Department of Speech and Drama to run Drama workshops.<sup>7</sup>

In 1973 Ian Samson came from England to the staff of Selborne Primary School, and under the auspices of the S.M.D.A. started the East London Youth Orchestra, which has since become independent, and, drawn from twelve schools in which there are no orchestras, now numbers forty performers. The Association has for years been affiliated to the Schools' Music Association of Great Britain, out of which grew the National Youth Orchestra in that country. The East London Schools' Music and Drama Association "grew out of a need, which a few local people were prepared to do something about",<sup>8</sup> and continued to flourish, with younger people gradually taking over the running and organisation. It is still actively supporting artistic activity in the East London Schools.<sup>9</sup>

1. Ibid., December 1950, p.25.

2. Ibid., p.29.

3. Ibid., December 1949, p.5.

4. Ibid., December 1950, p.23.

5. Interview with W.A. Stevens and scrap-books of S.M.D.A., pages un-numbered.

6. Ibid.

7. Ibid.

8. W.A. Stevens, in an interview. He was also a founder-member of the B.T.A.

9. Ibid.

Perhaps the body with the most widespread influence in the Eastern Cape is the Border Theatrical Association (B.T.A.) which was founded in 1959. The main objects for which the Association was formed were, as expressed in the Constitution:

To encourage, foster and develop amateur theatre in all its forms throughout the Border Areas and to establish a pool of information, available to all Members, on production, lighting, costuming, stage equipment and all matters pertaining to amateur theatre. To organise and stage regular Border Theatrical Festivals. To conduct Refresher Courses, Conferences and Debates on amateur theatre and Drama Schools under competent instructors. To encourage and support the establishment of departments of drama and speech work in all schools and universities in the Border Area and the promotion of regular Schools Theatrical Festivals.<sup>1</sup>

Membership was open to all societies or groups of persons "providing theatrical entertainment within the Border and Transkei areas".<sup>2</sup>

The B.T.A. did not in fact hold "Festivals" in the form of a single occasion on which all the schools or amateur societies performed their plays. A situation developed in which the schools or societies put on their productions of full-length plays in their own venues, at times suitable to themselves. This arrangement enabled schools to make use of their own best facilities. The B.T.A. organised for a team of adjudicators to travel to the various towns. Each adjudicator assessed the plays and awarded marks according to a specified form, as well as writing full adjudications of each performance. The written adjudications were sent to the individual schools or societies, and the cup or shield awarded to the play gaining the highest total of marks.

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1. Constitution of the Border Theatrical Society.
  2. Ibid.

There is no doubt that the B.T.A. Festivals have encouraged the production of full-length plays in the Eastern Province schools. There has been keen competition for the Lynette Alexander Trophy for the best Senior School production, and the Essex Clarke Trophy for the runner-up, which have been won by different schools in turn.<sup>1</sup> Awards are also made to amateur societies for Lighting, Staging, Best Actor or Actress and Design. Societies in the smaller centres such as Alice and Stutterheim have also on occasion won the award for the best production.<sup>2</sup>

The B.T.A. frequently organises lectures and demonstrations for members. As well as financing and arranging for lecturers to travel to centres for special workshops, the Association several times brought members to Grahamstown for week-end workshops run by the staff of the Rhodes University Department of Speech and Drama in the University Theatre.

The home of the B.T.A. was from the outset in Stutterheim, where there has been a vital interest in amateur dramatics for many years. With a membership of approximately a hundred during the 1950 and 1960s, the Stutterheim Amateur Dramatic Society had remarkable enthusiasm and determination.<sup>3</sup> In 1969 they acquired the Royal Park Assembly Hall, and with very little in the way of funds, but a great deal of hard labour put in by some of the members, converted the Hall into a splendid little theatre with up-to-date facilities and a raked auditorium. It

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1. Queen's College and G.H.S. Queenstown 1964, p.11: Twelfth Night.  
St. Andrew's College, 1966, p.15: King Lear.  
Graeme College, 1969, p.27: Journey's End.  
St. Andrew's College, 1973, p.27: Conduct Unbecoming.  
Cathcart High School, 1975, p.11: Ten Little Niggers.  
Dale College, 1976, p.54: Richard III.
  2. Handwritten notes from the Chairman of the Stutterheim Amateur Dramatic Society. In 1972 Stutterheim won all five B.T.A. awards for a production of Separate Tables.
  3. Programme notes on the history of the Stutterheim Amateur Dramatic Society in the programme of Romanoff and Juliet, 1971.

was opened in December 1971 with a production of Romanoff and Juliet, and has been in regular use by the amateurs and touring professional companies ever since.<sup>1</sup> The Stutterheim Amateur Dramatic Society has occasionally invited professional directors to produce plays for the Society,<sup>2</sup> and has also brought professional shows to the town, having for instance arranged for Des and Dawn Lindberg to perform during Festival Week in 1978. A considerable opportunity for seeing a variety of theatrical performances has thus been afforded to the school children, and members of the Society have also frequently directed shows at the Stutterheim High School.<sup>3</sup>

Public bodies and service organisations such as Lions, and Round Table have made a significant contribution to the liveliness of theatrical interest in schools by initiating and maintaining Play Festivals in some of the larger centres. Although Port Elizabeth is outside the influence of the B.T.A., there has been no lack of dramatic activity in the schools of the city during the period under review.<sup>4</sup> An Inter-Schools' Play Festival was initiated by Round Table in 1957<sup>5</sup> and is still being held annually. That the Festivals not only encourage play production in the schools, but lead to improvement in the standard of performance, is evidenced by the following comments by a member of staff:

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1. Ibid.
  2. Letter from Brian Denyer, former chairman of S.A.D.S. and B.T.A.
  3. Ibid.
  4. Helen Mann formed an open-air theatre at Mannville in 1972, and Shakespearean plays are performed there every summer. This has become known as the Shakespearean Festival group, and apart from its productions being seen by nearly all the pupils in Port Elizabeth, it assists schools with advice, lectures, demonstrations and the loan of costumes. Westerling, 1974, p.10: costumes loaned for Twelfth Night.
  5. Alexander Road High School, 1958, p.9.

This year, the adjudication was not given in public but each producer received a type-written adjudication. This is a far better arrangement as it is more helpful and a permanent guide for future productions. This adjudication showed that we had improved vastly over last year's play...We are rapidly learning by our mistakes.<sup>1</sup> [Emphasis added.]

School efforts are not confined to the play entered for the Festival. Schools tend to produce their own one-act play competitions, usually on a House or Class basis, and to send the winning play to compete in the Inter-Schools' Festival. That pupils are prepared to put a good deal of time and effort into dramatics is attested by the following report from a school magazine, when two plays had been entered for the Inter-Schools' Festival, that "members of both casts gave up time during the June holidays in order to rehearse, such was their enthusiasm."<sup>2</sup>

Most of the Port Elizabeth schools are also extremely active in dramatics other than one-act plays.<sup>3</sup> Organisations,<sup>4</sup> local amateur societies<sup>5</sup> and businesses<sup>6</sup> are willing to assist schools with the loan of properties, costumes and sets, and such things as the printing of programmes.

Plays produced at a school are not only of benefit to the pupils of that school, but also to those of other schools, as they usually attend each other's productions,<sup>7</sup> especially when the play chosen is a set-work. When a Port Elizabeth school produced King Lear, it was reported that "Because the play is a matric

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1. Ibid.
  2. Lawson Brown High School, 1973, p.32.
  3. e.g. Westering High School, 1975, p.10: Twelfth Night.  
Ibid., 1976, p.12: Richard III,  
Ibid., 1977, p.16: The Importance of Being Ernest.
  4. Selborne, December 1969, p.31: properties and costumes for Journey's End were lent by the M.O.T.H.S.
  5. Westering, 1977, p.16: costumes for The Importance of Being Ernest were lent by P.E.M.A.D.S.
  6. Ibid., 1977, p.16: photographs were taken and presented by Basil Korkie.
  7. e.g. Clarendon, 1966, p.12: attended Naked Island at Selborne College.

network it was well supported by high schools in this area, to such an extent that the run had to be extended...to four nights, excluding the dress rehearsal. Some schools came from as far afield as Uitenhage and Adelaide".<sup>1</sup> Groups of pupils travelled from Queenstown and Umtata to see Richard III in King William's Town,<sup>2</sup> and from King William's Town to Queenstown and Grahamstown for different productions of Hamlet in the same year.<sup>3</sup> Opinions are frequently expressed as to the value of taking part in plays, and seeing them, for the deepening of literary understanding. Of a production of Hamlet, it was stated that "This is a matric network for 1977 and the production should help the boys in their understanding of the play",<sup>4</sup> and an adjudicator at a Shakespeare Festival "stressed that the Festival...was not intended to discover potential Ellen Terrys...It was devised to develop and deepen a better love and understanding of Shakespeare."<sup>5</sup> [Emphasis added]. While one member of staff cautiously commented on the production of The Rivals that "This was most beneficial to the matric literature girls",<sup>6</sup> a pupil who had been in the audience for a school performance wrote more enthusiastically: "Before me lies an open copy of The Tempest. No longer is the language just old-fashioned English which is difficult to understand. The characters are living, breathing beings. From the pages the characters step out and parade before me...Three cheers for Shakespeare!"<sup>7</sup> Another pupil wrote:

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1. Westering 1974, p.8.
  2. Dale 1976, p.54.
  3. Ibid., 1977, p.60.
  4. Queen's College, 1976, p.42.
  5. G.H.S. Queenstown, 1970, p.58: The adjudicator was Mr. F.L. Green, editor of the newspaper and "himself a keen Shakespearean student."
  6. Collegiate School, 1976, p.56.
  7. Pearson High School, 1964, p.83.

I was a bit disappointed to find myself burdened with a Shakespearian (sic) play this year, "King Henry IV", part two, the name alone suggesting a dry historical plot...

To see the play enacted, however, is the transformation of the seed into a red rose exploding forth in all its flaming grandeur. Hotspur changes from a name printed on a piece of paper, into a hot-headed, flesh and blood rebel.<sup>1</sup>

Even of play readings, a teacher commented that "Perhaps the way to enjoy English Literature is to become involved."<sup>2</sup>

As well as travelling to see the plays put on by other schools, pupils sometimes toured with their own productions.<sup>3</sup>

In the area of public speaking service organisations and public bodies have played an important role in encouraging the development of debating and oratorical skills in school children. Rotary, Lions and Round Table have promoted Oratory Contests,<sup>4</sup> Quizzes<sup>5</sup> and Debates.<sup>6</sup> The Jaycees, Road Safety Association and National Council of Women have also run Public Speaking Competitions.<sup>7</sup> Some of these have been local, but on occasion there have been Inter-Schools' and Inter-Towns' contests, which have roused enthusiasm among school children.

Within the schools, the importance of good speech has always been generally recognised, and was a matter for frequent comment. A few quotations must suffice to indicate the attitude

1. Ibid., 1962, p.27.
2. Queen's College, 1976, p.42: Readings of The Way of the World and Waiting for Godot.
3. e.g. Dale College, 1973, p.55: The Happiest Days of Your Life performed in Stutterheim.
4. Dale College, 1957, Headmaster's Report; Rotary Oratory Contest, Collegiate, February, 1953, p.36; Rotary Oratory Contest.
5. Westering 1975, p.14, Clarendon, 1966 p.6; Rotary Quiz.
6. Cambridge 1973, p.14; Jaycees' Debate, Best Speaker Award.
7. Union High 1969, p.7; N.C.W. Bilingual Public Speaking Contest.

of teachers and principals. In a message to the school through the medium of the magazine, a Headmaster declared that "A well educated man reads and speaks well"<sup>1</sup> [Emphasis added] and another, querying whether boys leave school with a love of culture, stated, among other things, that "The boy who takes an active interest in school societies will learn the art of public speaking".<sup>2</sup> One Headmaster commented that "Education should encourage lads to develop culturally far, far more than it does at present...good speech...a genuine interest in good books, in music and in art". [Emphasis added]<sup>3</sup>. One school which had appointed a Speech Training teacher to the staff gave two concerts one year in order to raise funds for a tape recorder "for Speech Training", with the hope that it would "improve the spoken...word."<sup>4</sup> "Excellence of diction" was singled out for comment in many critiques.<sup>5</sup>

Good speech, earlier called "elocution", was encouraged in schools by a number of awards presented annually. At Collegiate Girls' School for instance, the Charles Kayser Elocution Prize was first awarded in 1937. It is still competed for annually, though now called the Charles Kayser Elocution Prize was first awarded in 1937. It is still competed for annually, though now called the Charles Kayser Speech Contest.<sup>6</sup> At Dale College, besides a "Best Speaker's Prize", there was also a special one awarded for "Diction".<sup>7</sup>

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1. Selborne, December 1949, p.7.
  2. Ibid., December 1949, p.7.
  3. Dale College, April 1939, p.12, Headmaster's Report.
  4. Cambridge, 1953, pp.13,15.
  5. e.g. G.H.S. Queenstown, November 1949, p.5.
  6. Collegiate, April 1937, p.32 and December 1977, p.4 et al.
  7. Dale College, November 1962, p.19.

The presentation of trophies to be awarded for various kinds of achievement in dramatics also encourages pupils to exert their best efforts. For example, at the Girls' High School in Queenstown a Floating Trophy is presented for the performance of a scene from Shakespeare at the competition held every year on Shakespeare's birthday,<sup>1</sup> and at Dale College there is a special prize for Dramatic Art.<sup>2</sup>

The occasion of Shakespeare's birthday prompted several schools to hold some form of Shakespearean performance on the twentythird of April each year. At Queen's College "Shakespeare's Day" (sic) was in 1942 commemorated by a recital of music set to the poetry of Shakespeare,<sup>3</sup> and in 1958 by a performance of Romeo and Juliet.<sup>4</sup> Pearson High School celebrated Shakespeare's quatercentenary with a production of The Tempest.<sup>5</sup>

During the post-Second World War period it was not uncommon for schools to hold meetings of the Dramatic Society at which there were no rehearsals or readings, but activities aimed at improving the pupils' drama skills. At Lawson Brown High School one year "for a few Std. VII pupils...Drama meant not only the occasional splurge, but a steady weekly initiation into the techniques of acting and speaking."<sup>6</sup>

There is evidence of several attempts to move away from the conventional proscenium arch production. At St. Andrew's College, where the stage is a high platform approximately ten metres wide by five deep, with one and a half metres of this in front of the proscenium arch, it has been the custom for a number of years to build on a front extension of approximately three by eight metres.

1. G.H.S. Queenstown, December 1946, p.5.
2. Dale College, November 1962, p.19.  
e.g. G.H.S. Queenstown, December 1946, p.5 and Clarendon, 1966, p.6.
3. Queen's College, December 1942, p.3.
4. Ibid., December 1958, p.20.
5. Pearson High School, 1964, p.83.
6. Lawson Brown, 1973, p.32.

This has given flexibility to productions, particularly as far as entrances are concerned.<sup>1</sup> At Kingswood College, where there is a good hall and stage, a production of The Devil's Disciple was nevertheless performed in the dining hall, bringing the action on to a level with the audience, who were seated on three sides of the acting area.<sup>2</sup> This intimacy took the strain of projection off the young cast and reduced the emphasis on sets, costumes and effects, enabling the director and cast to concentrate on what is central to the act of theatre - the actor.

At Graeme College a performance of Macbeth was given in the school quadrangle, with the imposing school buildings incorporated as background and set, good use being made of a large archway and a convenient tree.<sup>3</sup> For some time all Shakespearean productions at Dale College have been played in the large courtyard, which with terraces and steps offers three levels on which to perform, and accommodates a large audience.<sup>4</sup>

It seems that lack of facilities is not always an inhibiting factor, but may even lead to ingenuity in mounting performances. At Muir College, which has no facilities at all, a "stage" is taped out on the floor of the Assembly Hall for rehearsals, and a set erected during the last stages. The actual performances are given in the Town Hall or the hall of a neighbouring school. House plays are performed in classrooms.<sup>5</sup> At the Diocesan School for Girls, before the new Hall was opened, the only available "stage" was a low, narrow platform at the end of the Hall, but many plays were mounted with success, the directors devising various ways of overcoming the limitations.<sup>6</sup> On one occasion the problem was

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1. Interview with Mr. Geoff Arnold, St. Andrew's College.

2. Kingswood, 1977, p.41.

3. Graeme College, 1966, p.42.

4. Dale College, 1976, p.54: Richard III.

5. Interview with Mr. N. Hoare, Riebeeck College.

6. Interview with Mrs. P. Hummell, Diocesan School for Girls.

Also, D.S.G., December 1949, p.43 and December 1950, p.33.

solved by giving a performance in the St. Andrew's College Chapel.<sup>1</sup>

In spite of a small stage with no wings and only two small doors leading to a narrow passage Grey High School has had some very active dramatic years. In 1973 their production of Ann Jellicoe's The Rising Generation won the Round Table Schools' Play Festival, and in the same year they also put on Pinter's Four Reviews, Langenhoven's Die Kys About die Forro and Eugene O'Neill's In the Zone, which was directed by two pupils.<sup>2</sup>

Besides the usual annual productions of both full length and one-act plays, several schools developed their own special type of performance unique to the school which sometimes became a tradition. The Queenstown G.H.S. Shakespeare Festival, already mentioned, was one of these. But on the whole they were shows which grew out of variety concerts, and gradually assumed a special character appropriate to the school. At Selborne College a variety concert was put on for several years, on one occasion emulating its namesake in England, The Crazy Gang.<sup>3</sup> Hostel "Concerts" were regular features, and seem to have been inventive. Their titles included such descriptive designations as "Funnigalore" and "Funi-Sum-More".<sup>4</sup>

A special feature was sometimes wholly dependent on the talents and enthusiasm of a particular member of staff, such as the Cambridge High School show, Over To You, which was originally an "end of the year concert".<sup>5</sup> Miss Maude Moorshead, herself and old-girl of the school, became responsible for the show in 1956, and devised and produced it for the next twelve years,<sup>6</sup> so that

1. St. Andrew's College, 1975, p.39.
2. Grey High School, 1973, p.40.
3. Selborne College, December 1958, p.15.
4. Ibid., p.27 and 1959, p.24.
5. The Chronicle, 1953, p.23.
6. Ibid., 1969, p.28.

it became a "revue symbolical of the spirit of the School".<sup>1</sup> With Miss Moorshead's retirement, Over To You retired too, and was replaced by a one-act play competition,<sup>2</sup> and the following year a three act play was produced as well.<sup>3</sup> The impetus given to dramatic interest by the lively revue, which had involved as many as eighty pupils in the cast, carried over into a number of theatrical activities in the following years, major productions including a "Folk Opera", Down in the Valley.<sup>4</sup>

But, the Dale College "Sing Song", already described in detail, was handed down from generation to generation for over fifty years.<sup>5</sup> It went through various permutations, but kept its essential character, which was uniquely Dalian. Attempts to transplant the "Sing Song" to other schools were short-lived, even when taken there by masters who had been closely involved with the production at Dale College.<sup>6</sup>

Although there were always some instances of pupils organising and presenting dramatic performances on their own initiative, this became far more usual in the post Second World War period. In 1957 a schoolboy pupil directed G.B. Shaw's Man of Destiny, and himself played Napoleon,<sup>7</sup> and in 1964 the boys of another school selected, directed and acted in eight scenes from Julius Caesar. They "appointed their own producer and stage-manager, made or acquired their costumes, devised a lighting plot and built the stage sets" which were described as "simple but effective" and the scenes from the play "were well chosen so that there was continuity."<sup>8</sup>

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1. Ibid., 1968, p.11.
  2. Ibid., 1970, p.11.
  3. Ibid., 1971, p.13.
  4. Ibid., 1972, p.15.
  5. Dale College, 1972, p.45: In 1950, it was toured to East London at the "insistent demand from Old Dalians in East London"- 1950, p.29.
  6. Muir College, 1933, p.3: a Sing Song started by Mr. Dugmore, who had at one time produced it at Dale College, is not reported after 1935, p.51, on which occasion it had included a film show, which indicates that it had already lost its essentially creative character.
  7. Dale College, 1957, p.40.
  8. Queen's College, 1964, p.12.

The same "company" in the following year produced The Gazebo, and on that occasion cast girls from their sister school in the female parts.<sup>1</sup> Their aim, evidently admirably achieved, was "to produce plays without the assistance of the staff".<sup>2</sup> At one girls' school a complete "Festival" of Shakespearean drama was presented by the pupils. "The choice and producer [were] solely in the hands of the pupils. The staff remain[ed] completely aloof, even as advisers, still less as coaches."<sup>3</sup> In more light-hearted vein, the pupils at a boys' school put on a variety concert which was "essentially an Inter-House competition organised exclusively by the boys".<sup>4</sup> Items included an "impersonation of Charles Fortune commentating on the Staff vs. Ist XI cricket match...a mime depicting a French sculptor at work shaping the statue of an apparently beautiful woman... acts satirising various aspects of life at the school, and each house could boast of a number of competent and enthusiastic musicians and folk-singers."<sup>5</sup>

Acting scenes from setwork plays, or adapting scenes from setwork novels, became a feature of Cathcart High School's activities in the 1970s. In 1975 the pupils gave a concert at the Old Age Home. "Not only did it give nearly 40 pupils a chance to act in front of an audience, but it brought their set-books to life, and also gave pleasure to the Old Age Home." On this occasion extracts from seven setworks were produced, interspersed with folk-singing, and this was entirely directed by the pupils themselves.<sup>6</sup>

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1. Ibid., 1965, p.8.
  2. Ibid.
  3. G.H.S. Queenstown, November 1970, p.11.
  4. Queen's College, 1970, p.25.
  5. Ibid.
  6. Cathcart High School, 1975, p.13.

Occasionally pupils wrote the material used in dramatic performances, usually taking part in them as well, and sometimes directing too. An unusual example of this was at a large co-educational school where on one occasion the annual "play-cum-Variety Show was unique for two reasons. For the first time it was staged in our own Hall<sup>1</sup> and...it was written and compered [sic] by one of our own Standard Nine pupils."<sup>2</sup> The following year the same girl, as well as writing and compering the show, also produced it.<sup>3</sup> In the 1970s the school ran an annual play-writing contest during the December holidays, and the winners "had their plays produced on the last day of the third term".<sup>4</sup> The evening of five one-act plays was reported to be "an annual event which is becoming more and more popular as can be seen by the very good houses obtained this year."<sup>5</sup> At another school one of the boys wrote the play which was entered for the Play Festival. He acted in his own play and won the award for the Best Actor.<sup>6</sup> Considering that the school did not at that time have "a proper stage with dramatic facilities", the Drama Group was surprisingly vital.<sup>7</sup>

While most of the efforts at original writing were by fairly senior pupils, in one boys' school "There were nine short playlets, written, acted and produced by the Std. 6's".<sup>8</sup> Although there was no report on the quality of these playlets, the mere fact that Standard Six pupils had carried through such an undertaking shows a high degree of interest and enthusiasm.

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1. It is interesting to note that this school, founded in 1900, had to wait until 1960 for its own Hall.
  2. Cambridge High School, 1960, p.24.
  3. Ibid., 1961, p.12. It is also worth noting that this show raised nearly four hundred rands, "to be devoted mainly to improving cultural amenities in the school."
  4. Ibid., 1974, p.18.
  5. Ibid., 1975, p.96.
  6. Muir College, 1965, p.27: John Burch in his own play, The Hittite.
  7. Ibid.
  8. Selborne College, 1975, p.13.

When school plays were entered for a competition, there was always some kind of adjudication, whether spoken or written. This was usually given by someone with experience and knowledge of theatre, who while pointing out flaws, would give constructive suggestions. School performers and their directors were on the whole eager to hear such comment, and to act upon it, as can be seen from the fact that in several instances complete adjudications were published in the magazines.<sup>1</sup> In the previous century scholars invited criticism, as these verses from the D.G.S. magazine illustrates.

A few extracts from criticisms on school plays may serve as examples of the type of comment usually made. The reviewer of a production of Arms and the Man, though pointing out faults such as too bright lighting in Act One, and an unlit candle on stage, as well as suggesting that the Major's vest was "over-white for one who despised washing",<sup>2</sup> was on the whole kindly and encouraging. The actors were commended for pace, diction and "the spark of fire".<sup>3</sup> In a review of Noel Coward's The Young Idea, the writer made detailed comments on period costumes and hair-styles, and gave credit to the pupils who had researched and made the costumes. Though mentioning the difficulties of acting "light and witty nonsense", she found that the cast were "really enjoying themselves on stage and carrying their audience along with them all the way."<sup>4</sup> A different critic called the same production "a play of pace, humour and excellent entertainment."<sup>5</sup>

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1. e.g. The Graemian, 1966, p.40: Macbeth, and St. Andrew's, 1971, p.297: Ross.
  2. The Chronicle, 1974, pp.32-33.
  3. Ibid.
  4. Ibid., 1966, pp.109-111.
  5. Ibid., p.18.

Although society reports tend to be full of praise for school productions, adjudications and critiques are usually more objective. A critic wrote in the local press of a school production of Hiawatha:

"The deeply moving descriptive verse [was] beautifully spoken...the excellent diction and clarity of enunciation, together with the integrity of artistic purpose and interpretation have given us an unforgettable aesthetic experience, and have set the Girls' High School a new standard of cultural achievement".<sup>1</sup>  
[Emphasis added]

In a really discerning critique on a performance of The Mikado, poor make-up was criticised for giving Pooh-Bah "little room for the facial expressions which should have enriched his lines", but Ko-Ko's performance was acclaimed: "The keynote of his success was his understanding, his intuitive grasp of the situation in which he was placed".<sup>2</sup>

A critique from an earlier period, on Euripides' Cyclops, seems relevant to so many amateur and school performances that it may be appropriate to quote an extract from it:

Haslem made a good blustering [Cyclops] with a wonderful mask...but why, oh! why, did the famous scarlet Jazz wig figure once again on our stage, of a colour never known on sea or land, or human or giant head! We will gladly dance at its death in a bonfire, itself a bonfire! It has played its part on comic landladies, fin-de-siecle flappers, futurist males and monsters of fable. Peace to its ashes, which we imagine will still retain their wonted scarlet fires!<sup>3</sup>

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1. Daily Representative, 27.9.1951: probably written by the editor, Mr. Frank Green, a scholar and musician.
  2. Queen's College, December 1962, p.21.
  3. The Grey, 1926, p.40.

It was notable that while odd ventures into producing Afrikaans--or Dutch--plays had been made prior to 1940, after the Second World War it became a fairly common custom for English Medium schools to include an Afrikaans play in their evenings of one-act plays,<sup>1</sup> and on occasion to attempt a longer Afrikaans play. This was sometimes mounted as a Dramatic Society production, but might also be produced by the school's Afrikaanse Kultuurvereniging.<sup>2</sup> A comment on an evening of Afrikaans plays indicates that the aim was largely to increase pupils' fluency in the second language: "Die Afrikaanse aand was 'n goeie maatstaf vir ons tweetaligheid, en die skool het beslis bo uitgekome en baie ryker daaraan toe."<sup>3</sup> Parallel Medium schools either produced one play in each language during the year,<sup>4</sup> or alternated.<sup>5</sup> At one Parallel Medium school English and Afrikaans Dramatic Societies were equally vigorous. In one year they won both the "Best Actor" award in the Inter-Schools' Play Festival<sup>6</sup> and the cup for the best production in the Interskoolse Toneelfees.<sup>7</sup> An enthusiastic teacher on the staff of Cathcart High School directed Onnies en Ouers, and in the same year the school's production of See How They Run won the B.T.A. trophy.<sup>8</sup>

In smaller towns, the school and the public frequently cooperate in performances of theatre and music. The townsfolk often take part in school productions, and the schools attend the productions of the amateur companies, occasionally taking part

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1. Dale College, May 1941, p.63; The Concert included three sketches, one of which was in Afrikaans; and Queen's College, December 1969, p.11: Three one-act plays were staged, one of which was in Afrikaans.
  2. G.H.S. Queenstown, December 1954, p.25.
  3. Queen's College, December 1975, p.51.
  4. Stutterheim High School, Programmes for performances of Salad Days in June 1976 and Bye Om 'n Aster in July 1976; and Pearson High School, 1958, p.87: Alle Paaie Lei na Roma and The Doubtful Misfortunes of Li Sing staged on one night.
  5. Pearson High School, 1926-1976, p.29: The Tempest in 1964 and Die Storm in 1965.
  6. Pearson High School, 1974, p.73: The actor who played Becket in a scene from Murder in the Cathedral.
  7. Ibid., for Raka.
  8. Cathcart High School, 1974, p.19.

in them. An interested member of the public, not necessarily directly connected with the school, may take on the directing of school shows; this has been particularly so during the 1970s, when the trend towards mounting popular musicals has been so marked. The lively interest in theatricals in King William's Town does seem to be echoed in the schools.

This is true also of Cathcart, where there has always been a very strong liaison between the school and the townspeople. School productions are strongly supported by townsfolk, and although school children do not take part in local amateur productions, they attend all the productions of the Amateur Dramatic Society. Local people are very good about lending properties for school productions--for example, every effort was made to get the set of The Winslow Boy as authentic as possible, and furniture and properties from local homes were a great help.<sup>1</sup>

In an interview with the member of staff in charge of play production at Cathcart Hish School, it was learned that the pupils always attended anything done by the local Amateur Dramatic Society, or visiting societies. She declared that the children were "avid to go", and that they made perceptive critical comments on what they had seen. Taking part in productions actually sharpened the children's own appreciation and evaluation of other productions. Only pupils from Standard Eight upwards were allowed to audition for performances, and it was "a real thrill" when they got to Standard Eight. The pupils did everything, including painting backdrops. Children of both language groups were auditioned, and Afrikaans-speaking children might well take part in English plays, or vice versa.<sup>1</sup>

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1. Interview with Mrs. Elliott, member of staff in charge of Drama.

At both Riebeck College and Muir College in Uitenhage during the 1960s and 1970s "drama interest has run high".<sup>1</sup> This interest can at least in part be attributed to the active support given to the schools by the Uitenhage Amateur Dramatic and Musical Society, (U.A.D.A.M.S.). Members of staff,<sup>2</sup> and on one occasion the Headmaster of Muir College,<sup>3</sup> have been members of the society, and this has helped co-operation. Several members of U.A.D.A.M.S. have had drama training, and adjudicate the school play competitions.<sup>4</sup> The society also arranges social evenings for pupils,<sup>5</sup> and school-children, especially the boys, do lots of back-stage work for society productions.<sup>6</sup> Pupils occasionally take part in U.A.D.A.M.S. shows.<sup>7</sup> The society in 1965 "started a series of lectures and demonstrations on Theatre for young people",<sup>8</sup> and later expanded these into drama classes. "A large portion of the Std. 6 class attended...during cadets. They showed great enthusiasm and a surprisingly mature grasp of the plays under discussion".<sup>9</sup> By 1976 "a small group of boys [was] attending acting and production lessons in the school hall".<sup>10</sup> The society charges low prices for scholars at its productions, and has re-started an Inter-Schools Drama Festival after a long break.<sup>11</sup> Winners of awards among the pupils include some who have gone on to Drama training and professional work in the theatre.<sup>12</sup>

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1. Interview with Mr. N. Hoare, Chairman of U.A.D.A.M.S. and master at Muir College.
  2. Mr. N.C. Dugmore, Mr. N. Hoare, Mrs. Holland.
  3. Mr. Clements, Headmaster at Muir College in the 1960s.
  4. e.g. Mrs. J. Maree, graduate in Speech and Drama at the University of Cape Town.
  5. Muir College, 1967, p.29.
  6. Interview with Mr. N. Hoare.
  7. Muir College, 1970, p.17: a pupil played Billy in Billy Budd; also 1976, p.27: pupils played in Oliver.
  8. Ibid., 1965, p.39.
  9. Ibid., 1972, p.19.
  10. Ibid., 1976, p.27.
  11. Interview with Mr. Hoare.
  12. Muir College, 1964, p.19: Carl de Gouveia, winner of Rotary Oratory Contest, now an occasion theatrical impressario. p.32: John Burch, winner of Best Actor Trophy, now professionally directing and acting. 1970, p.17: Michael Strohmman, Best Actor Trophy, one course in Speech and Drama for the B.A. Degree, and several parts in productions, now teaching. Robert Sharman, Honours Degree in Speech and Drama, now teaching.

As well as mounting a wide variety of productions the East Cape schools at this time showed great enthusiasm for play readings. This can readily be understood, as the amount of time and effort required to present even a polished, acted and costumed reading is minimal compared with that needed for a finished production. It is also possible to involve a greater number of pupils, giving many, even those in examination forms, the opportunity to perform.

At Victoria Park a "Shakespeare Society" was formed "with the object of developing some appreciation of literature and the pleasure to be gained from it."<sup>1</sup> This was in effect a play-reading society, as plays by other authors were also read. At Clarendon Girls' School a Play Reading Society entertained both the school and the Parent Teachers' Association,<sup>2</sup> and at the Girls' High School in Queenstown the Play Reading Society was a very important feature of the dramatic work done in the school. It was regarded as giving training for performances, both to those who took part and to those in the audience.<sup>3</sup> This society flourished for many years, and "continued to be one of the most popular in the school".<sup>4</sup> It must have been one of the few school societies in which membership has had to be restricted.<sup>5</sup> Parents were also "interested enough to attend meetings and to help with the props."<sup>6</sup> Plays which were successful at society meetings were occasionally repeated to entertain parents, and on these occasions the girls "gained valuable experience".<sup>7</sup> This very lively society was only one of the activities at the school, carried on as well as speech contests, the Shakespeare Festival, an Inter-House one-act play competition, variety concerts and an annual production,<sup>8</sup> and

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1. Victoria Park High School, 1956, p.3.
  2. Clarendon, 1961, p.5.
  3. G.H.S. Queenstown, November 1958, p.15 and November 1969, p.29.
  4. Ibid., December 1951, p.24; until 1976, p.22.
  5. Ibid., December 1956, p.16.
  6. Ibid., December 1952, p.23.
  7. Ibid., November 1962, p.43.
  8. Ibid., November 1962, p.44.

also an occasional operetta.<sup>1</sup>

At Alexander Road High School play readings were performed as a part of book education,<sup>2</sup> and at Queen's College they were an integral part of the Literary Society meetings. The readings were generally of works of literary merit, and appear to have been of a high standard, to judge from the following extract from the magazine, when they staged "a playreading of Christopher Marlowe's 'The Jew of Malta' in the Memorial Hall...A particularly pleasing feature of the playreading was the obvious enjoyment and understanding shown by the boys who made up the audience, and who agreed that they had 'learned a lot'." This costumed reading cost only fifteen rands to mount.<sup>3</sup>

Another feature of the period was the formation of specialised clubs and societies in the schools, which, while not specifically geared to dramatics, nevertheless included a good deal of theatrical activity in their meetings. The Centenary Club at Grey High School came into being primarily to "relieve the monotony of Saturday nights for the boarders,"<sup>4</sup> with a variety of programmes which included quizzes, music and debates.

At Cambridge High School the Friday Club was established "to promote interest in music, play readings, quiz contests and other similar activities"<sup>5</sup> and play readings were specially encouraged. "An interesting feature of these readings [was] that the pupils themselves [were] entirely responsible for the productions. With make-shift costumes and scenery and quite creditable acting they... succeeded in providing fun for themselves and entertainment for the audience."<sup>6</sup> By 1954 the members were venturing on scenes from

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1. Ibid., 1972, pp. 7,8,10,12,22.
  2. Ibid., 1970, p.14.
  3. Queen's College, 1974, p.22.
  4. The Grey, 1944, p.18.
  5. The Chronicle, December 1949, p.59.
  6. Ibid.

The Importance of Being Ernest and King Lear.<sup>1</sup>

The Three Arts Club at the Collegiate Girls' School seemed largely to fill the function of a Dramatic Society, with members attending outside productions,<sup>2</sup> putting on play readings<sup>3</sup> and inviting lecturers on topics such as the production of plays and stage make-up.<sup>4</sup> An enthusiastic master at Pearson High School "introduced an innovation which...proved so successful that it [was] likely to become an established institution. The pupils of Std. 8, 9 and 10 gather[ed] in the Deary Hall once a week for debates, quizzes, dramatic performances and musical programmes."<sup>5</sup> [Emphasis added.]

The most wide-ranging of these societies was, however, the Arts Society at Selborne College. Its aim was "to promote interest in varying subjects on an intellectual level...to invite speakers from amongst the senior students of Selborne and Clarendon". They also "invited outside speakers who /were/ expert in their field to address the society."<sup>6</sup> Subjects for lectures or discussion included Twelve-tone music, Dance through the Ages, the pros and cons of a Federated South Africa, quizzes, debates and films, Mr. Rob Amato on "Theatre" and Mr. J.B. Burmeister on "The Art of Writing a Novel".<sup>7</sup>

After a period of fairly rigid separation between girls' and boys' schools, at least as far as participation in plays was concerned, a new attitude came into being in the 1950s. Although some boys' schools still persisted in casting young boys in female

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1. Ibid., 1974, p.73.

2. Collegiate, May 1949, p.43: attended a performance of The Country Girl by P.E.M.A.D.S.

3. Ibid., 1950, p.45.

4. Ibid., May 1949, p.43.

5. Pearson, 1958, p.88.

6. The Selbornian, December 1974, p.19.

7. Ibid.

roles, and some girls' schools continued to put girls into costume as men, there was an increasing tendency to borrow members of the opposite sex from sister or brother schools. This began with productions of Gilbert and Sullivan operas,<sup>1</sup> but the schools then began to co-operate in Shakespearean productions,<sup>2</sup> and eventually in plays of all kinds,<sup>3</sup> especially the modern popular musicals.<sup>4</sup>

In most schools of the Eastern Cape two main trends appeared after 1940. One was the performing of the school setworks, usually the Shakespearean plays set for the Matriculation classes, as well as performing or reading miscellaneous scenes from Shakespeare. The other, which developed in the 1960s and became fairly well established in the 1970s, was the production of popular musicals such as Oklahoma, Oliver and West Side Story.<sup>5</sup>

This latter propensity may be attributed to a variety of causes. The musicals are popular with the public, and therefore serve very well for fund-raising. The large casts enable numbers of pupils to be involved, and as the musicals are popular with the pupils, they are keen to be involved. Whereas dancing was previously thought of as something exclusively for girls, films of popular entertainers such as John Travolta have helped to fire boys with enthusiasm. The gymnastic quality of the dancing, and the "popular" nature of the music in shows such as Godspell and Joseph and his Amazing Technicolour Dreamcoat have had a marked effect on the attitudes of young people, especially boys.

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1. Selborne College, 1952, p.17: The Pirates of Penzance with Clarendon Girls' School.
  2. Queen's College, 1958, p.20: Romeo and Juliet with G.H.S. and 1964, p.11: Twelfth Night with G.H.S.
  3. Dale College, 1972, p.45: The Barretts of Wimpole Street with the Kaffrarian Girls' High School.
  4. Muir College, 1971, p.24: Paint Your Wagon with Riebeeck College.
  5. See Appendix F. Catalogue of Plays performed in 1960s & 1970. It is interesting to note that a similar development took place in the United States of America during the 1960s, when "the number of high schools staging musical theatre productions has markedly increased". James Clinton Fields, "The Musical Theatre Production: A Guide for the High School Director", unpublished Ed. D. thesis, University of Arkansas, 1970. U.S.A. Dissertation Abstracts, Vol. 31,4320-A.

An important result of the production of musicals is that, as mentioned above, single-sex schools have collaborated with brother or sister schools, even those which in Shakespearean productions still cast pupils in roles of the opposite sex.<sup>1</sup> School children have also sometimes been drawn into productions of musicals by local amateurs, thus gaining the experience of working with adults.<sup>2</sup>

An entirely new feature was introduced after the Second World War when the National Theatre Organisation took groups of actors into the schools to dramatise scenes from Senior Certificate literature set-books.<sup>3</sup> When this organisation was superseded by the Performing Arts Councils, the Cape Performing Arts Board (C.A.P.A.B.) took over this function, with the declared intention of educating school children in the arts. Schools were visited at different times by professional musicians, opera singers, ballet dancers and actors.<sup>4</sup> These have provided standards of performance for the pupils, and have also given them new ideas about simple staging with blocks and levels, the use of collage and improvisation, and minimal use of costumes and scenery. Interesting innovations have appeared in school productions,<sup>5</sup> and the dramatising of set-works may have instigated such efforts as for example the dramatising and production by Matriculation scholars of their set-work Far From the Madding Crowd at Union High School.<sup>6</sup> A C.A.P.A.B. collage of Richard III evoked the following tribute:

Every year C.A.P.A.B.<sup>7</sup> arrive at our school to dramatise, discuss, generally bring to life some aspect of our standard nine's or ten's prescribed literature...never has a school-- or a large chunk of it--enjoyed or been so stimulated<sup>7</sup> by a C.A.P.A.B. production as much as "The Third Richard."

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1. St. Andrew's College, 1977: Hamlet; 1978: Joseph and his Amazing Technicolour Dreamcoat with D.S.G.
  2. Muir College, 1970, p.17: Billy Budd with the Uitenhage Amateur Musical and Dramatic Society.
  3. Queen's College, December 1962, p.5.
  4. Ibid., 1966, pp. 3,10,13.
  5. Ibid., 1976, p.42: Hamlet produced with minimal costume and set. See also Appendix B, Questionnaire Q.14.and Appendix C, p.332.
  6. Union High School, 1921-1971, p.22.
  7. Queen's College, December 1976, p.22.

It seems not unreasonable to suppose that these visits have been instrumental in improving the standard of dramatic work in the schools. They have certainly engendered enthusiasm, and have familiarised the children with many kinds of performance.

The most significant contribution to the cultural development of Eastern Cape school children in recent times has been the development of the annual Schools' English Festival, held in Grahamstown and run by the 1820 Settlers National Monument Foundation. Prior to the opening of the Monument building in July 1974, festivals were held on the Rhodes University Campus. Now the principal venue is the Monument itself with its excellent auditorium and conference halls.

Large numbers of pupils from schools all over the Eastern Cape have attended the Festivals, as well as parties from schools in other parts of the Republic. The Festivals are open to any matriculant or standard nine pupil who is studying English as a first language, and accommodates six hundred pupils. For four or five days during the winter holidays there are lectures, discussions and theatrical performances, embracing "all major works for the... provincial senior certificates [in that year], including the Coloured, Indian and Black prescribed books." The Festival is not claimed to be "a crash course in Matric English", but its aims are

to bring the English language alive, it provides the opportunities for pupils to see English at work, in poetry, drama and prose. In so doing it stimulates and encourages the study of the English language, which, in turn, leads to a greater awareness and understanding of society and its individuals.<sup>1</sup>

And in the furtherance of these aims drama is a major ingredient.

Following on the Schools Festival each year there is the Festival of the Arts, also run by the 1820 Settlers National Monument Foundation. This Festival includes professional theatre

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1. 1820 Settlers National Monument Foundation Fact/Information Sheet.

companies, student Drama companies,<sup>1</sup> fringe theatre and sometimes children's theatre as well as films, art exhibitions, lectures and music performed by internationally renowned musicians.

In 1976 the Schools Festival was combined with a Shakespeare Festival. Standard eight, nine and ten pupils were able to see four Shakespeare plays<sup>2</sup> as well as films of two others,<sup>3</sup> and a performance by pupils drawn from the schools of Grahamstown.<sup>4</sup> There were also lectures for both teachers and pupils by national<sup>5</sup> and international authorities.<sup>6</sup>

Clearly, the liveliness of theatrical activity in the schools has always depended on the interest and talent of at least one member of staff, and to an even greater extent on the support, if not active participation, of the Principal.

It was the enthusiasm of the Headmaster, the Reverend A. Porter, at the Diocesan Grammar School in King William's Town which initiated the Shakespeare readings and Recreation Evenings in 1888,<sup>7</sup> and Miss Strong who promoted dramatics when she was Headmistress of the Diocesan Girls' School in Grahamstown,<sup>8</sup> and when Mrs. Espin succeeded her, she encouraged Shakespeare readings by providing the venue in her home, "in Canon Espin's beautiful study".<sup>9</sup> At the turn of the century at the Collegiate Girls' High School in Port Elizabeth the girls were inspired by a member of staff, Miss Greene, who was the moving spirit in the girls' theatricals, and herself a lively performer, if an account in the magazine is any indication:

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1. Performances by students of the University Departments of Drama.
  2. Richard III; Much Ado About Nothing; Romeo and Juliet; Twelfth Night.
  3. Hamlet and Macbeth.
  4. A compilation of three plays, Henry IV Parts 1 and 2, and Henry V, called Royal Hal.
  5. e.g. Professor F.G. Butler.
  6. e.g. Professor L.C. Knights.
  7. Diocesan Grammar School, The Buffalo, May 1888, pp.21,24.
  8. Diocesan School for Girls, July 1887, p.26.
  9. Ibid., December 1903, p.18.

"You may imagine our delight when we heard that the teachers had arranged to give a charade, got up by Miss Helen Greene," and on another occasion:

We had learned that the teachers were going to give us an entertainment...Then what we saw was a very mirthful looking group, in the centre of which sat Miss Helen. The song was "The Old Banjo". Round about Miss Helen sat her sister darkies. They were all dressed in rainbow colours, red being strikingly displayed...the excited audience would not rest till the same group had sung and acted "Shine Moon, Shine."<sup>1</sup>

At a later date the Collegiate school had a headmistress, Miss Anderson, who not only encouraged dramatics, but herself designed and painted the sets for a number of Shakespearean productions directed by Miss Wann, who also sometimes took leading roles.<sup>2</sup>

When Miss Wann married, and went to live in Grahamstown as Mrs. Anderson, she carried her enthusiasm and talents to The Diocesan School for Girls where, as she had been at the Collegiate School, she became the "elocution teacher".<sup>3</sup>

It is clearly reflected in the magazines that though staff moved from school to school, usually on promotion, many of them remained within the area of the Eastern Cape, and that those who had a special penchant for school play production took with them the ideas and experience gained in previous posts.

A young master at Grey High School, Mr. J. Hall, who modestly "performed" in a Mock Trial, when he "took of (sic) Mr. McLean to the life--briar pipe, Scottish burr and a' that",<sup>4</sup> was later at Dale College active in producing plays for many years.<sup>5</sup>

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1. Collegiate Girls' High School, October 1900, p.16.

2. Ibid., 1920, pp.13-14.

3. Diocesan School for Girls, June 1931, p.40.

4. Grey, October 1924, p.23.

5. Dale College, November 1947, p.23.

Mr. George Floyd, when Vice-Principal of Muir College, was very keen on amateur theatricals, and

organised and produced Sheridan's "Rivals", which was one of our set books. Only boys from Standards 9 and 10 took part (incidentally we were all in the same classroom) and we did not put on the full play, but only selected passages. The hiatus was filled in by a synopsis on the programme...<sup>1</sup>

It is worth noting that Mr. Floyd, who was "tall, good-looking and athletic", also "played well in the forward line (soccer) and was a spin bowler at cricket".<sup>2</sup> His theatrical interest was evident, too, when he moved to Selborne College as Headmaster, and instituted the first Speech Day there, with an entertainment which included a scene from Julius Caesar.<sup>3</sup> Mr. Floyd had "a real interest in drama and encouraged the occasional school dramatic effort. In 1933...the boys were able to see the Headmaster playing Osborne in 'Journey's End' in the City Hall."<sup>4</sup> As already mentioned, Mr. N.C. Dugmore, who had directed the Sing-Song while at Dale College, became Headmaster of Muir College in 1941, and it was under his "enthusiastic guidance" that "the well-known Muir Sing-Songs were begun."<sup>5</sup> It is likely that his interest influenced a member of his family, R.M. Dugmore, who as a master at Grey High School was Chairman of the Dramatic Society, instigated much of the dramatic activity and himself produced plays. His interest in the society "helped to pull it out of the depths of a struggling existence to reach the high point it now holds as one of the most active societies in the school."<sup>6</sup> His influence was also felt in dramatics when he moved to Union High School as

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1. Coates, Muir, "Reminiscences of Alan Wilson", p.5.
  2. Ibid.
  3. Selborne College, 1932, pp.17-18.
  4. Emslie et al., Bearers of the Palm, p.167.
  5. Coates, Muir, p.92.
  6. Grey, 1959, pp.25-26.

Headmaster, where the production of "various one-acters and two full length plays" in one year called forth the comment that "Mr. Dugmore's clearly-stated policy of allowing scope for these cultural activities has demonstrably begun to bear fruit",<sup>1</sup>

It was the interest and talent of the Headmistress, Miss Groom, which initiated and maintained the tremendous amount of dramatic and related activity at the Girls' High School in Queenstown between 1918 and 1934. Scenes and set-works were acted as well as the lives of great men, and scenes from history and current affairs.<sup>2</sup> Even the Music Society put on plays,<sup>3</sup> and Miss Groom directed plays and operettas.<sup>4</sup>

Cambridge High School appointed Miss Campbell to the staff as both a Music and Speech Training teacher.<sup>5</sup> Her pupils won awards in the local Eisteddfod for "elocution", "dialogue" and "a play".<sup>6</sup> When she moved to the Girls' High School in East London (later Clarendon School) she also held a double post, and from 1952 until 1960 was "in full charge of all Speech Training."<sup>7</sup> Miss Campbell directed one-act plays and full productions for several years.<sup>8</sup> For a production of The Western Chamber, a Chinese play, she

made a special trip to Cape Town during the June holidays to obtain information about Chinese customs, to record some Chinese music and was lucky enough to receive some authentic Chinese articles such as a sunshade, dishes, incense and lanterns.

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1. Union High School, 1921-1971, p.18.
  2. G.H.S. Queenstown, December 1934, p.12: e.g. the girls acted out the political "state of Europe today."
  3. Ibid., December 1933, p.9.
  4. Ibid., December 1932, pp.7,13.
  5. Cambridge High School, December 1939, pages un-numbered.
  6. Ibid.
  7. G.H.S. East London, 1952, p.12 and Clarendon High School for Girls, School Minutes for 1960.
  8. Clarendon, 1957, p.6: The Prodigious Snob; 1958, p.2: She Stoops to Conquer; et al.

She took meticulous pains over the movement, and taught the girls

to walk taking very small steps and also the many different movements such as the concealing sleeve, weeping sleeve, and also to point correctly with the tip of the third finger placed on the tip of the thumb and the second finger bent as far back as possible.<sup>1</sup>

Care was also taken to make costumes and make-up as authentic as possible.

When Mr. W.A. Clarke was Headmaster of Cathcart High School he took an active interest in dramatics, including directing a series of Gilbert and Sullivan operas. His wife, who was very musical, assisted with these productions. When the Clarkes left in 1951 to go to Rondebosch, Mr. Webster took over, and produced one-act plays and scenes in both languages for the annual concerts in the Town Hall.<sup>2</sup> In reporting the 1956 annual concert the local press stated that "the elocution was of a high standard... Deportment was also easy and, happily, without the affectations that go with nervousness."<sup>3</sup>

Another member of staff who significantly influenced dramatics at Cathcart High School was Miss Eve Meintjies. In directing The Importance of Being Earnest

she had the backing of several members of the Dramatic Society [presumably the town Amateur Society] and Mr. Bill Dovey, who supervised the boys constructing the sets... Melanie Gibbens was the pick of the cast. Her crystal clear speech and entertaining actions...were a pleasure to behold.<sup>4</sup>

The following year a Bilingual Speaker's Trophy was awarded, and

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1. Ibid., 1959, pp.43-44.
  2. Cathcart High School, 1953, p.11; 1954, p.12 et al.
  3. Ibid., 1956, p.9.
  4. Ibid., 1967, p.9.

for the first time a Dramatic Society was reported. By 1972 it was recorded that "Drama...has now been a regular feature of our School Week for five years"<sup>1</sup> with "seldom less than 40 or 50 [present at meetings] and very often more", and the Windvogel Witness congratulated Miss Meintjies on her production of The Admirable Crichton.<sup>2</sup>

In some cases it is the interest of someone not on the staff of a school which has promoted the regular annual production. An example of this was in Queenstown, where Mrs. Glover produced a number of Gilbert and Sullivan operas, Shakespearean and other plays with combined casts of boys and girls from Queen's College and the Girls' High School. Mary Howe, a well-known and experienced speech and drama teacher and director, commended Mrs. Glover's production of The Yeomen of the Guard,<sup>3</sup> and the adjudicators of the B.T.A. Festival said that "it was difficult to find fault" with her production of She Stoops to Conquer.<sup>4</sup> Twelfth Night, which she directed in 1964, won the B.T.A. trophy and the reviewer declared that "the two schools owe [Mrs. Glover] a profound debt of gratitude for the wonderful work she has done in the cause of dramatics over the last eight years."<sup>5</sup> The Girls' High School paid her the following tribute:

The value of Mrs. Glover's training in dramatic work cannot be over-estimated. The young actors and actresses, learning to speak audibly, move naturally, and use suitable gestures, are quite unselfconscious by the time the play is performed in public.<sup>6</sup>

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1. Ibid., 1972, p.16.
  2. Ibid., p.17.
  3. Queen's College, 1963, p.7.
  4. Ibid., 1965, p.9.
  5. Ibid., 1964, p.11.
  6. G.H.S. Queenstown, 1966, p.24.

In East London, Mrs. Emslie has on numerous occasions produced plays or musicals with combined casts from Selborne College and Clarendon Girls' High School,<sup>1</sup> and the impetus given to drama in the first years at Westering High School in Port Elizabeth was due to the efforts of Mrs. Ivy Foster, a local speech teacher.<sup>2</sup>

Scrutiny of the school magazines reveals that at times the Dramatic Society or equivalent body disappears altogether from the pages. In marked contrast, there is never any time when games are not fully reported in all magazines. On the whole, however, there has been a greater general appreciation of the value of cultural activities particularly in boys' schools during the past three decades, as the following interview between a Headmaster and a scholar in 1977 suggests:

Pupil: Do you think there's a balance between our sport extra-murals and our cultural extra-murals?

Headmaster: There's an imbalance here. This is one of the things we've got to put right. However, the School reflects a basic attitude of South Africans to cultural activities. What I think I would like to see in the School is something like this. The Dramatic Society should be a group of 30 fellows who meet to play-read to themselves--not even to an audience--to do radio-type plays, and then to show them to the School. We need to structure our timetable so that the sixes, sevens and eights could come together because the band was going to play to them for twenty minutes. Not that every boy in the School becomes a virtuoso in the band, but he can hear it. [The music master] explains the piece they're going to play and this is assimilated naturally. The School must be seen to be a place where these things take place...I've never failed to be staggered when CAPAB come. The boys are so excited by the occasion, and the programmes are always beautifully put together. It's an experience and the guys come out all the better <sup>3</sup> for it...our boys respond wonderfully well.

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1. The Selbornian, 1972, p.22 and 1975, p.7 et al.
  2. Westering, 1974, p.8.
  3. The Selbornian, December 1977, pp.8 & 9.

Perhaps the most important influence on play production in the schools of the Eastern Cape in recent years has been the establishment of a Department of Speech and Drama at Rhodes University. Apart from the productions mounted by the Department, which are seen by children from further afield than Grahamstown, there are already a number of teachers in the schools who have graduated in Speech and Drama or at least taken one or two courses in it. Although several Speech and Drama graduates have gone into the theatrical profession, and some have made names for themselves,<sup>1</sup> by far the majority go into the teaching profession.

Graduates in Speech and Drama who have qualified as teachers and gone into posts in the schools have become active in directing school plays.<sup>2</sup> Those students who have taken an Honours degree in Speech and Drama have had the opportunity of studying directing in an elective course.<sup>3</sup> There is also an optional course in Play Production in Schools as part of the Higher Diploma in Education which is run within the Speech and Drama Department. This latter course, however, is open to any student in the Diploma course, and not limited to Speech and Drama graduates, so is of necessity very elementary. It does nevertheless provide some practical instruction and guide-lines for those who are interested in dramatics but have no formal training. As more graduates move into the schools as teachers, it is reasonable to suppose that the standard of play production in the schools will steadily improve.

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1. e.g. Lois Butlin, actress for C.A.P.A.B. and now free lance, Franz Dobrowsky, actor for P.A.C.T. and now free lance.
  2. e.g. Miss Audrey Marsh, graduate in Speech and Drama, teaching at Westering High School and directing plays in 1971, 1973. Westering High School, 1974, p.8.
  3. e.g. Mr. Robert Sharman, Honours graduate in Speech and Drama, now teaching at Westering High School.

At the risk of repetition it seems desirable to review the developments since the founding of the schools in an attempt towards a clear formulation of the trends which emerge from the foregoing.

The first "entertainments" in the schools were usually concerts, as music was the main social accomplishment. Parents and friends of the school frequently participated in the programmes, which generally included some form of "recitation". Sometimes these "recitations" were of scenes from Shakespeare. There is little indication of whether these were dramatised, or simply declaimed, though at the Grey Institute in Port Elizabeth a reference to costumes suggests some attempt at acting. The occasions for such performances were usually "breaking-up" celebrations, or an entertainment incorporated in the Prize Day or Speech Day ceremonies. Later in the nineteenth century one-act plays were sometimes included in these programmes. At girls' schools tableaux and costumed cantatas were also favourite items.

In some cases, such as at the Diocesan Grammar School in King William's Town, a monthly entertainment was instituted which was a type of variety show including songs, parodies, satires, sketches and one-act plays.

School entertainments were frequently referred to as "concerts", but they were not limited to musical items; in fact, they were more usually variety performances. In the main there were no full-length productions during the nineteenth century. The schools tended to emulate the one-act farces and songs with which the amateur societies completed their dramatic programmes.

One or two schools instituted regular Shakespeare Readings, and during the last decade of the century St. Andrew's College mounted a full-length play annually. The first two decades of the twentieth century saw an occasional full-length play produced in the boys' schools, but on the whole there was a dearth of theatricals in both schools during this period which may well be accounted for by the outbreak of the South African War, and later the First World War. Not only were the staffs of the boys' schools depleted, but the senior boys were geared towards joining the forces, and interest in dramatics declined.

In contrast, dramatics in the girls' schools during these two decades were vigorous, and scenes from Shakespeare were frequently performed, as well as several full-length plays. Theatrical performances were also often a means of raising war-funds.

The period between the wars was marked by an increase in theatrical activity. In Boys' schools, the most usual form was the production of sketches, one-act plays or scenes from full-length plays. An Exception was St. Andrew's College, where for a short period the "Community Players" put on full-length Shakespeare productions. A more usual type of entertainment was a mixed programme, a variety show. At Dale College this grew into a specialised entertainment known as th "Sing-Song", which became a feature and attracted large audiences.

The "manly" way of learning music was to be in the Cadet Band. We should be grateful for this at least.

After the first World War most girls' schools showed considerable energy in producing full-length plays, usually Shakespearean. It was customary for girls to play all the roles, even those of male characters.

Debating was a favourite activity in most schools, and societies flourished. Topics varied from the most serious to extremely light-hearted, and attitudes to debates ranged from considering them in the most educational light to regarding them merely as entertainment. A curious feature of debating societies in the nineteenth century was that the meetings often included music and dramatics.

Great store was set on good speech, and it was during this period that several girls' schools appointed mistresses "in charge of elocution". One school, the GHS Queenstown, was somewhat ahead of its time in using drama as a vehicle for promoting interest and understanding in other subjects such as history and current events as well as prose literary works. The active interest and participation of the Headmistress was a notable feature, and may account for the plentiful opportunities given for the creativity of the girls themselves.

It was during these years that the idea of staging school set-works seems to have taken root. At this time, too, there appeared the tendency for various school houses to stage, or at any event, read one-act plays, sketches or impromptu scenes for the entertainment of the school, particularly if there were boarders.

The period since the Second World War has been characterised by the concern of teachers, service organisations and amateur societies for the cultural development of the young.

Local bodies have in some instances inaugurated societies to promote and run schools' drama, or music and drama festivals. These have given rise to competitions within the schools, usually on a House basis. Service organisations like Lions and Round Table have encouraged public speaking, oratory and debate, as well as play production. Amateur societies and businesses have also helped to further dramatic activity in schools.

The Schools Music and Drama Association in East London sponsored speech teachers in less affluent schools, and commissioned works for school children to perform, as well as organising groups to attend the Junior Arts Festival in Durban. This in turn led to the formation of the Junior Arts Guild in East London. The Association also sponsored visits by professionals, and organised courses for teachers.

The annual production of full-length plays in schools, and more adventurous production, has been encouraged by the Border Theatrical Association, whose workshops for amateurs have also indirectly benefited the schools. Teachers are often Association members, and adjudicators are also sometimes drawn from the Association.

Attention given to the arts has varied from school to school. In some schools this was considerable, while in others the arts were neglected. That they are extra-mural and non-examinable is only part of the explanation; the same can be said of games, which have always received strong emphasis. The obvious implication of the stress on games is that the arts suffered; but there is also the lack of interest in the arts in the community, which is in turn reflected in the schools. Where parents regard the arts as non-essential, perhaps even as undesirable in education, they will survive only when strongly promoted by interested members of staff. As a general rule it appears that it is the interest and enthusiasm of staff, and the support of the Headmaster or Headmistress which determines the liveliness of theatrical activity in a school. It is interesting to note that the school principals who showed interest often took part themselves.

There appears to be little difference in developments in play production between the State and Private schools in the Eastern Cape. The State schools, as we have observed, have grown up on the Public School pattern in the same way as the Private schools,

and in this respect there is little to distinguish them. It is more the area in which a school is situated, the community which it serves, and, as previously mentioned, the interest of staff which determines the liveliness of dramatic activity.

While status symbols and awards have long been given for excellence in games, it is only in the past ten to fifteen years that Colours, Ties, Honours etc. have been awarded for outstanding work in dramatics, and even now this applies only to some schools.

As far as choice of plays for performance is concerned, the trend seems to have been more and more towards productions which draw good audiences. These are, firstly, performances of set-works which can always be relied on to attract large audiences of school children. Secondly, a favourite choice is the large musical, which is popular with all sections of the community at the present time. There is therefore a marked preference for set-works, predominantly Shakespearean plays, and musicals such as Joseph and His Amazing Technicolour Dreamcoat.

There has been a tremendous increase in the number and variety of school societies since the 1950s. School magazines have become much larger to accommodate reports on a multiplicity of extra-mural activities.<sup>1</sup> At times the dramatic society has

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1. e.g. Lawson Brown High School, 1977: Societies include Choir, Dramatics, Music, Interact, Chess, Junior City Council, Gym, Diving, Cadet Band, Art, Creative Writing;  
Alexander Road High School, 1977: Societies include: Dramatics, Interact, Choir, Brass Band, Chess, Business Games, Ornithological Society, Historical Society, Adventure Society, Photographic Society, S.C.A.

disappeared altogether, but on the whole dramatics seem to have gained from this attention to non-sporting extra-curricular interests, especially as some of them emphasise creativity. Although the dramatic society may have become smaller than heretofore, it generally has a membership of really keen pupils. In many schools Dramatic Society meetings have begun to be occasions on which acting skills can be learned and practised, rather than merely times for planning the next production. A new feature in the schools has also been the institution of a club or society with a broad spectrum of interest, aimed at increasing the pupils' general knowledge, or social consciousness, or interest in the arts.<sup>1</sup> These societies are usually run by scholars, and very often include dramatics in their programmes. It is not surprising, therefore, to find frequent instances of pupils devising and producing shows on their own initiative.

This enterprise in the scholars also sometimes finds expression in co-operation with amateur societies outside the school. In the smaller towns, co-operation between town and school is noticeable. Pupils often help, and sometimes take part in productions, and townspeople often produce school shows.

Other features of the period since the Second World War are that the inclusion of Afrikaans plays in the programmes of English medium schools has become much more common, usually with the stated aim of improving pupils' bilingualism; that in spite of the increase in the number of productions, there is still enthusiasm for play-readings; and that schools have tended to develop a particular type of performance which has become a special feature of the school.<sup>2</sup>

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1. e.g. Arts Club, Friday Club, Interact, 77 Club etc.
  2. e.g. Variety Show, Shakespeare Festival, annual Shakespearean production etc.

During the 1950s there developed a new attitude of co-operation between boys' and girls' schools in productions. The practice of casting boys with unbroken voices as girls has a long tradition, but it is not always successful, and the casting of girls in male roles, even in costume plays, hardly ever. The tradition has nevertheless persisted in some schools up to the present. It is a pleasing feature of the past ten to twenty years that schools have begun to borrow from brother or sister schools when casting roles of the opposite sex, and in many cases to co-operate in the mounting of productions.

The visits of teams of professional actors from the National Theatre Organisation, and then from its successor The Cape Performing Arts Board to perform extracts from set-works in the schools has provided new ideas about the presentation of material and thus encouraged both staff and children to attempt a variety of methods in production, as well as helping to raise the standard of performance. The visits of hundreds of scholars to the English Festival in Grahamstown, and the 1820 Settlers' Monument Festival productions have also stimulated interest and efforts to greater achievement.

It has become a usual practice for schools to produce set-work plays, and this trend is encouraged by school principals, who realise the value to scholars of performing in their set-works and seeing them performed.

The past forty years have also seen attempts to produce a more experimental type of theatre, and more adventurous productions. Poor venues and facilities have not necessarily been a hindrance; enthusiastic and creative people have made good use of what resources they have, even when these are very limited. Although some schools have had to wait a very long time for their own school Halls, this does not seem to have prevented the vigorous growth of dramatic societies, nor the successful production of plays.

The important though subsidiary influence of the Rhodes University Department of Speech and Drama, and its function as a training ground for teachers, cannot with any certainty be assessed at this stage. It is, however, fairly safe to assume that those teachers who have graduated in Drama, or have at least done one or two courses, will carry some knowledge and expertise into the schools which should gradually result in raising not only the standard of production and performance, but also the literary standard of plays selected for presentation.

PART III

CONCLUSIONS

Children's plays are not sports and should be deemed their most serious occupations.

Montaigne.<sup>1</sup>

The ends of all, who for the stage would write  
Are, or should be, to profit and delight.

Ben Jonson.<sup>2</sup>

The conflicting aims expressed in the above epigraphs define the wide variety of attitudes towards the production of plays in schools held by both teachers and principals in the Eastern Cape. At one extreme is the attitude that "the school play" is an annual entertainment for parents and the rest of the school, which may incidentally raise funds for some project (frequently other than dramatics) and give a number of children, especially those not gifted at games, an opportunity to take part in an extra-mural activity. Allied to this point of view is the unexpressed but fairly powerful motive of using the production as a "show window" for the school, in perhaps the same way as successful sporting fixtures are used. The emphasis therefore will be on the "success" of the production, which is largely gauged by the extent to which it is a box-office success.

At the opposite pole is the attitude that the production of a play is undertaken entirely for the benefits which pupils derive from the activity, regardless of the box-office success, and perhaps even of artistic success--the view being that it is the process of doing that is important to those taking part, and that the standard of the ultimate performance is immaterial.

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1. Montaigne, Essays, Vol. I, Chapter XXV.  
"The Institution and Education of Children." (London, Dent, n.d.)
  2. Ben Jonson, Prologue to The Silent Woman.

Most school productions lie somewhere between these two views, with a strong emphasis on the benefits which children derive from being involved in theatrical activity combined with a desire to achieve as good a production as possible; in other words, success.

The British immigrants who settled in the Eastern Cape in 1820 and after gave the area a permanent English-speaking population, and determined the cultural patterns for the future. These as a matter of course followed developments in Britain. Literature, music and theatre naturally derived from the Settlers' country of origin; and the schools which were founded grew up on the pattern of British public schools. This pattern was so firmly established at the outset that it influenced all South African education, whether English or Afrikaans medium. The state schools today bear the unmistakable stamp of the public school model, and are in fact often closer to it than many of the present day public schools in Britain.<sup>1</sup> All schools in the Eastern Cape are run on the prefect system and the House system is the basis of all competitive activities in the schools, notably in sport and dramatics.

Societies representing the extra-mural interests of the staff and pupils are an important feature of school life. Most schools have an old scholars' association of some kind, which continues to take an active interest in the affairs of the school, and forms a "brotherhood" for its members, and old boys' cricket matches are a traditional feature of the Speech Day or Foundation Day celebrations at several boys' schools. Although the ideals of manliness, service to the community and country, and gentlemanly or ladylike behaviour may not be couched in the terms used by Victorian schoolmasters, the reports of present day headmasters reveal much the same aspirations. Boys are still being urged toward "greater self-discipline in the ranks, more enthusiasm and co-operation" and to "find their recreation in healthy pursuits."<sup>2</sup>

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1. See p.57.

2. Graeme College, 1972, Editorial, p.1.

The public school influence on South African schools was the origin of the strong emphasis on the "manly" activities--games, athletics, cadets, and accounts for the lack of cultural activities in many of the boys' schools during the early years of their existence. In fact, the priority given to games is evident throughout,<sup>1</sup> while the occurrence of cultural activities varies markedly from school to school, and from year to year in the same school, according to the particular interests of the headmaster or headmistress at the time, or to there being a member of staff with a particular interest in music, public-speaking or drama. Of these, drama is the most precarious; debating serves many interests, and is fairly resilient, though it too vanishes from the magazines on occasion and has to be "re-inaugurated" from time to time. Drama comes and goes quite suddenly--at one moment there will be a flourishing Dramatic Society, running one-act play competitions, mounting full-length plays and giving play readings--then in the very next edition of the magazine it has vanished altogether, and may not recur for several years.

In spite of the encouragement given to theatrical activity in the schools by outside bodies, the incentive of competition and the general move in opinion towards a more positive attitude to drama, one is forced to the conclusion that what really determines the vigour of play production in the schools is the presence of enthusiastic individuals.

It is nevertheless apparent from the evidence presented in the preceding chapters, as well as from the analysis of the questionnaire on play production<sup>2</sup> that interest in drama increased in most of the schools under review during the 1970s. In those few cases where interest did not increase, it was at least maintained. This would seem to be in line with developments in England, where the popularity of the school play has increased throughout the century,

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1. M.A. Basson, quoted by Michael Ashley, "British Influence", in English Speaking South Africa, p.250.
  2. Analysis of questionnaire on play production in schools, see Appendix B, question 23, p. 243.

and the performance now grows naturally out of the creative dramatic work done in the calssroom.<sup>1</sup> Although dramatic work in the schools of the Eastern Cape has not yet reached this stage, the fact that most schools now present at least one annual production, and some produce more, contrasts strongly with the attitude at the beginning of the century that "mere entertainment" was an unimportant part of a school's activity.<sup>2</sup>

#### Attitudes to the Arts.

This development has run parallel with the change in the attitude to the role of the arts in education. From being regarded in the nineteenth century as "accomplishments" which it was usually more desirable for girls than boys to acquire, by half way through the twentieth century the arts came to be seen as having an important if indirect influence in education.<sup>3</sup> By the 1960s the arts were recognised as:

subject disciplines which emphasize the use of the intellect as well as the development of sensitivity, creativity, and the capacity to make reasoned, aesthetic decisions... The arts give direction to man's cherished aspirations. The arts constitute a vast communication<sup>4</sup> system which complements man's cognitive word system.

We need the arts because they help us to understand and to respond more fully to life. The artist, by his very nature, perceives the

1. Richard Courtney, Play, Drama and Thought, (London, Cassell and Collier Macmillan, 1968) p.53.
2. Grey High School, Vol. XII No.2, December 1911, p.5, Rector's Report: "I make no apologies for the absence tonight of any form of entertainment, except a little singing from the School Choir. Pupils at a High School have so much to do now-days in their ordinary school work and games that little time is left for mere entertainment." [Emphasis added.]
3. Harley Granville-Barker, The Use of the Drama, (Edinburgh, T. and A. Constable, 1946) p.27.
4. "The Arts in the Comprehensive Secondary School" in the National Association of Secondary School Principals' Bulletin, 1962, Document No. 28, 88th Congress, 1st Session, 1963. Quoted in Charlotte Kay Motter, Theatre in High School, (Englewood Cliffs, New Jersey, Prentice-Hall, 1970) p.16. See also Appendix D., p.333.

world with heightened sensitivity, and through identifying with his perception we are able to discover areas beyond our own experience, and to adjust to experiences which are difficult for us to comprehend unaided. This is especially true of drama, which is "the direct and living reflection of life itself,"<sup>1</sup> and, while it can be the very simplest of arts, requiring nothing more than an actor, a spectator and a space, it can also be the most complex, providing a synthesis of all the arts.

It is beyond the scope of thesis to consider all that has been written on the educational value of the arts, and of drama in particular, but certain changes in attitude over the period under review should be noted. During the nineteenth century the emphasis was on the play, the written text, used either for production, play-reading or literary study in the classroom--usually with the pupils sitting at their desks. During the 1920s and 1930s schools in Britain and America, influenced by the ideas of Caldwell Cook<sup>2</sup> and Winifred Ward,<sup>3</sup> experimented with "free play" in the classroom but very little dramatic work of this kind appears to have been done in the Eastern Cape schools at that time.<sup>4</sup> In 1954 Peter Slade claimed that child drama was an art form in itself and not just a means of learning other things.<sup>5</sup> He took the focus off performance and looked instead at drama as a means of allowing children to develop freely through creative activity and self expression. The concentration was thus on the individual child,<sup>6</sup> and prominent practitioners of educational drama during the 1950s, 1960s and 1970s<sup>7</sup> stressed the

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1. Granville-Barker, The Use of the Drama, p.29.
  2. Caldwell Cook, The Play Way, (London, Heinemann, 1917).
  3. Winifred Ward, Creative Dramatics, (New York, Appleton-Century-Crofts, 1930).
  4. An exception was the Girls' High School in Queenstown, see pp. 108-110.
  5. Peter Slade, Child Drama, (University of London Press, 1954).
  6. Michael Ashley states that "a common thread linking all the major [educational] reports since 1945 is that of child-centred education. This implies a regard for the abilities, age and aptitudes of the individual child and it is the central idea on which most twentieth century theory and method is based." Michael Ashley, "British Influence", in English Speaking South Africa Today, p.248.
  7. Winifred Ward, Peter Slade, Brian Way, Geraldine Siks et al.

importance of involving the whole personality--emotions, mind and imagination. Drama, at least in Britain and the United States of America, was becoming a separate "subject" with its own place on the school time-table.

Brian Way, however, did not see drama as "another subject", but as something which was "concerned with developing people."<sup>1</sup> To this end, even when putting on the school play, his concern was "certainly not theatre."<sup>2</sup> Way's insistence that the drama which he saw as playing such a vital role in the development of the individual was "certainly not theatre" and, in fact, quite distinct from it, has been challenged by more recent thinking on the subject.

In the 1960s the whole idea was that the arts were there to make children more aware and sensitive, to explore their own ideas and feelings and "in their concern with developing the individuality of the child...[Brian Way and others] saw teaching about the adult theatre as a kind of cultural imposition."<sup>3</sup> Kenneth Robinson<sup>4</sup> departs from this view, and asks whether the experience of theatre is really inimical to the purposes and principles of drama in schools. He argues that:

Children do not develop as isolated individuals but as members of interacting, communicating cultures. If they need time to reflect on and consider their own understanding of ideas and experiences, they need also to come into contact with the ideas, feelings and attitudes of others. If they

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1. Brian Way, *Development through Drama*, (London, Longmans, 1967) p.7.
  2. *Ibid.*, p.283.
  3. Kenneth Robinson, Opening Address to DATIE Conference reported in Newsletter of the South African Association for Drama and Youth Theatre, 4.10.1979, p.10. See Appendix D.
  4. Kenneth Robinson: co-author with Lyn McGregor and Maggie Tate of *Learning Through Drama*, (London, Heinemann, 1977). He was a member of the team which conducted a national research project set up by the Schools Council of Great Britain to consider the aims and objectives of drama teaching. The three-year project (1974-1977) was based at Goldsmith's College, University of London.

need to write, they need also to read what others have written. If they need to compose music, equally they need to listen to and try to understand the music which others have created. If they can gain from using drama to explore and express their own understanding of issues, by being involved from time to time in theatre work--however informally or formally--as audience or as participants, they can be helped to test their own understanding against other people's...Both participation and appreciation have important and complementary roles in a complete pattern of arts education.<sup>1</sup>

It can be claimed that the production of a play within a school provides such experiences.

At this point it may be useful to distinguish between "play production" in schools and "educational drama" as at present understood. The former implies the public performance of a scripted play, the latter is concerned with various forms of dramatic activity in the classroom geared specifically to the needs and interests of the pupils at a given time. Ideally, both should be present in the schools and complement each other. The production of the play should grow from the work done in creative dramatics; and the quality of work done in the classroom should be enhanced by the experience of "theatre" provided by the play.

The information gathered about play production in the schools of the Eastern Cape over the past century and a half has necessarily come from school records, particularly school magazines, the press and oral evidence. There was, however, little to indicate the attitudes and objectives of individual teacher-directors, nor the circumstances and conditions in which plays were produced.

Two questionnaires were sent to the thirty-eight English and parallel medium secondary schools in the Eastern Cape.<sup>2</sup> The questionnaires were designed to discover in more detail what happened with regard to play production in the schools during the years 1975,

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1. See Appendix D, 338.

2. See Appendix B. Replies were received from twenty-seven schools.

1976, and 1977. The main questionnaire asked for objective information about dramatic activity and facilities in the schools, while the subsidiary questionnaire was designed to ascertain the extent to which teachers involved in play production had training and/or experience in drama, as well as the personal aims and observations of the teachers engaged in directing the plays.

Having reviewed the history of play production in the schools of the Eastern Cape, and observed the tremendous increase in dramatic activity in the period since the Second World War, the question which must be asked is, of what quality is the production and acting being done in the schools, and how far are the pupils benefiting from all that is being done?

#### Qualifications of Teacher-directors.

Answers to the subsidiary questionnaire<sup>1</sup> revealed that by far the greater number of teachers who were directing plays during the years 1975-1977 had little or no formal training in drama. Most of them had majored in English in their university degrees. A few had majored in other subjects. Some had primary or lower secondary school qualifications, and no degrees. Nevertheless, all except one stated a strong interest in drama, and most had amateur experience which was in many cases considerable. Some of these teachers had been actively involved in amateur and school dramatics for many years, with substantial practical experience, so that one cannot jump to the conclusion that lack of training necessarily means that the work which was done was inferior.<sup>2</sup> On the contrary, many untrained people

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1. See Appendix B, Table 2, p. 224.

2. Professor T. Botha maintains that the universities should give the talented student a background--he learns his job in the theatre. It may well be that what the teacher-director needs is a background of drama, which he can put to use as he practises direction in the particular context of the school. "Die werklike groot toneelkunstenaar word gebore en is meestal toneelkunstenaar ten spyte van en nie as gevolg van akademiese studie aan 'n universiteit nie." Professor T. Botha, Head of Departement Spraakleer en Drama, Potchefstroomse Universiteit vir Christelike Hoër Onderwys, quoted in Elize Schoepers, "Teateropleiding op die Tweesprong", (Unpublished D.Litt. thesis, Potchefstroomse Universiteit vir Christelike Hoër Onderwys, 1978) p.358.

have considerable artistic flair, and a great deal of the work which was done was of a high standard, as attested by adjudicators and independent critics. Nevertheless, it should also be noted here that the evidence of reports in school magazines may not give a true reflection of the general standard of work. Reports which appear in school magazines are necessarily biased. They are frequently written by pupils, usually those who have in some way been involved in the production, and even when written by staff they tend to be complimentary and certainly positive. Critics in the press are usually encouraging, and rightly so, to school production. It is difficult to assess the quality of the productions from this evidence alone. Occasional press critics may be extremely competent judges, and give constructive criticism; but it is not desirable that school productions should be criticised in the press at all. Adjudicators may give more objective and critical assessments, though these are not often published, and their reliability also depends on the training, ability and experience of the adjudicators.

While the enthusiasm of pupils should not be stifled by public criticism, it is possible for adjudicators to separate what they say to encourage the children from a confidential report written to teacher-directors with helpful suggestions for improvement. This is done by the adjudicators for the Border Theatrical Association. It would contribute to the raising of standards in the Eastern Cape if this were general practice. It must, however, be conceded that a good deal depends on the extent to which teachers are prepared to accept criticism and to implement suggestions. At one school the teacher so resented the criticism of the adjudicator, who had many years of professional experience overseas, that he declared the report to be "of very small value to producer or cast". In subsequent productions directed by the same teacher, the same faults have been seen to recur. Nevertheless, a different teacher-director at the same school found the same adjudicator's comments worth printing in full in the school magazine.

Observation of many school productions in the area over the past decade by the writer, and the verbal comments of knowledgeable observers, indicates that the standard was not always as good as reports would suggest.

Productions which may be described as of poor quality fell roughly into two categories:

- (a) those which attempted to imitate the professional theatre, aiming at elaborate sets and costumes which they had no means to achieve, and presenting performances which strove for effect and lacked true understanding;
- (b) those which were so inept that they embarrassed or, at best, bored the audience.

#### Aims.

It is extremely interesting to consider the various kinds of goals pursued by the schools. In some schools one cannot escape the conclusion that while the productions appeared polished and sophisticated on a superficial level, the goal appeared to be one of presenting an impressive facade rather than leading the children to become involved in a creative fashion. This type of production tends to push children into stereotyped portrayals reaching for effect without adequate development. Infinitely preferable were less pretentious productions which, while they may have fallen short in some respects, suggested that an attempt had been made to look at the play as a whole, and to give a sincere interpretation. It is not desirable that school productions should be well-drilled imitations of adult theatre; it is better for the pupil to aim at creating "something of his own conceived in terms of his own needs and talents, and give this the simplest and most direct expression he can achieve".<sup>1</sup> The production of the school play is a very time-consuming activity for the staff and children, and it is therefore important that it should be expertly handled.

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1. Peter Burton and John Lane, New Directions, (London, Methuen, 1972) p.23.

The best productions are those in which the aim has been to get the children interested and involved in a creative experience which produces excitement in them. Much depends upon the talent and philosophy of the individual teacher-director. The importance of the school director's role cannot be over-emphasised. It is he who gives the children what may be their first experience of theatre, and guides the actors through the highly complex business of mounting a production. In the process of preparing any play for presentation to an audience pupils will be involved in exploring Aristotle's elements of drama: the concepts of plot, character, theme, language (dialogue), the tone and rhythmical quality of the play, and its visual image--"creative processes used in drama [which] can be identified as learning processes in education".<sup>1</sup>

The director's task is multifaceted and specialised, but his main responsibility is "to understand his author, to seek, not to impose a style, but to unearth the form from within."<sup>2</sup> [Emphasis added.] In producing the school play there should be exploratory discussion, preparatory work in movement and improvisation, "experiment in production and...a great deal of freedom of interpretation."<sup>3</sup> The onus is on the individual actors to discover the exact meaning of the lines they have to speak, because an actor can only communicate to an audience what he understands himself, but he will of course do this with the assistance of the director. The pupils should have the greatest possible opportunity for contributing a creative influence, but it is the director who helps the actors form an interpretation for the play as a whole. A great play has several levels of meaning, and differing views about exact interpretation of the text can lead to fruitful discussion; but ultimately some consensus of opinion must be reached and it is the director who must give a particular focus to the interpretation.

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1. Geraldine Brain Siks, Drama with Children, (New York, Harper and Row, 1977) p.122.
  2. James Roose-Evans, Directing a Play, (London, Studio Vista, 1968) p.9.
  3. A.F. Alington, Drama and Education, (Oxford, Basil Blackwood, 1961) p.85.

Vanessa Redgrave declares that the director "must be the sole interpreter of the writer; if he is forced to compromise...then the play as it ultimately appears to an audience will be blurred."<sup>1</sup> She maintains that this kind of firmness in the director gives the actor confidence. Children especially need the security which is built on confidence in the teacher, and children work with better concentration when they know what is expected of them--they need the self-confidence of knowing what is expected, and having definite goals. These goals should, however, not simply be dictated by the director, but should be defined as a result of the co-operative exploration of the text and the problems to be solved.

It would seem that some clarification of the aims of the director of a school production is desirable. The majority of school directors saw their aims in directing a school play<sup>2</sup> as being geared to the individual personality development, educational benefit and learning gains of the pupils. A very small minority of directors expressed concern about the success of the production, but this must be considered alongside the reports in school magazines, where the emphasis is clearly on success. However much the director may be concerned for objectives other than those embraced by the term "success", it is surely true that his ultimate aim will be for a successful performance. "The final testing of a play and a production is with an audience. However rewarding the rehearsal period, it is the performance of the play before an assembled company of people towards which all have been moving."<sup>3</sup> It therefore seems safe to assume that most school directors, while primarily desiring the maximum benefit to the pupils from participation in the school play, also wish to achieve as successful a production as possible.

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1. Vanessa Redgrave, in the foreword to Roose-Evans, Directing a Play, p.7.
  2. See Appendix B, Question 5, p.270.
  3. James Roose-Evans, Directing a Play, p.82.

It is my view that a teacher-director should approach the production of a play along the lines suggested by the great practitioners of theatre,<sup>1</sup> adapting their methods to the needs and abilities of the pupils. However modest the goals of the director, the means by which they are reached are basically the same as for a full professional production. It is not the physical equipment of the theatre which is important, but the dramatic experience which the children undergo, and the fidelity of their dramatic re-creation of the author's intention. Children should be led to experience, even in a small way, some of Grotowski's theatre "encounter".<sup>2</sup> This will generate the excitement which leads to creative direction and performance. There are teacher-directors who work on these lines. Some have training; others, through experience and love of theatre, instinctively work in this way. It is certain that the benefits which the children derive from their productions is of infinitely greater worth than those which they get from rigid direction and superficial, imitative performances.

The wide range of ways in which teachers expressed their views on the school production is consonant with the very nature of a creative activity. Creative teachers are highly individual, "They do not fit neatly into categories because conformity to pattern is inconsistent with creative teaching. Therefore, though leaders... have certain basic principles in common, their practices differ widely."<sup>3</sup> Winifred Ward is here referring specifically to creative dramatics, but the observation holds equally good for the more formal activity involved in play production. Nevertheless, there seems to be a degree of agreement in aims, and it is interesting to compare those expressed in the answers to the subsidiary questionnaire<sup>4</sup> with John Hersee's "reasons for performing a school play":

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1. Stanislavsky, Peter Brook, Jerzy Grotowski.
  2. "The theatre is also an encounter between creative people." Jerzy Grotowski, ed. Eugenio Barba, Towards a Poor Theatre, (London, Eyre Methuen, 1975) p.57.
  3. Winifred Ward, "Creative Dramatics in Elementary and Junior High Schools," in Siks and Dunnington, Children's Theatre, p.139.
  4. See Appendix B, question 5, pp.270-273.

- (i) Pleasure
- (ii) Awareness of others, their characters and situations
- (iii) Self-awareness
- (iv) Discipline and self-discipline
- (v) Appreciation of the Theatre as an Art and its Crafts
- (vi) A team activity
- (vii) An integrating activity which can involve many different sectors of the school
- (viii) Provided that no department monopolises the School Play it can be a liberalising and vitalising activity across many disciplines.<sup>1</sup>

Hersee, who is himself a teacher, is one of the few writers on the subject who mentions the improved relationship between pupils and teacher resulting from working together on a school play, when "the pupils will see aspects of the teacher's personality not usually shown in the classroom." The production can become "the meeting point of a large number of people and an activity which takes place across the divisions and barriers which the timetable creates."<sup>2</sup> This was a result of the school production frequently observed by the teachers who answered the subsidiary questionnaire.<sup>3</sup>

Hersee may be termed an "amateur" teacher-director, such as most of those who completed the questionnaire. It is in turn interesting to compare his aims with those of Charlotte Kay Motter, who is a drama specialist teacher in Los Angeles. She says that directing a school play should be based on the following principles:

The purpose of theatre in a school is to educate both the participants and the audience.  
 The drama classes and the theatrical productions of a high school are part of its curricular educational function, not of its supplemental recreational programme. Theatre education in a high school is primarily general education in the arts and humanities designed to enhance the cultural and aesthetic background of all the students...  
 The goal of theatre education is not information but insight; not knowledge but understanding.  
 The most important lessons of human existence can only be absorbed through empathy; empathy is the wordless, universal language of the theatre.<sup>4</sup>

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1. John Hersee, "The School Play", in Nigel Dodd and Winifred Hickson, eds. Drama and Theatre in Education, (London, Heinemann, 1971) p.155.
  2. Ibid., p.77.
  3. See Appendix B, question 6, p.273-276.
  4. C.K. Motter, Theatre in High School, (Englewood Cliffs, New Jersey, Prentice-Hall, 1970) pp.17-18.

The emphasis with both these teachers appears to be on what the children gain from the exercise, whether academically or as personalities. Their chief areas of difference seem to stem from the different approaches to drama in their schools. Hersee puts "pleasure" first, regarding the production of a play rather in the light of a hobby. Motter does not mention it at all; on the contrary, she stipulates that the theatrical productions should be part of the school's "curricular educational function" and not of its "recreational programme." This can only apply in schools where drama, with production as part of the course, is a subject in the curriculum. Although Motter mentions the value to all the children of seeing the plays, she reserves performing in them for the pupils who have elected to take drama as a specialist subject. This is clearly not the case in Hersee's school, where the play is produced in the ad hoc manner usual in the schools of the Eastern Cape, and may be "a vitalising activity across many disciplines."

There seems no immediate prospect of drama becoming a regular curricular subject for all children in the schools of the Eastern Cape, though it is to be hoped that there will soon be some schools which will offer the opportunity of specialising in drama for Matriculation. The future situation in the Eastern Cape could be a happy combination of the experienced and enthusiastic "amateur" directors with the trained graduate specialists. I believe that there is room for both, in the same way as there are talented children who should be given the opportunity of performing although they do not wish to specialise in the subject. The experience of theatre which the untrained person takes into the community is also important.

Hersee advocates that as many pupils as possible should have the opportunity of taking part, either as actors or technicians, because "those who derive the greatest benefit from a production are the performers and helpers."<sup>1</sup> A great deal of what is done in play production has side-effects not deliberately intended by the directors. For example, instances have been cited of pupils who,

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1. Hersee, "The School Play", p.75.

through working in a production, have become better adjusted to boarding school, or developed to the extent of taking roles of leadership in the school.<sup>1</sup> In order to involve the maximum number of children some directors of school plays choose to mount large-cast productions with crowd scenes and many "extras". The danger of this is that those who have simply walk-on parts may not participate in the process of discovery, because the director will not have time to devote to them. But a director can and must avoid this kind of thing. Extras must also be part of the creative process, and should be made to feel as important as the leading players. They should be included in all the stages of rehearsal and considered as individuals. This, however, requires more expertise in the director. A surer method is to choose plays which give interesting opportunities to a smaller number of pupils, but to produce several plays in one year. The feasibility of this, of course, depends on the resources available, and the number of teachers who are able and willing to undertake directing. The one-act play festivals which are a feature in the Eastern Cape schools fulfil some of this need.

#### The Audience.

Charlotte Kay Motter sees the education of the school audience as an important principle of play production in schools.<sup>2</sup>

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1. See Appendix B, Teachers 34 and 23, pp. 305 & 297.
  2. C.K. Motter, Theatre in High School, (Englewood Cliffs, New Jersey, Prentice-Hall, 1970) p.45: "Audience education is potentially the area of greatest challenge and widest opportunity for the high school director. Through the production of plays, he becomes a teacher to every student in his school. By the nature of the theatre arts, the drama teacher can contribute to the learning of the student audience both intellectually and emotionally. The understandings acquired through emotional experience, through empathy, are the most lasting and influential forms of learning. Empathy is the language of the theatre, which communicates more directly, clearly and permanently to its audience than the language of words. Audience education encompasses not only answers to the questions, 'What is theatre, and how do I behave toward it?' but more importantly, 'What is life, and how do I behave toward it!' Viewed in this context, audience education becomes the most important aspect of theatre in the school."

According to Geraldine Brain Siks, children need to alternate in the roles of performer and audience as they learn and develop through continual interchange of these roles. The experience of acting, whether in the school play or in "playmaking" in the classroom, enables the pupil to evaluate a theatre experience by giving a personal response, and by making comments based on his understanding of the concepts of playing and play-making." He must learn to concentrate in order to observe, and he will also learn how to give an objective evaluation of what he sees, rather than subjective approval or disapproval; and, most important, perhaps, he will come to "recognise that in the creative process there are many alternate and imaginative ways to reach a given goal or solve a problem."<sup>1</sup>

Although the number of teachers who mentioned creating an interest in theatre and theatrical activity as a specific aim of school productions was fairly small, it seems likely that this aim was generally implied. It would appear, however, that the teachers in the Eastern Cape are not particularly concerned with audience education, or that they take it for granted that this will be a natural subsidiary result of the production of plays.<sup>2</sup> This important ingredient of play production in schools should, however, not be neglected.

It is desirable that teacher-directors should bear in mind the effect on the school audience of what they see on the stage. Dorothy Kester points out that the teacher must somehow "reconcile the responsibility to his audience which he has as a director and the responsibility to his class which he has as a teacher."<sup>3</sup> She thus acknowledges the aim of presenting good theatre, which in my view must be primary consideration if the other goals are to be realised. Her demands for the teacher-director are, therefore, that

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1. G.B. Siks, Drama with Children, pp.141-143.  
See also comments of Teacher 15, Appendix B, p. 291.
  2. See Appendix B, question 5, p. 270-273.
  3. Dorothy Kester, "Children as Theatre Producers", in G.B. Siks and H.B. Dunnington, eds., Children's Theatre and Creative Dramatics, (Seattle and London, University of Washington Press, 1961) p.48.

"A graduate who expects to direct children in plays should have as much preparation in theatre as a music teacher has in music or an art teacher in art."<sup>1</sup> Moses Goldberg considers that it is important that the performance of the school play should be of a high standard because many children who would otherwise not be exposed to theatre at all do see the school play, and "the child's future attitude toward theatre may be set by his first exposure."<sup>2</sup> It seems to me equally important that productions should be aimed at giving as true an interpretation of the text as possible--even, perhaps, a challenging one, but not one which patently distorts the playwright's intention in order to provide the director with a "new angle" from which to work, or to be different for the sake of being different. Children will accept and remember the version they see and hear, or act, rather than that which they read. Reading a play imaginatively is, in any case, a sophisticated activity mastered only after considerable experience of seeing plays performed.

Enjoyment is an aspect of the school play which should also not be overlooked. The magazines reflect that almost the raison d'être for any form of dramatic activity in schools during the nineteenth century was "entertainment"--certainly for the pupils and staff of the school, and often for the townsfolk as well.<sup>3</sup> Comparatively few of the teacher-directors who answered the questionnaire expressed a desire to entertain the audience as well as to provide enjoyment for those taking part. Nevertheless, if it is accepted that audience education is such an important function of the school production, it follows that the impact which the performance has on the audience is proportionate to the enjoyment which they experience. Entertainment--which should not be thought of merely as amusement, although this is an ingredient of entertainment.--is therefore important. "The most obvious value to children in good theatre is entertainment, a value

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1. Ibid., p.42.

2. Moses Goldberg, Children's Theatre, (Englewood Cliffs, New Jersey, Prentice-Hall, 1974) p.24.

3. e.g. The entertainments of the Diocesan Grammar School in King William's Town, p. 80.

often taken for granted and sometimes ignored...If a play is to be considered fully entertaining, delight must linger on after the final curtain call, must have lasting effects."<sup>1</sup>

### The Spoken Word

A teacher who had directed a Shakespearean play stated that one of her aims was to "transcend the barriers of the difficult language." She felt that by using it as the medium of communication in the play, the pupils would come to "speak Elizabethan English with as much understanding and gusto as 1976 English."<sup>2</sup> Many teachers find that the speaking of Shakespearean verse is one of the most difficult things in producing Shakespeare with school children. It does seem that the approach of the teacher quoted above is the right one; that coming to understand the language for the purposes of interpreting the characters and action of the play, and using it meaningfully to communicate to the audience, provides not only the incentive to come to grips with the difficulties, but the context in which they can best be solved. Children who have made the effort to understand and speak the lines meaningfully, will find it easier to master the verse--and will subsequently read Shakespeare with greater ease and comprehension.

This principle may equally be applied to the speaking of another language, and in South Africa the bi-cultural nature of the white population adds a further purpose to the production of plays in schools. Even during the last century there were occasional plays produced in the second language, and at some schools there is a policy of regularly producing plays in Afrikaans with the object of improving the verbal fluency and understanding of the pupils. In one case, pupils are encouraged to write their own playlets in

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1. Kenneth L. Graham, "Values to Children from Good Theatre", in G.B. Siks and H.B. Dunnington eds. Children's Theatre and Creative Dramatics, p.27.
  2. See Appendix B, Teacher 25, p. 298.

Afrikaans and then produce them.<sup>1</sup> Sometimes plays are produced by the Afrikaanse Kultuurvereniging in a school. Parallel medium schools usually produce plays in both languages, sometimes alternately, often casting from either language group. The directors disclaimed deliberately using the plays to promote bilingualism in the schools, but this does seem to have been one result of the productions.<sup>2</sup>

#### Choice of Play.

The choice of play to be performed at a school may be governed by a variety of factors. An obvious one is the setwork for the year. This needs little comment, as it is evident that the setwork will gain general approval. It is quite clearly aligned with those things which are of educational benefit to the pupils. It has the further advantage of being sure to draw good audiences from other schools in the area. Further, if the English teacher is directing the play, he will be familiar with it and have good understanding of the themes and characters. Yet another advantage is that there is likely to be little objection from the parents, who can on occasion be very vociferous about the choice of play. It will also give the director a certain authority among other vying extra-mural activities. Nevertheless, teacher-directors should also try to think beyond the setwork, and to choose plays which widen the children's knowledge of dramatic literature and theatrical styles.<sup>3</sup> The ideal is, of course, to perform several works of different kinds during the year.

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1. See Appendix B, Table 16, p. 235.
  2. See Appendix B, question 45, p.260.
  3. See p. 184.

A consideration of the plays chosen for performance in the schools over the years reveals some general trends. During the nineteenth century the emphasis was on "entertainment", characterised by programmes of music and recitations which might also include the performance of a one-act play (usually a farce) or a scene from a Shakespearean play. The presentation of the Shakespearean plays was at first in the form of readings, and full productions did not really become usual until the 1920s. The taste of school directors has nearly always reflected the popular taste of the time, and throughout the twentieth century the preference has been for popular comedies. Since the 1920s there has also been a great increase in the number of one-act plays performed, which may be attributed to the custom of running inter-house or inter-class competitions, and entering one-act play festivals. One-act plays are obviously shorter and take less time to mount in a busy academic year; they are short enough for pupil-directors to handle, and also provide a training-ground for them.

It might therefore be expected that there would be about four times as many one-act plays performed as full-length ones; and in some schools this was the case. But over the whole area, taking into account those few schools which did not run one-act play competitions, there were in the 1970s almost as many full-length productions as one-acts, with the ratio about three to four. This indicates that many schools are now presenting more than one "annual school play". During the 1970s approximately seventy-eight percent of full-length productions were modern comedies or thrillers, approximately thirty percent were classics, costume-dramas or modern serious plays, and approximately eleven percent were Shakespearean plays. Some of the modern serious plays were very adventurous choices, e.g. Death of a Salesman.

This represents a significant change from the 1960s when only approximately eighteen percent of the full-length plays chosen were classics, costume dramas or modern serious plays, and about ten percent were Shakespearean plays, with approximately seventy-four

percent being modern comedies or thrillers. A favourite comedy in both decades was, predictably, The Happiest Days of Your Life. The children will undoubtedly benefit from any production in which they take part, but it is preferable that light-hearted, trivial comedies of this kind should be chosen only as part of a year's programme which includes works of greater dramatic merit. When a school produces only a solitary "annual play", it is vital that this should be something which extends the pupils' ability to explore layers of meaning in the text and to grapple with the interpretation of complex ideas and characters.

It is the consensus of opinion of experts on the subject that only plays of good literary quality should be chosen for school production. It is more interesting and more worth while to spend the considerable time involved in rehearsals on material of lasting value. Pupils will also accomplish more when the challenges are greater. This refers, of course, to the use of a published script, and does not discount creative, innovative work done by the children themselves, e.g. satirical sketches, documentary plays and dramatic adaptations of novels. There should be "enough depth and complexity in each role to hold the actors' interest throughout the rehearsal period...enough variety of mood to challenge the actors' range of interpretative and emotional talents",<sup>1</sup> and it must excite the actors. I believe that what they learn about life from the play should be really illuminating and not give a superficial or false view. The teacher should bear in mind when choosing the play that a good script gives both actors and director a head start. This is why so many teacher-directors find it worth while to attempt Shakespeare. Winifred Ward claims that children "look forward to Shakespeare as being the most interesting material they can use."<sup>2</sup> Nor should the director be too hesitant about using difficult material. "There are various levels at which a play or book can be appreciated, and children may enjoy at their own level works which adults enjoy at a deeper level."<sup>3</sup> Therefore choice of play need not be limited to that which is within the children's experience--it is also necessary to extend their experience, and to stretch them.

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1. C.K. Motter, Theatre in High School, p. 111.
  2. Winifred Ward, Playmaking, p.111.
  3. A.F. Alington, Drama and Education, p.98.

An interesting change in emphasis is revealed in the questionnaires, which show that during the three-year period investigated a higher proportion of Shakespearean productions were mounted than during the 1970s as a whole. During the 1970s about twelve percent of all full length plays produced were by Shakespeare, which was a little higher than the approximately ten percent produced during the 1960s, but during the years 1975-1977 about twenty-eight percent of the productions were Shakespearean plays.<sup>1</sup>

It must be borne in mind, however, that this figure is based on the answers to the subsidiary questionnaires which were returned. From the twenty-seven schools which returned questionnaires, only thirty-four teachers completed the subsidiary questionnaires. From the evidence of the magazines it is certain that some teachers who directed plays during the period did not return subsidiary questionnaires. Nevertheless, this rough analysis does show that among those teacher-directors interested enough to complete the subsidiary questionnaires a considerably higher proportion had produced Shakespearean plays during 1975, 1976 and 1977.

The majority of musicals produced early in the century were slight works popular at the time such as Gulnaré the Slave Girl, with some schools making a feature of Gilbert and Sullivan operettas. In the 1970s there was a marked increase in the number of modern musicals produced by the schools, e.g. Joseph and His Amazing Technicolour Dreamcoat, and the questionnaire reveals that these are popular with all sections of the audience.<sup>2</sup>

Finance is another factor which may influence the choice of play for a school production. Dramatic performances have from the beginning been regarded as the means of raising money for school projects, and where there is pressure on the director to show a sizeable profit, he will have to make sure both that he does not spend too much on the production, and that he chooses a play which

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1. See Appendix B, question 6, p.225 and question 1, p.223.

2. See Appendix B, question 10, p.231.

will appeal to the particular public which will form his audience. Schools draw their audiences mainly from their own pupils and parents; a very small proportion of school audiences is provided by the public, and a limited proportion by other schools, except when the play is a setwork.<sup>1</sup> When the takings of a production are important, the choice of play would therefore have to be aimed at pupils and parents.

The type of community to which a school presents its dramatic productions will naturally wield an influence on both the goals of the producer and the ultimate value of the experience to the children. Where the community has a strong interest in amateur dramatics, and adventurous directors, this tends to be reflected in the schools. Where the tastes of the community are limited, the director may find it difficult to rise above the production of plays of lesser merit.<sup>2</sup> On the other hand, the excuse given by school directors who choose inferior plays for production that they are catering to their audiences, is not really valid. The director is entitled to assume that his audience is of average intelligence, and there are many excellent plays which nevertheless have popular appeal. Generally, school directors do not have to be too concerned about the financial return. Most productions are given grants from school funds, or re-imbursed from funds if their takings do not cover expenses. Where finance does not dominate, the school director has freedom "to experiment and invent, to dwell upon the business of creating, so that everybody involved can get as much from the preparation as from the actual performance."<sup>3</sup> In any case shortage of funds need not necessarily limit his choice of play, because almost any play can be adapted to simple presentation.

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1. See pp. 122 and 177 above.
  2. See Appendix B., Teacher 1, p.282.
  3. Burton and Lane, New Directions, p.21.

Serious modern plays have been produced by some schools, e.g. Ross, but the preponderance of directors who choose modern comedy, and even farce, suggests that these teachers do not realise the difficulty of performing these plays, particularly when they are not of the best quality. "Farce is the kind of comedy which causes little more than 'physical' laughter, and the mind has nothing to do except register a rapid series of wild incongruities of behaviour."<sup>1</sup> Farce tends to be superficially treated when it is chosen for school productions. It requires professional expertise to make it work, at a technical level not possible to school children, and it is therefore really better not to attempt it.

#### The Empty Space.

I can take any empty space and call it a bare stage.  
A man walks across this empty space whilst someone  
else is watching him, and this is all that is needed  
for an act of theatre to be engaged.

Peter Brook, The Empty Space.<sup>2</sup>

When choosing the play the director may have to consider such limitations as: a small budget, the capacities of his actors, the occasion for which the play is to be produced or inadequate facilities. But these may in fact prove to be advantages. They test the ingenuity of the director, and force him to evolve his own kind of theatre. Those schools which had very limited staging facilities, or even none,<sup>3</sup> contrived to turn those very limitations to their advantage, and in no case was lack of a proper stage or lighting a hindrance to the liveliness of dramatic work in the school. It is a good idea to simplify sets, and to adapt facilities; too-elaborate sets and costumes can dwarf pupil actors and inhibit their directness and sincerity. The imaginative use of simple properties may give surprising life and excitement to a production, and opens up a wide range of possibilities.<sup>4</sup>

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1. J.L. Styan, The Dramatic Experience, (Norwich, Jarrold and Sons, 1965) p.99.
  2. Peter Brook, The Empty Space, (London, McGibbon & Kee, 1969) p.9.
  3. See Appendix B, question 24, p. 243.
  4. e.g. The floor becomes the sea; a table, a boat; the orchestration of vocal sounds and clasing objects supplies music. See Jerzy Grotowski, Towards a Poor Theatre, p.21.

Although some teacher-directors have chosen to mount their productions in the local Town Hall or theatre when their own resources have seemed deficient, schools have not always done proscenium-arch productions. When there has been an adventurous member of staff, more unusual methods have been tried. Productions have been staged in the round,<sup>1</sup> with minimal costumes and scenery<sup>2</sup> and in the open air.<sup>3</sup> The success of these productions underlines Robin Malan's finding that

Whether one is working in the theatrical or educational sectors of work with young people, one fact is firmly fixed and sure. This is that the proscenium stage is not the most successful form for young people: in fact, most practitioners are emphatic that it is the least successful...theatre for young people works best in an intimate but open actor-audience relationship.<sup>4</sup>

Having to adapt to working in a smaller area may be beneficial to the actors' voices--it is a considerable strain on young voices to have to project in large halls--and also to their acting. A teacher-director, complaining of a large school hall with a stage one metre high, wrote that he found this led to "a kind of declamatory acting which I feel is not ideal for children."<sup>5</sup> He aimed to do his next production in the round.

The advantages of theatre-in the round for children are many. There is great freedom of movement, and the proximity of the audience makes any insincerity very obvious. Every detail of expression and bodily movement is important. It offers excellent training

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1. e.g. Cambridge High School, 1977, pp.104-105: The Importance of Being Earnest.
  2. Queen's College, Programme, May 1977: Hamlet.
  3. Dale College, 1977, p.59: A Midsummer Night's Dream: The three terraces in Hallowed Courtyard were turned to good advantage. The Graemian, 1966, p.40: Macbeth; the director capitalised on the quadrangle with its large arch, turrets and proximity to the garden with convenient trees.
  4. Robin Malan, Drama Teach, (Cape Town, David Philip, 1973) p.116. Robin Malan has made a comprehensive survey of drama and theatre for young people in Britain.
  5. An answer to question 24, Appendix B, p.243.

in concentration, and there is no limitation on the style of the performance--"any style that can be essayed on the proscenium stage can be used in the round."<sup>1</sup>

This is not to suggest, however, that all school productions should be done in the round; directors should not merely exchange one convention for another. As Grotowski makes clear, "the essential concern is finding the proper spectator-actor relationship for each type of performance and embodying the decision in physical arrangements."<sup>2</sup>

#### Drama Activities in the School.

Published writing on the subject of play production in schools is leaning more and more to the standpoint that it is not the isolated production which is of most benefit to children, but that the other drama activities in the school have an important influence on the mounting of a production. Only a handful of teachers, however, seemed to regard what is done in Dramatic Society meetings, or during related activities such as play readings, oratory contests, classroom drama etc. as in any way preparing pupils for taking part in plays.<sup>3</sup>

It is eminently desirable that the production of a school play should not be merely an annual event involving a great deal of disorganisation in the life of the school. Where drama is a part of the school curriculum pupils will naturally be prepared for taking part in productions. But even where all drama activity is extra-mural there are still many ways in which children may be involved in activities which prepare them for a major

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1. Margot Jones, Theatre-in-the-Round, (New York, McGraw Hill, 1965) p.109.
  2. Jerzy Grotowski, Towards a Poor Theatre, p.20.
  3. See Appendix B, question 17, p. 236.

production.<sup>1</sup> The best of these are workshop-type activities--improvisation groups, play-making, opportunities to write and act their own plays, visits to the theatre with preparation beforehand and discussions afterwards, lectures and workshops by visiting experts, and much experience in smaller and less important productions. These may take the form of House plays, class plays, Saturday evening entertainments and impromptu concerts as well as polished variety shows--all as part of the year's programme, from which the "annual school play" should grow. It should be the ultimate result of all these activities.

Nevertheless, this may be difficult for teacher-directors who are not drama specialists, who have come to be in charge of the school production because they are interested and talented, but have in fact the responsibility for teaching their own specialist subjects. This again underlines the desirability of having drama trained teachers on the staff--preferably as specialist teachers in charge of drama in the curriculum. Although class drama was not a regular school subject, fifteen of the twenty-seven schools which responded to the questionnaire managed to include it in their teaching, either as part of Youth Preparedness periods or during language lessons. That teachers believe strongly enough in class drama to implement it in these circumstances shows a real gain in the awareness of its educational value.<sup>2</sup> But until it has become established in the Eastern Cape there should at least be teachers who have specialised in drama as well as the subject which they are teaching in the school. Such teachers would be able not only to direct plays but also to give support to other staff who direct by doing a good deal of the auxiliary work with the children--e.g. creative dramatics--during the year. Such work does not need to take up the amount of time that a full production does. It can be

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1. C.K. Motter, Theatre in High School, p.18: C.K. Motter states categorically that "Training must be prerequisite to appearing in a school play just as it is in the school orchestra." Apart from the fact that she is writing of an ideal situation in which elective courses in drama would have a firm place in the high school curriculum, this stipulation seems too extreme. It would be undesirable to exclude those who do not specialise in drama, but, like many adults and even professional performers, have a natural aptitude that takes readily to performance.
  2. See Appendix B, question 30, p.251.

completed in one club meeting, or take only two or three rehearsals (e.g. for a play-reading) and it actually makes the task of the major production easier, because pupils become more accustomed to the whole matter of acting and the attendant backstage jobs. The children become more at ease with each other and with the director (particularly if the same person is involved). The major production is therefore less of a "special occasion", it is not so unfamiliar, so "all or nothing". Children who do not get parts are not so downcast, because they may have been cast on other occasions, and know that there will be other opportunities in the future. Children who do get cast do not assume such importance, because they may have been omitted on other occasions. The technical staff will also have had opportunities of learning and practising their tasks. But even when there is only one "school play" during the year those who take part gain from the experience.

Inter-house play festivals provide an opportunity for large numbers of children to take part. The audience is usually limited to other members of the school, which makes it less awesome. The plays are short, so that less time and effort is involved, but the children still have the experience of performing and the joy of achievement. When pupils direct these plays, they have this added experience. They learn from the adjudication, and also from seeing each other perform.

Interest in debating and public-speaking in the schools was manifested at the outset, and has been maintained down the years. This interest may be accounted for by the fact that proficiency in public-speaking has always been regarded as a valuable attribute. It has observable educational benefits and is also reasonably easy to organise within the school system. Inter-school debates and public-speaking competitions also help to stimulate interest.

Participation in oratory contests is helpful because it gives children some experience of speaking to an audience. While it is not the same thing as acting (the orator is himself, handling his own ideas, or ideas which he has made his own, while the actor is being someone else, interpreting everything that is involved in characterisation) oratory is helpful in building up confidence, good speech and audience contact.

It is a curious observation that the presence of staff with drama training in a school did not necessarily mean that there was more dramatic activity--and at some of the schools where there was no trained member of staff, dramatics of all kinds, including classroom drama, were very lively.<sup>1</sup> Discussions with staff suggest that the cause of this is twofold. Firstly, most of the drama qualified teachers have been in the schools for only a short time, and young staff do not always find it easy to change die-hard traditions in the schools. It may be very difficult to overcome the prejudices and entrenched practices of older staff, or even the customary patterns in a school where there has been very little drama.<sup>2</sup> Secondly, the newly-qualified drama specialist, accustomed to the sophisticated resources and organisation of the university drama department, may be dismayed by the lack of facilities in a school, and tend to expend his energies on trying to improve the equipment instead of on more imaginative production.

This highlights the failure of the university Departments of Speech and Drama to train drama students for "the poor theatre", and endorses Elize Scheepers' finding that the university Departments of Speech and Drama have been too much preoccupied with the demands of the professional theatre.

I do not, however, find myself in agreement with her suggestion that separate courses--in fact, ultimately, separate departments--should cater for potential actors and interpreters, which she declares are "heeltemal onafhanklik van mekaar: 'n mens is 'n akteur of 'n vertolker. Daar is 'n hemelsbree verskil tussen die twee."<sup>3</sup>

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1. See Appendix B, question 30, p. 251.
  2. See Appendix B, question 22, p. 241. Discussions with drama graduates reveal that after a settling-in period of two or three years, they are generally given more opportunities.
  3. Elize Scheepers, "Teateropleiding op die Tweesprong," (Unpublished D. Litt. thesis, Potchefstroomse Universiteit vir Christelike Onderwys, 1978) pp.377, 381-385. Elize Scheepers has done a comprehensive investigation into the courses offered by the university Departments of Speech and Drama in the Republic of South Africa.

This sets up a dichotomy where none exists. The process of interpreting the written word in speech is the same for everyone who attempts it, whether the professional actor or the teacher.

She objects to actors being used in school programmes by the Provincial Performing Arts Boards because she says that it is the students who have trained in the art of interpretation, of interpretative speaking--"vertolkers van die woordkunswerk"--who should be doing this work.

In my view the actor can only give the best possible performance when he is able to arrive at the best possible interpretation. A good actor must be an able interpreter, though, of course, the reverse need not be true. The activity of acting makes demands on the actor to discover the interpretation for himself in an immediate way that academic study does not. While the prospective drama teacher may never reach heights of performance as an actor, his experience of the process is important for himself as well as in his directing of children. I believe that the prospective teacher should have the same drama experiences as the prospective actor, but that he should also be given experience of the kind of work which will lead him to creative directing in the school situation.

It is vital that more adequately trained teachers should be available. The two English medium universities in the Cape Province and the University of Stellenbosch<sup>1</sup> all have Departments of Speech and Drama which are giving specialist training to potential teachers, but certain difficulties remain.<sup>2</sup> Although Speech and Drama has been approved as a school subject there is only one secondary school in the Republic of South Africa--the Hoërmeisieskool Oranje in Bloemfontein--which offers Speech and Drama as a fully

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1. There are also speech classes for English speaking students at the University of Stellenbosch.
  2. See Appendix B, question 7, p. 228.

recognised subject for the Senior Certificate, according to the syllabus offered by the Joint Matriculation Board,<sup>1</sup> and only three schools in the Eastern Cape in which drama is included in the curriculum were recorded in the questionnaire as having appointed Speech and Drama specialists to the staff.<sup>2</sup>

Students hesitate to specialise in Speech and Drama while the position of the subject in the curriculum is insecure. A further complication is that if a teacher wishes to obtain a post as a specialist in Speech and Drama, he must have as his second major subject for the degree either English or Afrikaans. This is a regulation of the Cape Education Department,<sup>3</sup> not of the universities, where a student may choose from a variety of other subjects as a second major.

The situation is unlikely to improve in the foreseeable future.<sup>4</sup> It is unrealistic to expect that there will ever be enough pupils choosing Speech and Drama as a subject for Matriculation to justify the appointment of teachers to Speech and Drama posts on the staff. A school cannot employ a Speech and Drama specialist for a handful of pupils at the expense of, say, an extra Mathematics teacher. Drama is a subject which demands talent, like Art or Music, and there will never be more than a few pupils at a time who have this talent. We should therefore think in terms of subject specialists who are also qualified in Speech and Drama. A teacher of English who is also a specialist in Speech and Drama, or has even two

1. Elize Scheepers, "Teateropleiding op die Tweesprong", p.348.
2. See Appendix B, questions 7 and 8, pp. 228 & 229.
3. "Provided that an official language is taken on a third year basis, and an additional school subject from schedule 4 on a first year basis." Criteria for the Evaluation of South African Qualifications for Employment in Education, issued by the Committee of Educational Heads, 1979, p.64.
4. As long ago as 1948 E.A. Venter made a plea for State support for drama in South African schools: "Nadat die volk dramabewus geword het en die staatsowerheid sy morele en daadwerklike steun verleen, dan kan dit nie anders nie dat ook die Onderwysdepartement tot hierdie aangeleentheid aangetrokke sal voel en ook sy deel, moreel en daadwerklik, ter bevordering van die dramatiese kuns in die openbaar en die skole, sal bydra." [Emphasis added.] E.A. Venter, "Die Drama en die Skool", (Unpublished Ph.D. thesis, University of South Africa, 1948.) p.425.

courses in the subject, should be of inestimable value in raising the standard of dramatic work and play production in the schools. It is desirable that as many fully qualified Speech and Drama specialists as possible should become teachers and find their way into the schools of the Eastern Cape.

While urging the advisability of having Speech and Drama specialist teachers in the schools, it should not be overlooked that training is not always essential for the director of the school play. There are gifted individuals who have a flair for production<sup>1</sup> who, with their own enthusiasm and creative talent, may do more valuable work with pupils in this sphere than a teacher trained in drama who has no special aptitude for directing. Such a member of staff would, however, be an invaluable assistant to a talented director.

The value of trained specialists in speech and movement is self-evident. School heads and teachers recognise the importance of speech. But Elize Scheepers claims that speech is not satisfactory in the schools of South Africa because teachers do not know what they are doing, and she puts forward powerful arguments for the necessity of having trained teachers to ensure good speech in the schools,<sup>2</sup> while B.A. Dobie advocates speech training for all potential secondary school teachers of English as first language.<sup>3</sup>

It may also be argued that children need work in dramatic movement (as distinct from the repetitive, purely physical

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1. A.F. Alington says that it is not necessary for the teacher to be an expert performer. He or she "must, however, be something of an enthusiast." Alington, Drama and Education, p.105.
  2. Scheepers, "Teateropleiding op die Tweesprong", p.348.
  3. B.A. Dobie, "Some aspects of the teaching and assessment of oral communication in English as first language in secondary schools in England and South Africa." (Unpublished Ph.D. thesis, University of Natal, 1976.) p.322.

exercising of the gymnastics class) in order to integrate the "intelligence of the body"<sup>1</sup> with the mind and the emotions, to help towards wholeness and balance. This is desirable for every child, but particularly necessary as a related activity to acting. In the records examined there is very little mention of movement at any time, though occasional directors did pay attention to it--usually for the needs of a specific play.<sup>2</sup> When large-cast musicals which require dancing are produced, either dancing teachers or movement specialists are usually invited to assist, but little attention is generally given to the importance of body-movement in characterisation. Movement trained specialists can make a tremendous difference to the children's experience both before and during the production of a play.

The most serious lack in the play production activities in the schools of the Eastern Cape would thus appear to be the omission of related work in dramatic movement. This may be accounted for by the fact that it is a highly specialised area of work, not easily understood nor undertaken by untrained staff, although there is a level at which interested non-specialists can implement work of this kind.<sup>3</sup>

#### Policy in the Eastern Cape Schools.

There appears to be no one policy towards drama in the schools of the Eastern Cape. It remains very much a matter of the interests and attitudes of the individual principals and teacher-directors. It can be said, however, that support and encouragement is usually given to the production of plays in the schools, with special

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1. Litz Pisk, The Actor and His Body, (London, Harrap, 1975) p.9.
  2. See Clarendon Girls' High School, The Western Chamber, p. 146 above.
  3. See Brian Way, Development Through Drama, pp. 65-117, and Colin King, A Space on the Floor, (London, Ward Lock Educational, 1972.) pp.21-38.

preference for the performing of setworks. In one school the value of performing in a setwork was so highly estimated that only matriculation pupils were allowed to take part.<sup>1</sup> Occasionally the principal has more enlightened ideas about the role of drama in the school than staff and parents, or even pupils, are willing to implement. One headmistress, interested in creative dramatic work, wrote: "I realise that it will be years before the general public or the average child of talent wanting to star in 'productions', begins to see its [drama's] tremendous value, both from the dramatic angle and from that of personality development."<sup>2</sup>

Those members of staff actively engaged in the productions stressed their interest in the benefits which pupils derive from participating in plays and in drama activities in general.<sup>3</sup> Policy towards drama in the school included matters ranging from using drama as a method of teaching other subjects (e.g. History) in the classroom to involving all age-groups of pupils in the annual production, and even, in one case, the policy of making performance in the production compulsory.<sup>4</sup> It does not seem desirable that a uniform policy towards drama should be laid down, but certain important attitudes should perhaps be encouraged by those in authority, e.g. that taking part in dramatic activities is not in any way regarded as "effeminate" in boys' schools; that drama should be given a fair share of extra-mural time; and that it should be regarded as at least as legitimate and important an activity as sport.

In spite of the overall increase in the amount of theatrical and general dramatic activity in the schools of the Eastern Cape seen during the past two decades, there remain certain periods when an attitude inimical to the production of plays may be prevalent in an individual school. It is clear from the records that while many children have the advantage of a great deal of experience in

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1. See Appendix B, question 15, p. 234.
  2. Letter to the writer. See Appendix B, pp.307-308.
  3. See Appendix B, questions 5,6,7, 8 & 9, pp.270-277.
  4. See Appendix B, question 22, p.241.

theatrical performances and educational drama during their years at school, there are some pupils who miss these experiences altogether, or have very little of them. This is possible because of the present situation in which the vigour of play production in a school depends on the interest and enthusiasm of individuals. The disparagement of their undertakings with which these individuals often have to contend may be an indirect outcome of the public school influence in South African schools.

The public school ideals in themselves were not opposed to cultural pursuits--on the contrary, the arts were highly regarded. The standard of culture in the Eastern Cape during the nineteenth and early twentieth centuries was in fact high, and music especially was appreciated as a desirable accomplishment, for men as well as women. That no imputation of "unmanliness" in any way attached to acting in plays during the last century is made clear by the extent to which the military instigated and participated in theatricals. Merely, dramatics were not thought of as having any direct educative value. It is the outcome of the public school attitudes as implemented and interpreted in this country which led to the decline in the role of the arts in education, particularly in the boys' schools.

That it may on occasion be regarded as effeminate to take part in plays, or at any rate, less than "manly", is evidenced by remarks in the teachers' answers to the questionnaire.<sup>1</sup> There are still schools where teachers feel that they need to defend the image of dramatics. One occasionally detects a tone of slight denigration towards drama in the general atmosphere of a school. There is frequently a suggestion that, although play production is accepted as a permissible and even pleasant annual occurrence, it is regarded as extraneous to the real business of education.

In recent years there has in some boys' schools been an effort to cast plays from members of games teams in order to change the "image" of the dramatic production. It is interesting to note,

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1. See Appendix B, Teacher 17, p. 293.

however, that teachers generally phrase this as showing that acting in plays is also "a manly activity". So that "manliness" is still the ideal, though the aim is now to include the arts in those activities which contribute to it.

It should be conceded that some school principals have grounds for their cautious attitude towards play production. There have been teacher-directors who, through lack of competence or a faulty understanding of the processes of production work, allowed undisciplined behaviour in the cast of a play. Encouraging pupils to think of themselves as "stars", and therefore exempt from ordinary discipline, is highly undesirable. Directors whose sole qualification is enthusiasm sometimes fail to organise the production efficiently, and cause disruption of the pupils' work and the school programme, which justifiably brings the activity into disrepute. These instances, however, are happily extremely rare, and the majority of teacher-directors are not guilty of such failings.

Those things which the teachers feel so strongly are of value to the children who take part in plays are largely, if not entirely, un-examinable, and can be only subjectively observed. It is therefore extremely difficult to make a case for play production in the face of more obvious and more easily assessable gains in the sporting field.

Clearly, sport and drama should not be in competition. In fact, physical exercise is extremely desirable for actors. But the situation in schools is frequently that these interests come into conflict because of the demands on children's extra-mural time. When an actor is also in a games team, which is actually eminently desirable, the teacher directing the play may often be faced with the frustrations of rehearsal time being forced to give way to demands of sport. This in turn sets up an antagonism between activities. Much controversy could be avoided if care was taken in advance to correlate timetables for sport and play production.

### Awards.

While awards for the best production of a one-act play, or best performance in a competition have been given ever since competition in dramatics was introduced, it is only very recently that individual recognition has been given to pupils who do well in school plays or otherwise contribute to dramatic activity in the school. An increasing number of schools have, since 1940, begun to give the same type of award to pupils who excel in dramatics as to those who excel in sport. The names of pupils who have given particularly good performances, or have in other ways contributed to the success of a production, now occur in prize lists, awarded Trophies, Honours or Colours in the same way as star games players.<sup>1</sup> It would seem that dramatics are coming to be regarded, at least in some schools, as making a valuable contribution to the education of the pupils.

It is interesting to note, however, that many schools are still very parochial in their attitude to drama. A cricketer or rugby-player who is selected for and excels in a provincial team gets special mention in the magazine. A pupil who was selected to play in an inter-schools production of national prestige, and gave an excellent performance, was actually awarded Colours for acting on the grounds of his performance in a school play during the same year, but no mention was made anywhere in the magazine that he, or other members of the school, had taken part in the outside performance. This may be an isolated case, but seems to reflect the attitude that it is what is done inside the school that counts.

### Competition.

The essentially competitive nature of team games has brought schools into competition. This is popular with the general public (most South Africans have themselves grown up in a tradition of games playing) and as sporting successes are more visible than academic ones, games form a natural "shop window" for the schools.

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1. Dale College, 1976, p.54; Kingswood College, 1977, p.41 et al.

The interest of the public in the sporting competitions leads to an increased interest in the school and its other activities, and because of this some schools are prepared to invest considerable sums of money in their games programmes.<sup>1</sup> Competitive drama may play much the same role. It is remarkable how much more readily money is made available at some schools for theatrical productions when the prestige of the school is at stake, as for instance when a production is part of the Speech Day or Foundation Day ceremonies, or when it is to be judged in a competition against plays produced at other schools. Nearly all the schools in the Eastern Cape take part annually in some form of public-speaking competition, and more than half the schools hold their own inter-house play competitions.<sup>2</sup> A slightly smaller number enter for the inter-school play competitions, while individual schools hold various other forms of internal competition.<sup>3</sup> It is important to note, however, that the real value of competitions lies in the extent to which they lead to an improvement in quality.

The dangers inherent in any form of competitive activity may also be present in play competitions. The worst of these is apparent when the focus is transferred from the activity to the importance of winning. The teacher-director in an effort to win (or under pressure from the school to achieve a "win") may resort to undesirable methods of production, such as drilling pupils parrot-fashion in their lines, or over-dressing the set and the actors, or incorporating a plethora of scenic effects which obscure the performers. Desire to win may also lead to too much time being spent on rehearsal, so that the advantages which the pupils derive from the exercise are outweighed

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1. J.R. Potgieter, "A comparison of attitudes toward intensive competition among High School pupils," (Unpublished M.Ed. thesis, Rhodes University, 1970) p.35.
  2. The Chronicle, 1976, p.18: "The one-act plays serve as a useful reservoir of up-and-coming dramatic talent."
  3. See Appendix B, question 31, p.252.

by exhaustion and neglect of school work. But these are not necessary ills, and one may on the whole rely on the integrity and good sense of the teachers, the vast majority of whom have the good of their pupils at heart.

The motivation provided by a competition often spurs all those concerned in a production to greater effort--even, in some cases, provides the incentive for taking part at all, and often results in the participants discovering an enjoyment and aptitude of which they were previously unaware. Competitions can provide opportunities for pupils to see productions by other schools, and in other styles than their own, thus enlarging their experience, and "the excitement of competition heightens their motivation and improves the quality of their performance."<sup>1</sup> Most important of all, it would seem that competitions both within the schools and organised by outside bodies have encouraged the increase in play production in the schools of the Eastern Cape during the past forty years. Whether there has been a parallel improvement in the quality of the work performed is debatable.

The question arises of how the competitions are to be judged. The usual thing in the Eastern Cape is for schools to invite some knowledgeable person to judge the internal contests.<sup>2</sup> When competitions are run by bodies such as Rotary or the Border Theatrical Association (B.T.A.), these organisations appoint the judges. In the case of the B.T.A. it is generally a panel of three or more judges, who travel round to the schools.

On the whole, competitions are judged by people considered to be knowledgeable about Speech and Drama. Teachers wish that judges should be qualified and objective, and should have had experience either of school drama or youth drama. The aim should be to give constructive criticism. This suggests that teachers are eager to

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1. C.K. Motter, Theatre in High School, p.85.

2. House plays at one school were adjudicated by Tamara Samsonov, "a talented continental actress who trained in Russia, Palestine, Paris and London." Kingswood, April 1945, p.9.

accept constructive suggestions, and criticism, when they come from an informed source.

One important way of improving on performance is to pay serious attention to constructive assessment. Unfortunately, the standard of criticism varies tremendously. Everything depends on the experience, expertise and attitude of the critic. Most judges make their comments as positive and helpful as possible, and a good adjudication should provide some sound teaching. An ordinary professional actor or director is not necessarily the right person to assess school plays; the adjudicator should be someone who is not only professionally competent but also sensitive to the needs of children.

#### Community Enterprise.

One of the benefits stressed by the teacher-directors<sup>1</sup> is the spirit of co-operation which develops between all those concerned with the production, the mutual support between actors, backstage helpers and all members of staff involved in the shared enterprise. The interest of fellow-staff, parents and local amateurs as well as pupils is reflected in their willingness to assist in school productions. Parents are the most closely associated with their children's activities, and often very much involved in the production of a play; if not actually helping with directing or taking part as actors, they are usually called upon to help with sets, properties, costumes and make-up. Provided adult helpers defer to the director, and do not attempt to impose their own ideas on the production, nor to oust the children from the centre of concern, such co-operation is very desirable. During the nineteenth century members of the public as well as the staff were frequently performers in school entertainments, and in the smaller centres the close liaison has persisted until the present. In this way the school play may exert an important socialising influence on the children, for they form part of a team consisting not only of their peers, but of teachers and townsfolk as well, in what becomes a community effort.

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1. See Appendix B, Teachers, 3,15-17, 31 et al., pp.283, 291, 293 and 303.

### Recent Developments in the Eastern Cape.

It may be useful briefly to review the most recent developments in play production in the Eastern Cape:

- (1) Plays in the schools are directed largely by untrained, but interested and talented people, many of whom take considerable trouble to learn about various aspects of the theatre whenever possible. There are, of course, those who are not so competent, but this applies to every area of teaching, and is usually compensated for when more able teachers replace them.
- (2) Competitions and festivals run by interested bodies have encouraged the regular production of both one-act and full length plays in schools, and also contributory interests such as debating and public speaking.
- (3) Visits by theatre groups of the Cape Performing Arts Board have set new standards of performance, and provided examples of simple staging with the focus on the actors. They have stimulated a new approach to production. The vigorous Rhodes University Dramatic Society gave an impetus to theatricals in the Eastern Cape, and the establishment of the Department of Speech and Drama has meant that a regular programme of varied performances has been seen by the schools. Students who have been trained in the Department are already teaching in the schools and directing plays.
- (4) The enthusiasm, interest and ability of those who inaugurated the first entertainments in the schools in some cases started a tradition which has maintained until the present day.
- (5) As teachers moved from school to school, they carried ideas with them, and frequently introduced the type of productions which had been successful at their previous schools. Pupils who left

school and entered the teaching profession also tended to introduce those activities in which they had been involved. In several instances, pupils returned as teachers to their old schools. The Eastern Cape is in many ways a small community, and this interchange of staff as they move on promotion, and the feed-back of old pupils into the schools, may in large part account for the many similarities in the dramatic work done in the schools of the area.

One of the particular problems of the Eastern Cape is its isolation from the major areas of artistic experimentation. It is off the beaten track of developments in the arts. Touring companies provide some stimulation, and since 1974 the 1820 Settlers' Monument Foundation has provided an annual festival in which overseas artists perform and give master classes, though these have so far been only in music. More important to the pupils, however, is the Schools' Festival, which attempts to provide a service for the study of English with, and beyond, the study of setworks. The area is, nevertheless, largely cut off from the artistic milieu, from the "busy-ness" which generates excitement and growth in the arts. This isolation is reflected in the conservative attitude to the arts, and more particularly to drama, in the schools.

#### The Dramatic Experience.

Whether competitive or not, success is naturally part of the aim of any production. What constitutes success in the school context needs consideration.

The school production may be considered successful if it has provided a satisfying experience for all who take part--actors, backstage crew and audience. This is not to discount the importance of polish and proficiency. These things also have their value, but not at the expense of genuine discovery. Where pupils are not capable of style it may be better to choose what Peter Brook calls "the rough theatre" and make sure of "delight",<sup>1</sup> which springs from

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1. Peter Brook, The Empty Space, p.69 et al.

true interaction between audience and actors.

The children should give the best performance possible, arrived at by seeking, during the rehearsal period, for the life of the play; which they in turn attempt to perform with insight, with sincerity, and with all the skill they have mastered in characterisation. All theatrical effects--set, costumes, lights, make-up (if this is used, though preferably it should be kept to a minimum)--should be subservient to the overall illumination of the text. What does not actually contribute to this should be avoided. Integrity and a genuine understanding of what they are saying and doing--these are the criteria of success, and will produce the audience acclaim as well.

Drama in the school can and should operate at various levels. It is to be hoped that there will be an increasing number of teachers who have had some drama training as well as specialists who will be able to give expert tuition to the gifted children who select drama as a specialist subject. These drama-trained teachers, besides being able to bring expertise to productions, will be helpful in related activities, especially in creative dramatics, speech and movement, which contribute so much to the worth of a production and its final result.

This is not to discount the untrained but enthusiastic and gifted teacher-directors, many of whom have for so many years promoted theatre in schools. Nor should participation in play production be confined to those pupils who choose to specialise in drama when this becomes a viable option in the schools. It would clearly be undesirable to set up such an elitist situation that only specialists, both staff and pupils, were involved in presenting plays. The avowed advantages to be derived from any theatrical experience should be available to all members of the school.

What should be aimed at is a happy co-operation between the talented amateur directors and the young drama trained specialists

coming into the schools from the universities. This situation should in fact exemplify the ideal combination of the two aspects of dramatic activity in the school--the educational drama work now gaining in momentum which concentrates on the personality development of the pupils, and the production of plays which grows out of it, and brings both performers and audience all the benefits of the dramatic experience.

The values of the theatrical experience are many. J.L. Styan stresses the importance of trying to "receive the theatre experience each dramatist offers, and this does not turn solely on the presence of a playhouse, a full-scale set and skilled actors, but on the intimate experience peculiar to dramatising."<sup>1</sup> [Emphasis added.] It is this experience which is vital to both children and teachers, and towards which all who are concerned with the production of plays in schools should aspire.

1. J.L. Styan, The Dramatic Experience, p.8.

APPENDIX A

"Bring Your Music!"

During the nineteenth century, and the first two decades of the twentieth, these words were "regularly addressed by everybody to everybody else".<sup>1</sup> Every social occasion was graced with song, however competent or incompetent the singer, and deplorable renderings were frequently suffered in the name of good fellowship.<sup>2</sup> There were, nevertheless, many talented musicians in the Eastern Province, and musical performances in the homes of the people were regular occurrences.<sup>3</sup>

There were also concerts, readings and performances of one kind or another in halls - the Albany Hall, Commercial Hall and Town Hall in Grahamstown are all mentioned - or failing these, in hired rooms such as "Mr Mandy's large room",<sup>4</sup> mentioned as the venue for a "public VOCAL and INSTRUMENTAL CONCERT" to be given by Mr G.F. White.<sup>5</sup> Apparently Mr Mandy's "room" was used also as a venue for lectures,<sup>6</sup> and even for Assembly Balls.<sup>7</sup> In any case, Mandy had on his premises a large enough room to use as the Freemason's Lodge, and it also did duty for concerts, lectures and balls.

In King William's Town an entertainment of "music and readings" was given in "Mr Levy's store", which was made into an auditorium with platform and chairs for the occasion,<sup>8</sup> although by then Prince Alfred's Theatre was in regular use by the King William's Town Amateur Dramatic Club.

Apart from a considerable amount of amateur musical activity in both towns, there were visits from touring professionals. A "Grand Concert under the Patronage of His Excellency Lieutenant-General Sir James Jackson, K.C.B., and Lieut.-Govr. and Commander of the Forces",<sup>9</sup> given rather

1. M.W. Disher, Victorian Song, (London, Phoenix, 1955) p.13.
2. Dispatch, 8.4.1873: See Appendix A, p.212.
3. George and Dorothy Randell, We All Lived Here, (Queenstown, Queenstown Printing Co., 1977) pp.49, 52.
4. Dr E.G. Drury, Records of the Albany Lodge, 1828-1928, (Grahamstown, Grocott and Sherry, 1928) p.15. John Mandy held the Freemason's Tavern, and Dr Drury wrote of it variously as a "store" and "bottle store".
5. Journal, 26.11.1835.
6. Journal, 3.12.1835.
7. Journal, 17.12.1935.
8. Watchman, 27.5.1867.
9. Journal, 11.8.1857.

surprisingly in the Court House,<sup>1</sup> with "Martin Simonsen, Solo Violinist to H.M. the King of Denmark...assisted by Mme. Fanny Guichard (Prima Donna from the Operas of Paris and Brussels etc. etc.)" was performed also in Fort Beaufort and Alice, and three more concerts with different programmes were given by these performers in Grahamstown.<sup>2</sup>

According to K.J. Bromberger:

During the period 1837-1862, theatrical performances of various types were presented in Grahamstown. At most of them music also featured. On the one hand, music was so-to-speak 'external' to the drama--providing 'interludes' between plays or between the acts of a single play, or assuming more importance so that the musical 'items' on the programme disputed prominence with the theatrical. On the other hand, music was sometimes 'internal' to the drama--at least in the sense that it provided an almost continuous accompaniment to it,<sup>3</sup>

as was certainly the case in the performance of The Castle Spectre, and music was also occasionally integrated with the drama in the form known as "burlesque opera", or burletta.<sup>4</sup>

Music lovers occasionally had the pleasure of hearing visiting performers. A programme for a concert given on the 17th November, 1875, billed Madame Anna Bishop as "the world-renowned Cantatrice".<sup>5</sup> Touring professionals sometimes built out their programmes with the help of local amateurs, and in several performances of Madame Bishop's "Sacred and Secular Concert" she was "kindly assisted by the Misses Brookshaw and Miss Streak and Mr. Charles Lascelles".<sup>6</sup> The amateurs apparently made good use of

1. Court House: this seems to have been a fairly usual venue for concerts before adequate halls were built. ref. also Dispatch 15.10.1872.
2. Journal, 15.8.1857.
3. K.J. Bromberger, "Music in Grahamstown 1812-1862", (Unpublished B.Mus. Thesis, Rhodes University, 1967) p.71.
4. According to Grove's Dictionary of Music and Musicians, Fifth ed. Vol. I (A-B) p.1028: Burletta was "A form of musical comedy that may be described as bridging the gap between ballad opera and comic opera... A footnote by Professor Allardyce Nicoll to his essay on the theatre in 'Early Victorian', II, 267, reads thus: 'The term "burletta" is difficult to define exactly. It was applied to plays with music (serious or comic) which alone were permitted to be performed in the "minor" theatres'."
5. Programme, 17.11.1875 in the Cory Library, Rhodes University.
6. Journal, 1.12.75.

the presence of a soloist of Madame Bishop's calibre, because the advertisement for the concert concludes: "On the occasion of Madame Bishop's Last Appearance in Grahamstown will be produced Offenbach's celebrated Opera Bouffe, 'The Grand Duchess' Assisted by Lady and Gentlemen Amateurs."<sup>1</sup>

The Grand Duchess seems to have been a favourite piece, and it was toured by the Scarelle Opera Company in 1888. A report in the Journal stated: "This company's season in Grahamstown closed last night with the performance of the comic opera 'La Grande Duchesse'. A large audience, considering the very threatening weather...were delighted with the rendering of the piece", and added that the company would leave that day for Kimberley, where they would open "on Saturday."<sup>2</sup>

A series of shows was given in the Kaffrarian Brethren's Hall in King William's Town by the touring Poussard Bailey Company, with the assistance of the band and some of the "amateurs of Prince Alfred's Theatre", the home of the King William's Town amateur company, in 1867. The Watchman called the performance on August 5th "a great and glorious treat", deploring the fact that the floor of the Town Hall, which was then being built, had "not yet been laid that we may take advantage of it for this purpose."<sup>3</sup> Advertisements for this show were repeated variously as "a concert"<sup>4</sup> and "a theatrical performance",<sup>5</sup> but there is no indication of exactly what form it took; perhaps it was a variety show.

The Town Hall referred to is still in use by the King William's Town amateurs. "Reputedly the oldest in the country",<sup>6</sup> it is "a little gem" of Victoriana, though the miniature stage was replaced by "a fine stage fitted up with every up-to-date appliance" after the South African War. "The extensions and modifications took just over a year, and the re-opening took place on the 6th May, 1904."<sup>7</sup> It is still rated as "one of the three finest true theatres in South Africa for accoustics, atmosphere and authenticity".<sup>8</sup>

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1. Ibid.

2. Ibid., 8.3.1888.

3. Watchman, 12.8.1867.

4. Ibid., 1.8.67.

5. Ibid., 17.8.67.

6. Yvonne Bryceland in The Cape Times, 18.9.65.

7. J.A. Bateman, A Century of Public Service 1861-1961, (King William's Town, Progress Press Co., 1961) p.32.

8. B. Breytenbach, Mercury, 7.12.72.

Both Grahamstown and King William's Town were at different times garrison towns. As the Headquarters of the Regiments and their large bands, neither town lacked musical talent. As well as playing at many formal celebrations the regimental bands in both towns sometimes entertained the audiences at the end of a theatrical performance,<sup>1</sup> or even at such things as "a lecture on The Study of Shakespeare...Afterwards music by the Band of the 13th Light Infantry".<sup>2</sup> They often performed also as part of a programme of theatrical entertainment.<sup>3</sup>

Professor Maxwell suggests that "we may remember too that on all public occasions, like Grahamstown's first steeple-chase in 1841, and the first settler jubilee in 1844, the regimental band was called upon to perform and add a touch of gaiety--even at times of nostalgia."<sup>4</sup> The band of the Cape Mounted Rifles played at functions as widely divergent as a Masonic dinner<sup>5</sup> and the Circus.<sup>6</sup>

But it was not only the military bands which provided musical entertainment for the towns. "Judging from the sale of their effects when they were transferred, many of the officers had cultivated interests, and some were quite good amateur musicians. Hence the early development of concerts and amateur theatricals where programmes varied from serious drama to lively variety shows."<sup>7</sup>

After the hiatus in dramatic activity in Grahamstown caused by the Eighth Frontier War, it was the officers of the garrison who provided the town with theatrical entertainment, beginning a series of productions in August, 1853 with "A Burletta by Charles Selby, entitled Antony and Cleopatra, to be followed by an Apropos Bagatelle by J.H. Stocquier, designated Polkomania, the whole to conclude with the Farce of Box and Cox."<sup>8</sup>

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1. Journal, 25.11.1864.
  2. Journal, 29.8.1857.
  3. Watchman, 18.2.1867.
  4. Professor Winifred Maxwell, "Relations Between Civilians and the Military, 1820-1853 Some Aspects", in Annals of the Grahamstown Historical Society 1977, Vol. II, No. 3, p.36.
  5. Journal, 27.6.1867.
  6. Ibid., 18.7.1867.
  7. Maxwell, "Civilians and Military", p.36.
  8. Journal, 6.8.1853, also quoted in Kirby "F.T. I'Ons", p.82.

The First City Volunteer Band made a significant contribution to entertainment in Grahamstown during the last decades of the nineteenth century and the first of the twentieth century. In the 1890s they gave open-air concerts in the Botanical Gardens<sup>1</sup> as well as by moonlight at the Grey Reservoir "on a regular basis" during the warmer weather, "the grounds illuminated by Chinese lanterns".<sup>2</sup> The decision to make these concerts regular was applauded by the citizens as "There is too little doing here at night."<sup>3</sup>

In December 1892 the first of a series of "Stock Fair concerts" was held in the Town Hall. "These concerts were arranged for a Tuesday night, the eve of the Stock Fair, when the farmers waited over in town for the following day's fair", and the First City Volunteer Band "acquitted themselves excellently".<sup>4</sup>

In the new century concerts were given in the Shaw Hall<sup>5</sup> as well as the Town Hall,<sup>6</sup> and a new type of recital was given -- "A Grand Gramophone Recital" in the Town Hall,<sup>7</sup> at which the audience could hear "the Marvellous Records of Madame MELBA".<sup>7</sup> There were also occasionally organ recitals in the Cathedral.<sup>8</sup>

The earliest record of any sort of entertainment in Port Elizabeth was a programme of "Hymns and Pieces to be sung" at a tea meeting on the 10th April, 1850.<sup>9</sup> No venue was stated, but as it was a "Commemoration" it may have been at a school or church. A report in the Herald of the 15th March, 1861, on a meeting called to prevent the disintegration of the Port Elizabeth Volunteer Band, shows that apart from musical entertainment provided by the Military, the amateurs were active.

There was plenty of musical entertainment in Port Elizabeth during the first decade of the twentieth century. Concerts were given in the Town Hall,<sup>10</sup> and on special occasions in the Feather Market Hall, where, to

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1. M.J. Sparrow, "Music in Grahamstown 1880-1900", Unpublished M.Music thesis, Rhodes University, Grahamstown, 1978, p.14.
  2. Ibid., p.19.
  3. Journal, 16.8.1892.
  4. Sparrow, "Music in Grahamstown", p.19.
  5. Grocott's Penny Mail, 21.10.1904.
  6. Ibid., 11.11.1904.
  7. Ibid., 23.11.1904.
  8. Ibid., 11.11.1904.
  9. Programme in the Africana Library, Port Elizabeth.
  10. Eastern Province Herald, 31.7.1902.

mark the Coronation of Edward VII a "Grand Coronation Popular Promenade Concert and Dance" was given to the music of the Prince Alfred's Guard Band.<sup>1</sup>

Open air concerts became popular too, exemplified in the following advertisement in The Herald under the heading of "Grand Opera":

HUMEWOOD!  
SHILLING  
CONCERTS  
BY THE SEA  
 BAND OF THE  
 ROYAL IRISH  
DRAGOONS.  
 April 3rd, 4th, 5th, 6th and 7th  
 FIRST NIGHT,  
 MONDAY, APRIL 3,  
GRAND OPERA  
 Selections from  
 CARMEN,  
 BOHEMIAN GIRL,  
 CAVALLERIA RUSTICANA  
FAUST  
 Vocalists;  
Carlton Glee Singers  
 Comic Interlude  
 by  
 JACK WEBSTER  
 And  
 J. PROUT...

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1. Ibid., 4.8.1902.

Only fragments of the rest of the advertisement remain, but enough is legible to show that the grounds were beautifully illuminated with coloured lights.<sup>1</sup> Repeated advertisements for these dates add a "Grand Military Tournament and Musical Ride Each Afternoon..." by the Band of the 4th Dragoon Guards, who "will Play each afternoon."<sup>2</sup> This type of entertainment seems to have been peculiar to Port Elizabeth, and suggests an attempt to provide the town the sort of diversion enjoyed by Edwardians at Bournemouth and Brighton.

Roger Ascham,<sup>3</sup> "Professor of Music" at the Collegiate School for Girls and organist at Trinity Church, frequently gave both piano and organ recitals, not only in Port Elizabeth, but in all the main centres of South Africa. His published works, consisting of songs, piano music and chamber music, are listed with opus numbers from one to twenty-six. In addition, his unnumbered works include the Grey School Song, Masonic Music and two popular patriotic songs composed during the South African War.<sup>4</sup>

It was his personality as much as his talent that endeared him to the people of Port Elizabeth. He never abandoned the fashion of his youth -- long hair, wide slouch hat, velvet jacket and flowing tie. On the occasion of his thousandth organ recital in Port Elizabeth the enthusiasm of the audience overcame them and he was carried shoulder high round the Feather Market Hall.<sup>5</sup>

Held in much the same esteem by the townsfolk of East London, was Ascham's friend, Franz Moeller,<sup>6</sup> who for over fifty years was the dominant personality in the musical life of that town.

In East London musical entertainment was from the outset far more developed than dramatics, and from the first Choral Society concert held in 1872<sup>7</sup> until after the Second World War, there was a considerable amount

1. Herald, 1.4.1905.
2. Ibid, 3.4.1905.
3. Born in London 28.8.1864, died Port Elizabeth 1.3.1934. Collegiate: 1890-1893; City Organist and conductor of the Male Voice Choir: 1894-1934. He was born Roger Askham but later adopted the spelling used by his namesake, the famous 16th century poet and scholar.
4. Miscellaneous notes, in Africana Library, Port Elizabeth.
5. Miscellaneous typed notes in the Africana Library, Port Elizabeth.
6. "For many years Mr. Music of East London, Franz Moeller arrived in East London in 1894. From 1897-1899 he studied the violin in Brussels, but returned to lead the orchestra at the opening of the Town Hall." Notes on a photograph in the Africana Library, East London.
7. Dispatch and Gazette, 15.10.1872, see p. above.

of musical activity, both sacred and secular. During its early years the Choral Society had a chequered career, until James Hyde travelled from King William's Town to conduct it during the 1890's. Under his baton a varied selection of works was presented, ranging from The Messiah by Handel and the opera Maritana by Wallace to Gilbert and Sullivan's Trial by Jury. An innovation introduced by Hyde was the accompanying of the choir by an orchestra.<sup>1</sup>

Hyde attempted one or two concerts of "Grand Opera", but attendance was poor, and it was obvious that the public preferred the lighter and less classical programmes. On the 14th November, 1883, the society performed Hyde's own cantata, The Wreck of the Hesperus.<sup>2</sup> When he left for Johannesburg, Franz Moeller became the leading musical figure in the town.

Moeller started a music school which flourished for many years, and in 1902 formed a school orchestra with his students. This grew into the Franz Moeller Orchestral Society, which in turn became the East London Municipal Orchestra in 1926.<sup>3</sup> He was also Bandmaster of the Kaffrarian Rifles. Both Moeller and his wife contributed to the cultural life of East London, for Mrs. Moeller frequently took leading roles in dramatic productions.<sup>4</sup> He became a loved personality in the town, and was on more than one occasion the subject of an affectionate newspaper cartoon.<sup>5</sup> At his farewell concert in 1953 "a vast audience packing the City Hall to capacity, acclaimed the esteem in which he is held by rising in their seats and cheering and applauding him to the echo."<sup>6</sup>

The Cambridge Musical Society was formed during the 1920s and the Dispatch declared that it had "set such a high standard of excellence that we are content only with the best."<sup>7</sup> In 1928 the town had a visit from the La Scala Opera Company,<sup>8</sup> which gave audiences a taste of music of an international standard.

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1. van der Walt, notes in the Africana Library, East London, p.7.
  2. Ibid., p.6.
  3. Ibid., pp.12 and 13.
  4. See Appendix A, p.214.
  5. Dispatch, 22.2.1936. See Appendix A, p.215.
  6. v.d. Walt, notes, p.15.
  7. Dispatch, 4.11.1924.
  8. Recollections of G.H. Thornton, East London, in an interview.

In the 1930s there were in East London, besides the Choral Society, a Music Club, a Melodic Society, the Orpheus Male Voice Party and the Philharmonic Society. This showed great enthusiasm for music among the amateurs, but the proliferation of societies fragmented the talent and effort of the town, and led to petty jealousies between groups and individuals.<sup>1</sup>

Taste was obviously catholic, for in October 1930 "the hall was crowded with music lovers" for H.M. Calve's first chamber concert,<sup>2</sup> and in March 1931 enthusiastic audiences were attending Sunday evening "pop" concerts in the Astoria cinema. Sandwiched between music by Keler Bela, Saint Saens and Offenbach, the inimitable Mr. Aubrey Fielding was still giving his recitals from Dickens--on this occasion "David Copperfield and the waiter".<sup>3</sup>

At this concert, too, the programme stated that Mr. H.M. Calve's cello solo for Saint Saen's Le Cygne would be rendered "as played on H.M.V. Record, No. B. 2943 by De Groot, Bor and Calve". Although music in the homes, and regular concerts, continued throughout the Edwardian era, as early as 1902 people were beginning to listen to recorded music, as evidenced by advertisements such as the following: "Just arrived for Graphophone [sic] and Phonograph, New Records All the Latest London Hits...Latest Patterns Edison's Phonographs".<sup>4</sup> By the 1930s recorded music had entered many homes, and schools were introducing periods of listening to music on gramophone records.<sup>5</sup> There is no doubt that the decline in "home made" music was directly attributable to the advent of increasingly expert recordings, and apparatus for playing them.

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1. Preston, "Musically Divided?", p.43.
  2. Miscellaneous notes, Africana Library, Port Elizabeth.
  3. Programme, Sunday "Pop" Concert, 22.3.1931, Africana Library, East London.
  4. Herald, 12.7.1902.
  5. Kingswood Magazine, August 1931, p.81.

FASHIONABLE SOCIETY

(Article in the East London Dispatch and Shipping and Mercantile Gazette, 8.4.1873).

Of all moderate things, moderately bad music is the worst. For all general conversation to be stopped in a room, and one's most laboured sentiments to be conveyed in a whisper to one person in order that an English lady may sing a song in a language she does not understand, is bad enough; but when the chances are much in favour of her doing so out of tune, the nuisance becomes intolerable. Then comes the injudicious flattery of the pretended listeners, and the smothered thanks of the would-be conversationalists, upon which "dear" is induced, not reluctantly, to give you another specimen before she leaves the piano; this time in a different language again, and possibly, grown bolder, still more out of tune.

Then two musical polyglots double the discord, upon the principle, and without success, of a couple of negatives; and, on your carriage being announced, you find that your best things are unsaid, that you have thanked everybody, feeling grateful to none, and that the last hour-and-a-half of your life has been utterly and irreclaimably thrown away. Good music is a questionable pleasure instantly after those of the table. bad music is simply detrimental to the nervous system and calculated to produce irritation of the digestive organs at a time when they require repose.

Is rational conversation so rare in society, or so distasteful to English ladies and gentlemen that it must be supplanted by such jingling pretensions to vocal music as we commonly meet with in a drawing-room! Good singing is a great treat, but there's a time for all things; and the subdued buzz of husky whisperings, and the tinkling of coffee or tea-cups and spoons, is not a favourable opportunity for its display.

"Do you sing?" enquires the softly-smiling hostess of a young lady fresh from a finishing school at Brighton.

"A little," replies the hitherto inoffensive member of society; and everyone then knows what to expect. An honest man would say, "then pray do not sing here"; but the world says "Oh! that's charming! what would you like? I dare say we can find something."

"Would you allow your servant to bring my music in? I left it in the hall." Then the doomed crowd listens, eagerly desirous of the end. But it is the fashion now to tell a story in verso: so the rich lady is introduced, and the poor page: and the lord goes to the wars in the third verse, and progress is made in the fourth: in the fifth his prophetic soul warns him to return, which he invariably does in pilgrim guise: in the sixth the guilty couple have fled: in the seventh the lady repents and returns, which the page does not: and in the eighth and last she dies, and, happily for the company, the family vault is called into requisition.

"Thank you! thank you very much! Charming indeed! What an awful voice! (sotto voce). Will you allow me to ring for my carriage? Well, of all the confounded nuisances," says old Bloke, as he throws back his head into the well-stuffed brougham, "I do think that woman's singing is the greatest. My dear Lady Bloke, what the devil made you thank her for her song?"

"Because it was over my dear: I'm sure I was glad enough, and she quite deserved the thanks of the company. There were four more verses, and the night before last that dreadful woman Screamer sang 'em all."



An early photograph of Mrs. Moeller in the leading role in All of a Sudden, Peggy -. Original of photograph in Denfield Africana and Local History Collection, East London Municipal Library.

629/21

Saturday, February 22, 1936.

MEN YOU MAY KNOW.

No. 3 of a Series



Franz Moeller, father of music in East London. Born in Danzig, in the Baltic, in 1875. Came to East London in 1894, and worked as a music teacher. Went to Belgium in 1897 to the Royal Conservatory of Music in Brussels for three years' study under the celebrated Eugene Ysaei, the greatest violin tutor of his day. When he returned to East London Franz's first engagement was as leader of the orchestra for the Holloway Shakespearian Company at the opening entertainment in the present City Hall. A few years later he organised the orchestra, which was subsequently taken over by the Municipality in 1926 and is still being conducted by Mr. Moeller. The next concert, in March, will be the 517th of the series given by the orchestra. Franz has been closely associated with The Kaffrarian Rifles since he came to East London, and is now the principal of the biggest school of music on the Border. Hobbies: Fishing when the fish don't bite, and collecting irregular verbs in Latin. One of the best.

This cartoon appeared in the East London Daily Dispatch on Saturday, Feb. 22, 1936. Original in the Denfield Africana and Local History Collection, East London Municipal Library.

PLAY PRODUCTION IN ENGLISH AND PARALLEL MEDIUM SECONDARY SCHOOLS

IN THE EASTERN CAPE

Replica of the Questionnaire sent to the schools.

QUESTIONNAIRE: PLAY PRODUCTION IN SCHOOLS

(All information given on this questionnaire will remain confidential)

Member of Staff in charge of Play Production

Number of Staff \_\_\_\_\_

Number of Boys \_\_\_\_\_

Number of Girls \_\_\_\_\_

Number of Boarders \_\_\_\_\_

Number of Day Scholars \_\_\_\_\_

1. Is there a Dramatic Society in your school?  Yes  No

2. How often does it meet? (Please specify) \_\_\_\_\_

3. Is the Society run by  Staff  Pupils  Together

4. Are casts of plays drawn mainly from those who attend Society meetings?  Yes  No

5. Are auditions held for productions, or are pupils selected on known ability? (Please specify) \_\_\_\_\_

6. Please state what dramatic productions have been produced at your school during the past three years, and who directed (e.g. 'member of staff,' 'pupil,' 'visiting director' etc.)

	Title	Author	Director
1975			
1976			
1977			

7. Have you a Speech and Drama teacher on the staff of your school?

Yes  No

8. If so, what qualifications has the teacher holding this post?

College or University	Degree (specify)	Diploma (specify)

9. Was the choice of play at your school during the past three years governed mainly by: (if more than one, please number from one to six in order of priority, one being highest)

	1975	1976	1977
Tradition at the school			
Setworks for the year			
Tastes of Parents			
Tastes of Pupils			
Finance			
Other (specify)			

10. Of the plays which have been performed at your school over the past three years, which have proved the most popular? (Indicate by a tick which category of play with each audience)

	Staff	Parents	Pupils	Public
Classical (e.g. Shaw, Shakespeare)				
Costume (e.g. <u>Becket</u> , <u>Man for All Seasons</u> )				
Musical				
Modern Serious				
Modern Comedy				
Farce				
Thrillers				
Other (specify)				

11. Can the Director count on any help with a production from:

Fellow Staff	Pupils	Parents	Amateur Societies	Other

12. Do individual pupils have responsibility for any of the following production activities?

Stage Management	
Lighting	
Scene Design	
Set Building/Painting	
Wardrobe	
Make-up	
Sound Effects	
Prompt	
Stage Crew	
Other (please specify)	

13. Are costumes usually:

Hired	
Borrowed	
Made by Parents	
Made by Pupils	
Made by paid dress-makers	

14. During the past three years have you done any period plays in modern dress? (Please specify which play, and type of dress.)

1975	
1976	
1977	

15. Are there any restrictions on pupil-participation in school productions? (e.g. limited to certain standards, age-groups, examination candidates excluded etc. Please specify)

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16. What are the reasons for these restrictions?

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17. Is there any kind of drama activity in the school which prepares pupils for later participation in a school production?(please specify)

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18. If yours is not a co-educational school, do you cast from neighbouring schools which have members of the opposite sex?

Yes	No
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19. Is any form of censorship exercised on productions? (please specify)

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20. During the past three years, has your school co-operated with another school in a production? (please specify)

1975	
1976	
1977	

21. Are members of staff encouraged to take acting parts in school productions?

	Always	Often	Occasionally	Seldom	Never
In leads					
In small parts					

22. Questions 7 - 21 have in some way covered policy towards Drama in the school. Please list other aspects of policy not covered.

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23. Is interest in Drama increasing in your school?

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24. Please describe the staging facilities in your school - e.g. size of stage, lighting, entrances, curtains etc. If more than one acting area is available, please state. A rough sketch would be appreciated.

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25. Is the Town Hall ever used for school productions?

Yes	No
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26. If so, please specify for which \_\_\_\_\_

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27. What financial resources are available for your productions?

Grant from school funds	
PTA	
Other (specify)	
None	

28. Are the proceeds from a production:

Put into improving Drama facilities	
Used for mounting new productions	
A means of raising money for other things in the school	

29. Are there awards to pupils who do well in school plays?  
(e.g. cups, colours, honours etc. Please specify.)
- 
- 

30. Are there any other Drama activities in the school?

Class Drama	
Debates	
Competitions in public Speaking	
Choral Speaking	
Other (please specify)	

31. What competitions have there been during the past three years?

	Inter-School Plays	Inter-House Plays	Public Speaking	Other (Please specify)
1975				
1976				
1977				

32. Who judged these competitions during the past three years?  
(i.e. Members of Staff, Inspectors of Schools, etc.)

	Judge		
	1975	1976	1977
Inter-School			
Inter-House			
Public Speaking			
Other			

33. Was the choice of these judges governed by any policy? (Please specify)
- 
- 

34. During the past three years has your school been visited by:

	1975	1976	1977
a Capab Drama Group			
a Capab Opera Group			
any other similar group (please specify)			
not at all			

35. Are theatre visits arranged from the school to productions by:

	Other Schools	Local Amateurs	Touring Professionals
Often			
Occasionally			
Never			

36. Are pupils prepared in any way for such visits?  Yes  No

37. If so, in what ways? (Please specify) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

38. Is there any follow-up on such visits?  Yes  No

39. If so, what form does it take? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

40. Where do you draw your audiences from? Please indicate the percentage of the general make-up of your audience:

	Percentage
Own Pupils	
Parents	
General Public	
Other Schools	

TO BE ANSWERED ONLY BY ENGLISH MEDIUM SCHOOLS:

41. Are Afrikaans plays ever performed?  Yes  No

42. If so, which have been performed over the past three years?

1975	
1976	
1977	

43. What were the reasons for performing these Afrikaans plays?

\_\_\_\_\_

\_\_\_\_\_

TO BE ANSWERED ONLY BY DUAL MEDIUM AND PARALELL MEDIUM SCHOOLS:

44. Is the school play used to promote bi-lingualism in the school?

Yes  No

45. In your opinion, has the school play helped to promote bi-lingualism in the school?  Yes  No

APPENDIX BANALYSIS OF QUESTIONNAIRE

The questionnaire was designed to ascertain present practice in connection with play production in the schools. All questions refer to the three-year period 1975, 1976, 1977.

The objectives of the investigation were to discover:

- (a) The liveliness of dramatic activity in the schools.
- (b) What plays were produced, and who directed them.
- (c) What factors (if any) influenced the choice of plays.
- (d) What facilities and finances were available.
- (e) Whether there was any kind of drama activity which prepared pupils for later participation in school productions, and to what extent this was linked to the presence on the staff of a Speech and Drama teacher.
- (f) How much responsibility was given to pupils.
- (g) What competitions there had been.
- (h) To what extent pupils saw productions other than their own.
- (i) Policy towards drama in the schools.

Printed questionnaires were posted to the principals of the 28 English and parallel medium state secondary schools and 10 private schools in the Eastern Cape. This report has been compiled from 27 returned questionnaires, 23 from state schools and four from private schools.

Most questions were framed so as to offer a number of ready-made alternative answers. In some cases where an open question was asked, e.g. question 16, the question was reiterated in a different form e.g. question 30, a check list. These questions were deliberately separated in order to obviate the effect of repetition and to obtain a fresh response.

It is important to note that while the number of questionnaires involved (27) does not at first appear to be very great, the response does in fact reflect a fair coverage of the schools in the Eastern Cape.

It was not possible to do a pilot study of the questionnaire because the population of schools was not big enough, but the draft questionnaire

was submitted to four experts in an attempt to iron out any ambiguities or weaknesses in questions. In spite of this, certain flaws were not apparent until the questionnaires were returned from the schools. In question 10 "Shakespeare" should have been put in a separate category from "Classical"; this was in fact done in question 6, where actual play titles were given, so that it was possible to separate the two categories in the evaluation. Question 24 revealed the most serious weakness. As precise information was required, a fairly detailed check-list would have made it easier for teachers to answer the question, and would have yielded more accurate information, than leaving the question open. This has been more fully discussed under "Comments" in the evaluation of the question. Question 33 was misunderstood by several teachers, and ambiguity could have been avoided by re-phrasing it to read: "Was the appointment of these judges governed by any policy?"

The lesson to be learned is that care should be taken to submit the draft questionnaire not only to experts in the field, but also to a cross-section of teachers of varying interest and expertise in the subject under investigation.

#### EVALUATION OF ANSWERS TO QUESTIONS

Question 1. Is there a Dramatic Society in your school?

TABLE 1      Number of Schools = 27

Responses	Dramatic Society	No Dramatic society
Schools with Boarders	15	3
Day Schools	6	3
Total	21	6

#### COMMENTS

It would seem that there is more likelihood of there being a Dramatic Society in a school which has a boarding establishment; but this probably

applies to all school societies, as:

- a) it is very much easier for pupils to attend society meetings when they are on the spot, and
- b) societies are encouraged as a means of keeping boarders occupied in leisure time.

Question 2. How often does it meet?

TABLE 2 Number of Dramatic Societies = 21

	Regularly (once a week or fortnight)	Two or three times a term	Once a term	Occasionally	Only when a production is under way
Responses	5	3	3	5	5

COMMENTS

Surprisingly, of the five Societies which met regularly, two were at day schools; and four of those that met "occasionally" were at schools with boarders. From Tables 1 and 2, and from teachers' comments elsewhere in the Questionnaire, there appears to be less interest in running a regular meeting of a Dramatic Society than in mounting a production, and meeting for purposes of discussion, organising and casting. It is interesting to note, and perhaps significant, that in two of the five schools where a regular weekly meeting of the society was held, there was a Speech and Drama teacher, with a degree in Speech and Drama, on the staff of the school (see Q.7, p.228).

Question 3. Is the Society run by Staff, Pupils, or Together?

TABLE 3 Number of Dramatic Societies = 21

	Staff	Pupils	Together
Responses	5	2	14

COMMENTS

Clearly, there was an emphasis on co-operation in the running of the Dramatic Society, or whatever activity the group of people loosely designated

a "society" was undertaking. Nevertheless, it seems that there was reluctance to hand the running of the society entirely over to pupils.

Question 4. Are casts of plays drawn mainly from those who attend Society meetings?

TABLE 4 Number of Societies = 21

	Yes	No
Responses	10	11

Question 5. Are auditions held for productions, or are pupils selected on known ability?

TABLE 5 Number of Schools = 27

	Auditions only	Auditions plus known ability
Responses	19	8

#### COMMENTS

At those schools where known ability was also taken into account in casting, teachers said that pupils with ability were encouraged to take part, that previous performances were taken into consideration, and that known ability made selection easier during auditions. Only 1 school stated that auditions were limited, but answers to Question 15 revealed that some schools restrict auditions to senior forms. (See Question 15 below, p.235.

Question 6. Please state what dramatic productions have been produced at your school during the past three years, and who directed.

The object of this question was to ascertain:

- a) what actual plays had been produced in the schools during the past three years, and
- b) whether these plays were directed by a member of staff, a pupil or pupils, or someone invited from outside the school.

The information collected in (a) is included in Appendix E.

(b) The following table indicates the genre of productions mounted in the schools during the past three years, as well as by whom they were directed.

TABLE 6 Number of Productions = 129

Directors	Staff			Pupils			Visiting Director		
	1975	1976	1977	1975	1976	1977	1975	1976	1977
Full length play	2	2	4						1
Shakespeare	8	10	7		1		2		2
Other									
One-acts	6	6	6	11	10	11			
Musical	2	2	6		1			3	
Gilbert & Sullivan	2	2	1					1	1
Operetta (other)	1								
Scenes from Shakespeare	1	1	2						
Programme			1						
Children's Theatre		1	1						
Original Script			1	1	2	2			
Variety Concert	2							1	
Pageant									1
Ballet	1								

COMMENTS

(It should be noted that the numbers against "One-act plays" refer to groups of one-acts comprising a single production, and not to individual plays.)

Full-length plays were almost always directed by a member of Staff, though in 5 cases a visiting director was responsible. Of these, 1 was a local ballet teacher, and the show she directed was mainly ballet. At one school it was frequently the policy to bring in as director the wife of a member of staff who had considerable experience both in acting and directing in amateur theatricals. No information was given about the other three visiting

directors. In only one case had a pupil directed, and this was an adaptation from a novel. There was no indication that the pupil had done the adaptation. Four of the full length plays produced were in Afrikaans, two of these at parallel medium schools, and two at English medium schools. At one English medium school House-plays were chosen in English and Afrikaans in alternate years.

One-act plays, usually for Inter-House competitions, were in most cases directed by pupils, though in a few instances the plays for a particular occasion were shared by pupils and staff - i.e. staff produced some, and the pupils some. Though the general trend seemed to be to give pupils full responsibility for directing and stage-managing House plays (i.e. one-acts) in six cases for each of the years under review, Staff directed one-act plays in the school.

Only one pupil was ever responsible for directing a musical; pupils did not direct Gilbert and Sullivan operas, or operettas, these being undertaken mainly by Staff, though sometimes by visiting directors; and in the case of Gilbert and Sullivan operas on two occasions Staff and a visiting director co-operated in directing.

Pupils might have been expected to direct scenes from Shakespeare, but judging from the responses to the Questionnaire, these were always directed by Staff. From perusal of the school magazines, it would seem that scenes from Shakespeare are produced much more frequently than the above analysis reflects. It is possible that these pupil-directed scenes are listed, unidentified, as "one-acts". (Very few respondents did in fact list titles of one-act plays produced.)

One programme, "Dickens in the Round", was devised and directed by a member of Staff. Unfortunately, this respondent did not complete the Subsidiary Questionnaire, so it was not possible to check what training and experience in Drama this member of Staff had.

Only one school, in 1976 and 1977, put on productions of Children's Theatre. The director, a member of Staff, had no formal training in Drama, but many years of interest and experience in amateur and school theatricals, and collaboration in these productions with trained musicians and dancers, (i.e. music and dancing teachers).

Though only one original script by a member of Staff was recorded, it is evident from reports in magazines that this was not an isolated case. In other years, creative and interested staff had written both one-act and full length plays, and compiled programmes and collages. In one instance, a three-act play written and directed by a member of Staff at one school, was subsequently produced at several other schools.

Talented pupils had in 5 cases produced original scripts. In one case a pupil wrote and directed a full-length play. This pupil also wrote and directed a sketch for a variety concert which was also completely produced by pupils. The same pupil directed a musical, Joseph and His Amazing Technicolour Dreamcoat. The three other original scripts by pupils were short plays written in groups as a project, performed internally to a school or class audience only. One of these groups wrote Afrikaans plays, "to encourage an interest in Afrikaans" in the pupils. (See Question 43.)

Question 7. Have you a Speech and Drama teacher on the staff of your school?

TABLE 7 Number of Schools = 27

Speech and Drama Teacher on Staff	Part-time Speech and Drama Teacher	Visiting Speech Teacher outside school hours	None
3	2	4	19

#### COMMENTS

Speech and Drama had so recently become an optional subject in the schools of the Cape Province, that it was not surprising that only three schools had so far been able to appoint a Speech and Drama teacher to the Staff. One of the schools recorded a Speech and Drama teacher on the staff, as well as a visiting speech teacher outside school hours. This was explained as being a change-over period; the school in question had for many years had a visiting speech teacher, who had done all the productions at the school. The speech teacher continued with extra-mural classes after the appointment of a Speech and Drama teacher to the staff.

Both part-time teachers took regular weekly sessions with junior classes in the school; one took drama classes, the other oral communication with Standards 6 and 7.

Question 8. What qualifications has the teacher holding this post?

TABLE 8 Number of Teachers = 9

Nature of Post	Degree	Diploma
Member of Staff, Speech and Drama in Curriculum:	(i) B.A. Drama (U.O.V.S.) (ii) B.A. Speech and Drama Major. (R.U.)	H.O.D. Drama en Toneel. H.D.E. Speech and Drama Method Course.
Member of Staff, Speech and Drama with junior forms:	B.A. Hons. English (U.P.E.)	H.D.E. (U.N.I.S.A.) T.L.S.D. (U.N.I.S.A.) L.T.C.L.
Part-time Staff, Speech and Drama with junior forms:		(i) Three year Diploma in Speech and Drama (U.C.T.) (ii) A.T.C.L.
Visiting Speech and Drama teacher, extra-curricular: option.		(i) L.R.A.M. (ii) Primary Teacher's Diploma; A.T.C.L. (iii) Laban Teaching Diploma A.T.C.L. (iv) A.T.C.L.

COMMENTS

Where Speech and Drama was part of the school syllabus, the member of Staff had the usual qualifications for teaching in a Secondary school -- a degree in the specialist subject plus a Higher Diploma in Education, with a method course in the specialist subject.

At one school the member of staff teaching Speech and Drama as an extra-curricular subject was qualified in both English and Speech and Drama, and held an English post in the school.

The two schools at which a part-time teacher was employed to take the junior forms showed an awareness of the pupils' need for work in Drama and Communication; but only one had an adequately trained teacher.

Only one of the four visiting Speech Teachers was adequately trained, which suggests that though there was willingness on the part of the schools to cater for this area of work, there was a dearth of adequately trained teachers.

The Subsidiary Questionnaire revealed that besides these teachers there were two teachers with Speech and Drama training. They were teaching other subjects, mostly a first language. Their posts were not Speech and Drama posts, and their activities in Drama were extra-curricular. One of these had a degree in Drama, the other a degree in English plus specialist training in Drama at a teacher's college in England.

Question 9. Was the choice of play at your school during the past three years governed mainly by:

TABLE 9 Number of Responses = 73

	1975	1976	1977
Tradition at the school	7	4	5
Setworks for the year	-	4	7
Tastes of Parents	1	-	-
Tastes of Pupils	7	10	7
Finance	1	2	-
Director's Choice	3	7	6
Head's Choice	-	1	1

COMMENTS

The strongest factor governing choice of play over the three year period under review appeared to be the tastes of the pupils, with tradition and the director's choice as the next most influential factors. In 1977 setworks were equal in importance to the previous two. Finance was a governing factor in very few cases, and parents' and Headmasters' choice hardly figured at all. This may be accounted for by the fact that parents' choice probably co-incides with that of their children, and most Heads leave the choice of production to the members of staff responsible for it.

Question 10. Of the plays which have been performed at your school over the past three years, which have proved the most popular?

TABLE 10 Number of Responses = 102

		Staff	Parents	Pupils	Public
Classical (e.g. Shaw, Shakespeare)		6	1	4	-
Costume (e.g. Becket, Man for All Seasons)		1	1	-	-
Musical		7	11	9	9
Modern Serious		3	-	3	1
Modern Comedy		5	7	9	3
Farce		2	2	3	1
Other	War Drama	1	1	1	1
	Absurd	-	-	1	-

COMMENTS

Quite clearly the Musical was the most popular type of production with all four groups, though with pupils Modern Comedy ranked equally high. Classical plays were next in popularity with staff, followed by Modern Comedy. Third in popularity with pupils were Classical plays and Thrillers. The public seemed to have no interest at all in Classical plays or Costume plays. Farce was not actually mentioned in the plays performed over the three-year period;<sup>1</sup> but it is very probable that several of the one-act plays were farces. Titles culled from magazines, and listed in Appendix E suggest this.

Question 11. Can the Director count on any help with a production from:

TABLE 11 Number of schools = 27

Fellow Staff	Pupils	Parents	Amateur Societies	Other (Amateur enthusiasts, Townfolk, Old Pupils)
23	24	16	15	8

1. See Question 6, p 226.

COMMENTS

At most schools the director could count on help from fellow staff members, and also from pupils. At more than half the schools parents and amateur societies supported the school production with practical assistance, and in some cases old boys or girls of the school as well as just enthusiastic and interested local people gave assistance. This seemed to be the case particularly in the smaller towns, where the townsfolk probably feel more closely identified with school activities. There were, however, two instances of outside help in a city.

Question 12. Do individual pupils have responsibility for any of the following production activities?

TABLE 12      Number of schools = 27

Stage Management	23	
Lighting	23	
Scene Design	13	
Set Building/Painting	22	
Wardrobe	12	
Make-up	14	
Sound Effects	22	
Prompt	23	
Stage Crew	25	
Other	Advertising and Booking	1
	Front of House	4
	Script	1

COMMENTS

At most of the schools pupils are given a considerable amount of backstage responsibility. At only one school were no pupils at all responsible for any of the backstage activities. At one school pupils assisted with Stage Management and Design, being responsible for Lighting and Stage Crew. At one school pupils did the Make-up under supervision, and

at one school one pupil was entirely responsible for all the Costumes for a three-act play. This play was directed by a member of staff. At one school the teacher commented, "Most of the specialised tasks are left to experts. They may call on pupils to help them."

Question 13. Are costumes usually hired, borrowed, made by parents, made by pupils, made by paid dress-makers?

TABLE 13 Number of Schools = 27

Hired	7	
Borrowed	20	
Made by Parents	13	
Made by Pupils	12	
Made by paid dress-makers	0	
Other	Pupils and Staff	1
	Staff Wives	1
	Matron and African Staff, and Parents	1
	Own Wardrobe adequate	1

COMMENTS

The great majority of schools rely on borrowing costumes for productions, but it should be noted that in all cases several alternatives were checked for one school, so that borrowing would be to supplement costumes made or hired. Of the seven schools where costumes were hired, two respondents stated that this was only occasionally, and one that costumes were hired only for big productions. One school had a very good wardrobe, but occasionally hired, borrowed or had costumes made by parents or pupils. At one school, one pupil made all the costumes for a three-act play directed by a member of staff, but this was a single occasion, not general practice.

Question 14. During the past three years have you done any period plays in modern dress?

TABLE 14 Number of Schools = 3

School	Year	Play	Dress
A	1975	Julius Caesar--Shakespeare	Jeans and T-shirts
B	1976	Everyman--Modern version	Jeans and T-shirts
C	1977	Hamlet--Shakespeare	Boots and jeans, stylised shirts and added cloaks.

COMMENTS

The main points of interest revealed in this question were that:

- a) only 3 schools had done period plays in modern dress during the period under review; and
- b) that the type of dress chosen was in all cases based on modern casual dress for young people--jeans, either with T-shirts or adapted white shirts.

Question 15. Are there any restrictions on pupil-participation in school productions?

Question 16.     What are the reasons for these restrictions?

TABLE 15     Number of Schools = 27

Restrictions	Number of Schools	Reasons for restrictions
None	14	-----
Examination forms excluded	5	Pressure of work. In one case, not very rigidly enforced.
Restricted to Seniors i.e. not below Standard 8	4	Limited to pupils with maturity, poise and sense of responsibility. In two cases, also to give seniors the opportunity. Juniors will have theirs later on.
Restricted to Matriculation forms only	1	The play done was the Matriculation setwork.
Restricted to Standard 9 only	1	By tradition, and also to exclude Matriculation forms because of pupils' need to concentrate on studies.
Demands of sport restrict casting	1	Sport was given first priority.
Exclusion for disciplinary purposes	1	Participation in plays was regarded as a privilege; serious offenders were excluded in the interests of school discipline. (Also from games teams.)

COMMENTS

It might have been expected that many more than five of the 27 schools would exclude examination forms from a production; the fact that in 14 schools there were no restrictions at all, coupled with the fact that in six schools only pupils in the senior forms were allowed to take part, suggests that participation in a play was not on the whole felt to be a disruption of studies. In fact, in one case, when a Shakespeare setwork was performed, only the Matriculation class was allowed to take part. This was an indication of the extent to which participation in the production of a play was thought to help the pupils' understanding of the play.

Question 17. Is there any kind of drama activity in the school which prepares pupils for later participation in a school production?

TABLE 16 Number of Schools = 27

Activity	Number of Schools in which activity occurs
Dramatic Society or Club meetings	4
Play readings	8
Improvisation	3
Oratory contests	1
Pupils writing and performing their own plays	4
Inter-House one-act play festivals	4
Drama in occasional school periods (e.g. during Youth Preparedness)	2
Shakespeare Festival - scenes from plays performed	1
Talks on subjects related to Drama	1
Variety Concerts	1
Classroom Drama	1
Extra-mural Drama classes by a visiting teacher	1

COMMENTS

Teachers did not seem too clear about what to include in the answers to this question. Although in fact there was a Dramatic Society in 15 of the schools (see Question 1) only five of these held regular meetings; and only four of the teachers answering this question considered that what was being done in Society meetings was in any way preparing pupils for participation in productions.

It is worth noting that the answers given to Question 30, which to some extent overlaps this question, indicated a much greater incidence of other Drama activities in the schools than is reflected in Table 16. Comparing these answers with Questions 2, 3 and 4, Table 2 in the Subsidiary Questionnaire revealed that this activity in no way related to the presence on the staff of a drama specialist.

Question 18. If yours is not a co-educational school, do you cast from neighbouring schools which have members of the opposite sex?

TABLE 17 Number of Schools = 14

Yes	No
11	3

COMMENTS

Although it was historically the custom for boys to take female parts in boys' schools, and for girls to impersonate men in girls' schools, there had over the past three years been much more "borrowing" from schools of the opposite sex in casting plays.

Question 19. Is any form of censorship exercised on productions?

TABLE 18 Number of Respondents = 32

Form of Censorship	Number of instances in which it occurs
Staff approval	11
Head's approval	2
Exclusion of obscenity, blasphemy, pornography, too much violence or sex	7
Mild, indirect, left to the common sense of the director	5
Exclusion of Staff satire in a Variety Concert	1
Censorship exercised (not specified)	1
No censorship	5

COMMENTS

The general tone of the answers to this question was that censorship was really just a matter of the common-sense approval of the staff, in the case of pupils' productions, or the director. One teacher stated that there was strong community pressure against language used in a war drama; one disallowed "anything that might cause the most fastidious and hypocritical parent a blush". In the two cases where the Head's approval was obtained, it was really a matter of the director doing the Head the courtesy of discussing the play with him or her.

Question 20 During the past three years, has your school co-operated with another school in a production?

TABLE 19 Number of Schools = 14

Nature of co-operation	Type of Production	Number of Occasions		
		1975	1976	1977
Full co-operation in a production with a school of the opposite sex	Shakespeare	-	1	1
	Other full length play	1	1	-
	Musical	1	1	3
Pupils of opposite sex borrowed or loaned for production by one school	Shakespeare	-	-	1
	Other full length play	2	-	1
	Musical	-	2	1
Total number of occasions on which schools co-operated		4	5	7

COMMENTS

One of the occasions listed on the table, was when a girls' school borrowed boys from a co-educational school. Not listed in the numbers on the table, were occasions when a boys' school invited members of a girls' school to join their play-reading society.

It was mainly brother and sister schools who co-operated in productions, some of them stating that they had a tradition of co-operating in certain productions or types of production, such as "a musical every second year", or alternating with a production of a Shakespeare play. On one occasion a boys' school invited girls from another school, not their sister school, to take part in a production, having in the same year co-operated in a production with their sister school.

In one instance, the member of staff directing a co-operative effort, moved from the staff of the one school to the other, and continued the combined productions as before.

It appeared that the trend in single-sex schools was away from the old custom of playing roles of the opposite sex, and towards inviting members of a school of the opposite sex to take part in a production, even when the two schools were not actually co-operating in mounting the production.

It should be noted that each occasion listed above actually involved two schools.

Question 21. Are members of staff encouraged to take acting parts in school productions?

TABLE 20 Number of Schools = 27

	Always	Often	Occasionally	Seldom	Never	Not at all
In leads	-	1	3	2	2	17
In small parts	2	-	3	4	1	

COMMENTS

In one school staff were encouraged to take part in musical productions--always in small parts, and occasionally in leads. One other school often encouraged staff to take leads in musicals. The remaining responses did not specify the type of production.

Question 22. Questions 7-21 have in some way covered policy towards Drama in the school. Please list other aspects of policy not covered.

TABLE 21 Number of Statements = 19

Performance of setworks	4
Support and encouragement	4
Status of Dramatic Society	3
Education of the pupils	2
All age-groups involved	2
Drama used as a teaching method	1
Afrikaans plays performed	1
Boys cast only in male roles	1
Change of policy	1
No answers to this question	10

COMMENTS

Ten of the teachers did not answer this question at all; they either felt that all aspects of policy towards Drama in their schools had been covered by the questions, or they felt that no actual policy towards Drama existed in the school.

(a) Support and Encouragement

Of those who answered this question, four teachers stated that there was a very positive attitude towards Drama in the school, that they were given "full co-operation and encouragement by Principal and staff", "full support by the Head, and given great latitude for rehearsals;" and that the policy was to encourage as much participation as possible.

(b) Education of the Pupils

It was firmly stated by two teachers that the production was intended for the education of the pupils, not "as a prestige builder for the school", nor "as a fund-raising organisation", and that the boys were "involved in as many aspects of production as possible, and not pushed into the background in the interests of success-at-all-costs."

(c) Drama as a Teaching Method

In only one school was it stated that Drama was used in teaching of other subjects; English, History and languages were specified, and it was the policy to teach other subjects through the medium of Drama in Standards 5, 6 and 7.

(d) Involvement of all age groups

It was the policy to involve all age groups in two schools, and in one especially to ensure that "at least a third of the cast come from the junior standards."

(e) Setworks

In two cases the play was seen as a means of helping the pupils with the study of their setwork. It was the policy in one school to direct the Matriculation setwork play, at the Head's request, and in another pupils were encouraged to see stage presentations of setworks whenever possible.

(f) Status of Dramatic Society

One teacher stated that it had been policy to cast boys who were regarded as "manly" boys in the school, who were also involved in playing games, to build up "an enthusiastic attitude to drama in the school..." Boys were "very keen to participate" and drama was now regarded as "acceptable to manly young boys". Another stated that it was his policy to "run an active Dramatic Society, but that a tradition which had grown up in the school over the past eight years of producing a musical every second year, had taken up so much time that "drama activities were limited by the time taken for these productions." A third teacher found that the presence of a visiting Speech Teacher, who had for many years been running an extra-mural, optional Drama group, made it very difficult, if not impossible, to run any other group within the school. The optional group, it should be pointed out, were paying for these classes.

(g) Afrikaans Plays

At one school it was the policy to produce a play every year, and to choose an Afrikaans play every alternate year.

(h) Casting Boys in Male Roles only

One teacher stated that it was the policy at the school not to cast boys in female roles.

(i) Change of Policy

At one school the teacher felt that the change of policy towards Drama in the school had not been beneficial to the children. It had been the custom to put on three one-acts in the first term and a three-act play in the third term, and "this was more or less ideal. Then we alternated the three-act with a Variety Concert which was a pity drammatially, but which drew in more pupils. Then both were replaced by a Gilbert and Sullivan production into which the majority of pupils were dragooned. Our former policy was to let those act who wished and choose the play according to the number of actors available. This policy produced a small but steady flow to CAPAB and the local amateur societies. No-one joined the Gilbert and Sullivan Society directly from school."

Question 23. Is interest in Drama increasing in your school?

TABLE 22 Number of Schools = 27

Yes	Static	No	Not answered
20	5	1	1

COMMENT

One teacher did not fill in this question; and the one who said that interest in Drama was not increasing in the school put this down to the strong interest in sport. Of the 20 who said that interest in Drama was increasing, three said that it was always a strong interest in the school, and two said that it was increasing "very much". In five cases teachers said that the interest was "about the same".

Question 24. Please describe the staging facilities in your school-- e.g. size of stage, lighting, entrances, curtains etc. If more than one acting area is available, please state. A rough sketch would be appreciated.

TABLE 23 Number of Schools = 27

	Excellent	Good	Adequate	Limited	None	No Answer
Stage		4	9	7	3	4
Wings				3	2	22
Entrances		1	1	8	1	16
Curtains	7	2	6	3		9
Lighting	4	2	6	3	2	8

COMMENTS

This question covered too wide an area, and as a result the answers were often very general and lacking in precision. A better method of framing this question would have been to provide a check list, which would have yielded more detailed and accurate information, and given a basis for assessment.

Table 23 gives a very broad analysis of the information given on the returned Questionnaires, but cannot be taken to give a true indication of actual staging facilities in the schools. The fact that information was not given does not necessarily indicate that the facilities were not available. It may be inferred, rather, that where particular facilities were not mentioned, they may have been adequate, as either very good or very poor facilities seem to have called for comment.

It may also be that certain facilities were not of special significance to the teacher answering the question, or that the teacher's knowledge in a particular area (e.g. lighting) was slight, or that the item was overlooked. It should be noted that answers have been recorded as "none" only when this was actually stated. In two cases this question was not answered at all.

Because of the diversity of answers, a descriptive analysis of responses to this question may give a better indication of staging facilities in the schools than it was possible to indicate in tabulated form.

Seven teachers stated that there was an "average school Hall". Two of these were described as new halls, one was suitable for small productions, and one had no stage. Two stages were stated to be too high, and two had raked stages. In one case there was no stage, but a platform 3 x 7 m. in size. Actual measurements of stages were given by seven teachers: these were 13 x 10 m., 11 x 9 m., 10 x 8 m., 10 x 5 m., 9 x 6 m., 8 x 4 m., and 6 x 5 m. Two teachers simply stated that the stage was large, without giving measurements, and six described the stage as limited or small, also without giving measurements. Of these, one stated that the stage was too high and too narrow, and had a sloping roof. One said that the stage was too wide for its depth, one stated that the stage was shallow, and one described the stage as "out of date". Flying space was mentioned by four teachers: two said that there was none, one merely stated that there was flying space, and one said there was not enough. Five teachers mentioned the proscenium arch. Of these, one gave the height as 9 m. and one stated that the proscenium arch was semi-circular. Only one teacher mentioned an alternative acting area; this was a courtyard with three levels.

Only five teachers mentioned stage wings, three stating that these were very restricted, and two that there were none. The shape of the hall was

was described by only two teachers: in one case it was long and very narrow, in the other wide, but shallow front to back.

In 10 cases entrances were mentioned: two teachers stated that there were three entrances, two from the auditorium and one from the rear; two stated that there were only two entrances, both from the auditorium; two said that there was an entrance on either side from the wings, and one of these added that there was no way of crossing behind the stage without going outside; one teacher said that there were all the normal entrances, and one said that up to nine entrances formed by the set had been used, as well as being able to enter on to the apron from the auditorium. In one case there was one entrance from the wings and one at the rear; and in one case two small doors leading to a narrow passage. No description was given in one case of a single entrance.

In 16 cases it was stated that there were front tabs; one of these was motor-driven, and in one case they were available. Eight teachers said there was a traverse; four teachers mentioned moveable curtains and two mentioned borders. Of the 13 who said there were legs, one stated that they were available, one said there were three sets, and one said there were two sets. Only three teachers mentioned a cyclorama; one gave no description, one said it was canvas, and one mentioned that the back wall of the stage was grooved and could therefore not be used as a cyclorama. Only one teacher mentioned that there were flats, and one said that there was an orchestra pit. Each of the three schools in which teachers said there were dressing rooms had two of these, and in two cases it was stated that there were none.

Diagrams of the stage were drawn by eight teachers. Of these two were detailed, four were fairly informative, and two were rudimentary.

Lighting was not mentioned at all by eight teachers, and two said there were no lighting facilities at their schools. Four teachers described excellent lighting facilities, and three of these mentioned twelve channel two-way preset dimmer boards, two with intercommunication between stage and dressing rooms as well as between stage and projection room. At one of these schools the Old Boys had provided the lighting facilities. One teacher itemised four 1000 watt T spotlights and Fresnels; one said that there were ten floodlights, eight P23 lamps, eight P123 lamps and others which could be borrowed; one said that there were FOH spotlights and floodlights, and one simply stated that the lighting was "first class", without elaborating.

At four of the schools the lighting facilities were described as good. There were dimmer boards at two of these, and one also had a control box with telephonic communication with the stage, six FOH spotlights, and floodlights; at the other R2000 had just been spent on improving the lighting facilities, but there was still no FOH OP. One teacher stated only that there were FOH spotlights and stage lights, while one said that the facilities were good but gave no further information.

Of the six schools where lighting was described as adequate one had a dimmer board, one a control box and one a lighting box on the stage with overhead lights on a beam. At one school there were six FOH spotlights, four Fresnels and three bars on the stage. One had neon lighting and free standing spotlights, and one had four FOH spotlights and five overhead lights on a beam.

At two schools the lighting facilities were described as limited. One of these had four FOH spotlights and eight floodlights "available" (presumably on loan) but no intercommunication. The other stated only that there was lighting.

At two schools there were no lighting facilities, and eight did not mention lighting in their answers to this question.

Question 25. Is the Town Hall ever used for school productions?

TABLE 24 Number of Schools = 27

Town Hall		Other	
Yes	No	School Chapel	Local Theatre
3	21	1	2

COMMENTS

One school used to do Gilbert and Sullivan operas in the Town Hall, but had not produced any of these for some years. One school used the local theatre for productions of Musicals, though in the three years under review they had not put on a Musical.

Question 26. If so, please specify for which.

TABLE 25 Number of Productions = 9

	1975	1976	1977
Town Hall	1 Play	1 Play	1 Musical
School Chapel	1 Religious Drama	-	-
Local Theatre	2 Plays	1 Musical	1 Musical

COMMENTS

In one school plays had been produced in the Town Hall until the School Hall was built; from 1977 they used their own Hall. At one school the Town Hall was used for major productions, which had recently been Musicals. This school had no staging facilities at all. Inter-House plays were performed at their sister-school, though when these two schools co-operated in a major production they used the Town Hall. This is reflected as a single production in Table 24, though two schools were involved. The sister-school had a good stage and recently improved lighting facilities, but in the case of Musicals "the problem remained the placing of the small orchestra" they used. The School Chapel was chosen as an appropriate venue for the Religious Drama, though the school had adequate staging facilities. The respondent at one school, which had limited staging facilities, wrote that the local theatre had been used for Plays and Musicals "because facilities there are so convenient and agreeable."

Question 27. What financial resources are available for your productions?

TABLE 26 Number of Responses = 32

Grant from school funds	16
Loan from school funds	2
Grant from Parent-Teachers' Association	2
Productions pay their own way	2
Proceeds from previous productions	2
Funds raised by pupils and various projects	1
Dramatic Society subscriptions from pupils	1
Drama Fund	1
No grant from School Funds, but loss stood if there is one	1
None	4

COMMENTS

Some of the schools derived funds for the productions from more than one source. One school received grants from both the School Funds and the Parent Teachers' Association, as well as the proceeds from previous productions. One school received grants from School Funds and the Parent Teachers' Association, and one had a grant from School Funds as well as the proceeds of previous productions. At the school where any loss was made good out of school funds, pupils' society subscriptions were also available.

Question 28. What is done with the proceeds from a production?

TABLE 27 Number of Responses = 36

Proceeds are:	Number of Instances
Put into improving Drama facilities	11
Used for mounting new productions	8
A means of raising money for other things in the school	14
Returned to School Funds	2

COMMENTS

In the majority of cases the proceeds of productions were used for improving Drama facilities in the school, or to mount new productions. Many schools, however, regarded the production as a means of raising money for other things in the school. In a few schools the proceeds were used in more than one way. In two cases the proceeds were used to improve facilities and to mount a new production, as well as for other things in the school; in two cases to improve facilities and to mount new productions; in two cases to improve facilities and for other things, and in one case for new productions and also for other things in the school.

Question 29 Are there awards to pupils who do well in school plays?

TABLE 28 Responses = 33

Cup or trophy awarded for the winning play in the Inter-House competition	8
House points awarded for the winning play in the Inter-House competition	1
Cup awarded to best actor, actress	11
Individual award of Honours, Colours, Tie or Merit Award for Dramatics	7
Cup awarded to non-actor for excellent work during a production	1
Award for team-work	1
No awards	4

COMMENT

Awards or recognition for the best production in the Inter-House competition accounted for nine of the responses, while 18 mentioned individual awards for pupils judged to be the "best" actor or actress, or for good work in dramatics. There were several schools at which more than one of these awards was made. In five schools Cups were awarded for winning plays as well as for best performances, and in four of these individual Colours or Honours were also awarded. In one of them the winning play was also awarded points which counted towards the House competition.

Question 30 Are there any other Drama activities in the school?

TABLE 29 Number of Schools = 27

Class Drama	15	
Debates	21	
Competitions in Public Speaking	22	
Choral Speaking	4	
Other	Play readings	1
	Standard 6 Playlets	1
	Improvisation Groups	2
	Illustrated lectures by pupils in groups	1

COMMENTS

Most schools either run internal competitions in Public Speaking, or enter their pupils for inter-school competitions such as those organised by Rotary and Jaycees. Debating Societies are also active in most schools, and schools also enter their pupils for the Inter-School debates organised by outside bodies. Activities such as Improvisation, Choral speaking and the giving of lectures, are found in very few schools and depend upon the interest and enthusiasm of individual teachers or pupils. Although eight schools indicated in Question 16 that play readings were held, only one included play readings in this question, probably because the responders felt this had already been mentioned.

Question 31 What competitions have there been during the past three years?

TABLE 30 Number of Schools = 27

Competitions	1975	1976	1977
Inter-School Plays	8	9	8
Inter-House Plays	14	16	16
Public Speaking	20	21	22
Entry in Shakespeare Festival	1	1	
Standard 6 Inter-Class plays	1	1	1
Inter-House Debate	1	1	1
Verse, Drama and Prose Speaking	1	2	1
Choral Verse Speaking	1		
Inter-House Variety Concert		1	1

COMMENT

In five schools only one competition was held, and in three of these it was Public Speaking, in two it was an Inter-House Play competition. In 12 schools two competitions were held annually, and in seven of these the competitions were in Public Speaking and Inter-House plays. In three cases they were Public Speaking and Inter-School plays, in one case Inter-School and Inter-House plays, and in one case Public Speaking and Inter-Class plays. In four schools three competitions were held, one of these including Inter-House debates, and one competition in Verse, Drama and Prose speaking.

Question 32. Who judged these competitions during the past three years?

TABLE 30 Number of Competitions = 135

BTA = Border Theatrical Association.

Competition	1975			1976			1977		
	BTA	Staff	Invited Judge	BTA	Staff	Invited Judge	BTA	Staff	Invited Judge
Inter-School	2	2	5	4		6	3		6
Inter-House	1	4	9	2	4	10		5	8
Public Speaking		8	6		9	10	1	10	9
Other		2	4		3			2	

COMMENTS

Internal competitions such as Inter-House or Inter-Class plays were usually judged by staff, "interested", or "competent" or "language" teachers. In only one school did the Head judge this type of competition, and this was in a team of staff judges.

Inter-School competitions were never judged by staff members, but in the case of the Inter-Schools play competition by officials of the Border Theatrical Association, and in the case of Public Speaking competitions by members of Jaycees or Rotary.

"Invited adjudicators" were in all cases persons judged to be knowledgeable about Speech and Drama--Speech Teachers, Professors or lecturers from University Drama Departments, members of local Amateur Dramatic Societies or Theatre Groups.

Question 33. Was the choice of these judges governed by any policy?

TABLE 2 Number of Schools = 27

Policy in Choice of Judges	
Experienced, objective people, with a knowledge of Drama	6
Sympathetic, constructive and knowledgeable people	2
Pupils' request	1
Equal numbers of pupils and staff to judge House plays	1
Personal ingratiation	1
No policy	7
Question misunderstood	4
No answer	5

COMMENTS

Most teachers stated that the only policy in choice of judges was "to find the most qualified and objective judges," to find people who had "experience of school drama" or had been involved in Youth Drama and would give "constructive criticism".

The question appeared to be ambiguous, because four teachers thought they were asked whether the judges' choice of winner was governed by any policy.

The question was left blank by five teachers, and in view of the misunderstanding of its intention by four others, they have not been counted into the "no policy" total, which nevertheless is the answer in a great number of cases.

Question 34. During the past three years has your school been visited by a Capab Drama or Opera Group, or any other similar group?

TABLE 33 Number of Schools = 27

	1975	1976	1977
Capab Drama	19	20	23
Capab Opera	1	2	4
Capab Music	7	7	7
Capab Ballet	1	1	1
Local Amateurs		1	1
None	4	4	4

COMMENTS

Capab Drama groups have visited the State Schools regularly, but the Capab Music group shows a curious pattern--in the past three years it has regularly omitted three towns directly on its route to the others. In the same way, the Ballet group has visited only one school, the same school, each year for the past three years. It may be that music and ballet demonstrations have been given in local theatres or Town Halls to other schools, but the answers to the Questionnaire give no indication of this.

The four schools which had no visits of any kind were all private schools, to whom the Capab groups do not normally give demonstrations.

Note: Capab is the accepted abbreviation for the Cape Performing Arts Board.

Question 35. Are theatre visits arranged from the school to productions by other schools, local amateurs or touring professionals?

TABLE 34 Number of Schools = 27

	Often	Occasionally	Never
Other schools	7	7	6
Local Amateurs	6	8	5
Touring Professionals	6	8	3

COMMENTS

More schools arranged theatre visits than those who did not, but did not seem to have a particular preference for one type of company. The governing principle may have been that suggested by only one teacher, that visits were "governed by the quality" of the performance offered.

Question 36. Are pupils prepared in any way for such visits?

TABLE 35 Number of Schools = 27

Yes	No	Sometimes	No Answer
18	6	2	1

Question 37. If so, in what ways?

TABLE 36 Number of Schools = 20

Type of Preparation	
Outline of play, background and theme discussed	10
Preparation only if it is a setwork	7
Discussion of points to look for and possible interpretation; suggestions to direct pupils' attention to particular facets of the work	3
Talk on pupils' behaviour at the theatre; conventions governing audience behaviour	2

COMMENTS

This question was answered by 20 teachers, but some answers included more than one of the points tabled.

Most teachers added the comment that preparation for a theatre visit would be done during English lessons. As in fact the vast majority of teachers producing plays were also teachers of English, this was hardly surprising. Although three of the teachers stated that their preparation consisted of an "outline of the plot", and one of these added "and of characters", most of the teachers endeavoured to interest the pupils and to

stimulate their own critical faculties. This was evidenced by remarks such as "only general suggestions are made in English lessons to direct their attention to particular facets of the points to look for and possible interpretations". Some pupils were told "enough of the background and plot to make the theatre visit meaningful for them", especially when the play they were to see was not a setwork, and the pupils not all specially interested in Drama or Literature. One teacher declared, "Teachers don't have the time to give background knowledge on productions if they are purely for enjoyment and cultural stimulation."

Question 38. Is there any follow-up on such visits?

TABLE 37 Number of Schools = 27

Yes	No	No answer
21	5	1

Question 39. If there is any follow-up on theatre visits, what form does it take?

TABLE 38 Number of Schools = 21

Type of Follow-up	
Class discussion on the play	16
Criticism of the play by pupils	4
Newspaper criticisms discussed	1
Discussion only when the play is a setwork	3

#### COMMENTS

The main form of follow-up was class discussion, with the teachers asking the pupils "what they thought of such a production" or pupils being "encouraged to assess each production objectively and critically". Generally there was "some critical discussion of the production". In only one case were criticisms in the local paper discussed. As in preparation for theatre

visits, these discussions were mostly conducted in English lessons. Again, one school might give more than one of the above types of follow-up.

Question 40. Where do you draw your audiences from?

TABLE 39 Number of Schools = 26

Audience	5%+	10%+	20%+	30%+	40%+	50%+	60%+	70%+
Pupils			5	3	2	5	3	
Parents		1	6	3	6	2		1
Public		1	8	5	1	1		
Other Schools	1	4	4	1			1	

COMMENTS

Most teachers added the comment that they were giving very rough estimates. One did not complete the question. At one school, it was stated that all the pupils of the school were required to attend performances, and that the audience was composed solely of pupils and parents. This was a day school. No estimate of the proportion of pupils and parents was given.

ANSWERED ONLY BY ENGLISH MEDIUM SCHOOLS:

Question 41. Are Afrikaans plays ever performed?

TABLE 40 Number of Schools = 24

Yes	No	Only in Taalfees	Internally only	Not answered
11	10	1	1	1

COMMENTS

At two of the schools where the answer was "yes" the Afrikaans plays were one-act plays, but at one of these the pupils wrote and directed the plays themselves, and open performances were given. In one case performances were to school audiences only.

Question 42. Which Afrikaans plays have been performed over the past three years?

Although 11 teachers answered that Afrikaans plays were sometimes produced at their schools, only five gave titles of plays produced over the last three years. These were as follows:

As die Nefie Kom Kuier -- Gerhard Beukes  
Onnies en Ouers -- John Dighton, vertaal deur A.J.B. de Klerk  
Afrikaners is Plesierig -- André Brink  
Oorlog is Oorlog -- J.F.W. Grosskopf.  
Markus Antonius Spring Riem -- Schoolmaster author.

One teacher stated that the Afrikaans play performed was a one-act play in an evening of one-acts, but did not give the title. The plays written and directed by the pupils were also not named.

Question 43. What were the reasons for performing these Afrikaans plays?

TABLE 41 Number of Respondents = 10

Reasons for Performing Afrikaans Plays	
To encourage pupils and develop skill in speaking Afrikaans	3
As an activity of the Afrikaans society in the school	1
To "balance" a programme of one-act plays	1
As part of the Taalfees	2
On the Head's instructions	1
Because the director wished to produce a particular play	1
As part of Afrikaans lessons in the classroom	1

COMMENTS

At one school where the object of performing Afrikaans plays was to improve the pupils' ability in speaking Afrikaans, it was the custom to put on a programme of Senior House Plays each year, and to alternate with English and Afrikaans plays. These were, of course, one-act plays.

ANSWERED ONLY BY DUAL MEDIUM AND PARALLEL MEDIUM SCHOOLS:

Question 44. Is the school play used to promote bilingualism in the school?

TABLE 42 Number of Schools = 3

Yes	No
0	3

Question 45. In your opinion, has the school play helped to promote bilingualism in the school?

TABLE 43 Number of Schools = 3

Yes	No
2	1

COMMENTS

In spite of the fact that at none of the Parallel Medium Schools from which the Questionnaire was returned actually used the school play to promote bilingualism in the school, in two cases teachers felt that it had in fact done so.

SUBSIDIARY QUESTIONNAIRE

To be completed by any members of Staff who have directed plays during the past three years

1. Please state what productions you have directed in school during the past three years:

1975	
1976	
1977	

2. Please indicate in which of the following categories you fall:

Degree in Drama	
Degree in English plus training in Drama (please specify)	
Degree in English, no training in Drama	
Other Degree, plus training in Drama (please specify)	
Other Degree, no training in Drama	
Method course in Drama during Teacher Training	
Subsidiary course in Play Production during Teacher Training	
Professional Director or Actor	
No formal training but amateur experience (please specify type of experience)	
Experience in School Dramatics (please specify)	
No formal training or experience, but strong interest	
No training or interest (assigned to production)	



ANALYSIS OF SUBSIDIARY QUESTIONNAIRE

This was a separate questionnaire to be completed by individual members of staff who had directed plays during 1975, 1976 and 1977. In schools where the responsibility for a production was given to a different member of staff each year, or two productions in one year were directed by different teachers, two or more of the questionnaires were completed from one school.

From the 27 schools which returned questionnaires, 34 individual teachers returned subsidiary questionnaires. That these did not represent the full number of staff who had directed plays during the period is shown by the fact that, according to answers to the questionnaire, there were 112 productions in the 27 schools during the three years under review, while the subsidiary questionnaires cover only 66 productions. This is, nevertheless, a representative number of the school productions in the Eastern Cape during the period 1975, 1976, 1977.

The subsidiary questionnaire was designed to ascertain:

- (a) The extent to which those teachers involved in play production have:
  - (i) Training in drama;
  - (ii) Experience in drama;and to see how these factors relate to the degree subject and length of teaching experience of the teacher concerned, as well as to the choice of play to direct -- bearing in mind that the director does not always have free choice. (Ref. Question 9 of the main questionnaire.)
- (b) What objectives teachers recognise when producing school plays.
- (c) The teacher's evaluation of the extent to which productions may have improved teacher-pupil relationships.
- (d) The teacher's evaluation of the contribution which productions may have made towards the individual development of the pupil.

Questions 5, 7 and 9 were deliberately left open in order not to influence the answers in any way. On the whole, answers to these questions were thoughtful and detailed.

EVALUATION OF ANSWERS TO QUESTIONS

N indicates throughout the number of statements made by respondents.

Question 1. Please state what productions you have directed in school during the past three years.

TABLE 1    N = 69

Shakespeare	9	
Classical (e.g. Shaw, Sherridan, Wylde)	4	
Costume (e.g. <u>Becket</u> , <u>Man for All Seasons</u> )	2	
Modern Comedy	8	
Musical	7	
Modern Serious	4	
Farce	1	
Thrillers	1	
Other	One-act plays	21
	Gilbert and Sullivan	2
	Variety Shows	3
	Children's Theatre	3
	Concerts	1
	Absurd	1

COMMENTS

54 productions were listed by teachers who answered the subsidiary questionnaire. Of these, 12 were one-act plays, often not named. Of the remaining 42, about a quarter were plays by Shakespeare, with next in popularity musicals and modern comedy, or modern serious. Teachers seem less ready to tackle the classics, or costume plays. Gilbert and Sullivan operas have been considered separately from musicals, because they do fall into a different category from the modern glossy musical, and it is interesting to note that only two Gilbert and Sullivan operettas were produced during the three-year period under review, and both of those in

the same school, directed by the same teacher. Farce and thrillers hardly occur, and very few teachers have yet ventured into the newer genres such as absurd or black comedy. Actual titles are listed in Appendix D.

In Table 2, questions 2, 3 and 4 are considered together, also incorporating question 1.

Question 2. Please indicate in which of the following categories you fall with reference to qualifications and experience, as set out in question 2.

Question 3. Please state your number of years of teaching experience.

Question 4. Please state the number of years during which you have as a teacher been in any way involved in play production.

TABLE 2 N = 34

T = Number of years of teaching experience.

P = Number of years involved in play production.

"Other Degree" indicates a degree other than English, not necessarily specified. Plays are categorised according to Table 1.

T	P	Degree; qualifications and experience in drama; productions.
29	25	Other degree. Acting and directing at university; amateur experience. As teacher: directed two modern comedies.
25	1	Degree in English, no training in drama. Performed in school dramatics; amateur experience in choruses and musicals. Attended a week-end course with Roger Fairclough in Britain. As teacher: directed Shakespeare.
23	20	Other degree, no training in drama. Amateur acting and directing experience. As teacher: directed full length school play every year for twelve years. Directed concert; co-directed two Gilbert and Sullivan operettas.

T	P	Degree; qualifications and experience in drama; production.
22	10	No degree, no training in drama. Primary Teacher's Certificate, English II and History II. 36 years of amateur acting and production experience. As teacher: directed musical and Shakespeare.
20	6	Degree in Music, no training in drama. Musicals at school, experience in amateur dramatic club. As teacher: musical director of two musicals.
17	17	Degree in English. Subsidiary course in play production during teacher training. As teacher: directed Shakespeare and one-act plays.
16	10	Degree in English, no training in drama. As teacher: directed scenes from Shakespeare each year.
16	5	No degree indicated, no training in drama. 25 years amateur experience. As teacher: directed modern comedy.
14	10	Degree in English. Training in drama at college of education in London. As teacher: directed Shakespeare, modern drama, two one-act plays.
13	7	No degree indicated. No formal training or experience in drama, but strong interest. As teacher: directed scenes from Shakespeare.
12	12	Other degree, no training in drama. Acting at school and university. Amateur directing and acting; all backstage activities. As teacher: directed two musicals, also acting and backstage help.
12	9	Degree in English. Method course in drama during teacher training. Amateur acting and directing, and at university. As teacher: directed variety show, two modern comedies and several one-act plays.

T	P	Degree; qualifications and experience in drama; production.
11	11	No degree indicated, no training in drama. Amateur experience. As teacher: directed one-act plays.
11	5	Other degree, no training in drama. Amateur acting experience. As teacher: directed modern comedy and thriller.
11	4	Degree in English, no training in drama. Strong interest; acted in one amateur production of serious drama. As teacher: directed two Shakespearean plays and two one-act plays.
10	2	Degree in English, no training in drama. No amateur experience. As teacher: directed costume drama.
9	7	Degree in English. Subsidiary course in play production during teacher training. Acted in Shakespeare at school. No amateur experience, but wide reading and interest. As teacher: directed classic, modern costume drama and one-acts.
9	7	Degree in English. L.T.C.L. (Speech and Drama). Experience of acting at school and university. Considerable experience of acting in amateur societies. As teacher: directed costume play, classic and one-act plays.
9	4	No degree indicated. UNISA Higher Grade Speech and Drama. Professional actor for one year. Considerable amateur acting experience. As teacher: directed absurds, one-act plays, skit and comedy.
8	8	Degree in English. Subsidiary course in play production during teacher training. Lead roles while still at school. Amateur experience in professionally directed plays. As teacher: directed classic.

T	P	
		Degree; qualifications and experience in drama; production.
7	3	Degree in English, no training in drama. No experience. As teacher: directed one modern drama, one one-act play.
7	1	Degree in English, no training in drama. No experience. As teacher: directed full-length play. (No title given.)
6	2	No degree indicated, no training in drama. No experience, but strong interest. As teacher: directed children's costume plays.
5	5	Honours degree in English. L.T.C.L. (Speech and Drama), UNISA Licentiate (Speech and Drama). Experience of producing a play at school. As teacher: directed one-act play for festival.
4	4	Degree in Speech and Drama. Method course in drama during teacher training. As teacher: directed modern comedy (Afrikaans).
4	2	Degree in English, no training in drama. No experience. Asked by pupils to revive Dramatic Society; handicapped by lack of experience. As teacher: organised Variety Concert, entirely directed by pupils.
4	2	M.A. in Classics, no training in drama. At school acted in small-scale play readings, nativity play, stage-managed for big three-act production, acted leading role in three-act play, and cameo in musical in the U.S.A. As teacher: directed full Shakespearean production, and play-readings for Dramatic Society.
4	1	Degree in English, no training in drama. No experience. As teacher: directed Variety Concert.
3	3	Degree in English. Subsidiary course in play production during teacher training. Acting experience at school. As teacher: directed full length costume play and a one-act play.

T	P	Degree; qualifications and experience in drama; productions.
2	2	Degree in English. Two degree courses in Speech and Drama. As teacher: directed classic.
2	2	Degree in English, no training in drama. Amateur experience, acted in two classics. As teacher: directed Shakespearean play.
1	1	Honours degree in English, no training in drama. Two small parts in university productions; organiser of jazz concerts at university. As teacher: directed modern costume drama.
1	1	Degree in English, no training in drama. No experience. As teacher: directed one-act play.
1	1	Degree in Music, no training in drama. At school played leads in several modern dramas and Shakespeare. As teacher: directed musical.
1	1	No degree. Two university courses in Speech and Drama, Associate of the Trinity College, London (Speech and Drama). Considerable amateur and semi-professional acting experience. Part-time teacher of drama. As teacher: directed one three-act play, and one Junior School Musical.

#### COMMENTS

20 of the teachers who directed plays had degrees in English (two had Honours degrees) and of these 12 had no training in drama. Four had taken courses in play production during the teacher training year, one had done a drama method course during the teacher training year, and one had done two courses in Speech and Drama as part of the degree. Two held the Licentiate of the Trinity College in Speech and Drama, and one of these also the Licentiate of the University of South Africa in Speech and Drama.

Two of the teachers had degrees in Music. Neither had any drama training, but both had experience of amateur dramatics and school dramatics. Both had directed musicals.

Only one teacher had a degree in Drama (from an Afrikaans university) and had also done a teaching method course during the teacher training year. One who held no degree, had done two university courses in Speech and Drama. Of the four teachers who had other degrees, one had considerable directing experience in schools, and all had amateur experience but no formal training in drama. One had a Master's degree in Classics and experience in school plays. In five cases the teachers had not indicated any degree; four of whom had no training in drama, though two had amateur experience and the other two had a strong interest in drama. The remaining teacher of this group had been a professional actor for one year and had considerable amateur acting experience. He also held a Higher Grade Certificate in Speech and Drama from UNISA.

One of the teachers had no degree and held a Primary Teacher's Certificate with two degree courses each in English and History. This teacher also had considerable amateur acting experience.

Although five teachers failed to indicate any degree, it cannot be taken as certain that they had no degrees. They may simply have failed to check the relevant box. The possibility remains that they may have been Higher Primary or Lower Secondary trained teachers.

The vast majority of those who directed plays in the schools during the three years under review were English specialists with little or no formal training in drama.

Question 5. What do you see as your aims in directing a school play?

This question was deliberately left open (no possible answers were suggested) in order to allow teachers' to express their own ideas about their aims. 87 statements made by teachers in answer to the question have been considered.

N = 91

#### COMMENTS

The overwhelming majority of teachers saw their aims in directing a school play as being geared to the individual personality development, educational benefit and learning gains of the pupils. For the purposes

of analysis, an attempt has been made to look separately at "personality development", and "educational benefit and learning gains", though there was a certain amount of overlap in these ideas. Inasmuch as speech is an expression of the personality, it is considered here under "personality development", though it could also be classed as the acquiring of a skill, and therefore as "learning".

A much smaller number of teachers aimed at creating an interest in theatre and theatrical activity; slightly fewer wanted to entertain the audience, as well as provide enjoyment for the pupils and teacher, and a very small minority were concerned about the success of the production.

(a) Personality Development

Of 21 statements referring to aspects of personality development which the teachers hoped would result from participation in a school play, ten mentioned development or gain in self-confidence, poise, responsibility and maturity. Eight aimed at improving speech and communication with peers and teachers. Five felt that the team-work involved in a production would improve the pupil's ability to co-operate, and seven wished to develop sensitivity, creativity, insight, awareness of others and the interplay of human relationships.

Only one teacher mentioned her method of directing, which was strongly geared to the aim of pupil-development: "I seldom actually direct but try to get as much as possible from the pupils themselves as I believe that this is far more important to them than just being told what to do." [Emphasis added.] This teacher had no formal drama training.

(b) Educational Benefit and Learning Gains

Of 31 statements made about the educational benefits to be derived from the production of a school play, nine wished to produce the setwork, suggesting that both the performers and audience would come to a better understanding of the text. One of these also felt that the children would learn to appreciate theatre and literature in general through a performance of the setwork. Five statements suggested that the teacher's aim in directing a play was to develop critical ability, to stimulate critical awareness and to provoke thought. Five mentioned the

acquiring of theatre skills, acting ability and backstage activities. Four aimed at a broadening of the cultural background of actors and audience (in this case, the audience is regarded as composed of pupils.) Two felt that participation in a school play was a general educational experience, "a special and different experience." Only one aimed at the pupils learning something in a related discipline, suggesting that they would "learn something of history". This statement was not qualified, but may refer to the research necessary to an understanding of the events, background and staging of a play. One aimed "to transcend the difficult language" of Shakespeare by making it familiar.

(c) Interest in Theatre

Of 13 statements which showed the teacher's aim to be specifically oriented towards theatre, nine saw the school play as a means of introducing pupils to "the rewarding experience of theatre", of engendering interest in and a taste for theatre and dramatic literature. Four of these also expressed the hope that pupils would continue to take part in amateur dramatics after leaving school, which, as one put it, "from experience, have so enriched my life."

(d) Acting Talent

Five statements were concerned with developing acting talent, and in two cases this was expressed as a desire to involve pupils in an area of school activity which allows for the development of talents and abilities not provided for in the ordinary school curriculum. One of these stressed the need for such activity in a strongly sport-orientated school.

(e) Success

In three statements the success of a production was regarded as important, the aims being "to stand up to critical judgment" and to "improve production methods". For one of these the main objective was "to produce valuable drama in its own right". The highest ideals of 'legitimate' theatre have a place in the school. Simply, the cast is in service to the play, not vice versa. In fact, with this objective the education gained is superior in the

end to that of productions motivated by the idea of giving children some dramatic experience." This statement is significant, because it would appear that the teacher is concerned with the educational value of the school play, but approaches this by way of the stated aim of achieving excellence in the production.

(f) Entertainment and Enjoyment

15 statements were concerned with the aim of providing enjoyment for the pupils, director or audience - or all three. This aim was expressed variously, as follows:

"...to entertain one's peers", "...to give the children pleasure", "for the enjoyment and companionship", and "for the sheer, frustrating, exhausting fun of it all".

(g) Choice of Play

One teacher's aims were purely practical: to put on the sort of play parents would like, and to find a play that would provide an adequate balance of parts for boys and girls in a co-educational school. He felt that Shakespeare was too difficult for the pupils to cope with.

Question 6. Do you feel that the productions have improved teacher-pupil relationships?

N = 34

COMMENTS

32 teachers answered yes. The one "no" came from a teacher who, though "in charge" of the dramatic society felt himself too lacking in training and experience to undertake a production. The boys in the society had been entirely responsible for the production of a variety concert. It is remarkable that the interest and enthusiasm of the pupils carried through a production with so little support. One had not directed a play.

Question 7. If so, in what ways?

N = 69

COMMENTS

Factors which the majority of teachers felt contributed to improved teacher-pupil relationships during a production were team work and the shared nature of the activity.

Also important were the informal nature of the work done in a production, and the fact that it is done outside the classroom. Two teachers felt that interest in the work contributed to a better relationship. A number of teachers found that working together in a production led to friendships being formed between teachers and pupils, and a few discovered that working together led to new insights on both sides. One mentioned that the work led to an interchange of ideas, and one found that the teacher's circle of acquaintance among the boys was widened.

(a) Factors which appeared to contribute to improved teacher-pupil relationships:

(i) Team Work; the Shared nature of the Activity

Of 24 statements referring to the shared nature of the activity of play production, nine found increased co-operation between teacher and pupils, a sense of "togetherness" in those working together, as well as in success or failure. Seven mentioned the mutual support, understanding and camaraderie, the close relationship which develops between the director and the players. Four statements concerned the sharing in a combined achievement, the shared joy in a completed production, while three specifically mentioned that the joy of success was shared - "any shared success improved relationships." Two mentioned the removing of barriers that occurs in the sharing, and the resultant gain in mutual understanding. Two suggested that there is a carry-over from the activity to the class-room situation, that co-operation and the disciplines learnt in production "filter through".

(ii) Informality of the Work

Of the 13 statements referring to the informal atmosphere of a production as an important factor in improving relationships, ten said this contributed to the teachers and pupils getting to know and understand each other, while one stated that the informality helped in developing respect for each other's abilities. Two found that a friendly and informal atmosphere contributed to serious, hard work, and therefore to improved relationships.

(iii) Activity Outside the Classroom

11 statements suggested that the improvement in relationships was largely due to the activity being outside the classroom. Three of these found that role barriers were broken down, three that it was possible for teachers and pupils to get to know each other better, and one each that trust and respect for each other were gained, that the learning process was stimulated, and that the contact outside the classroom actually contributed to class discussion and discipline. One stated that "any contact outside the classroom broadens and deepens the understanding of boys for teachers, and teachers for boys."

(iv) Interest in the Activity

One teacher stated that real interest in what they are doing makes children accept discipline. This seems to imply that the relationship would be improved because the discipline would come from the doing, and not have to be superimposed by the teacher. One felt that the strong interest factor had an obvious "spin-off" in personal relationships.

(b) Working together on a Production led to:(i) New Insights

Three statements revealed that both teachers and pupils gained new insights as a result of the production; pupils' abilities, characters and personalities were revealed, and pupils realised that teachers were human.

"Working on the play, the roles of teacher, pupil disappear - we get to know each other as people."

(ii) Friendship

Ten statements were made on the growth of friendship between teachers and pupils as a result of working together on a production. Friendship and respect grow out of a sense of achievement, and loyalty to a common commitment. "The teacher works so closely with the cast that a repartee is built up." One stated that friendship resulting from a production is "created on a less superficial level than in other activities." Warmth and friendship grow out of the activity. One teacher felt that teacher and pupils get to know each other well in a small cast play, but not in a large production. Two suggested that the friendships formed were sometimes of a lasting nature - "The sense of achievement when the show is over brings with it a warmth and friendship that lasts for years." Another stated that he had found "that some of these bonds are so strong that they last for many years after the pupil has left school."

(iii) Interchange of Ideas

Five teachers found that the production developed rapport with the pupils, and led to interchange of ideas, and one of these found "a new level of communication".

(iv) Widened Acquaintance

One teacher stated that he had "the benefit of widening my acquaintance - I have met and worked with many pupils I would not otherwise have encountered."

Question 8. Do you feel that the productions have contributed to the individual development of the pupils?

COMMENTS

33 teachers felt that the productions had contributed to the development of the pupils, with one partial dissentient, who felt that this was only the case in small-cast plays; that in very large-cast productions only some of the pupils benefitted, and these not as much as those in small-cast plays. This teacher had been involved in play production for 20 years, and had directed a full length production every year since 1965. He had in the past three years directed a concert and co-directed two Gilbert and Sullivan operettas.

Question 9. If so, in what ways?

N = 120

COMMENTS

The greatest number of statements revealed that teachers felt that pupils had gained in self-confidence through taking part in a play; a much smaller number of statements concerned what pupils had learned, a roughly equal number stated that children's speech had improved. Otherwise, teachers suggested a much wider spread of areas in which they felt pupils had developed, including gains such as ability to communicate, to work together, gains in insight, discipline; the "blossoming" of backward pupils and improvement in behaviour of difficult children.

(a) Self-confidence

29 statements pointed to the "tremendous self-confidence generated", three of these specifically mentioned the confidence gained by shy or nervous children, and one found that the self-confidence gained during the play carried over to the classroom.

The following statements, while not actually mentioning "self-confidence", seem to be related gains, and are therefore listed here as a sub-section.

(i) Social Poise

Five statements declared that taking part in the play had promoted and improved the poise of the pupils, that

they were "better equipped socially", and "socially more relaxed and at ease".

(ii) Maturity

Four statements referred to the "sometimes very evident" increase in maturity in those who had taken part in the production.

(iii) Stature

In four statements pupils were said to have grown in their standing in the school, the recognition of talent by their peers giving them stature.

(iv) Inhibitions Overcome

In three statements taking part in the play is said to help children overcome inhibitions. "it is in the... casting off of inhibitions in which some boys have really seemed to develop.

(v) Leadership

In three instances it was stated that there had been a development of the qualities of leadership.

(vi) Self-esteem

In two cases children were stated to have gained in self-esteem.

(b) Learning

In nine statements pupils were said to have learned "all that a play involves"; this was seen to be variously voice production, movement, "a lot about acting", the basics of stagecraft, period, decor and "above all, pupils have the experience of one learning situation which is 'fun'."

(c) Speech

In nine instances it was stated that the play had helped the pupils' speech, that they had learned to communicate and had developed the ability to express themselves. One mentioned specifically that taking part in the play had helped some stutterers.

(d) Interest in Drama

In six cases it was stated that participation had started an interest in Drama in the pupils, in one case this was found to be specially so in those who had had small parts. Many pupils had realised that "the arts are 'serious' pursuits worthy of study and participation" and involvement had engendered a desire to take part in plays after school.

(e) Appreciation of Literature

In six statements teachers claimed that those who had been in plays had gained in understanding and appreciation of literature, that the pupils' critical faculties had been "awakened", that many realised as a result of their experience that literature was worth studying, and had gained insight into it as "a living medium".

(f) Co-operation

In six cases teachers stated that co-operation and team spirit were promoted, that, being involved in a corporate effort, "children learn to work together as a group". The production also "provides an incentive to help".

(g) Creativity

In five statements teachers reported that the play stimulated imagination and creativity, in some cases "shown in speech and writing".

(h) Enrichment

Four statements were concerned with the broadening of outlook of the pupils through the play, their cultural enrichment and the broadening of both their (and, in one case, the teacher's ) horizons. One declared: "Boys deeply involved in Shakespeare cannot help being enriched emotionally."

(i) Latent Abilities

There were four statements on the drawing out of potential talent. In productions children discovered abilities they were not aware of, and in a musical "developed musical ability and interest",

(j) Behaviour

Four statements claimed that as a result of the production behaviour problems were frequently ironed out. Two of these quoted directly from experience, as follows:

"I have more than once used absolute rebels in the school production and found a 'dramatic' change in attitudes to the rest of the staff and to the school in general. In fact everybody was far happier"; and another reads:

"In this years' production I used a collection of Std. 8 misfits and rebels with beneficial results in attitude and responsibility."

(k) The Backward Child

Three teachers stated that the production gave backward children "a chance to express themselves - often very successfully". One quoted an instance when "one of the main parts was played by a Std X Practical Class boy - he worked very hard, excelled in the play and positively 'blossomed', having proved that one of the dull boys could achieve something worthwhile".

(l) Responsibility

In three cases teachers reported a growth in responsibility, the pupils developing also "the ability to cope with new situations".

(m) Meaningful Activity

Two statements referred to the production as a "meaningful activity" for non-academic students, as well as for those who are not good at sport.

(n) Appreciation of Theatre

Two teachers found that pupils had developed an appreciation of theatre, and a desire to attend plays as a member of the audience.

(o) Insight

Two teachers stated that the experience in the school play promoted insight into human feelings, and understanding of emotions and motives.

(p) Fulfilment

Two teachers said that children found fulfilment in the creative activity, one qualified this as "by creative pupils", but the other claimed that "Doing something well contributes to any boy's development".

(q) Various

One statement each mentioned the following benefits: improvement in pupils' attitudes; the learning of self-discipline and patience; a realisation of the value of a dramatic production; the willingness to work hard through tedious rehearsals and development in willingness to help; and the building up of "reserves of courage in some of the pupils."

TRANSCRIPT OF TEACHERS' ANSWERS TO SUBSIDIARY QUESTIONNAIRE

Titles of plays are omitted in order to comply with a request from the Cape Education Department for complete anonymity. Since it may be possible to identify a school by the plays it has produced, I have thought it advisable to withhold this information.

Teacher 1

Number of years of teaching experience: 27

Number of years involved in play production: 15

Qualifications:

Degree other than English; acting and directing at university; amateur experience.

Directed: Modern comedy and a one-act play.

What do you see as your aims in directing a school play?

The Headmaster would like a play put on. Choice must be governed by school circumstances--the kind of play parents will like. As it's a co-educational school, there must be an adequate balance between male and female parts. I am not prepared to do Shakespeare, as I don't think our pupils can cope with it. With our pupils comedy or farce handles best.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Troublesome children (to me) in class have had a vastly different attitude to me after being in a production. It brings out the personality of the children. Gain in confidence. Relate much better to teachers when they've had a personal contact with them in the production.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. As above. It helps a lot with self-confidence. Some pupils are very hesitant about auditioning, and about taking parts--but it builds them up.

Teacher 2

Number of years of teaching experience: 25

Number of years involved in play production: 1

Qualifications:

Degree in English, no training in drama. Performed in school dramatics; amateur experience in choruses and musicals. Attended a week-end course in Britain.

Directed: Shakespeare.

What do you see as your aims in directing a school play?

To help pupils understand the text; to stage setworks for the class to see; to familiarise pupils with the practical aspects of drama; to develop self-confidence in the boys who acted; for both my own and the actors' enjoyment.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

It has brought out loyalty to each other, based on common commitment, friendship and respect. It has shown which boys will persevere through heavy demands, and which boys will stay back to help, check and be responsible.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

It has given confidence and stature and started an interest in some boys who had not tried this venture--even if now it has been in a small part; particularly in these cases.

Teacher 3

Number of years of teaching experience: 23

Number of years involved in play productions: 20

Qualifications:

Degree other than English, no training in drama. Amateur acting and directing experience.

Directed: A concert, and co-directed two Gilbert and Sullivan operettas. One costumed play reading a month.

What do you see as your aims in directing a school play?

First and most important, the human development of the pupils taking part (discipline, responsibility, insight, co-operation and dramatic skills.) We have had some very valuable "blossomings out" as a result of dramatic experience. Secondly, to give the audience their money's worth in entertainment. Thirdly, to raise money for the school. (Low priority.) Personally, the search for that hush at the end of a play before the applause starts.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. In a three act play, with a limited cast, yes. You become a team and very often friends. In a large production there is too much regimentation and too much selfishness and irresponsibility for more than nominal improvement.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

In a small play, yes. See aims above. With a cast of thousands only in some cases and not so strongly as expressed in aims. A three-act play with a cast of six or seven is about ideal.

Teacher 4

Number of years of teaching experience: 22

Number of years involved in play production: 10

Qualifications:

No degree, no training in drama. Primary Teacher's Certificate, English II and History II. 36 years of amateur acting and production experience.

Directed: A musical and Shakespeare.

What do you see as your aims in directing a school play?

1. To enable as many pupils as possible to become involved in a dramatic production, thus giving impetus and dynamic life to the weekly drama group.
2. To involve pupils in stage management, costume-design, lighting, prompting, stage property control, music--total involvement in the dramatic creation.
3. For the sheer frustrating, exhausting fun of it all.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Pupils and teacher get to know each other on different, more satisfying plane. There is a "togetherness" in failure or success. The sense of achievement when the show is ready and then finally over brings with it a warmth and friendship that lasts for years. Success on the stage, however small that success may be, is a shared moment.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Tremendous self-confidence is generated, not only during a production, but also in the classroom in most cases. Behaviour problems are frequently ironed out. Backward pupils who have taken part in a production literally blossom out--an extension of a gain in self-confidence. In this year's production I used a collection of Std. 8 misfits and rebels with beneficial results in attitude and responsibility.

Teacher 5

Number of years teaching experience: 20

Number of years involved in play production: 6

Qualifications:

Degree in Music, no training in drama. Experience in musicals at school and in amateur dramatic club.

Directed: Musical direction--two musicals.

What do you see as your aims in directing a school play?

A production which brings out the talent of the cast and which can stand critical judgment as a dramatic work.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Close contact outside of classroom; breaks down role barrier.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Develops self-confidence, speaking ability. Introduces pupil to a new sphere of interest, develops musical ability and interest. Develops co-operation.

Teacher 6

Number of years teaching experience: 17

Number of years involved in play production: 17

Qualifications:

Degree in English. Subsidiary course in play production during teacher training.

Directed: Shakespeare and several one-act plays.

What do you see as your aims in directing a school play?

- (a) To enable talented pupils to express and develop their ability (especially in our sport-orientated schools.)
- (b) The acquisition of basic stage techniques.
- (c) To encourage an appreciation of plays set for study in the classroom.
- (d) To provide pupils who are not academically inclined with an opportunity to assist in a practical way--set-building, lighting, etc.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. A deeper understanding of the pupil--working in a situation so different from the formality of the classroom. There is also the sense of combined achievement, a "togetherness" which is often sadly lacking in the classroom.

Do you feel that the productions have contributed to the development of the pupils, and if so, in what ways?

Yes. I have often been remarkably impressed by the confidence and self-esteem which pupils have gained from participation in school plays. Some, over the course of several years, have acquired tremendous self-assurance. In my production one of the main parts was played by a Std. X Practical Class boy. worked very hard, excelled in the play and positively "blossomed", having proved that one of the "cuckoos" (as they're rudely called at our school) could achieve something worth while.

Teacher 7

Number of years of teaching experience: 16

Number of years involved in play production: 10

Qualifications:

Degree in English, no training in drama.

Directed: Scenes from Shakespeare every year.

What do you see as your aims in directing a school play?

I look upon it as a duty because there is no-one on the staff qualified to perform this function.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Closer contact.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. They have gained in self-assurance and self-expression.

Teacher 8

Number of years of teaching experience: 16

Number of years involved in play production: 5

Qualifications:

No degree indicated, no training in drama. 25 years amateur experience.

Directed: modern comedy.

What do you see as your aims in directing a school play?

Firstly to engender an interest in Amateur Dramatics which from experience have so enriched my life. To entertain one's peers and for the fun a school play production gives to so many actors, backstagers and audience. To make closer contact with pupils and try to assist them to have a more mature approach to life. To improve diction, to help engender confidence and relaxation of manner.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. This is undoubtedly so here. We have 100% co-operation from cast and backstagers and are fortunate in having young male/female teachers who love to help. Teacher-pupil relationships improve considerably.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Build up self-confidence. Helped stutterers and stammering. Helped attitudes of pupils. Helped diction. Given ideas on period of play. Decor ideas.

Teacher 9

Number of years of teaching experience: 14

Number of years involved in play production: 10

Qualifications:

Degree in English. Training in drama at college of education in London.

Directed: modern serious, two Shakespeares and several one-acts.

What do you see as your aims in directing a school play?

To encourage an awareness and appreciation of theatre and literature.  
To assist pupils towards the understanding and enjoyment of their set-work.  
To afford pupils experience and training in theatre skills. To encourage development of personality, insight, self-confidence. To provide entertainment. (Not in order of priority.)

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Teacher has got to know and understand pupils better (and sometimes vice versa.)

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Pupils have gained an appreciation of literature and theatre-- have been enriched. Have gained self-confidence-- are better equipped socially.

Teacher 10

Number of years of teaching experience: 13

Number of years involved in play productions: 7

Qualifications:

No degree indicated. No formal training or experience in drama, but strong interest.

Directed: Programme of extracts from Shakespeare.

What do you see as your aims in directing a school play?

I seldom actually direct but try to get as much as possible from the pupils themselves, as I believe that this is far more important to them than just being told what to do.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Interchange of ideas develops rapport.

Do you feel that the productions have contributed to the individual development of the pupils?

Yes. Using their imaginations. They are, through drama, able to widen their horizons with regard to not only the knowledge of all that a play involves but also learn to organise and learn leadership.

Teacher 11Number of years of teaching experience: 12Number of years involved in play productions: 12Qualifications:

Degree other than English, no training in drama. Acting at school and university. Amateur directing and acting; all backstage activities.

Directed: two musicals.What do you see as your aims in directing a school play?

To develop an interest in drama and, in fact, culture in general. To develop self-confidence (I have found acting does wonders for future debaters or public speakers). To be able, through experience, to form opinions about what is good and what is bad in the work (drama etc.) of others. To learn the special kind of enjoyment and companionship that forms during plays. (And hope that this is strong enough for further participation in drama after they leave school.) To develop team work. To learn something about History and other people through the characters they portray.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. By the very fact that they form part of the same team, and work together in an informal manner, they are drawn closer. A better understanding develops and greater co-operation in future sporting and classroom situations. I have found that some of these bonds are so strong that they last for many years after the pupil has left school. I have used this team spirit to good effect. I have more than once used absolute rebels in the school production and have found a "dramatic" change in attitudes to the rest of the staff and to the school in general. In fact, everyone was far happier.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. As mentioned above, changes in attitudes of problem pupils. Development of self-confidence. Broadening of outlook. Development of leadership. Consciousness of speech defects and voice production.

Teacher 12Number of years of teaching experience: 12Number of years involved in play production: 9Qualifications:

Degree in English. Method course in drama during teacher training. Amateur acting and directing, and at university.

Directed: Two modern comedies, classic and variety show.

What do you see as your aims in directing a school play?

To introduce pupils to the rewarding experience of theatre. To build up poise and confidence. To develop insight, and speech. To provoke thought and provide entertainment. To provide an opportunity for technical people to develop skills and to experience the esprit de corps of theatre work.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Very often, new insights into pupils' abilities and characters and personalities are revealed. For the producer, a very close relationship is formed between her and the players. One discovers new aspects of them in a non-classroom situation.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Promotes:  
 (1) Confidence and poise.  
 (2) Speech.  
 (3) Insight into human feelings.  
 (4) Feeling of team spirit.  
 (5) Helps to overcome inhibitions.

Teacher 13

Number of years of teaching experience: 11

Number of years involved in play production: 11

Qualifications:

No degree indicated, no training in drama. Amateur experience.

Directed: Two one-acts.

What do you see as your aims in directing a school play?

The first priority is to get pupils to be able to control their inhibitions-- i.e. to lose them. Where necessary, not to be so aware of self and the type of impression and image demanded by their peers. To get pupils to be aware of moods and the inter-play of human relationships. To get pupils to speak in such a way that they fully convey their meaning and mood.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Pupils become aware that teachers are not set in a certain mould and realise that teachers are human. The teacher works so closely with the cast that a definite rapport is built up.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. As stated above, they are not so tied by their inhibitions, thus becoming socially more relaxed and at ease. They gain a terrific amount of confidence for speaking to, or in, a large group.

Teacher 14

Number of years of teaching experience: 11

Number of years involved in play production: 5

Qualifications:

Degree other than English, no training in drama. Amateur experience.

Directed: Thriller and comedy.

What do you see as your aims in directing a school play?

Enjoyment.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. For those involved in the production--obvious spinoff in personal relationships through the development of a strong interest factor.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Gives an added maturity and confidence to the participants.

Teacher 15

Number of years teaching experience: 11

Number of years involved in play production: 4

Qualifications:

Degree in English, no training in drama. Strong interest; acted in one amateur production of serious drama.

Directed: Two Shakespeares.

What do you see as your aims in directing a school play?

I love Shakespeare. To understand the play as completely as I can as a play:

- (i) Especially from point of view of author's intention,
- (ii) which leads on to subtext;
- (iii) to communicate this to actors, and
- (iv) to help them to communicate this to the audience, and
- (v) to live the play as fully as possible so that
- (vi) the total production in every way (e.g. stage design, lighting, costumes, music, as well as acting) communicates the truth of the play as much as possible to the audience, hopefully resulting in enjoyment and enrichment for actors and audience. Hope this doesn't sound too idealistic. Involvement.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Difficult to specify. It is a shared experience which enables both staff and pupils to relate to each other on an adult-adult basis. Enthusiasm for, and involvement in, what we share, particularly among major actors, results in friendship being created on a less superficial level than in some other activities, as far as I am concerned.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes.

- (i) Enrichment: boys deeply involved in Shakespeare cannot help being enriched emotionally.
- (ii) Confidence and maturity: sometimes this is very evident.
- (iii) Fulfilment: doing something well contributes to any boy's development.
- (iv) Involvement in corporate effort.
- (v) The last is difficult to categorize: it is in the giving, the casting off of inhibitions (the repression of the real self) in which some boys have really seemed to develop. Perhaps in some cases this is temporary. But nearly all give their souls to what they are doing.

Teacher 16

Number of years of teaching experience: 9

Number of years involved in play production: 7

Qualifications:

Degree in English, L.T.C.L. (Speech and Drama.) Experience of acting at school and university. Considerable experience of acting in amateur societies.

Directed: Classic, modern costume play and several one-acts.

What do you see as your aims in directing a school play?

Love doing it. Children benefit. I'm a strong believer in cultural activities in a school. The teacher involved is as valuable, if not more so, than one involved in sport. Often brings out the best in children. Shy retiring children blossom just by being part of a production--not necessarily acting.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. You get to know the children well. The children feel the staff are identifying more with their interests if they work with them outside the classroom.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. e.g. A girl so very weak academically, with no talent whatever, had a walk-on part. This did so much for her self-confidence and brought her out of herself. One who did costumes--going through a very bad patch--father dying of cancer--gave her something to grip on to. Very good for children to work with one another--have to rely on one another. Encourages a spirit of co-operation and inter-dependence. Also provided an outlet for the very extravert and gregarious--and for tantrums etc.

Teacher 17

Number of years of teaching experience: 9

Number of years involved in play production: 7

Qualifications:

Degree in English. Subsidiary course in play production during teacher training. Acted in Shakespeare play at school. No amateur experience, but wide reading and interest.

Directed: Classic and modern serious.

What do you see as your aims in directing a school play?

To give the children pleasure and also some experience of drama. To rouse their interest and taste for drama, as a subsidiary aim.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Because of the friendly atmosphere prevailing and the serious working atmosphere which was achieved. Children learned that drama is a "serious" activity (i.e., not just fooling around) requiring hard work and dedication. However, the work was always conducted in an informal and friendly atmosphere.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. They have learnt a lot about acting, movement, voice production, timing, etc., and many of them gained in self-confidence and self-esteem. Many of them have also realised, to some extent, that the arts and literature are "serious" pursuits, worthy of study and participation.

Teacher 18

Number of years of teaching experience: 9

Number of years involved in play production: 4

Qualifications:

No degree indicated. UNISA Higher Grade Speech and Drama certificate. Professional actor for one year. Considerable amateur acting experience.

Directed: One-acts, absurds, skit and comedy.

What do you see as your aims in directing a school play?

Improve cultural background of audience. Improve pupils' acting ability. Improve production methods.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Any success improved teacher-pupil relationships. It has taught them to accept discipline in an area which really interests them. Acceptance of other people's abilities; through casting of characters.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Incentive to help with play production. Because it is voluntary it improves character development. Develops a sense of creativeness: Stage make-up; Lighting and sound effects.

Teacher 19

Number of years of teaching experience: 8

Number of years involved in play production: 8

Qualifications:

Degree in English. Subsidiary course in play production during teacher training. Lead roles while still at school. Amateur experience in professionally directed play.

Directed: Classic.

What do you see as your aims in directing a school play?

Fuller appreciation of literary subtleties by participating in a production; also see below.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Cameraderie, mutual support, mutual understanding achieved when normal barriers are removed.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Confidence gained by nervous pupils. Realization (by sceptics) of value to be gained from dramatic experience. Meaningful activity provided (onstage and backstage) for helpful, but not very academically or sportingly talented, pupils.

Teacher 20

Number of years teaching experience: 7

Number of years involved in play production: 3

Qualifications:

Degree in English, no training in drama. No experience.

Directed: One act and modern serious.

What do you see as your aims in directing a school play?

To help pupils communicate, understand emotions and motives.

To create an understanding of literature.

To inspire a desire to participate in plays after school or at least to attend productions.

To awaken critical faculties regarding the worth of plays.

To improve confidence, poise, public speaking and speech.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. The disciplines required in producing and acting in a play create a bond as in any team activity which filters through to other activities. Naturally, the close proximity and interaction between pupils and staff dispel any ideas of teachers as ogres.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Both plays have realized all the aims as mentioned in 5 above to a greater or lesser degree in all participating pupils.

Teacher 21Number of years of teaching experience: 7Number of years involved in play production: 1Qualifications:

Degree in English, no training in drama. No experience.

Directed: One full-length play, no title given.What do you see as your aims in directing a school play?

No answer given to this question.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. General co-operation.

Do you feel that the productions have contributed to the individual development of the pupils?

Yes. Gain in confidence.

Teacher 22Number of years of teaching experience: 6Number of years involved in play production: 2Qualifications:

No degree indicated, no training in drama. No experience, but strong interest.

Directed: Two children's theatre plays.What do you see as your aims in directing a school play?

To encourage children to work together as a group.  
 To help the shy, retiring child to gain confidence.  
 To instil a sense of responsibility in each member of the cast.  
 To make each child feel important - no matter how small his part may be.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. The teacher has the opportunity of getting to know the child outside the classroom.  
 Teacher and children work together for a common reason. The joy the children and teacher experience when the play is ready is a shared experience.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Shy children gain confidence.  
Backward children have a chance to express themselves - often very successfully.  
Children learn to work together as a group and also as individuals.

Teacher 23

Number of years of teaching experience: 5

Number of years involved in play production: 5

Qualifications:

Honours degree in English, L.T.C.L. (Speech and Drama), UNISA Licentiate (Speech and Drama). Experience of producing a play while at school.

Directed: Three one-acts, one a modernised classic.

What do you see as your aims in directing a school play?

Promotion of drama, literary works, encouragement of verbal expression, communication--ENTERTAINMENT - both for actors and audience.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Friendly terms encouraged. Getting to know each other in a more relaxed atmosphere.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. These have frequently developed confidence in pupils - allowing them to reveal leadership potential as well as heightening their poise. This year a new girl to the school (Std IX) participated in our play. She became well-known thereafter and has been chosen as Head Girl for 1978.

Teacher 24

Number of years of teaching experience: 4

Number of years involved in play production: 4

Qualifications:

Degree in Speech and Drama. Method course in drama during teacher training.

Directed: Blyspel.

What do you see as your aims in directing a school play?

Hierdeur kweek leerling selfvertroue. Hy leer om met ander te kommunikeer, om te gaan, en saam te werk. Terselfdetyd baat sy spraak, houding ens. daarby. (Uitgeslote natuurlik die kulturele opbouing.)

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Wanneer die leerling in die klaskamer sit, is dit die leerling. Wanneer hy/sy in 'n produksie betrokke raak, verdwyn die leerling en die akteur/ise, die persoon kom na vore. (Die onderwyser egter dieselfde.) Leerling en onderwyser leer mekaar dus as individue ken; as mense.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Om die leerling te help om sy selfvertroue uit te bou; om met gemak voor ander op te tree ens.

Teacher 25

Number of years of teaching experience: 4

Number of years involved in play productions: 2

Qualifications:

M.A. in Classics, no training in drama. At school stage manager in big three-act production, acted lead in three-act play and cameo in musical in the U.S.A. Acted in various small-scale play-readings and Nativity plays at Church.

Directed: Shakespeare, one-act comedy, play reading.

What do you see as your aims in directing a school play?

Production of the play reading was done more as a duty in my capacity as teacher in charge of the Dramatic Society. Not so with Shakespeare -- here I wanted to expose the girls to Shakespeare from another perspective - acted and therefore lived with - not read and studied as an examinable set work. Aimed to transcend the barriers of the difficult language - so that they could speak Elizabethan English with as much understanding and gusto as 1976 English.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Most of the time, the usual teacher-behind-desk and pupils-in-neat-rows relationship could be dispensed with; e.g., we could enjoy the Elizabethan jokes together without feeling that this wasn't part of the syllabus. Communication with them at times of distress also more open: when pressure of rehearsals overflowed onto family activities with subsequent fireworks from parents - the pupils could cry it out in front of me and we'd sort out a compromise - this new level of communication was particularly noticeable with girls I had never taught in the classroom.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Although at times I didn't think so (!) I do in retrospect believe that reserves of confidence and courage were built up in some of the pupils - one of my leads had her appendix removed a week before the play opened - but gamely hobbled through rehearsals and came up to scratch on the opening night - I respected her for her endurance though confidentially I know she was badly thought of by some members of staff. I discovered a marvellous sense of humour in some girls. One in particular played a bit part (serving wench) and was so inspired that she embellished her character quite spontaneously, with uproarious effect. I encouraged suggestion very often and this led to some inventive efforts on the part of the actors which all contributed to the success of the play.

Teacher 26

Number of years of teaching experience: 4

Number of years involved in play productions: 2

Qualifications:

Degree in English, no training in drama. Acted in plays at school. Asked by pupils to revive the Dramatic Society. Agreed to try, but found lack of training and experience in production a severe handicap.

Directed: Organised Variety Concert which was directed by pupils.

What do you see as your aims in directing a school play?

To give pupils enjoyment.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

No. There have not been any productions by teachers.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. The small group of interested pupils have learnt a lot in getting organised, in production for the small variety concert production which is entirely in their hands. Haven't improved much as actors but as individuals.

Teacher 27

Number of years of teaching experience: 4

Number of years involved in play production: 1

Qualifications:

Degree in English, no training in drama. No experience.

Directed: Variety Concert.

What do you see as your aims in directing a school play?

Involvement of pupils in an area of school activity which allows for development of talents and abilities not coped with in the ordinary school curriculum.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Greater co-operation, mutual sharing and understanding.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Gives certain pupils confidence in themselves and allows them a certain amount of self-expression.

Teacher 28

Number of years of teaching experience: 3

Number of years involved in play productions: 3

Qualifications:

Degree in English. Subsidiary course in play production during teacher training. Acting experience at school.

Directed: Costume drama and one-act.

What do you see as your aims in directing a school play?

- (1) To present the play itself as effectively as possible according to my interpretation of the playwright's intentions;
- (2) Within the above limits, to be as creative as possible in developing some aspect which I feel will extend the surface meaning of the play and make the production more interesting;
- (3) To develop the potential of the individual actor to the full;
- (4) To educate both actors and audience in sensitive interpretation, critical evaluation and indirect appreciation of enjoyment;
- (5) To stimulate interest in the potential and relevance of dramatic presentations of the written word.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Play productions, as extra-mural spheres of communication and co-operation, which incorporate increased contact on an individual basis, create new bonds between pupils and teachers which extend to the classroom and even beyond the school. There is also increased openness between the producer and pupil-actors, who tend to feel that the teacher-producer has "recognised" them and thus assume that the producer will have a greater understanding of, and interest in, them than other teachers do.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. The actors become more confident, achieve greater recognition among their fellow pupils, and it is significant that, very frequently, the heads of school and hostel come from among the leading actors in the Std. 9 play (performed in September, elections in October). The actors learn to work as a team, realise their individual importance even as most minor cogs, and develop both co-operation and initiative, often coming up with creative and constructive ideas which they learn to evaluate or develop as they are implemented on stage. The backstage girls tend to be more independent and responsible than the actors, and seem to develop their individual skills and talents to a greater extent than the actors do. A greater awareness of their own abilities is evident among all participating in productions.

Teacher 29

Number of years of teaching experience: 2

Number of years involved in play production: 2

Qualifications:

Degree in English, two degree courses in Speech and Drama.

Directed: Classic.

What do you see as your aims in directing a school play?

First and most important, to make it an enjoyable educational and dramatic experience for every pupil and staff member involved.  
 To engender and encourage a love for the stage, theatre and dramatic literature.  
 To give pupils a chance to develop a more acute awareness and perception of other characters and their own.  
 To give pupils the opportunity to increase their voice control and their movement control.  
 To stimulate practical literary and dramatic criticism and awareness.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. The pupils involved in the play have grown to know the teacher in charge in a more relaxed, informal atmosphere and vice versa. As a result understanding on both sides has increased and improved, pupils are far more ready to approach the teacher(s) than previously, teachers are far more patient generally with said pupils. Respect is engendered on both sides, co-operation improves, communication is easier, barriers are broken down, the learning process is stimulated.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Generally a production has increased mature confidence in pupils' ability to cope with new situations. A new feeling of relaxed ease has been observed in the relationships of these pupils. But above all, the pupils have experienced one learning situation which is "fun": their senses of humour have certainly been stimulated. In some cases their creativity has shown definite stimulation in speech and writing. Their horizons (and the teacher's!) have certainly broadened.

Teacher 30

Number of years of teaching experiences: 1

Number of years involved in play production: 1

Qualifications:

Degree in English, no training in drama. Amateur acting experience.

Directed: Shakespeare.

What do you see as your aims in directing a school play:

To help boys understand the text. To stage setworks for the class to see. To familiarise boys with the practical aspects of drama. To develop self-confidence in the boys' acting. For both my own and the actors' enjoyment.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Self confidence. Standing in the school--the boy may get recognition whereas before he has never been any good at anything. Boys can recognise talent and appreciate the boy who shows talent.

Teacher 31

Number of years of teaching experience: 1

Number of years involved in play production: 1

Qualifications:

Honours degree in English. No training in drama. Two small parts in university productions. Organiser of jazz concerts.

Directed: Modern costume drama.

What do you see as your aims in directing a school play?

I believe that while school productions give pupils a special and different experience - broaden their education - this aspect should not subordinate the concern to produce valuable drama in its own right. The highest ideals of legitimate theatre have a place in the school. Simply the cast is in service to the play, not vice versa. In fact, with this objective, the education gained is superior in the end to that of productions motivated by the idea of giving children some dramatic experience.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. Any contact with pupils in activity out of the classroom broadens and deepens the understanding of boys for teachers and teachers for boys. Trust and respect is gained which contributes valuably to class discussion and discipline.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Pupils discover abilities they were unaware of. They gain confidence in themselves. Gain insight into literature as a living medium.

Teacher 32Number of years of teaching experience: 1Number of years involved in play production: 1Qualifications:

Degree in English, no training in drama. No experience.

Directed: One-act Junior House play.What do you see as your aims in directing a school play?

To give the pupils experience in drama and more self-confidence.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. The teachers and pupils have an opportunity to get to know each other outside the classroom environment.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Very often the shy and reserved pupils develop self-confidence. Also, it is an outlet for pupils who are not good at sport.

Teacher 33Number of years of teaching experience: 1Number of years involved in play production: 1Qualifications:

Degree in Music, no training in drama. At school played leads in several modern dramas and Shakespeare.

Directed: Modern musical.What do you see as your aims in directing a school play?

I cannot say that I have a set of clearly formulated aims - I do it because I enjoy it and see the children enjoying it too. I have no cultural manifesto, but I have been given junior (Std 6) classes to work with (through class music) and have been mainly occupied with these younger boys. Hopefully, those actively involved in the musical have been given either a brand new experience that will lead them into other dramatic efforts or a 'renewal' experience (if they were involved at primary school) that will likewise sustain their interest.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. The two productions in which I have been involved, either as director or as musical co-director, have had, first, the benefit of widening my acquaintance. I have met and worked with many pupils I would not otherwise have encountered. Also, these encounters have (like so many extra-mural situations) been far more relaxed than the usual classroom set-up. However, I have worked mainly with groups rather than with individuals, so I should want to emphasize that it is that type of relationship that I am thinking of.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. 'Development' is a very broad term! I have seen (pupils) -- young people -- absolutely agog with the excitement of a production, plugging away through, to them, some tedious rehearsing, responding to a 'warm' audience and being puzzled by a quiet one, singing, dancing uninhibitedly and regretfully seeing a run come to an end. Those are parts of any production and, since they involve the drawing out of potential, the use of dramatic-musical talents, discipline and patience, and the assimilation of at least the basics of stagecraft, they must contribute to individual development and maturing.

Teacher 34

Number of years of teaching experience: 1

Number of years involved in play productions: 1

Qualifications:

No degree, two degree courses in Speech and Drama, Associate of the Trinity College, London (Speech and Drama).

Directed: Musical.

What do you see as your aims in directing a school play?

I was conned into directing this play, and at the time I had no aims other than to "assist with production". Once I realized that I was in fact directing, my immediate aim was to make the production as satisfying as possible for both the children and myself. On consideration I think that if I am involved in further school productions, that will be my aim - to provide a framework where each child's delight in creativity can be utilized and his or her sense of artistic integrity developed.

Do you feel that the productions have improved teacher-pupil relationships, and if so, in what ways?

Yes. In my own case, I find that this is definitely so; being a very raw teacher, and new to the children, it gave us the opportunity to get to know one another much faster (and better) than we would have during school periods, and a mutual trust and enjoyment developed. It gave us a mutual goal to work towards, rather than the usual "do as I say" domination of teacher over pupils. Though still in charge, I was more helmsman than whip-master, and I learned a great deal about the "reasonability" (or reasoning ability) and responsibility of these children.

Do you feel that the productions have contributed to the individual development of the pupils, and if so, in what ways?

Yes. Possibly not all the pupils, but of many - for example, the shy, retiring girl who handled the props extremely efficiently and gained a little more confidence thereby; the new boy who endeared himself to the entire cast with his flair for comedy; the lonely senior boy who became indispensable with lighting, and admitted in a thank-you note that he'd never been so happy at boarding-school before (even his school work improved!); the slow child who had never shone anywhere, but who had a lovely voice and knew himself to be important in the choir. Those are individuals, but generally I'd say that the group effort was as valuable. I seldom had to complain about people being late for rehearsals (and never had to beg for words to be learned) as the entire cast took it as an insult if discipline wavered.

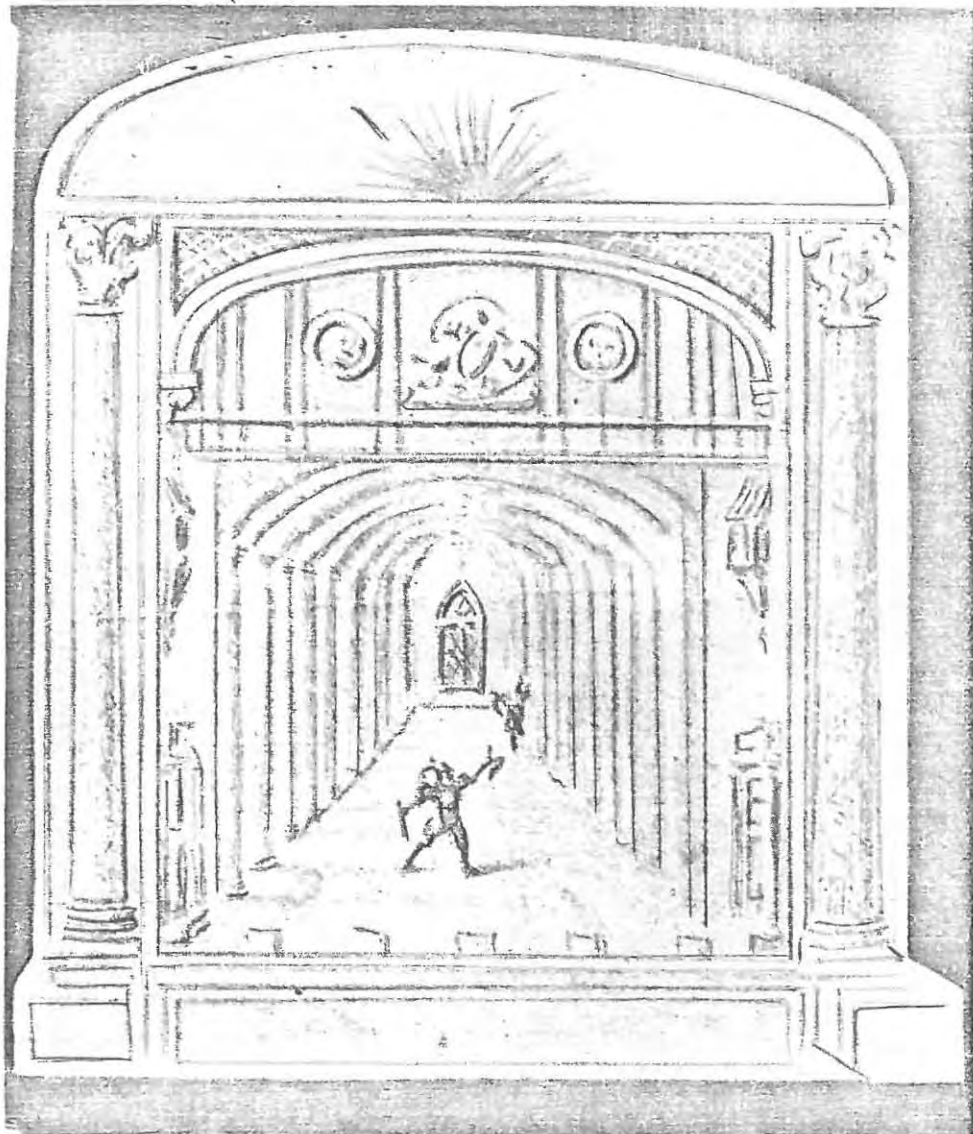
LETTER FROM A HEADMISTRESS

1. We do not have on the staff anyone really qualified to produce a full-length play, nor do those enthusiastic and gifted teachers who organise the annual House Festivals and the (usually annual) "Shakespeare evenings" have the time for anything more.
  
2. Every second year the girls' and boys' schools jointly put on a musical under the production of an outside director. These are big undertakings and result in elaborate shows and highly polished performances. Preparations usually absorb almost all the time and energy available for that year! - so that any significant progress in our own dramatic work is virtually impossible; but for many reasons, including the sheer fun involved for the youngsters these productions are too popular with both pupils and parents for us even to wish to break away from the "tradition".
  
3. Apart from these highly produced musicals, our own policy, if I may use the word, is to give the pupils opportunities for self-expression and initiative. The House Festival plays (or presentations, for many of them are unscripted drama and also introduce good use of mime, movement and music) are for the most part produced and stage-managed by the girls themselves. Work of a very high standard was done this year, including, among others, a dramatisation of "Love of Seven Dolls", a mimed presentation (with original commentary) of the creation and a compound (song, dance, mime and act) entitled "Animals Being Various".  
  
Similarly our Shakespeare programmes reflect a particular theme, with extracts linked by commentary, and give the pupils both pleasure and scope for their talents without involving them in lengthy rehearsals and months of preparation.
  
4. From the educational point of view, we prefer self-expression and improvisation etc. to "productions": the kind of work that is done in the Friday afternoon Drama classes that are taken by a specialist. I initiated these classes last year and although the numbers are not high the pupils who belong derive tremendous benefit, and when we organise an evening class to show their parents what is being done or when the members themselves prepare a dramatisation of, for example,

a story such as O. Henry's Christmas Story, their sheer joy in the work and the high quality of their work are impressive indeed. It is my hope that interest in this sort of approach will grow but I realise that it will be years before the general public or the average child of talent wanting to star in "productions", begins to see its tremendous value, both from the dramatic angle and from that of personality-development.

Programme printed on silk.  
Original in the King William's Town Museum.






Design by Frederick I'Ons for the Theatre Royal, Grahamstown.  
Photograph in the 1820 Settlers' Museum, Grahamstown.

Programme printed on silk.  
Original in the King William's Town Museum.





**JOSEPHINE.**

---

**SIR JOSEPH PORTER.**

---

**CAPTAIN CORCORAN.**

---

**RALPH BACKSTRAW.**

---

**BUTTERCUP.**

---

**DICK DEADEYE.**

---

**THE MIDSHIPMITE.**

---


**THE BO'SUN.**


---

**THE BO'SUN'S MATE.**

---

**COUSIN HEBE.**





TOWN HALL.

On Monday Evening, 17th June, 1895,

Under the patronage of His Worship the Mayor, G. E. COOK, Esq.

*(Complimentary Benefit to Mr. J. HARTLEY KNIGHT, in recognition of his services as Stage Manager.)*

The Nautical Comic Opera, entitled

# H.M.S. "Pinafone,"

OR, THE LASS THAT LOVED A SAILOR.

Words by Mr. W. S. GILBERT. \* Music by Sir ARTHUR SULLIVAN.

**CHARACTERS:**

The Right Hon. Sir Joseph Porter, K.C.B., First Lord of the Admiralty	Mr. H. V. MATHER.
Capt. Corcoran, R.N. (commanding H.M.S. <i>Pinafone</i> )	Mr. J. STAP.
Ralph Backstraw (Able Seaman)	Mr. EDWARD VAUGHAN.
Dick Deadeye (Able Seaman)	Mr. W. H. KILLMANN.
Bill Bolstey (the Bo'sun)	Mr. C. A. JAY.
Bob Becker (the Bo'sun's Mate)	Mr. J. GORDON.
Jack Smith (the Carpenter)	Mr. G. H. BALL.
The Midshipmite	Master G. RYAN.
Josephine (Capt. Corcoran's Daughter)	Mrs. H. V. MATHER.
Hebe (Sir Joseph's First Cousin)	Miss G. PERKS.
Buttercup (a Butteboat Woman)	Miss M. CROWE.

First Lord's Sisters, his Cousins, his Aunt, by Mesdames RANDALL, MAHER, WOODROW, PERKS, TUDOR, W. TUDOR, M. TUDOR, BROWN, LORIAN, DAVIS, RANDALL, STAPLES.

Sailors, by Messrs. ALDEN, ON, RANDALL, JOHNSON, GRAY, WARNEFORD, M. HANCOCK, H. HANCOCK.

Maids, by Misses J. TUDOR, S. SNOOK, W. SIMSON, B. CROWE, J. KEENE, M. PERKS.

The Dance and Dance in the First Act by Messrs. MIKE and HERBERT HANCOCK.

**SCENE:—The Quarter-deck of H.M.S. "Pinafone," off Portsmouth.**

**Act I.—Noon. Act II.—Night.**

AN INTERVAL OF 15 MINUTES BETWEEN THE ACTS.

The Opera produced under the direction of the Ladies and Gentlemen of the King William's Town Orchestral Society, who will perform on this occasion, the Orchestra including the following—

Piano, Miss SISSING; Organ, Miss SUFFRE-SMITH; First Violins, Miss HODDY, Mr. GINSBERG; Major M. CAIRN; Second Violins, Miss M. RYAN, Miss LOWE, Miss L. SISSING, Miss C. SISSING, Mr. GUILMAN; Flute, Mr. G. EGAN; Clarinet, Mr. THOS. FARR; Cornet, Inspector G. POPE-HENNESSY; Euphonium, Mr. L. FRIEDRICH; Bass, Mr. GROUT; Side Drum, Mr. KNIBBS.

Conductor	Mr. E. J. C. WOODROW
Stage Manager	Mr. J. HARTLEY KNIGHT
Scenic Artist	Mr. H. V. MATHER
Costumiers	Mr. B. RYAN and Mr. R. M. EASTON
Maker-up	Mr. E. NYE-GHART
Prompter	Mr. C. A. BRAUND
Humorator	Mr. W. A. OWEN
Carpenter	Mr. CHITTENDEN

The Management desire to tender their acknowledgments to Mr. JAMES HYDE, of Johannesburg, Mr. LUSCOMBE SEABERLE, and others who have rendered assistance.

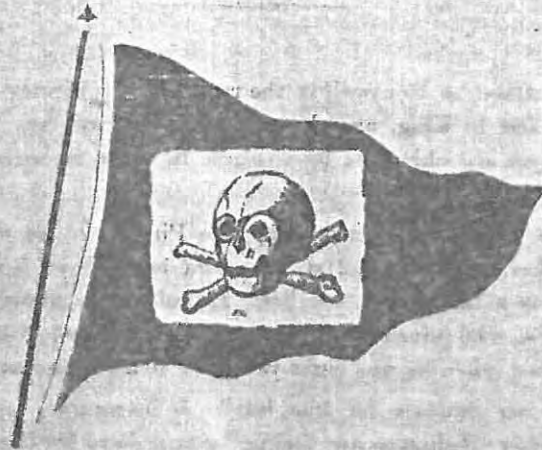
DEWITT & ROWLEY PRINTERS KING WILLIAM'S TOWN.

Original of programme in the King William's Town Museum.

Programme printed on silk.  
Original in the King William's Town Museum.



# PROGRAMME



“PIRATES OF ENZANCE”;

OR

“THE SLAVE OF DUTY.”

WORDS BY W. S. GILBERT.

MUSIC BY SIR ARTHUR SULLIVAN.

Staged under the Direction of the

King Williams Town Amateur Orchestral Society.

In honour of the visiting Football Teams.

TOWN HALL,

Thursday Evening, August 20th, 1896.



Doors open 7-30; commencing at 8 prompt.





The cast of The Mikado, staged by the King William's Town Amateurs and performed in East London in 1897. Original of photograph in the Denfield Africana and Local History Collection in the East London Municipal Library.

**EAST LONDON CHORAL SOCIETY.**

Teachers' Conference & Entertainments

A GRAND PERFORMANCE OF BIRCH'S  
PASTORAL OPERETTA

*The Merrie Men OF*  
**Sherwood Forest.**

INTRODUCING THE  
OLD ENGLISH MAYPOLE DANCE AND CROWNING  
OF THE MAY QUEEN BY CHILDREN,  
WILL BE GIVEN BY THE MEMBERS OF ABOVE SOCIETY IN THE  
**NEW DRILL HALL,**  
On Thursday Evening, June 29th, 1893,  
COMMENCING AT 8 O'CLOCK.

New Scenery effects and Costumes have been provided for the effective staging  
of this Charming Operetta, which will be given in its entirety with full  
Orchestral Accompaniment.

CHARACTERS.

ROBIN HOOD	.. .. .	Mr. R. V. POWYS.
Little John	.. .. .	Mr. W. H. GORDON.
Will Scarlett	.. .. .	.. Mr. J. H. WHIPP.
Friar Tuck	.. .. .	Mr. A. E. PAKEMAN.
MAID MARIAN	.. .. .	Madame BELLINGHAM.
Much, the Miller's Son	.. .. .	.. Mr. DODGE.
Sheriff	.. .. .	Mr. W. DICKINSON.
Holy Palmer	.. .. .	Mr. W. H. GORDON.

Chorus of Foresters, Maidens, Norman Soldiers, &c., &c.

ORCHESTRA.

Violins, Messrs. Woodrow & Pickett; Oboe, Mr. Whitaker.  
Cornets, Messrs. F. Howe and Tooley; Flute, Mr. F. Reynolds.  
Clarinet, Mr. Glynn; Trombone, Mr. J. Perry;  
Drums, Messrs. Dickerson & A. Howe; Bass Viol, Sergt. Varley.  
Piano, Mrs. Street. Scenic Artist, Mr. A. LONGMORE.

THE WHOLE UNDER THE DIRECTION OF Mr. LEVY HOWE.

Admission: Reserved Seats, 2s. 6d.; Children under 14, 1s.

J. BATES, GENERAL PRINTER.

Original of programme in the Denfield Africana and Local History Collection in the East London Municipal Library.

◆

"NEW THEATRE, PORT ELIZABETH"

---

Under the Management of Mr. Sefton Parry.

---

By Desire,

THE GRAND ROMANTIC DRAMA OF "THE SEA OF ICE,"

Under the Patronage of Capt. Wylde, Capt. Kemp,

and the

Officers and Members of the Port Elizabeth Volunteer Corps

Together with the Laughable Farce of

BOX AND COX!

And other Entertainments,

ON WEDNESDAY EVENING, AUGUST 6.

ON WEDNESDAY EVENING, AUG. 6, 1862

Will be presented,

For the second and last time, the Grand Romantic Drama,  
introducing the most extraordinary Scenic effects, of

THE SEA OF ICE.

Characters in Acts 1 and 2.

Capt. de Lascours (commander of the <u>Urania</u> ) .....	Mr. JOHN HOWARD
Carlos, (an adventurer, his passenger) .....	Mr. S. WOLFE
Jean Medoc (ship's carpenter) .....	Mr. KIRTON
Pi�erre Pacombe (the mate) .....	Mr. WATSON
Barabas (a sailor) .....	Mr. SEFTON PARRY
Louise de Lascours (the captain's wife) .....	Mrs. SEFTON PARRY
Marie (their child) .....	Miss FIELDING

(A period of 15 years is supposed to elapse between

Acts 2 & 3)

Marquis del Monte (a Mexican Nobleman) .....Mr. S. WOLFE  
 George de Lascours (invisible) .....Mr. C. LAWLOR  
 Barabas .....Mr. SEFTON PARRY  
 Secretary to the Embassy .....Mr. HOLMES  
 The Countess .....Miss. L. BLAND  
 Ogarita .....Mrs. SEFTON PARRY

SERVANTS, SAILORS, GUESTS

Act I - The Deck of the Ship "Urania"

The Mutiny - The Adventurer - the Captain and his family cast  
 adrift in an open Boat

Act II - The Sea of Ice.

The Captain and his family - The Snow Hut - THE BREAKING UP  
 OF THE ICE!

One of the most wonderful scenic illusions ever witnessed.

Act III - The Coast of Mexico

The Marquis del Monte and the Adventurer - Ogarita, the -----

Act IV - Parisian Saloon

The Recognition! The Daughter devotes her life to discover the  
 Destroyer of her Parents.

Act V - The Hotel del Monte

The Discovery! Retribution! The Death of Carlos!

after which a

PAS SEUL,

By MISS LIZZIE POWELL

To conclude with, for the first time here, by particular  
 desire, the very laughable Farce of

BOX and COX

James Box (a printer) .....Mr. SEFTON PARRY  
 Richard Cox (a hatter) .....Mr. J. HOWARD  
 Mrs. Browne (a lodging house keeper).....Mrs. W. BLAND

---

STAGE DIRECTOR .....Mr. W. BLAND

---

MUSICAL DIRECTOR .....Mr. PAUL REES

---

The Band, kindly assisted by several of the principal Gentlemen Amateurs, will perform in the course of the evening the following Music:-

Overture, "La Gazza Ladra"; Quadrille, "The Bo-Peep";  
 Walz, "The Dew Drop"; Polka, "Ballo in Machera"; [sic]  
 Galop, "The Burlesque".

All the New Music performed in the Theatre may be obtained at Fanner's Musical Respository, Main Street.

---

Doors OPEN at 7 O'CLOCK; - COMMENCE AT  $\frac{1}{2}$ -PAST 7

---

STALLS, FIVE SHILLINGS                      AMPHITHEATRE, THREE SHILLINGS

May be secured at the Herald Office, where a plan of the Theatre may be seen.

NIGHTS OF PERFORMANCE -- MONDAYS AND THURSDAYS

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Richards, Impey and Co., Printers, Port Elizabeth.



# THEATRE ROYAL.

MANAGERESS ... .. Miss JULIA SYDNEY.

THE FAMOUS LYCEUM PLAY, ENTITLED

## THE LYONS MAIL.

From the French of Messieurs MOREAU, SIRAUDIN, and DELACOUR.

### CHARACTERS:

Daubenton (a Magistrate) .. .. .	Mr. A. MARSH.
Jerome Lesurques (an Innkeeper) .. .. .	Mr. HARRIES.
Joseph Lesurques (his Son) .. .. .	Mr. H. MILLER.
Dubosc (a celebrated Criminal escaped from Prison) .. }	
Didier (affianced to Julie) .. .. .	W. S. CRAVEN.
Joliquet .. .. .	Miss AMY CRAVEN.
Guerneau (a friend of Lesurques) .. .. .	Mr. WHITBOURNE.
Dumont (Courier of Lyons) .. .. .	Mr. B. GLOVER.
Magloire .. .. .	Mr. G. OLIVER.
Choppard (a Horse Dealer) .. .. .	Mr. W. H. THORNE.
Courriol (the "Dandy") .. .. .	Mr. Mr. E. H. HAMBRO
Fouinard (the Chicken) .. .. .	Mr. H. CORNWALL.
Postmaster .. .. .	Mr. F. J. TURNER.
His Garcon .. .. .	Mr. W. BROWN.
Julie Lesurques (Daughter of Joseph) .. .. .	Miss HELENE de VALENCE
Jeanne (an Outcast) .. .. .	Mrs. EBURNE.
Postmaster's Niece .. .. .	Miss J. ELLISTON.

*Acknowledged by the Press to be the most thrilling Drama ever produced.*

MONDAY, FEBRUARY 18th, 1884,

FOR TWO NIGHTS ONLY,

## MANTEAUX NOIRS.

Girola .. .. . MISS JULIA SYDNEY.

Acting Manager - - - - MR. A. MARSH.

*Free List ENTIRELY Suspended, Press excepted.*

CARRIAGES MAY BE ORDERED FOR 10-30.

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**NEW THEATRE,**

Port Elizabeth,

Under the management of Mr. SEPTON PARRY

**Second Night of the Season.**

GREAT ATTRACTION!

**THREE NEW PIECES!**

**Two New Dances!**

**On Thursday Evening,**

June 5th, 1862,

Will be presented the elegant Drama, by  
CHARLES DANCE, Esq., of

**DELICATE GROUND**

OR,

**PARIS IN 1793.**

After which the FAN DANCE, by Miss  
Lizzie Powell.

To be followed by the very laughable Farce  
of the

**Goose with the Golden Eggs!**

After which,

PAS DE MALETOT, by Miss Lizzie Powell.

Concluding with the Screaming Farce of

**Wanted One Thousand Milliners  
for the Gold Diggings!**

Box Plan may be seen, and Seats secured at  
the *Herald* Office.

*Stalls 5s., Amphitheatre 3s.,*

Doors open at 7 o'clock—commence at 7½.

**Augmentation of Police.**

**R**EQUIRED, for the Police Establishment  
at this place.

**NINE**

**Strong, Active, & Sober Men.**

Testimonials of good conduct will be  
required.

JOHN CAMPBELL,

Resident Magistrate.

Resident Magistrate's Office,

Port Elizabeth, 2nd June, 1862.



**THEATRE ROYAL.**

LESSEE & MANAGER ... MR. H. HARPER.

Mr. HENRY HARPER has much pleasure in announcing his First Season as Manager in Cape Town, the **OPENING NIGHT** of which has been fixed for

**WEDNESDAY, JUNE 18.**

**THE COMPANY**

WILL COMPRISE THE FOLLOWING ARTISTS:

- |                       |                      |
|-----------------------|----------------------|
| MR. FRED. FERRANI,    | MR. CHAS. LOBBET,    |
| MR. CHAS. S. LESTER,  | MR. EDWARD COLMAN,   |
| MR. W. THORNE,        | MR. J. FOX TURNER,   |
| MR. B. GRANVILLE,     | MR. CHAS. WILSTONE,  |
| MR. H. O. SIDNEY;     |                      |
| MISS CONSTANCE MOXON, | MISS LILIAN FRANCIS, |
| MISS ELIZA THORNE,    | MISS BELLA MURDOCH.  |

**ON WEDNESDAY, JUNE 18, 1884,**

AND UNTIL FURTHER NOTICE,

The Performance will commence with an ORIGINAL COMEDY, in 3 Acts, entitled

**FACES IN THE FIRE!**

- |                     |                    |                     |                       |
|---------------------|--------------------|---------------------|-----------------------|
| FRANK VASE ...      | MR. H. O. SIDNEY.  | WILLIAM ...         | MR. HERBERT.          |
| ALFRED BLANTIE ...  | MR. FRED. FERRANI. | CLARA GRANVILLE ... | MISS CONSTANCE MOXON. |
| PHILIP HADGRAVE ... | MR. CHAS. LOBBET.  | ALICE HARDMAVE ...  | MISS BELLA MURDOCH.   |
| CHARLES VRENGER ... | MR. J. FOX TURNER. | LEOY ...            | MISS WILLIAMS.        |
| THOMAS ...          | MR. BURTON.        |                     |                       |

TO CONCLUDE WITH THE MUSICAL FARCE, THE

**TWO GREGORIES!**

- |                 |                    |                  |                       |
|-----------------|--------------------|------------------|-----------------------|
| MR. GREGORY ... | MR. EDWARD COLMAN. | GREGORY ...      | MR. CHAS. S. LESTER.  |
| JAS. BELL ...   | MR. J. FOX TURNER. | MRS. GREGORY ... | MISS CONSTANCE MOXON. |
| LA FRANCE ...   | MR. B. GRANVILLE.  | FANCETTA ...     | MISS LILIAN FRANCIS.  |

BEFORE THE COMMENCEMENT OF THE PERFORMANCE,

THE NATIONAL ANTHEM WILL BE SUNG BY THE ENTIRE COMPANY.

The ORCHESTRA upon this occasion, will perform (in addition to several of the Newest and most Popular Selections),

**A GRAND INAUGURAL MARCH,**

Composed and Arranged expressly by the Musical Director, Mr. WM. RAMSDEN.

THE ENTIRELY NEW SCENERY BY MR. WILLIAM THORNE;

THE STAGE AND EXTENSIVE MECHANICAL ARRANGEMENTS BY MR. KELLY.

THE FOLLOWING LATEST LONDON SUCCESSES WILL BE PRESENTED DURING THE SEASON:

- DEAD TO THE WORLD! IMPULSE! PLUCK! ROMANY RYE! TRUMP CARD!  
 NITA'S FIRST! THE SILVER KING! VELVET AND RAGS!  
 THE BEGGAR STUDENT! PRINCESS IDA! FALKA! &C., &C., &C.

GENERAL MANAGER ... MR. CHAS. WILSTONE.

DOORS OPEN AT 7:30.

PERFORMANCE COMMENCES AT 8.

PRICES OF ADMISSION:—Stalls or Dress Circle, 5s.; Family Tickets, to admit 6, £1.; Children half-price; Pit, 2s. 6d.; Children, 1s. 6d.; Gallery, 1s. 6d.  
 Box Office open Daily at FIEDLER'S (late VESTER'S), VESTER'S BUILDING, 10, WATERLOO PLACE, LONDON, W.  
 The said Gallery Tickets may also be had as above.

ADVT. AGENT, H. J. FIEDLER.

Original handbill in the Africana Museum,  
 Port Elizabeth.

## PROLOGUE TO "THE MERCHANT OF VENICE."

(Spoken by a South African)

Ladies and Gentlemen, with all our hearts  
 We welcome you and bid you join our feast.  
 Into this Southern Land of Hope has steered  
 A gallant ship of Venice, richly stored  
 With that wherewith the soul of all the World  
 Hath been enriched these past three hundred years.  
 Good wine of Warwickshire and long in vault,  
 Mellow and golden, showing all the lights  
 That blazed within the mighty mind of him  
 Who pressed the grapes, and, trusting in his skill,  
 Bids us all taste and go away content.  
 Will Shakespeare's then the wind we offer you,  
 And crave your pardon if a vintage rare  
 Be here presented in a cup of clay.  
 The wind it is that matters, and we trust  
 That earthen vessel filled with noble draught  
 To knighthood come and are with honour dight.  
 Thus have we tried to raise our souls and pass  
 Into that world his Wizardry creates,  
 Show you the passion, music, love and hate  
 Wherein, as in a mantle richly mixed  
 Of all the colours blending into one,  
 He saw the life of every man bedecked.

So let us clothe ourselves in cloak and hose,  
 By your permission, take the offered arm  
 Of grave Antonio, and stroll with him  
 Through kingdoms of romance and nobleness.

E.B. FORD.

## DRAMATIC ENTERTAINMENT.

On September 22nd and 24th, the Debating Society put on an entertainment in the School Hall to raise funds for the Cricket Pro. We heartily congratulate Mr. Graham, who was responsible, on the success of the venture. Valuable assistance was given to him by Mr. Miller in coaching, Mr. Stroebel and Mr. Draycott in the musical items, and Mr. McLean in the business arrangements. Between £30 and £40 were cleared, and some valuable scenery added to the Society's properties.

The following was the Programme:—

### GREY MATTER.

#### Part I.

- 1—Yes—The Jazz Band have "no bananas to-day," but can offer "pairs and gooseberries."  
Messrs Stroebel, Metcalfe, Wille, Lopschitz  
Coles, J. Cranke, M. Burne, Young and  
H. Koch.
- 2—That all is not fair in love and war is shown in  
"Hoist with his own Petard" by—  
Ben—a salty old schemer—G. Thalrose.  
Travers—a fellow conspirator and a winner—H. Wardrop.  
Mrs. Waters—the cause of it all—H. Koch.  
In the Bar Parlour of the Beehive Inn,  
a few years ago—before Prohibition!
- 3—Master Hal Brebner sweetly interprets a  
maiden's plea in "Early one morning" (Old  
English),—(Mr. Draycott at the Piano).
- 4—The Hawaiian Four meander musically between:  
"County Derry" (Danny Boy),  
"The Old Folks at Home" (Obligato), and  
"Hawaiian Sands" (Humoreske).  
Messrs. Stroebel, Metcalfe, Codner & Wille

#### Part II.

- 5—The Hawaiian Combine still on their tuneful travels now under the "Alabama Moon" grow sentimental over the memory of "Hawaiian Eyes."
- 6—Master B. Lavender realistically recalls "The Nightingales of Lincoln's Inn."
- 7—That all that glisters is not "Diamonds" is brightly brought home to "Elegant Edward" and Bill—every inch a burglar—A. Lee.  
"Mr. Treherne"—in several parts—  
A. E. Smith.  
Mrs. Treherne—"une petite piece de tout droit."—A. West.  
Sergt. Knabbem—a limb of the law—  
J. Cranke.  
P.C. Hodson—another limb—W. Milligan.  
In the Living Room of a London  
Flat at the present time.
- 8—The Jazz Band seeking to forget the hour wander in the "Panama Twilight" and find  
"Something Oriental."  
"God Save the King."

The Jazz Band was in very good form, especially on the Monday, and the Hawaiian Four rendered a very good account of themselves. Brebner, when he is less nasal and has learnt not to force his high notes, should do excellently in the future. Lavender had a bad cold, but his voice, enunciation, and artistry triumphed over this misfortune, and he gave a really beautiful rendering of his song.

Thalrose was the outstanding figure in the first play, and gave a low comedy study of the part which was a revelation. In voice, gesture and action he sustained his character all through, without exaggeration or hesitation. He was well supported by Wardrop, who made an excellent Tommy, and H. Koch who was a charming widow, although apparently on the Saturday night she went to sleep in her clothes!



This photograph, although unidentified and undated, may be of the cast of Twelfth Night, produced in 1896. Original in the archives of St. Andrew's College, Grahamstown.



Internal evidence suggests that this was a production of Julius Caesar in 1899, confirmed by Mr. Griff Mullins. Original in the archives of St. Andrew's College, Grahamstown.



St. Andrew's College Community Players in A Midsummer Night's Dream in 1927. Original photograph in the archives of St. Andrew's College, Grahamstown.



— MATEY —     — JOHN PURDIE —     — WILL DEARTH —     — MRS COADE —  
 (N F ROBERTSON)     (J V OOSTHUYZEN)     (N ARCHIBALD)     (J G P BILBROUGH)  
 — MABEL PURDIE —     — LADY CAROLINE LANEY —     — MARGARET —     — JOANNA TROUT —     — MRS COADE —     — ALICE DEARTH —     — BOB —  
 (I C F AXELL)     (A FARRE)     (P C GRANT)     (J G SCOWAN)     (M S M WILLIAMS)     (P J B LONG)     (G S S SMITH)  
 — DEAR BRUTUS by Sir J. M. BARRIE —

St. Andrew's College Community Players in Dear Brutus in 1929. Original photograph in the archives of St. Andrew's College, Grahamstown.



Romeo and Juliet, produced by the East London Theatre Arts Club in the Guild Theatre, East London, in 1964. Original photograph in the Denfield Africana and Local History Collection, East London Municipal Library.



*Rosencrantz and Guildenstern are welcomed to Elsinore*

A scene from Hamlet, produced with simple staging and costumes at Queen's College, Queenstown, 1977. Photograph from the programme.

APPENDIX DOPENING ADDRESS AT THE DRAMA AND THEATRE IN EDUCATION CONFERENCE, HELD AT  
THE 1820 SETTLERS' MONUMENT IN JULY, 1979

For three years, from 1974-1979, I was a member of the first national research project in Britain to look at the teaching of drama in schools. The project, which resulted in the book Learning Through Drama (MacGregor, Tate and Robinson: Heinemann Educational Books, 1977) and the film Take Three, was initiated and funded by the Schools Council. The Council has two principal functions. First it promoted research into aspects of the school curriculum. Its role here is purely advisory, the curriculum of British schools being the responsibility, in principle at least, of individual head teachers. I say 'in principle' because the pressures of the public examination system and the clamour for qualifications mean that there is inevitably a certain degree of conformity in school curricula, especially at the secondary level. The second function of the Schools Council is in fact to advise the education community and the Department of Education and Science on matters related to school examinations. Here again its function is wholly advisory. Since its inception in 1964 the Schools Council has undergone many changes in organisation and constitution and is now in the throes of further changes following the change of government at the last election and the shift in certain basic educational principles which it has brought about.

The principle of teacher participation in the Council's work has remained constant and intact however. Although there is a permanent staff, the major work of the Schools Council is conducted by a complex interwoven system of committees. The many subject committees cover all areas of the school curriculum and each is constituted with a majority of teachers. All principle education interests are represented throughout the Council's work however and this means that it is, in practice, a sensitive political diaphragm, registering the many pressures from within the educational community for research and resources.

It is interesting to note then that of the 12m the Council spent on curriculum development and research during its first ten years of operation, more money was spent on projects into teaching the Welsh language than on projects into the Arts as a whole. The reason is clear enough. For some considerable time there was a strong lobby in Wales for the native tongue to be taught in all of their schools: a lobby which was one aspect of a more general Welsh nationalist movement. Teaching Welsh was, in other words, a delicate political issue. The arts are not and never have been seen in this way in schools. There has yet to be a vigorous, orchestrated lobby on their behalf. The result is that they are either not considered at all when the talk turns to funding and resources -- and this is still the case in some Local Education Authorities it seems -- or they tend to settle low down on the list of priorities.

Although there has been a prodigious development of the arts in British schools, dating back to the mid 1960's, and although in some areas all schools work with the full support of the local authority and with a full complement of arts teachers, in others there is still little or no sustained teaching in the arts. The principle of self-determination in schools in respect of the curriculum means in practice that the status of, and provision for, the arts varies considerably. There are also marked differences in the relative positions of the different arts: visual arts have traditionally occupied a stable place in the curricula of almost all

secondary schools. Literature is of course a standard element in English teaching, although the amount of personal, creative writing fluctuates a good deal from school to school. The performing arts, including music but especially dance are far from being generally established in secondary schools and drama too is still looked upon in some areas as being peripheral to the main business of education.

Part of the reason for these variations in provision is that many head-teachers and administrators have yet to be convinced of the value of the arts in education. The mid to late 1960's in Britain saw a tremendous increase in teacher-training, particularly in the arts. Although this led to many more teachers going into schools with arts qualifications, it also resulted in some criticism of the methods being employed, emphasising as they did the children's own creative work and the importance of 'self-expression'. When the Schools Council Drama Project was set up in 1974, then, it was against a background of growing interest in the arts in schools, of increased provision in training, but of piecemeal, uneven development in the schools. Many Schools Council projects were commissioned to produce teaching materials for use in the classroom. The Drama Project like the Arts and the Adolescent Project a couple of years before it had an altogether different remit.

We had three main aims:

1. To clarify the aims and objectives of drama teaching
2. To consider problems of assessment and evaluation in drama
3. To consider the role of drama in the whole curriculum and to make recommendations.

Unlike many projects therefore, we were committed to our central task to tackling questions of theory and of practical policy rather than to producing schemes of work or teaching materials. As the project went on we became more and more convinced of the need for a clearer theoretical understanding of the nature of the work and its place in education. We felt that, although many teachers wanted to know how to teach drama -- and there were many methods to choose from -- the most important question was really why teach drama in the first place? If we can be clear on the reasons for using drama in schools the practical issues become more clearly focussed. But there are really two types of practical question to be tackled. First there are questions to do with the nature of drama work itself, questions to do with approaches, techniques methodology and so on. We need to consider ways of improving the quality of the teaching and learning through drama and theatre. As practitioners, in other words, we need to be introspective: to improve what we actually do.

Second there are questions to do with securing the opportunities and facilities for doing the work at all: questions to do with curriculum policy, relationships with other curriculum areas, evaluation and so on. In other words, we need also to be circumspect: to improve the provision for what we do.

If facilities and funding aren't forthcoming then we're wasting our time talking about ways of improving the quality of the work.

In my own experience these same general questions face all of those who are trying to develop the use of drama and theatre in education, wherever they are working in whatever country. What varies, and varies critically,

are the specific social, educational and political circumstances within which they are working. In practice it is only by acknowledging and taking account of these very specific circumstances that change can be effected. The DATIE conference was set up as a working conference to tackle questions of practice and of policy and to consider ways of developing the use of drama and theatre in education in South Africa. My role at the conference was, initially, to help establish the terms of reference for the discussions at a general level, drawing on my experience of the work in Britain. At the general level, the issues are the same and the problems of developing the work overlap a good deal. But if the work is to move forward and assume the place in the educational system which it demands, the general issues need to be translated into specific, local terms and realistic approaches developed to meet the particular circumstances of South Africa -- as educationalists elsewhere need to take account of the national characteristics of their own educational systems.

As we began surveying and analysing the work in Britain we came to the view that our original three aims on the project concealed the number of major questions which needed to be closely considered in looking at the theory and practice of drama and theatre in schools.

These were:

- 1: How do we define drama?
- 2: What distinctive contributions does this work make to children's education?
- 3: What do children actually learn in drama lessons?
- 4: What is the relationship between drama in education and theatre?
- 5: What is the relationship between practical drama and literature?
- 6: What is the role of drama -- and the other arts -- in the child's emotional developments?
- 7: How can this work be evaluated?
- 8: What is the role of this work in the whole curriculum?

I don't want here to go into the ways in which we dealt with all of these issues on the drama project. Our response to them is partly contained in Learning Through Drama. Rather I want to indicate our reasons for framing the enquiry in this way and to say something about the importance of taking some view on each of these questions.

1. How do we define drama?

R.D. Laing has said that, 'The same thing seen from different points of view gives rise to two entirely different descriptions and the descriptions give rise to two entirely different theories and the theories result in two entirely different sets of action.'<sup>1</sup>

Asking for a definition of drama -- and of theatre -- is not simply an academic poser. The way in which it is defined and understood may be expected to affect styles of teaching and evaluation, teacher training and the way it is organised in the school curriculum -- or out of it.

There are three common definitions of drama in education. There are those who see it as a subject; those who see it as a method of teaching; and those who define it as a medium of self-expression. All of these would lead to different curriculum policies if widely adopted. If drama is

a subject like other subjects we would expect to see it given separate space on the timetable. If it is really a method of teaching then presumably it does not need time to itself. Rather, all teachers should be able to use drama as part of their general repertoire of teaching techniques, and so on.

There is of course some truth in all of these definitions. The troubles arise, I think, when it is defined exclusively in any such terms. Certainly, we would want to argue, drama needs time to itself somewhere in the school curriculum, but not because it is a subject just like any other. Drama is not a subject, in any strict sense: that is of having any distinctive subject matter which it falls to the drama teacher alone to teach. But then few areas of the school curriculum can claim to be subjects in such terms. We have become perhaps too used to thinking of the curriculum in terms of separate areas of knowledge which different teachers look after. History may be a subject to a school administrator. But to an historian it is a dynamic form of analysis -- a live area of enquiry. Its boundaries overlap and melt into politics, science, geography, the arts. So too, the boundaries of drama overlap with many other fields of experience. Our own project was based in 18 schools and during the course of our observations we saw lessons about religion, social issues, geographical/ecological questions, personal relationships etc etc. To ask 'what is the distinctive subject-matter of drama?' is like asking for a definition of the content of painting or of music. The arts are not defined in terms of content. They are not, except in the most arbitrary sense, subjects.

But then, to describe drama as a method of teaching somehow seems inadequate. 'A method of doing what?' is the obvious question. You may be told, 'a method of teaching history, geography/ecology,' and all the things which are taught through drama. But this is to imply that the really important part of the drama lesson is the history, or the geography and that drama is just a way of livening it up. So drama is seen as important but only as a subordinate to something else which is then seen as being the real point of the work. The problem with this is that most of us recognise, and would want to argue that, however valuable drama may be as a method of teaching -- and it certainly can be -- there is nonetheless something inherently worthwhile in doing drama: something which, however difficult to pin down, is valuable in itself. To say that drama, or theatre, is just a method -- a way of doing something else and that's all -- may divert us from trying to establish just what its inherent value is. It demotes the work. How then can it be defined?

There has been a tendency over the years to think in terms of different types of drama work and this has been partly reinforced by the literature. So we have thought of 'psychodrama' as distinct from 'social drama': Brian Way type drama as distinct from Peter Slade type drama and more recently Dorothy Heathcote and/or Gavin Bolton type drama. I think that any general definition of drama must take account of all examples of the work and that any theory which results should be able to explain both the similarities and differences between individual approaches.

We are anxious on the project not to contribute to the catalogue of types, specifically because, working as we did with 18 teachers, we came across 18 new types of drama. That is, everybody has their own method of teaching because everybody is a different teacher. To try and catalogue all the new types would trigger an endless task. What is needed, I think, is a way of looking at the work overall in such a way as to enable each individual to analyse and develop their own practise. All drama, for example, is social. What then are we to understand by 'social drama'? This kind of arbitrary division can stand in the way of a general understanding of the functions of the work as a whole.

2. What distinctive contributions does this work make to children's education?

What can experiences of drama and theatre add to a child's education which would otherwise be missing? Can we claim to be contributing to children's development in ways which would otherwise be neglected? It became common in the 1960's and early 1970's to argue for drama and the arts in school in two main ways: first, it was argued, experience of drama helps to make children more 'sensitive to others', 'self-confident', 'aware' and so on. Second, it was argued that practical work in drama and the arts provided opportunities for children to be creative and to 'express themselves.' These two arguments were usually linked together: that is, that it was in fact by being creative and expressing themselves that children became more self-confident and sensitive etc.

There are serious shortcomings in both of these arguments both in principle and from the point of view of practical policy. There is no evidence, and there never has been any, to demonstrate that drama or theatre naturally and of their own accord produce certain kinds of social attitude in anyone. It may be that some teachers make children more sensitive or confident but it would be altogether different to claim that drama -- or any other activity -- naturally did so as a matter of course. In any case, any teacher might claim to be effecting children in this way whatever their work was. However laudable the development of humane, liberal attitudes may be in children, there is no sense in which this can be claimed to be the distinctive domain of the arts.

But is creativity unique to the arts either? One of the consequences of emphasising personal creativity in arguing for the arts in schools has been an uneasy dichotomy between the arts and the sciences. The arts certainly draw on creative powers in the child and few would argue that this was not a valuable and worthwhile part of education. But is it the point of the work as some have claimed, or is it rather a part of it. Michael Polanyi<sup>2</sup> has convincingly argued that the sciences are every bit as creative as the arts. The classical image of the scientist as a cold-blooded clinician working ruthlessly and methodically from hypothesis to conclusion through a series of plodding experiments is simply wrong. Many scientists, Polanyi points out, have their major insights before the methodical work begins. It is their intuitive grasp of a solution to a problem which guides the design of the experiment, and the creative application of scientific method which gives birth to more revealing questions. Creativity is certainly part of work in the sciences as it is part of the work in the arts. But in neither case is it distinctive to the work and in neither case is it the point of it.

If then the arts have a unique part to play in children's education, given that there are such large and important overlaps with other curriculum experiences, what is their distinctive contribution and how can it best be described?

3. What do children actually learn in drama lessons?

Those who have criticised the arts in schools in the past have often done so from the angle that schools are in business to teach children essential skills and to promote the kinds of learning which will be of direct use to them after school. There are many strong arguments against such a narrow conception of education and of schooling but the implied criticism of the arts which is common in this attitude -- and in less extreme forms of it -- is that letting children express themselves may be all very well in its place but its place is not in the schools. Creativity and self-expression, it is argued, are only peripheral concerns in schools which have other more directly

instrumental jobs to do. I have suggested above that creativity and self-expression are not the point of the arts in schools. The work has creative and expressive functions. But its place in schools has a firmer foundation than sheer creativity. The arts are potent forms of learning. In creating a drama, painting a picture, composing poetry or music, in making a dance, the individual is not only performing an expressive act, not only creating something new, he/she is also involved in an exploration: an enquiry. Children do not develop simply from the inside out -- and the unqualified insistence of self-expression implies that they do -- but through subtle and complex engagements with events and people in public world. The arts are among the ways in which they can fashion their responses to these experiences: ways of finding and expressing meaning. Are there forms of learning which can only take place through the arts? Certainly there are concepts and forms of understanding which can only emerge through and be expressed in scientific terms. It is equally true, I think that other perceptions and forms of understanding can only ever find form and meaning through the unique patterns of the arts. A painting, a piece of music, a play, whether by children or adults has power because of the ideas it expresses: ideas which could not have been conceived of or expressed in any other way than visually, musically or dramatically. We engage in the arts because of what we can learn through them and from them. In clarifying the case for the arts in education we have to refer not only to their creative and expressive functions, but to the forms of learning which these functions promote. We need to indicate what kind of learning this is.

#### 4: What is the relationship between drama in education and theatre?

During the past twenty years of its development in Britain the emphasis on dramatic work in schools had been on children participating directly in the process of drama, working in groups or pairs or as whole classes devising and improvising their own dramatic situations. This is principally the sort of experience we are concerned with here. But this is quite a recent development. Until the early 1950's in Britain drama in schools meant, for the most part the study and practice of theatre. Lessons focussed on written plays, and if there was a practical element it would be an enactment of particular scenes. For some time Speech and Drama were connected and the twin concerns of Speech and Drama teachers were the development of clear Speech, a healthy controlled voice and developing an understanding of theatre as a performing art. Generally speaking one was done by means of the other.

In 1954, Peter Slade published Child Drama<sup>3</sup> in which he took an altogether different view. He argued that Child Drama was an art form in its own right and that the true purpose of drama in schools was to facilitate the free development of the individual through creative activity and self-expression. He, and many writers who followed him, criticised the conventional Speech and Drama approach, arguing that drama in the educational sense should be carefully distinguished from theatre as understood by adults. Classroom drama, he argued, was unlike theatre in that there was no audience, and thus fewer inhibitions to spontaneous self-expression and no need of the artificial skills and techniques of theatrical performance. These he contended hampered self-expression by obstructing spontaneity and creative flow.

The great achievement of Slade and of Brian Way<sup>4</sup> and of the other eminent practitioners in educational drama of the 1950's and 1960's was to establish and assert the importance of children using the process of drama for themselves as ways of exploring their own ideas and feelings. They argued however that adult theatre is unrelated to educational drama and

in this -- perhaps necessarily for the time -- they may have gone too far. In their concern with developing the individuality of the child -- and this in itself raises difficult issues -- they saw teaching about the adult theatre as a kind of cultural imposition. Children, they argued, should be allowed to develop their own ideas and not have the ideas and attitudes of adults constantly forced upon them. But is experience of theatre really inimical to the purposes and principles of drama in schools? In the drama project report<sup>5</sup> we argued that this was emphatically not the case and I have developed this view in a more recent publication.<sup>6</sup> Children do not develop as isolated individuals but as members of interacting, communicating cultures. If they need time to reflect on and consider their own understanding of ideas and experiences, they need also to come into contact with the ideas, feelings and attitudes of others. If they need to write they need also to read what others have written. If they need to compose music equally they need to listen to and try to understand the music which others have created. If they can gain from using drama to explore and express their own understanding of issues, by being involved from time to time in theatre work -- however informally or formally -- as audience or as participant they can be helped to test their own understanding against other people's. As soon as the emphasis in the arts in education is placed on learning rather than -- as in Slade's work -- on creativity and self-expression for their own sake, the need to bring children into contact with the work of other people in the arts becomes clearer. The moves to involve children directly in the act of drama, to help them become the painter, the writer, the musician or the dancer, amounts to an essential broadening of the base of the arts in education and in general. Both participation and appreciation have important and complementary roles in a complete pattern of arts education. The need to clarify this relationship is particularly urgent now with the significant emergence of Theatre in Education companies offering an essential service to schools. What can TIE teams offer education which the school-based teacher cannot? They offer a resource not just to the drama or other arts teachers but to the whole school and to all the children. How then can children benefit from the type of contact the companies can provide? Is TIE offering something of educational value which goes beyond the work of traditional theatre? What adjustments should the schools be making to accommodate this new form of work?

5. What is the relationship between practical drama and literature?

In Britain drama in schools tended for many years, as we have seen, to be dominated by the literary tradition in English teaching. The revaluation of drama and the emphasis on practical work, together with the raising of the drama/theatre distinction led many teachers to question the relationship between drama and English teaching. They argued that drama needs separate provision within the schools and should operate through independent departments. The theoretical relationship between drama and other forms of curriculum work clearly needs to be taken into account in deciding practical matters of staffing and so on.

Behind this question therefore is the general issue of whether or not drama needs separate provision and if or whether it still has an important role to play in other curriculum work (specifically, in Britain, in the teaching of English and literature).

6. What is the role of drama in the child's emotional development?

Many people have argued that, whereas much of the school curriculum is directed at encouraging intellectual development in children, the value of the arts is that it provides opportunities for them to express their

emotions. The belief that the arts are mainly to do with self-expression is closely connected with this. It is a dangerous argument, I think because it leaves the arts wide open to attack by those who see the role of schools mainly in terms of equipping children with information and skills for adult life. Is it not the responsibility of the family, they ask, to provide for the child's emotional growth? Those who see schools in this way have far more to explain on their own behalf, but this form of criticism of the arts has been heard often enough. But it is also an erroneous argument because this dichotomy between emotion and intellect fundamentally misconceives the nature of the child's -- and our own -- experiences in the world. It suggests that the emotions can be educated in detachment from the rest of the child's experience -- that the children can come in and do 40 minutes of emotions in the drama studio then wander off to Maths. As we experience them in actuality, intellectual and emotional processes are wholly intermingled. Certainly there are times when we attend to certain experiences with the full strength of our intellect and try to minimise our emotional involvement. Equally there are times when we are consumed with raw emotional responses and feel ourselves in the grip of completely irrational feelings. But this distinction does not imply a separation or dichotomy between the two. What we feel in a given situation is wholly dependent on what we know about it and on how we see the world in general. What we think of an event, a person, an idea or situation is also affected by the strength or the weakness of the feelings it arouses in us. Thinking, feeling and emoting are all forms of perception -- ways of seeing and experiencing the world. When we affect the way a child conceives of an issue intellectually, we are also changing the ways in which he/she will feel about the events it touches on. Educating children's emotions is not a simple matter of letting them give vent to them, but of helping them to explore and investigate the ideas, attitudes and beliefs they hold which give rise to their feelings. Similarly watching a play, listening to music or reading poetry makes demands on our intellect just as much as it engages our emotions. The arts demand our whole involvement, simultaneously. They do not focus exclusively on emotions any more than science is an oasis of pure intellect. The arts demand a fusion, not a fission of emotion and intellect. In this respect they have a value for all children and a relevance throughout the school curriculum.

#### 7. How can this work be evaluated?

There are really three distinct issues caught under this heading. They are to do with evaluation, assessment and examination in the arts.

The need to be clear on these has been heightened by the pressures from outside the schools of public accountability. Evaluation and assessment are not strictly speaking the same thing. The curriculum development movement in Britain gave rise to a searching professional interest in evaluation and led to its emergence as a specialist discipline in educational research. The generally held distinction is that 'assessment' refers to the process of establishing and comparing pupils' achievement as a result of an educational course. Evaluation is rather to do with exploring the worthwhileness of the course of work itself: it focusses on the nature of the educational opportunities being provided. In this sense evaluation as distinct from assessment is an essential part of all curriculum work, not least in the arts. It focusses on the quality of the teaching and seeks to establish the value of the work for all concerned. How this can be done has been a matter of some conjecture. There is one approach which is often assumed to be appropriate to evaluating the arts but which is in fact particularly inappropriate. This is generally known as 'the objectives model' and it was first set down by the American Ralph Tyler.<sup>7</sup> According to this approach the first step in teaching is to formulate clear

objectives, the second is to devise a scheme of work to achieve the objectives and the third step -- evaluation -- is to determine in some way whether or not the objectives have been achieved. This form of evaluation has attracted tests, questionnaires, and the whole paraphernalia of sociological and psychometric statistical measures into the classroom in an attempt to put evaluation on the scientific footing and make the whole business of schools efficient and cost-effective. The objectives model has a place in some forms of work. Outside schools, in industry for example, it seems reasonable, if the aim of a factory is to produce 400 cars an hour, to check if the objectives are being met and count the cars. But children are not educated in so methodical a way as cars can be assembled. Moreover aims and objectives in education are likely to change as the work goes on to meet the demands of a new situation and to exploit unforeseen opportunities for learning. It is much less likely to happen in industry. If the line workers set out to build a car it's unlikely they'll spot an unforeseen opportunity to build a lawn mower. Education is a subtle mercurial process which does not lend itself without distortion to linear, scientific, cost-effective forms of evaluation. It demands forms of evaluation which match its own suppleness: which recognise that education, like evaluation itself is ultimately to do with values and relies on the professional judgement of the teachers.

Assessment is not essential to the nature of the work in the way that evaluation is. But it is becoming more and more a matter of political necessity in schools to undertake some form of formal assessment in the arts. By this I mean making graded comparisons and awarding marks or scores to children based on the work they have done. Examinations are the most formalised examples of assessment procedures and these too are becoming increasingly common in Britain for drama courses in secondary schools.

Often they are introduced as a political measure to make the work respectable and to put it on a competitive basis with other areas of the curriculum in the upper reaches of the secondary school where most courses are optional. Given the pressures on and within schools to equip children with unseeable qualifications it is often extremely difficult to attract them beyond a certain age onto courses which do not culminate in an examination and a certificate.

This can lead to real problems. Some time ago I was discussing a drama examination syllabus with a teacher and saw that one of the aims of the course was to develop 'individual sensitivity.' Being an examination course, the teacher had at some point to give marks for each section of the work. I was interested to know how he might set about examining sensitivity so I asked him how he did it and he said 'Out of 25!'

This suggests a larger problem behind examining in the arts. Many of the courses reflect a concern on the part of teachers to help develop the child as an individual. If this is an examination course and entails, as all examinations do, the possibility of passing or failing, I think we should spare a thought for the child who does fail. At the end of a course which has hoped to develop him/her as an individual, he/she takes an examination it would seem in him/herself. And fails!

I don't mean to suggest here that examinations in arts-based work are impossible to contrive. Merely that there are some aspects of the work which really cannot be examined -- such as personal attitudes -- and that in framing the examination courses it is as well to be clear at the outset why it is being introduced.

TIE teams are not caught up in the problem of examining but they do work under the pressures of accountability and the cry from the administrators and funders to give 'value for money'.

It is no more possible to give a full and useful evaluation of a TIE programme using the objectives approach than it is to give a full account of any classroom work in those terms. A TIE team needs clear objectives, as do teachers, and will work hard to achieve them. But it is in the nature of the work that they may accomplish many things which they had not anticipated during their planning for the programme. Once in a school they need to respond to the particular opportunities each class presents them with. If, as administrators often demand, the evaluation stays only with observing the pre-determined objectives, much of value may be overlooked or written off simply as side-effects. I remember one programme in Britain which set out to consider certain attitudes in industry. There is no way of knowing whether or not the children's attitudes were changed by the programme or if they learnt all that the team had to teach them. What was certain was that a quality of debate on those issues was opened up among the children and between them and the staff which would have been impossible without the catalytic effect of the programme. Not only were the children absorbed during the programme itself but there was an interest and energy within the group for the staff to build on and take in other directions long after the company had left the school. It would be difficult to demonstrate the effects statistically. The problem only arises for those who hold that if the effects can't be written in figures they must be assumed to have never taken place.

The arts persist however despite institutional indifference. Nobody invented them. They survive because they give form and coherence to experiences which defy understanding in any other ways.

The challenge is to find ways of creating opportunities within the formal structures of education for the arts to fulfil their potential as way of knowing and learning. Poor provision in the past has helped to establish the view that the arts have little to offer. In the project book we described this as a cycle of constraint and pictured it as follows:

Arts poorly represented  
on the timetable

Limited influence

Few children experience them fully

Other staff do not see their  
real value.

This cycle has to be broken if the work is to be developed. What is needed is a clear understanding of the nature of the work itself and on that basis a practical approach to curriculum planning which recognises the particular circumstances of individual schools. Do the arts need to be brought together into a unified faculty? Do they need to be taught separately? How much time does the work require year by year? It is at the level of curriculum approaches that the generalisations have to stop. Schools in different parts of the country and in different parts of the same regions have different challenges to meet and different personalities to contend with. A pattern of organisation which works in one school may be inadequate in another.

In all cases, however, it is clear that the arts will not develop in a school if the head teacher or the other staff are unsympathetic or indifferent. There is a need for action at two levels. First, within the schools by

individual teachers or committed teachers from the various arts working together, co-ordinating activities to try and change attitudes within the school. But there is also a need for organisation of efforts outside the school at the regional and national levels and this is the principal function and value of the national association: to provide the circumstances in which teachers can meet together professionally to exchange ideas, discuss the work and break down the sense of isolation which can eat away at professional energies and to try to bring attention nationally and at all levels of education to the actual contribution which the arts can make.

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APPENDIX ECATALOGUE OF PERFORMANCES IN THE SCHOOLS SINCE 1860

In some cases it has been impossible to trace the authors. Wherever possible the names of authors have been given, and plays are divided into full length and one-act groupings as far as can be ascertained. For ease of reference productions have been grouped in ten-year periods. Numbers in brackets refer to the number of times a play was produced during the decade.

1860: Full length plays:

VIRGINIA. Macaulay.

Shakespeare:

HENRY VIII.

Scenes from Shakespeare:

HENRY IV.

1870: Full length plays:

LE BOURGEOIS GENTILHOMME. Molière.

Scenes from Shakespeare:

HENRY IV. (Part I.)

One-act plays:

B.B. Williams and Burnand.

BOMBASTES FURIOSO. W.B. Rhodes. (Farce.)

DONE ON BOTH SIDES. John Maddison Morton. (Farce.)

ILLUSTRIOUS STRANGER. Williams and Burnand.

THE LION AT BAY. Watts Phillips.

1880: Full length plays

BEAUTY AND THE BEAST. H.J. Byron

BLUE BEARD. H.J. Byron.

SNOWDROP AND THE SEVEN DWARFS. Winifred Darch.

THE CHIMNEY CORNER. Henry Craven.

THE HEIR-AT-LAW. Ceroge Coleman the younger.

THE JACOBITE. J.R. Blanche.

1880 contd:

THE MOCK DOCTOR. Henry Fielding's adaptation of Moliere's  
Le Medicin Malgre Lui.

THE OLD WOMAN WITH THE SHOE. Herman Ould.

THE PEASANT QUEEN.

THE PRINCESS. Adapted from Alfred Lord Tennyson.

THE RIVALS. Richard Brinsley Sheridan. (Farce.)

THE SCHEMING LIEUTENANT. Richard Brinsley Sheridan. (Farce.)

TO PARENTS AND GUARDIANS.

SHE STOOPS TO CONQUER. Oliver Goldsmith. (2)

WHAT'S O'CLOCK.

Musicals and Operettas

CREATURES OF IMPULSE. W.S. Gilbert. (A musical Fairy Tale.)

LITTLE DAISY. F.J. Williams. (Comic Opera.)

THE PILGRIMAGE OF THE ROSE. Schumann. (Cantata.)

LES CLOCHE DE CORNEVILLE. (Musical.)

Shakespeare

AS YOU LIKE IT.

HENRY IV (Part II).

THE MERCHANT OF VENICE.

Scenes from Shakespeare

AS YOU LIKE IT.

A WINTER'S TALE.

KING JOHN. (4)

MUCH ADO ABOUT NOTHING.

THE TEMPEST.

Shakespeare play readings

A MIDSUMMER NIGHT'S DREAM. (4)

AS YOU LIKE IT.

HAMLET. (2)

HENRY IV.

HENRY V. (2)

JULIUS CAESAR. (3)

KING LEAR. (2)

MACBETH. (2)

MUCH ADO ABOUT NOTHING. (2)

RICHARD II.

ROMEO AND JULIET.

## 1880: Shakespeare play readings (contd)

THE COMEDY OF ERRORS

THE MERCHANT OF VENICE. (3)

THE TAMING OF THE SHREW.

One-act plays:

AN AWFUL SELL. S.C. Wright. (Pupil.) (2)

AN AWFUL TOOTHACHE! (Farce.)

A POETIC PROPOSAL.

BOX AND COX. J. Maddison Morton. (2)

COOL AS A CUCUMBER. (Farce.)

D'YE KNOW ME NOW.

IN POSSESSION. (Farce.)

LEND ME FIVE SHILLINGS. J. Maddison Morton.

MY TURN NEXT. (Farce.)

NO . 1 ROUND THE CORNER. (Farce.)

OTHER PEOPLE'S TOES. Bourdillon. ("A short and laughable Original Farce in one Act and one Scene.")

POPACATAPETL.

SENT TO THE TOWER. J. Maddison Morton. (Farce.)

SENT TO THE TOWER. J. Maddison Morton. (Farce.)

THE MAID AND THE MAGPIE. (Burlesque.)

THE MYSTERY OF MUDDLEWITZ.

WAT TYLER. Sala.

Excerpts

ALICE IN WONDERLAND. Lewis Carroll.

SCHOOL FOR SCANDAL. Richard Brinsley Sheridan.

THE ERL KING. (Recitation.)

THE RELIEVING [sic.] OFFICER. Farquhar.

Play readings:

DRAT THE BOYS. Max O'Rell.

SCHOOL OF REFORM. Morton.

SELECTIONS FROM COWPER.

THE BOY AND THE ANGEL. Browning.

THE CITY OF THE CHILDREN. Browning.

## 1890        Shakespeare play readings (contd)

RICHARD II.

THE COMEDY OF ERRORS.    (3)

THE MERCHANT OF VENICE.    (2)

THE TEMPEST.

One-act plays:

A NARROW SQUEAK.    J. Maddison Morton.    (Farce.)

BOX AND COX.    J. Maddison Morton.    (2)

OUR BITTEREST FOE.    G.C. Herbert.

SHOULD THIS MEET THE EYE.    Maltby.    (Farce.)

THE SPITALFIELDS WEAVER.    Thomas Haynes Bayly.

THE TURNED HEAD.    Gilbert Abbot A'Beckett.

VICE VERSA.    F. Anstey.

1900:        Full length plays:

ATHALIE.    Racine.    (In French.)

CINDERELLA.    H.J. Byron.    (2)

THE FANCIES OF THE SEASONS.

THE IRISH TIGER.

THE LADY OF SHALLOTT.    (Alfred Lord Tennyson.    (Dramatised.)

THE PIED PIPER OF HAMELIN.    Marguerite Steen.

THE UNDERSTUDY.    Howard Spring.

THE WOULD-BE-LORD.    Molière.

Musicals:

BREAKING THE SPELL.    Offenbach.    (Operetta.)

CREATURES OF IMPULSE.    W.S. Gilbert.    (A musical Fairy Story.)

GULNARÈ THE SLAVE GIRL.

OUR TOYS.

THE SEVEN AGES OF MAN.    (Musical tableaux.)

THE WITCHES DANCE.    Roger Ascham.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM.    (Out of doors.)

HENRY IV (Part I.)

MACBETH.

THE TAMING OF THE SHREW.

THE TEMPEST.

1890:      Full length plays:

A MODERN ARABIAN NIGHT.  
 CHECKMATE.   Andrew Halliday.  
 MONEY.    Bulwer Lytton.  
 SHE STOOPS TO CONQUER.   Oliver Goldsmith.  
 THE CRITIC.   Richard Brinsley Sheridan.  
 THE GOOSE WITH THE GOLDEN EGGS.  
 THE RIVALS.   Richard Brinsley Sheridan.  
 THE ROGUERIES OF SCAPIN.   Moliere.  
 THE THREE MAIDS OF LEA.  
 TOM COBB.   W.S. Gilbert.  
 A DREAM IN FAIRYLAND.   (Tableaux.)

Musicals:

CREATURES OF IMPULSE.   W.S. Gilbert.   (A musical Fairy Tale.)

Gilbert and Sullivan:

H.M.S. PINAFORE.   (2)  
 PRINCESS IDA.  
 THE GONDOLIERS.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM.  
 JULIUS CAESAR.  
 MUCH ADO ABOUT NOTHING.

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM.  
 CORIOLANUS.  
 HENRY VIII.  
 JULIUS CAESAR.   (2)  
 THE TEMPEST.  
 TROILUS AND CRESSIDA.

Shakespeare play readings:

A MIDSUMMER NIGHT'S DREAM  
 CORIOLANUS.   (2)  
 HAMLET.  
 HENRY V.  
 HENRY VIII.  
 JULIUS CAESAR.   (2)  
 MUCH ADO ABOUT NOTHING.

1900 contd.

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM.

HENRY IV.

HENRY V.

JULIUS CAESAR.

THE MERCHANT OF VENICE.

Shakespeare play readings:

A MIDSUMMER NIGHT'S DREAM.

One-act plays:

DEAREST MAMA. Walter Gordon. (Farce.)

LE JOUR DE CONGÉ. (In French.)

TAKEN FROM THE FRENCH.

THE MOUSETRAP. J. Darmady.

LA PETITE CHAPERONE ROUGE. (In French.)

Excerpts:

BARDELL VERSUS PICKWICK, From Pickwick Papers, by Charles Dickens.

a scene from LE MEDICIN MALGRE LUI. Molière.

Scenes from the works of MARK TWAIN.

NICHOLAS NICKLEBY. (Dramatised scenes.) Charles Dickens.

SHE STOOPS TO CONQUER. Oliver Goldsmith.

Play readings:

ETIQUETTE. W.S. Gilbert.

HE FELL AMONG THIEVES. (Dramatised.) Henry Newbolt.

1910: Full length plays:

ALICE THROUGH THE LOOKING-GLASS. Lewis Carroll. (Dramatised.)

A KNIGHT OF THE ROAD.

BROWNE WITH AN "E". Leopold Montague.

CHARLIE'S AUNT. J. Brandon-Thomas.

CHRYSANTHEMUMS.

EAGER HEART. A.M. Buckton.

JACK AND THE PRINCESS WHO NEVER LAUGHED.

MRS. WIGGS OF THE CABBAGE PATCH.

ROBIN HOOD. (2)

## 1910 Full length plays (contd)

SHE STOOPS TO CONQUER. Oliver Goldsmith.  
 THAT BOY PETE.  
 THE APPLE ORCHARD.  
 THE BUILDING OF ST. SOPHIA. S. Baring Gould.  
 THE TEMPLE OF RUBIER.

Musicals

PRINCESS ZARA. Dr. Somerville.  
 THE FISHERMAIDENS. Henry Smart. (Cantata.)  
 THE GOLDEND AMULET. (Operetta.)  
 THE LADY OF SHALLOTT. Tennyson. (Adapted as a musical.)  
 THE PRINCESS. Alfred Lord Tennyson. (Adapted as a musical.)  
 THE SANDS OF CORRIEMIE.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM.  
 AS YOU LIKE IT.  
 A WINTER'S TALE.  
 JULIUS CAESAR.  
 TWELFTH NIGHT.

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2)  
 AS YOU LIKE IT. (2)  
 THE BANISHMENT OF ROSALIND. (From AS YOU LIKE IT.)  
 HAMLET.  
 HENRY VIII.  
 TWELFTH NIGHT.

One-act plays:

A JUG OF "OLD WATERFORD". Rev. W.G. Dowsley. (Local author.)  
 DEAREST MAMA. Walter Gordon. (Farce.)  
 THE SHADOW OF THE GLEN. J.M. Synge.

Excerpts:

MARTIN CHUZZLEWIT. Charles Dickens. (Dramatised.)  
 NICHOLAS NICKLEBY. Charles Dickens. (Dramatised.)  
 MRS. WIGGS OF THE CABBAGE PATCH.  
 SHE STOOPS TO CONQUER. Oliver Goldsmith.  
 THE MILL ON THE FLOSS. George Eliot. (Dramatised.)

1910 contd.

Readings:

BAB BALLADS. W.S. Gilbert.  
THREE MEN IN A BOAT. Jerome K. Jerome.

1920: Full length plays:

A WAR COMMITTEE. Edward Knoblock.  
BLUEBEARD. H.J. Byron.  
CHEATED ELSIE.  
MISCHIEF.  
ONE EYE, TWO EYES, THREE EYES.  
PEG OF MY HEART. J. Hartley Manners.  
SHE STOOPS TO CONQUER. Oliver Goldsmith. (2)  
THE CANTERBURY TALES. Geoffrey Chaucer.  
THE JACKDAW OF RHEIMS. Barham. (Dramatised.)  
THE MISSING CARD. Ian Hay.  
THE SETTLER.  
THREE LITTLE MAIDENS.

Musicals and Operettas:

SLEEPING BEAUTY. Lady Bell.  
THE GOLLIWOG MINSTRELS.  
THE HOUSE. Margery Bianco.

Gilbert and Sullivan:

TRIAL BY JURY.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2).  
AS YOU LIKE IT. (2)  
HENRY V.  
HENRY VIII.  
JULIUS CAESAR. (2)  
MACBETH.  
THE MERCHANT OF VENICE. (2)  
TWELFTH NIGHT.

1920 contd.

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2)  
 HENRY VIII.  
 MACBETH.  
 ROMEO AND JULIET.

One-Act plays:

ACID DROPS. Gertrude Jennings.  
 A COLLECTION WILL BE MADE. Arthur Eckersley.  
 A LITTLE FOWL PLAY. Harold Owen.  
 A NIGHT AT AN INN. Lord Dunsany.  
 A PROPOSAL OVERHEARD. Adapted from Pickwick Papers, by Charles Dickens.  
 A ROOM IN PLUTO'S PALACE.  
 BINK'S BOYS. Original sketch.  
 ELEGANT EDWARD. G. Jennings and G. Boulton.  
 FIVE GIRLS AND A GHOST.  
 GREY TROUBADOURS.  
 HOIST WITH HIS OWN PETARD.  
 HOP-SCOTCH SCHOTTISCHE.  
 MRS. GREEN.  
 MERCHANT OF VENICE. (A skit on Shakespeare.)  
 QUEEN FLORA'S COURT. Netta Syrett.  
 PACKING UP. Harry Gratton.  
 PERSEPHONE. Dorothy Green.  
 THE BATHROOM DOOR. Gertrude Jennings. (2)  
 THE BISHOP'S CANDLESTICKS. Norman McKinnel.  
 THE BOSUN'S MATE. W.W. Jacobs and H.S. Sargent.  
 THAT BOY PETE.  
 THE GHOST OF JERRY BUNDLER. W.W. Jacobs.  
 THE MOTHER OF DREAMS.  
 THE OLD TOYS. Netta Syrett.  
 THE PLAY'S THE THING. Sketch on Julius Caesar.  
 THE PEDLAR. Stephen Southwold.  
 THE TRAIN COMPANION.  
 THE VILLAGE FIRE BRIGADE. Sketch from David Copperfield, by Dickens.  
 WAITING FOR THE BUS. Gertrude Jennings.

1920 contd.

Excerpts:

MEDEA. Sophocles.  
 OUR MUTUAL FRIEND. Charles Dickens.  
 PICKWICK PAPERS. Charles Dickens.  
 QUALITY STREET. J.M. Barrie.  
 THE OLD CURIOSITY SHOP. Charles Dickens.  
 THE SWINEHERD.

Readings:

MOCK TRIAL. Dickens.  
 THE PIED PIPER OF HAMELIN. Robert Browning.

1930: Full length plays and adaptations:

ALICE IN WONDERLAND. Lewis Carroll.  
 AMELIA JANE AND HER HANDBAG.  
 ARCHIBALD. W. Graham Robertson.  
 FOREST HOSPITALITY.  
 I'LL LEAVE IT TO YOU. Noel Coward.  
 MEDDLING WITH MAGIC. E.M. Haskins.  
 MICHAEL. Miles Malleson.  
 NIGHT MUST FALL. Emyln Williams.  
 PERCY FROM PERU. Mrs. Hannah More.  
 SCABBO.  
 SMOKE SCREENS. Harold Brighouse.  
 ST. GEORGE AND THE DRAGON. Alice Buchan.  
 THE ADMIRABLE CRICHTON. J.M. Barrie. (2)  
 THE BAT. Mr. Rinehard and A. Hopwood.  
 THE DOLL'S HOSPITAL.  
 THE HAT. Editha Blaikely.  
 THE LAUGHING LADY. Ranee Wetherall.  
 THE MAKER OF DREAMS. Oliphant Down.  
 THE MIDDLE WATCH. Ian Hay.  
 THE MIRACLE MERCHANT. Saki.  
 THE OLD BRIGADE -- ALIAS FIVE RECURRING.  
 THE OLD WOMAN IN THE SHOE. Herman Ould.  
 THE ROSE AND THE RING. William Thackeray.  
 THE SECRET OF THE MACHINES. Rudyard Kipling. (Dramatised.)

1930 Full length plays and adaptations contd.

THE SHOEMAKER AND THE ELVES.  
 THE SPINDLE TREE. Agnes C. Harberton.  
 THE SPINSTERS OF LUSHE. Philip Johnson.  
 THE STORM. John Drinkwater.  
 THE THREE BEARS. M.G. Barnes.  
 THE TRUTH ABOUT BLAYDS. A.A. Milne.  
 TOAD OF TOAD HALL. Kenneth Grahame.  
 TWENTY LOVESICK MAIDENS.

VOORSLAG. A.G. Visser.  
 DESKUNDIGE KRITIEK. (Extracts.)

Musicals:

PRINCESS JU-JU.  
 SINBAD THE SAILOR.  
 THE DISCONTENDED PEDAGOGUE. Mr. Mcphail, schoolmaster.  
 THE FAIRY CHAIN.

Gilbert and Sullivan:

H.M.S. PINAFORE.  
 IOLANTHE.  
 TRIAL BY JURY.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2)  
 HAMLET.  
 KING LEAR.  
 THE TEMPEST. (2)  
 TWELFTH NIGHT. (4)

Shakespeare Readings:

AS YOU LIKE IT.

One-Act Plays:

ACID DROPS. Gertrude Jennings.  
 A LITTLE FOWL PLAY. Harold Owen.  
 BETWEEN THE SOUP AND THE SAVOURY. Gertrude Jennings.  
 BONNY PRINCE CHARLIE.  
 BROTHER WOLF. Laurence Housman.  
 FAT KING MELON. A.P. Herbert.

## 1930 One One-Act Plays contd.

KING JOHN AND THE ABBOT OF CANTERBURY. Robert H. Cowley.  
 MOONSHINE. Arthur Hopkins.  
 O'HENERY'S PROPHECY.  
 SOMETHING TO TALK ABOUT. Eden Phillpotts. (2)  
 THE BISHOP'S CANDLESTICKS. Norman McKinnel.  
 THE BOY COMES HOME. A.A. Milne. (3)  
 THE DEAR DEPARTED. Stanley Houghton.  
 THE DISCOVERY. Hermon Ould.  
 THE GRAND CHAM'S DIAMOND. Allan Monkhouse. (2)  
 THE HOUSE WITH THE TWILSTY WINDOWS. Mary Pakington. (2)  
 THE MAN IN THE BOWLER HAT. A.A. Milne. (4)  
 THE LANGUAGE OF LOVE. Edward Percy.  
 THIRTY MINUTES IN A STREET. Beatrice Mayer.  
 THE MONKEY'S PAW. W.W. Jacobs. (2)  
 TICKLESS TIME. S. Glaspell and G.C. Cook.  
 WILLEM ADRIAAN VAN DER STEL AND THE BURGHERS. Cecil Lewis.  
 WURZEL-FLUMMERY. A.A. Milne.

Excerpts:

ALICE IN WONDERLAND. Lewis Carroll.  
 DEFECTIVE DETECTIVE. Skit on Sherlock Holmes.  
 FLANDERS POPPIES.  
 PRIDE AND PREJUDICE. Jane Austen.  
 SHE STOOPS TO CONQUER. Oliver Goldsmith.

Play Readings:

ABRAHAM LINCOLN. John Drinkwater.  
 THE ADMIRABLE CRICHTON. J.M. Barrie.  
 THE BLUEBIRD. Maurice Maeterlinck.  
 THE LAST BIRTHDAY.  
 THE MAN IN THE BOWLER HAT. A.A. Milne.  
 THE PERFECT HOLIDAY. From Little Women, Louisa M. Alcott.

1940: Full length plays:

ABRAHAM LINCOLN. John Drinkwater.  
 A DISTANT RELATIVE. W.W. Jacobs.  
 A KISS FOR CINDERELLA. J.M. Barrie.  
 ALICE IN WONDERLAND. Lewis Carroll.

1940 Full length plays contd.

ALICE-SIR-BY-THE-LINE. J.M. Barrie.  
 BAA BAA BLACK SHEEP. Ian Hay and P.G. Wodehouse.  
 BURBAGE COMES TO DINE. C.A.C. Davies.  
 CROOK'S CHRISTMAS. L. du Garde Peach.  
 DANGEROUS CORNER. J.B. Priestley.  
 LITTLE LADYSHIP. In Hay, adaptor.  
 LORD BAB'S. Keble Howard.  
 MIRACLE AT BLAISE. Josephina Niggli.  
 NOTHING BUT THE TRUTH. James Montgomery.  
 OUTBREAK. Miss Darbey. (Member of staff.)  
 ROMANCE IN GREY. Philip Johnson.  
 THE AMAZING DOCTOR CLITTERHOUSE. Barre Lyndon.  
 THE BLUEBIRD. Maurice Maeterlinck.  
 THE CROOKED BILLET.  
 THE DUMB WIFE OF CHEAPSIDE. Ashley Dukes.  
 THE HIDING PLACE. Clemence Dane.  
 THE HOYDEN. Member of staff.  
 THE MIRACLE MERCHANT. Saki. (2)  
 THE PRIVATE SECRETARY. Charles Hawtrey.  
 THE RIVALS. Richard Brinsley Sheridan.  
 THERE'S ALWAYS JULIET. John van Druten.  
 UTOPIA. Sir Thomas More.  
 WANTED -- MR. STUART. Arthur Watkyn.  
 WISHING-WELL. Mabel Constanduros.  
 YOUTH AT THE HELM. Paul Vulpius.  
  
 DIE BOKKEMS. M. Adkins. Translated by member of staff.  
 MY KANT DIE WRASSE TOE.  
 IN DIE WAGKAMER. J.F.W. Grosskopf.

Musicals:

ALADDIN. From "Arabian Nights".  
 FOO CHANG.  
 ZULEIKA.

Gilbert and Sullivan:

THE GONDOLIERS.

1940 contd.

Shakespeare:

AS YOU LIKE IT.

PYRAMUS AND THISBE. (A Midsummer Night's Dream.)

THE GUEST AT THE BANQUET. (Macbeth.)

THE MERRY WIVES OF WINDSOR.

THE TAMING OF THE SHREW. (2)

One-Act plays:

BROTHER ASS. Laurence Housman.

DO IT NOW. Ella Adkins.

ELEGANT EDWARD. Gertrude Jennings and E. Boulton.

MANY YEARS AGO. C.A.C. Davis.

MONEY MAKES A DIFFERENCE. F. Morton Howard.

MR. HACKETT'S ALIBI. H.V. Purcell.

NO FEAR.

ROBIN HOOD AND ALAN-A-DALE. Gertrude M. Pickersgill.

SHIVERING SHOCKS. Clemence Dane. (3)

SOMETHING TO TALK ABOUT. Eden Philpotts.

THE BOY COMES HOME. A.A. Milne.

THE CRIMSON COCOANUT. Ian Hay. (2)

THE DEAR DEPARTED. Stanley Houghton. (2)

THE DEATH TRAP. H.H. Munro.

THE DEVIL'S DUE. (Sketch by pupils.)

THE FAMILY GROUP. Mabel Constanduros.

THE GRAND CHAM'S DIAMOND. Allan Monkhouse. (2)

THE JUSTICE OF CHING SAN CHU. Ella Adkins.

THE MAN IN THE BOWLER HAT. A.A. Milne. (3)

THREAD O' SCARLET. J.J. Bell. (2)

Extracts:

ALICE IN WONDERLAND. Lewis Carroll.

1066 AND ALL THAT. W.C. Sellar and R.J. Yeatman.

HIAWATHA. Henry Wadsworth Longfellow. (Dramatised scenes.)

SHE STOOPS TO CONQUER. Oliver Goldsmith. (Scenes.)

THE ALCESTIS. Euripides. (Scenes.)

1940 contd.

Play readings:

ALICE IN WONDERLAND. Lewis Carroll.  
 BUSMAN'S HONEYMOON. Dorothy Sayers.  
 CALL IT A DAY. Smith.  
CARPE DIEM. F. Austin-Hyde.  
 DEATH TAKES A HOLIDAY. Alberto Casella.  
 QUALITY STREET. J.M. Barrie.  
 REBECCA. Daphne du Maurier.  
 ROMANCE IN GREY. Philip Johnson.  
 SHALL WE JOIN THE LADIES? J.M. Barrie.  
 ST. JOAN. G.B. Shaw.  
 THE ADMIRABLE CRICHTON. J.M. Barrie.  
 THE MAN IN THE BOWLER HAT. A.A. Milne.  
 THE MAN BORN TO BE KING. Dorothy Sayers.  
 THE MONKEY'S PAW. W.W. Jacobs.  
 THE RIVALS. Richard Brinsley Sheridan.  
 DIE WIT MUIS.

1950: Full length plays:

ACE, QUEEN, KING. Dorothy Garr.  
 A FLAT AND A SHARP.  
 ALIBAMA AND THE FORTY WINKS.  
 ALICE THROUGH THE LOOKING GLASS. Lewis Carroll. (Dramatised.)  
 THE MAN OF IDEAS. Miles Malleson.  
 ANDROCLES AND THE LION. G.B. Shaw.  
 ARMS AND THE MAN. G.B. Shaw. (3)  
 BEHIND THE IRON CURTAIN.  
 BLITHE SPIRIT. Noel Coward.  
 CRADLE SONG. Gregorio Martinez Sierra.  
 GEORGE AND MARGARET. Gerald Savory.  
 GOSSIP'S GLORY. T.B. Morris.  
 HIAWATHA. Henry Wadsworth Longfellow. (Dramatised.)  
 I HAVE FIVE DAUGHTERS. Jane Austen. (Dramatised.)  
 I KILLED THE COUNT. Alec Coppel.  
 IN PORT. Harold Simpson.  
 I WAS A STRANGER.  
 JACK AND THE BEANSTALK. (Dramatised.)

## 1950 Full length plays contd.

JOURNEY'S END. R.C. Sheriff.  
 LAVENDER AT DUSK.  
L'ENFANT PRODIGUE. (Mime.)  
 LITTLE WOMEN. Louisa May Alcott. (2)  
 MIDNIGHT TO DAWN. Vera F. Arlett.  
 MONEY MAKES A DIFFERENCE. F. Norton Howard.  
 MURDER WITHOUT BLOODSHED.  
 OBJECTS ALL SUBLIME. Frederick Ferris.  
 PETER PAN. J.M. Barrie.  
 PRIDE AND PREJUDICE. Jane Austen. (Dramatised.)  
 POLLY WITH A PAST. George Middleton and Guy Botha.  
 RING ROUND THE MOON. Jean Anouilh.  
 REUNION. W. St.J. Tayleur.  
 SEAGULLS OVER SORRENTO. Hugh Hastings.  
 SEE HOW THEY RUN. Philip King.  
 SHE STOOPS TO CONQUER. Oliver Goldsmith. (2)  
 SIX WIVES OF CALAIS. L. du Garde Peach.  
 SLEEPING BEAUTY. T.B. Morris. (2)  
 SOMETHING TO TALK ABOUT. Eden Philpotts. (2)  
 SUICIDE TO ORDER. Robert Horspool.  
 TEN LITTLE NIGGERS. Agatha Christie.  
 THE ADMIRABLE CRICHTON. J.M. Barrie.  
 THE ADMIRAL'S WIFE.  
 THE BAT. Mary Roberts Rinehart and Avery Hopwood.  
 THE BIRTHDAY PRESENT. Lady Bell.  
 THE DAWN. Percival Wilde.  
 THE DOUBTFUL MISFORTUNES OF LI SING. Neil Tuson.  
 THE GHOST TRAIN. Arnold Ridley.  
 THE HAPPIEST DAYS OF YOUR LIFE. John Dighton.  
 THE HEIRESS. Ruth and Augustus Goetz.  
 THE IMPORTANCE OF BEING EARNEST. Oscar Wilde.  
 ISLAND OF SEA DREAMS. Eustace Hargreave.  
 THE LATE CHRISTOPHER BEAN. Rene Fauchois.  
 THE LION AND THE UNICORN. Eleanor Denton.  
 THE LITTLE NUT TREE. T.B. Morris.  
 THE MAGIC KEY.  
 THE MAN OF DESTINY. G.B. Shaw.  
 THE MIDDLE WATCH. Ian Hay and Stephen King-Hall.

## 1950 Full length plays contd.

THE MYSTERY OF THE MISSING BALL.  
 THEN THEY BURIED MINEHAHA. Longfellow. (Dramatised.)  
 THE OLD LADY SHOWS HER MEDALS. J.M. Barrie. (2)  
 THE PLAYGOERS. Sir Arthur Pinero.  
 THE PRINCESS AND THE WOODCUTTER. A.A. Milne.  
 THE PRODIGIOUS SNOB. Molière.  
 THE RELUCTANT DEBUTANTE. William Douglas Home.  
 THE RIVALS. Richard Brinsley Sheridan. (2)  
 THE SHORT CUT. Percival Wilde.  
 THE STEP-MOTHER. A.A. Milne.  
 THE TINSEL DUCHESS. Philip Johnson.  
 THE VALIANT. Holworthy Hall and Robert Middlemass.  
 THE WESTERN CHAMBER. Hsiung. (Chinese play.)  
 THE WHITE SHEEP OF THE FAMILY. L. du Garde Peach and Ian Hay. (2)  
 THE WINSLOW BOY. Terence Rattigan.  
 THE WONDERFUL INVENTION.  
 UNDERSTUDY FOR THE DUKE. George L. Stanford.  
 VILLA FOR SALE. Sacha Guitry.  
  
 DIE HELLERSEE. W.A. de Klerk.  
 OUPA KANNIEDOOD.

Variety Shows etc.:

FUNI-GALORE.  
 FUNI-SUM-MORE.  
 PAGEANT OF CHRISTMAS.  
 THE CRAZY GANG.  
 THE HOUSE SUPPER NIGHT'S DREAM.

Musicals

A CHRISTMAS CAROL. Adaptation by W.A. Stevens. (Schoolmaster.)  
 DIE HEIDENOOTJIE.  
 LILAC TIME. Ivor Novello.  
 PEARL THE FISHERMAIDEN.  
 PLAIN JANE. A.P. Herbert and Richard Austin.  
 PRINCESS JUJU.  
 THE DISCONTENTED PEDAGOGUE. Mr. McPhail. (Schoolmaster. Parody of Gilbert and Sullivan)  
 THE MERRY WIDOW. Franz Lehár.  
 ZURIKA THE GYPSY PRINCESS. Clementine Ward.  
 THE SILVER CURLEW. (Pantomime.)

1950 contd.

Gilbert and Sullivan:

IOLANTHE. (2)  
 THE MIKADO. (3)  
 H.M.S. PINAFORE.  
 THE PIRATES OF PENZANCE. (3)  
 PRINCESS IDA.  
 THE GONDOLIERS. (2)  
 TRIAL BY JURY.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2)  
 HAMLET. (3)  
 KING HENRY VIII.  
 ROMEO AND JULIET. (2)

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2)  
 AS YOU LIKE IT.  
 HAMLET.  
 JULIUS CAESAR. (2)  
 KING LEAR.  
 MACBETH. (3).

One-act plays:

ABU HASSAN PAYS HIS DEBTS. Ronald Hadlington.  
 A COLLECTION WILL BE MADE. Arthur Eckersley.  
 ADA GIVES AID.  
 ALL ON A SUMMER'S DAY. Howard Agg.  
 AMONG THOSE PRESENT. Aubrey Feist.  
 AND THUS OUR LIFE. Stuart Ready.  
 A NIGHT AT AN INN. Lord Dunsany.  
 ANY BODY. Gordon Whitehead.  
 A TRAVELLER RETURNS. Clemence Dane.  
 BEFORE THE FLOOD. A.A. Milne.  
 BLACK NIGHT. John Bourne.  
 BURGLAR ALARM. Ian Hay.  
 CREAM OF TARTAR. M. Constanduros and H. Agg. (2)  
 CROSS ROADS. L. du Garde Peach.  
 DARK BROWN. Philip Johnson.

## 1950 One-act plays contd.

DOG DAYS. Misi Kahn.  
 DO IT NOW. Ella Adkins.  
 DUET WITH DOWAGERS.  
 ELEGANT EDWARD. Gertrude Jennings and E. Boulton. (2)  
 FOR THE LOVE OF MIKE changed to THE SMALL HOUR. H.F. Maltby.  
 FOR VALOUR.  
 HIGH SPIRITS. Mark Howard.  
 HOME FROM HOME. Sydney Box.  
 HULLABALOO. Philip Johnson.  
 IN PORT. Harold Simpson.  
 IN THE BLACKOUT.  
 JACK AND THE BEANSTALK. Lady Bell.  
 MEET MRS. BEETON. L. du Garde Peach.  
 MR. OWL.  
 NICODEMUS. Joe Corrie.  
 ON THE FRONTIER. Norman Holland.  
 OUR HUSBAND. Brandon Fleming.  
 PARADISE ENOW. James Bridie.  
 PARAGON. Ella Adkins.  
 PANDORA'S BOX. M. Gertrude Pickersgill.  
 QUEER STREET. J.D. Kelly. (2)  
 ROSENCRANTZ AND GUILDENSTERN. W.S. Gilbert. (2)  
 SHALL WE JOIN THE LADIES? J.M. Barrie.  
 SHIVERING SHOCKS. Clemence Dane.  
 SOMETHING TO TALK ABOUT. Eden Philpotts.  
 SUICIDE ISN'T MURDER. E. Jones Evans. (3)  
 THE BISHOP'S CANDLESTICKS. Norman McKinnel. (4)  
 THE BRIDE. Gertrude Jennings.  
 THE BOY COMES HOME. A.A. Milne. (3)  
 THE CRIMSON COCOANUT. (4)  
 THE CROWNING GLORY. Ella Adkins.  
 THE DEAR DEPARTED. Stanley Houghton. (3)  
 THE DEVIL HIS DUE. Seamus Fail.  
 THE EASTER BUNNY.  
 THE GHOST OF JERRY BUNDLER. W.W. Jacobs. (2)  
 THE GRAND CHAM'S DIAMOND. Allan Monkhouse. (3)  
 THE HAPPY JOURNEY.  
 THE HAUNTED BARN. J.B. Reynolds.

## 1950 One-act plays contd.

- THE HOUSE WITH THE TWISTY WINDOWS. Mary Pakington. (2)  
 THE INVISIBLE DUKE. F. Sladen-Smith.  
 THE LIAR. L. du Garde Peach.  
 THE LEGEND. Philip Johnson. (2)  
 THE LION AND THE UNICORN. Lewis Carroll.  
 THE MAN IN THE BOWLER HAT. A.A. Milne. (3)  
 THE MAN WHO IGNORED THE WAR. Harold Brighouse.  
 THE MONKEY'S PAW. W.W. Jacobs. (3)  
 THE MOVING FINGER. Percival Wilde.  
 THE NINTH DAY.  
 THE PERFECT HOLIDAY. (Adapted from LITTLE WOMEN.) Louisa M. Alcott.  
 THE PETITION. Margot Bryant.  
 THE RECOIL. Eric Logan.  
 THE RING GAME.  
 THE ROWLAND RUBY. A.E.M. Bayliss.  
 THE RUSSIAN SALAD. Philip Johnson.  
 THE SIX WIVES OF CALAIS. L. du Garde Peach. (2)  
 THREAD O' SCARLET. J.J. Bell.  
 TODAY OF ALL DAYS. Philip Johnson.  
 TWO GENTLEMEN FROM SOHO. A.P. Herbert.  
 WAITING FOR LEFTY. Clifford Odets.
- AS DIE NEFIE KOM KUIER! Gerhard J. Beukes. (3)  
 AS DIE WOLFIE KOM KUIER.  
 DIE BRAAIBOUD. Gerhard J. Beukes.  
 DIE KOEKDIEF. (2)  
 DIE KYS ABOUT DIE FORRO. G.J. Langenhoven.  
 DIE ONTGROENING. G.A. Venter.  
 DIE STIEFMA.  
 DIE WETENSKAPLIKE EKSPERIMENT.  
 IN MY DAE. Gerhard J. Beukes.  
 SPAANSE VLAMME.

Excerpts:

- DOTHEBOY'S HALL. Charles Dickens.  
 PETER PAN.  
 PYGMALION. G.B. Shaw.  
 ST. JOAN. G.B. Shaw.

1950 contd.

Play readings:

ANDROGLES AND THE LION. G.B. Shaw.  
 ALI BABA. Clifford Holmes.  
 A LITTLE BIT OF FLUFF. W.W. Ellis. (2)  
 ARMS AND THE MAN. G.B. Shaw. (2)  
 BEFORE THE PARTY. Rodney Ackland.  
 DARK BROWN. Philip Johnson.  
 DR. O'TOOLE. J.B. Fagan.  
 EIGHTEEN CARAT LUCK. Clifford Holmes.  
 GASLIGHT. P. Hamilton. (2)  
 GEORGE AND MARGARET. Gerald Savory.  
 GHOST TRAIN. Arnold Ridley.  
 GINGER. G.F. Bradby.  
 GRANITE. Clemence Dane.  
 HARVEY. Mary Chase.  
 HAY FEVER. Noel Coward. (2)  
 HERE WE COME GATHERING. A. Armstrong.  
 IPHIGENIA IN TAURIS. Euripides.  
 JANE STEPS OUT. Kenneth Horne.  
 LEGEND. Philip Johnson.  
 LOVE FROM A STRANGER. Frank Vosper.  
 NOTHING BUT THE TRUTH. J. Montgomery.  
 PYGMALION. G.B. Shaw. (2)  
 ROOKERY NOOK. Ben Travers.  
 ROPE. Patrick Hamilton. (3)  
 SEPTEMBER TIDE. Daphne du Maurier.  
 SEVEN WOMEN. J.M. Barrie.  
 SIXTEEN. A. and P. Stuart.  
 SHE STOOPS TO CONQUER. Oliver Goldsmith.  
 SUSPECT. E. and R. Denham Percy.  
 TEN LITTLE NIGGERS. Agatha Christie.  
 THE ADMIRABLE CRICHTON. J.M. Barrie.  
 THE DEAR DEPARTED. Stanley Houghton.  
 THE GHOST OF JERRY BUNDLER. W.W. Jacobs.  
 THE HEIRESS. Ruth and Augustus Goetz.  
 THE HOUSEMASTER. Ian Hay.  
 THE HOUSE WITH THE TWISTY WINDOWS. Mary Pakington. (2)  
 THE IMPORTANCE OF BEING EARNEST. Oscar Wilde. (3)

## 1950 Play readings contd.

THE LADY FROM ABROAD. M. Constanduros.  
 THE LISTENER. Nicholas Phipps.  
 THE PICKWICK PAPERS. Charles Dickens.  
 THE PHOBY. A Shairp.  
 THE WISE HAVE NOT SPOKEN. P. Vincent Carroll.  
 THREAD O' SCARLET. J.J. Bell.  
 TRAVELLERS JOY. A. Macrae.  
 WE TOOK A COTTAGE. Mary Harris.  
 YOU NEVER CAN TELL. G.B. Shaw.

1960: Full length plays:

A GAME OF CHESS. Alfred Sutro.  
 A KISS FOR CINDERELLA. J.M. Barrie.  
 AMONG THOSE PRESENT. Aubrey Feist.  
 AND THIS OUR LIFE. Stuart Ready.  
 ANY BODY? Gordon Whitehead.  
 ARMS AND THE MAN. G.B. Shaw.  
 ARSENIC AND OLD LACE. Joseph Kesselring. (2)  
 BIG BEN.  
 BLUE MURDER. Kenneth Lillington.  
 BREATH OF SPRING. Peter Coke.  
 BROTHER WOLF. Laurence Housman.  
 BRUSH WITH A BODY. Maurice McLoughlin.  
 CAUGHT NAPPING. Geoffrey Lumsden.  
 CURTMANTLE. Christopher Fry.  
 DANIEL AND BEL.  
 DANGER INSIDE. F.L. Carey and I. Butler.  
 DAVY JONES'S DINNER. T.C. Thomas.  
 DEATH TRAP. H.H. Munro.  
 E. AND O.E. E. Crawshay-Williams.  
 ELSA, THE WITCH. Helen Shipton.  
 EMMA. Jane Austen. (Dramatised.)  
 EMMIE SQUIGGLEWIG. Leslie Cowie. (Pupil.)  
 EVERYMAN. Anon.  
 FOILED AGAIN.  
 FOOLS RUSH IN. Kenneth Horne.  
 HANSEL AND GRETEL. J. and W. Grimm. (Puppet play.)

## 1960 Full length plays contd.

HARVEY. Mary Chase.  
 I HAVE FIVE DAUGHTERS. Jane Austen. (Dramatised from Pride and Prejudice.)  
 JOURNEY'S END. R.C. Sheriff. (2)  
 KINGS IN NOMANIA. Percival Wilde.  
 LIBEL. Edward Woolf.  
 LITTLE WOMEN. Louisa May Alcott.  
 MEN IN SHADOW. Mary Hayley Bell.  
 MR. WILBERFORCE M.P. Alan Thornhill.  
 MR. JUSTICE COCKLECARROT AND THE SEVEN RED-BEARDED DWARFS.  
 MORNING DEPARTURE. Kenneth Woollard.  
 NAKED ISLAND. Russell Braddon.  
 NICHOLAS NICKLEBY. Charles Dickens. (Dramatised.)  
 ONE FOR THE POT. Ray Cooney and Tony Hilton.  
 OUT OF BOUNDS. Arthur Watkyn.  
 QUALITY STREET. J.M. Barrie. (2)  
 RUMPLESTILTSKIN. Lady Bell.  
 RUTH. Cecilia Hill.  
 SAILOR BEWARE. Philip King and Faulkland Cary.  
 SCENARIO. L. du Garde Peach.  
 SEE HOW THEY RUN. Philip King.  
 SHIVERING SHOCKS. Clemence Dane. (2)  
 SIX OF THE BEST. S. and J. Waterhouse.  
 SOMEONE AT THE DOOR. Dorothy and Campbell Christie. (2)  
 ST. JOAN. G.B. Shaw. (2)  
 TEN LITTLE NIGGERS. Agatha Christie.  
 THE ABOMINABLE SNOWMAN. Harold Brooke and Kay Bannerman.  
 THE BARRETT'S OF WIMPOLE STREET. Rudolf Besier. (3)  
 THE BAT. M. Rinehart and A. Hopwood.  
 THE DAY OF ATONEMENT.  
 THE DESPERATE HOURS. Alfred Sutro.  
 THE DRUMS OF OUDE. Austin Strong.  
 THE FISH.  
 THE FOURTH WALL. A.A. Milne.  
 THE GAZEBO. Hilton Budlender.  
 THE GHOST TRAIN. Arnold Ridley.  
 THE HAPPIEST DAYS OF YOUR LIFE. John Dighton.  
 THE HITTITE. John Burch. (Pupil.)  
 THE IMAGINARY INVALID. Molière.

## 1960 Full length plays contd.

- THE IMPORTANCE OF BEING EARNEST. Oscar Wilde. (3)  
 THE LOVE MATCH. Glen Melvyn.  
 THE MAN BORN TO BE KING. Dorothy Sayers.  
 THE MAN OF DESTINY. G.B. Shaw.  
 THE MOCK DOCTOR. Henry Fielding, based on Molière.  
 THE NAKED ISLAND. Russell Braddon.  
 THE ORCHARD WALLS. R.F. Delderfield.  
 THE PROOF OF THE POISON. F.C. Cory and P. Weathers.  
 THE QUIET WEEKEND. Esther McKraken.  
 THE SCHOOL FOR SCANDAL. Richard Brinsley Sheridan.  
 THE SEVENTH MAN. Michael Redgrave. (2)  
 THE STRONG ARE LONELY. Fritz Hochwaelder.  
 THE TRUTH ABOUT THE TRUTH. T.B. Morris.  
 THE TWO EXECUTIONERS.  
 THE WALL. Vincent Godefroy. (2)  
 THE WHITE SHEEP OF THE FAMILY. L. du Garde Peach and Ian Hay. (2)  
 THE WILD GOOSE CHASE. John Fletcher.  
 TONS OF MONEY. Will Evans and Valentine.  
 TREASURE ISLAND. Robert Louis Stevenson. (Dramatised.)  
 TWO OF US.  
 WATERLOO. L. Boyle.  
 WUTHERING HEIGHTS. Emily Bronte. (Dramatised.)
- AS DIE NEFIE KOM KUIER. Gerhard Beukes.  
 DIE FAMILIE PORTRET.  
 DIE HEKS. C. Louis Leipoldt.  
 DIE LAFAARD.  
 DIE SLUIPSKUTTER. Uys Krige.  
 MAMA HET PLANNE. Gerhard Beukes.

Variety Show:

NORTON NONSENSE.

Musicals:

- PEARL THE FISHERMAIDEN.  
 THE MAGIC BASKET.  
 THE SNOW QUEEN. Hans Andersen.

1960 contd.

Gilbert and Sullivan:

H.M.S. PINAFORE. (2)  
 IOLANTHE.  
 THE PIRATES OF PENZANCE. (4)  
 PRINCESS IDA.  
 THE MIKADO.  
 THE YEOMEN OF THE GUARD. (2)

Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (2)  
 ANTHONY AND CLEOPATRA.  
 AS YOU LIKE IT.  
 KING LEAR. (3)  
 MACBETH. (3)  
 ROMEO AND JULIET. (3)  
 THE MERCHANT OF VENICE. (2)  
 THE MERRY WIVES OF WINDSOR.  
 THE TAMING OF THE SHREW.  
 TWELFTH NIGHT. (2)

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (3)  
 AS YOU LIKE IT.  
 HAMLET.  
 HENRY IV. (2)  
 HENRY V.  
 HENRY VIII. (2)  
 JULIUS CAESAR. (2)  
 MACBETH. (6)  
 ROMEO AND JULIET. (3)  
 TWELFTH NIGHT.  
 TWO GENTLEMEN OF VERONA.

Shakespeare play readings:

A MIDSUMMER NIGHT'S DREAM.  
 ANTHONY AND CLEOPATRA.  
 KING LEAR. (2)  
 JULIUS CAESAR.  
 THE TEMPEST.

1960 contd.

One-act plays:

A DOG'S LIFE. J.R. Whiteside.  
 CREAM OF TARTAR. M. Constanduros and J. Agg.  
 A KIND OF JUSTICE. Margaret Wood.  
 ALL ABOARD. Ben Bengal.  
 AMONG THOSE PRESENT. Aubrey Feist.  
 A NIGHT AT AN INN. Lord Dunsany.  
 ANTI-CLOCKWISE. Muriel and Sydney Box.  
 APRIL DAWN. Philip Johnson.  
 APOLLO DU BELLAC. Jean Giraudoux.  
 A POT OF BROTH. W.B. Yeats.  
 A TREASURE. David Pinski.  
 CAMPBELL OF KILMOHR. J.A. Ferguson.  
 CINDERELLA. H.J. Byron.  
 CLOUD OVER THE MORNING. T.B. Morris.  
 CREAM OF TARTAR. M. Constanduros and H. Agg.  
 DANGER ON THE RIGHT. L. du Garde Peach.  
 DARK BROWN. Philip Johnson.  
 DOUBLE DEMON. A.P. Herbert.  
 DOWN TO THE SEA. Stuart Ready.  
 ELIZABETH REFUSES. Jane Austen. (Dramatised.)  
 ESCAPE. Audrey Ryan.  
 ESCAPE ROUTE. Stuart Ready.  
 FAMILIAR STRANGERS. Nora Ratchliffe.  
 FASCINATING FOUNDLING.  
 FLORENCE NIGHTINGALE. Berkeley.  
 FOLLOWERS. Harold Brighthouse.  
 FIVE TO FIVE-THIRTY.  
 HEWERS OF COAL. Joe Corrie. (3)  
 HIGH TEA. Hugh Miller. (2)  
 HOME IS THE HUNTED.  
 INSTRUMENTS OF DARKNESS. Margaret Wood.  
 IN THE ZONE. Eugene O'Neill.  
 JENNY IN THE ORCHARD. Charles Thomas.  
 JOHNSON WAS NO GENTLEMAN. H.F. Rubinstein.  
 KING OF THE CASTLE.  
 LIBERATION. Norman Holland.

## 1960 One-act plays contd.

MATRIMONIAL. Philip Johnson.  
 MRS. HUNTER.  
 MOTHER'S DAY. J.B. Priestley.  
 MY HILLS MY HOME. Glyn Griffiths.  
 NO BODY.  
 NO-ONE KNOWS EVERYTHING. F. Morton Howard.  
 OUT PATIENTS. J. Hankin.  
 PANDORA'S BOX. M. Gertrude Pickersgill.  
 QUEER STREET. J.D. Kelly.  
 RIDERS TO THE SEA. J.M. Synge.  
 ROSENGRANTZ AND GUILDENSTERN. W.S. Gilbert.  
 RUSSIAN SALAD. Philip Johnson.  
 SHE STOOPS TOO LONG. Edith Glover.  
 SHIVERING SHOCKS. Clemence Dane.  
 SOMETHING TO TALK ABOUT. Eden Philpotts. (2)  
 SPIDER'S WEB. Agatha Christie.  
 STILL WATERS. Delsie Darke.  
 SUNDAY COSTS FIVE PESOS. Josephina Niggli. (3)  
 SYMPHONY IN ILLUSION. J.W. Bell.  
 THE BESPOKE OVERCOAT. Wolf Mankowitz.  
 THE BISHOP'S CANDLESTICKS. Norman McKinnel.  
 THE BOY COMES HOME. A.A. Milne.  
 THE BRIDE. Gertrude Jennings.  
 THE CRIMSON COCOANUT. Ian Hay. (3)  
 THE CUSTOMER IS ALWAYS RIGHT. Ronald Jeans.  
 THE DEAR DEPARTED. Stanley Houghton. (4)  
 THE EVERLASTING FLOWERS. Philip Johnson.  
 THE FLIGHT OF THE BUMBLEBEE. (Puppet play.)  
 THE GENERAL SURVEYS THE TROOPS.  
 THE GRAND CHAM'S DIAMOND. Allan Monkhouse.  
 THE HANGMAN WON'T WAIT. John Dickson.  
 THE LANGUAGE OF LOVE. Edward Percy.  
 THE LITTLE GOLDMINE. Ted Willis.  
 THE LOVELY MARRIAGE. Philip Johnson.  
 THE MAGIC PAINTER. (Puppet play.)  
 THE MAN IN A BOWLER HAT. A.A. Milne. (3)  
 THE MIRACLE AT BLAISE. Josephina Niggli.  
 THE MONKEY'S PAW. W.W. Jacobs.

## 1960 One-act plays contd.

THE OLD LAGS' LEAGUE.  
 THE PEN OF MY AUNT. Gordon Daviot.  
 THE PLAYGOERS. Arthur Pinero.  
 THE RATS. Agatha Christie.  
 THERE COMES A TIME.  
 THE SCARECROW. J.A. Ferguson.  
 THE SKIPPER'S ENTANGLEMENT. F. Morton Howard.  
 THE SKY IS OVERCAST. Anthony Booth. (3)  
 THE SNIPER. Uys Krige.  
 THE STOLEN PRINCE. Dan Totheroh.  
 THE SUMMONING OF EVERYMAN. Herbert W. Payne.  
 THE STUNT.  
 THE VALIANTS. H. Hall and R. Middlemass.  
 THE WALL. Vincent Godefroy.  
 THE WITCHES.  
 THIRTY-FIVE MINUTES IN A STREET. Beatrice Mayor.  
 THREAD O' SCARLET. J.J. Bell. (2)  
 UNDER ONE ROBE.  
 VILLA FOR SALE. Sacha Guitry.  
 WEDDING REFLECTION. James Hesketh.  
 WHEN THE OLD COCK CROWS. Joe Corrie.  
 WHERE THE GROSS IS MADE. Eugene O'Neill.  
 WOW! WOW! Basil Charlton.  
  
 AS DIE NEFIE KOM KUIER. Gerhard Beukes. (3)  
 DIE SLUIPSKUTTER. Uys Krige.  
 'N DIENDER IN 'N DAGGABOOM. C.L. Marais.

Extracts:

BECKET. Jean Anouilh.  
 DAVID COPPERFIELD. Charles Dickens.  
 GREAT EXPECTATIONS. PIP AND THE CONVICT. Charles Dickens.  
 QUALITY STREET. J.M. Barrie.  
 SCHOOL FOR SCANDAL. Richard Brinsley Sheridan.

Play readings:

A CLEAN KILL. Michael Gilbert.  
 ALL IN A ROW. L.R. Baulks.

## 1960 Play readings contd.

A MATTER OF LIFE.  
 AMONGST THOSE PRESENT. Aubrey Feist.  
 BEWITCHING HOUR.  
 CAMPBELL OF KILMOHR. J.A. Ferguson.  
 CHECK TO THE KING OF FRANCE. Margaret Irwin.  
 CLAUDIA. Rose Franklin,  
 CONTINENTAL CUSTOMS.  
 DAVID COPPERFIELD. Charles Dickens. (Extracts.)  
 DEAR MADAM. N.W. Hooke.  
 FIVE BIRDS IN A CAGE. Gertrude Jennings.  
 FOLLOWERS. Harold Brighthouse. (2)  
 FOOL'S PARADISE. Peter Cokes.  
 GLADLY OTHERWISE. N.F. Simpson.  
 HAPPY FOURNEY.  
 LADIES IN DANGER.  
 LOVE BY APPOINTMENT. Anthony Tessen.  
 LOVE'S A LUXURY. Guy Paxton and Edward V. Hoile.  
 MISSING BELIEVED MARRIED. Colin Morris.  
 MR. SAMSON. Charles Lei.  
 MRS. HOOPER IN THE ROUND. L. du Garde Peach.  
 NAKED ISLAND. Russell Braddon.  
 NO ESCAPE. R. Davies.  
 NOTHING BUT THE TRUTH. James Montgomery.  
 NO TIME FOR FIG LEAVES.  
 OPEN VERDICT. F.L. Carry and P. Weathers.  
 OLD VERITY. Joe Corrie.  
 PYGMALION. G.B. Shaw. (2)  
 RING OUT WILD BELLS. Cherry Vooght.  
 ROOKERY NOOKE. Ben Travers.  
 ROPE. Patrick Hamilton.  
 SCRIBBLERS THREE.  
 TEN LITTLE NIGGERS. Agatha Christie.  
 THE BARRETT'S OF WIMPOLE STREET. Rudolf Besier.  
 THE BATTLE OF CANDOR'S END.  
 THE BETRAYAL. Padraic Colum.  
 THE BOY COMES HOME. A.A. Milne. (3)  
 THE DEVIL'S LIMELIGHT. Ella Adkins.  
 THE ESCAPE FROM LOCH LEVEN. Sir Walter Scott.

## 1960 Play readings contd.

THE GENTLE ARM. John Alldridge.  
 THE GODSEND. N.W. Hooke.  
 THE GRAND CHAM'S DIAMOND. Allan Monkhouse.  
 THE HAPPIEST DAYS OF YOUR LIFE. John Dighton.  
 THE MAKER OF DREAMS. Oliphant Down.  
 THE MAN IN A BOWLER HAT. A.A. Milne.  
 THE MAN WHO WOULDN'T GO TO HEAVEN. F. Sladen-Smith.  
 THE MECHANICAL MAN. Ella Adkins.  
 THE DOWER HOUSE. Richard Tydeman.  
 THREAD O' SCARLET. J.J. Bell. (2)  
 THE WALL. Walker.  
 WIDOW'S HOME.  
 WINDSWEPT WEEKEND.  
 THE WOODEN DISH. E. Harcourt Williams.  
 THE WISDOM OF EVE.  
 THE UNSELFISH ONE.  
  
 AS DIE NEFIE KOM KUIER. Gerhard Beukes.  
 DIE SWAKERE VAT. H.A. Fagan.  
 FINKEL EN KOLJANDER. Sita.  
 STILLE HAARD. H.A. Fagan.

1970: Full length plays:

A DIFFERENT KIND OF WOMAN.  
 ALL IN A ROW. Lynne Ried Banks.  
 ARDENNES ARMISTICE. Neil Emslie. (Schoolmaster.) (2)  
 ARMS AND THE MAN. G.B. Shaw. (3)  
 ARSENIC AND OLD LACE. Joseph Kesselring (2)  
 BRUSH WITH A BODY. Maurice McLoughlin.  
 CONDUCT UNBECOMING. Barry England.  
 DANIEL. Robert Jacobsen.  
 DEATH OF A SALESMAN. Arthur Miller.  
 DIDO AND AENEAS.  
 ELIZABETH REFUSES. Jane Austen. (Dramatised.)  
 FOOLS RUSH IN. Kenneth Horne.  
 GUILTY OR INNOCENT. Gary Anderson.  
 GWITH LOVES OSWIG. Kenneth Horne. (2)  
 HAMELOT, THE ROYAL ROMP.

## 1970 Full length plays contd.

HIAWATHA. Henry Wadsworth Longfellow.  
 HULLABALOO. Philip Johnson.  
 I'LL GET MY MAN. Philip King.  
 IN WALZTIME. Philip Johnson.  
 IS HORROR YOUR NEIGHBOUR?  
 IT'S NOT A POOR BOY'S WORLD. Russel Bein.  
 IT WON'T BE LONG NOW. Maurice McLoughlin.  
 JACK AND THE TURTLE DOVES. Betty Misheiker.  
 JOURNEY'S END. R.C. Sheriff. (2)  
 JUNGLE BOOK. Rudyard Kipling. (Dramatised.)  
 LITTLE WOMEN. Louisa May Alcott. (Dramatised.)  
 MAN ALIVE. John Dighton.  
 MOTHER COURAGE AND HER CHILDREN. Bertolt Brecht.  
 MRS. NACKETT'S PRIZE.  
 NAKED ISLAND. Russell Braddon.  
 NIGHT MUST FALL. Emlyn Williams.  
 OFF A DUCK'S BACK. Robert Kemp.  
 OLIVER TWIST. Charles Dickens. (Dramatised.)  
 PYGMALION. G.B. Shaw.  
 PETER AND THE WOLF. Silvia Chermak.  
 REVENGE FOR NOBBY STARKS. Derek Tarr.  
 ROSS. Terence Rattigan.  
 SCHOOL FOR SCANDAL. Richard Brinsley Sheridan.  
 SEE HOW THEY RUN! Philip King. (3)  
 SHE STOOPS TO CONQUER. Oliver Goldsmith.  
 SHOCK TACTICS. John Dole.  
 SMILE PLEASE. Herbert Sargent.  
 SNOW WHITE AND HER FRIENDS.  
 SOMEONE WAITING. Emlyn Williams.  
 ST. JOAN. G.B. Shaw.  
 TEN LITTLE INDIANS. Agatha Christie. (2)  
 TEN LITTLE NIGGERS. Agatha Christie. (2)  
 THE ADMIRABLE CRICHTON. J.M. Barrie. (2)  
 THE BARRETT'S OF WIMPOLE STREET. Rudolph Besier. (3)  
 THE BATTLE OF HEATHROW. Nicholas Hagerty.  
 THE CAINE MUTINY COURT MARTIAL. Herman Wouk.  
 THE CANTERBURY TALES. Geoffrey Chaucer. (Dramatised.)

## 1970 Full length plays contd.

- THE CARMELITES. George Barnanos.  
 THE CASE OF THE FRUSTRATED CORPSE.  
 THE CHALK GARDEN. Enid Bagnold.  
 THE COBBLER AND THE MYSTERIOUS SHOES.  
 THE COUNT OF MONTE CHRISTO. Alexandre Dumas, adapted by scholars.  
 THE DEVIL'S DISCIPLE. G.B. Shaw.  
 THE DIARY OF IRIS VAUGHAN. Iris Vaughan. (Dramatised.)  
 THE FIGHT AT FINNSBURGH. H.W.D. Manson.  
 THE GHOST TRAIN. Arnold Ridley. (2)  
 THE GREAT WALL OF CHINA. Max Frisch.  
 THE HAPPIEST DAYS OF YOUR LIFE. John Dighton. (7)  
 THE HARVEST. Lennox Robinson.  
 THE HOUSEMASTER. Ian Hay.  
 THE HOUSE OF BERNARDA ALBA. Garcia Lorca.  
 THE IMPORTANCE OF BEING EARNEST. Oscar Wilde. (2)  
 THE KNIGHT OF THE BURNING PESTLE. F. Beaumont and J. Fletcher.  
 THE MASS OF ST. FRANCIS.  
 THE PIED PIPER.  
 THE QUEEN'S RING. L. du Garde Peach.  
 THE ROYAL HUNT OF THE SUN. Peter Shaffer. (2)  
 THE SEVENTH MAN. Michael Redgrave.  
 THE SUMMONING OF EVERYMAN. Anon.  
 THE WINSLOW BOY. Terence Rattigan.  
 THE WITCHES.  
 THE WHITE SHEEP OF THE FAMILY. Ian Hay and L. du Garde Peach. (2)  
 THE YOUNG IDEA. Noël Coward.  
 TO PARIS AND BACK FOR FIVE POUNDS. John Morton.  
 TWELVE ANGRY MEN. Bruce Erlich.  
 WHODUNNIT. Bruce Erlich.  
 WHOSE DEAL.  
 BROERS. D.G. de Villiers en Anton Prinsloo.  
 BYE OM 'N ASTER. A. Rudolph. (2)  
 DIEME SPEEL TE VEEL.  
 DIE PANTOFFELMOORDENAARS. Robert Thomas. (Vertaal uit die Frans deur  
 A.E. Vorster.)  
 DIE ROOI DUIWEL SE AS. Dirk Richard.  
 MABALEL. Eugene Marais. (Dramatised.)  
 ONNIES EN OUERS. John Dighton (The Happiest Days of your Life)  
 translated by A.J.B. de Klerk.

1970 contd.

Musicals, Operettas and Operas:

- ANNIE GET YOUR GUN. Irving Berlin and Herbert and Dorothy Fields.  
 BARDERINA. Alfred de Musset.  
 BRIGADOON. Alan J. Lerner and Frederick Loewe.  
 CAMELOT. Alan J. Lerner and Frederick Loewe.  
 DOWN IN THE VALLEY. Folk operetta.  
 FIDDLER ON THE ROOF. Sheldon Harnick and Jerry Bock.  
 JOSEPH AND HIS AMAZING TECHNICOLOUR DREAMCOAT. Tim Rice and Lloyd Webber. (2)  
 LAND OF SMILES. Franz Lehar.  
 NOYE'S FLUDDE. Benjamin Britten.  
 OKLAHOMA! Richard Rodgers and Oscar Hammerstein. (3)  
 OLIVER. Musical adaptation of Oliver Twist by Charles Dickens. (2)  
 PAINT YOUR WAGGON. Alan J. Lerner and Frederick Loewe.  
 PETER GRIMES. Benjamin Britten.  
 PLAY DAY IN HAPPY HOLLAND.  
 SALAD DAYS. Julian Slade and Dorothy Reynolds.  
 SOUTH PACIFIC. Richard Rodgers and Oscar Hammerstein.  
 THE BOYFRIEND. Sandy Wilson.  
 THE CHOCOLATE CREAM SOLDIER. Musical adaptation of Arms and the Man by G.B. Shaw.  
 THE MAGIC FLUTE. Wolfgang Amadeus Mozart.  
 THE SOUND OF MUSIC. Richard Rodgers and Oscar Hammerstein. (2)  
 TOM SAWYER. Musical adaptation of the book by Mark Twain, by Jonathan Elkus.

Gilbert and Sullivan:

- COX AND BOX. (Musical version of J.M. Morton's farce, Box and Cox.)  
 H.M.S. PINAFORE. (3)  
 IOLANTHE.  
 THE GONDOLIERS.  
 THE MIKADO.  
 THE PIRATES OF PENZANCE. (2)  
 TRIAL BY JURY. (2)

1970 contd.

Programmes:

CENTENARY PAGEANT.  
 PAGEANT HISTORY OF THE SCHOOL.  
 THE POET SINGS. A compilation of prose, drama and poetry.  
 THE SEVEN AGES. (Programme.)  
 VARIETY SHOWS (3)

Ballet:

SNOW WHITE.

Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (5)  
 ANTONY AND CLEOPATRA.  
 HAMLET. (3)  
 MACBETH.  
 MUCH ADO ABOUT NOTHING.  
 RICHARD III.  
 THE COMEDY OF ERRORS.  
 THE TAMING OF THE SHREW.  
 TWELFTH NIGHT.

Scenes from Shakespeare:

A MIDSUMMER NIGHT'S DREAM. (6)  
 AS YOU LIKE IT. (2)  
 JULIUS CAESAR.  
 MACBETH. (2)  
 ROMEO AND JULIET. (2)  
 THE TAMING OF THE SHREW.  
 THE TEMPEST.  
 TWELFTH NIGHT. (3)

Shakespeare Readings:

KING HENRY VIII.  
 THE MERCHANT OF VENICE.  
 TWELFTH NIGHT.  
 PROGRAMME OF EXTRACTS FOR SHAKESPEARE'S BIRTHDAY.

1970 contd.

One-act plays

- A BATTLE OF WITS. Viola Bayley.  
 ABU HASSAN PAYS HIS DEBTS. Ronald Hadlington.  
 A CAREFUL RAPTURE. Jack Popplewell.  
 A DOG'S LIFE. Margaret Wood.  
 ADULTS AND PUPILS.  
 A FAMILY OCCASION. Jill Glew and A.C. Thomas. (2)  
 AS GOOD AS NEW. David Perry. (2)  
 A KIND OF JUSTICE. Margaret Wood.  
 AMONG THOSE PRESENT. Aubrey Feist.  
 A NOD, A SNEEZE AND A GOAT.  
 A CREEL OF TROUT. Neil Grant.  
 BLACK COMEDY. Peter Shaffer.  
 BLUE MURDER. Kenneth Lillington. (2)  
 BURGLAR ALARM. Ian Hay.  
 BURNT OFFERING.  
 CAREFUL RAPTURE. Jack Popplewell.  
 CLUB MATES.  
 DEATH TRAP. Saki.  
 DISPLACED PERSONS. Ursula Bloom.  
 DOWN TOWN. (Pupils.)  
 ELLY MAY. (Pupils.)  
 E. AND O.E. E. Crawshay-Williams.  
 ENGLISH CLASS. Barry Louw.  
 EVERYMAN. Modern version by Herbert W. Payne.  
 FIVE AT THE GEORGE! Stuart Ready.  
 FOUR REVIEWS.  
 FRIENDS AND NEIGHBOURS.  
 FUMED OAK. Noel Coward.  
 GEORGE. Derek Hickman.  
 GETTING AND SPENDING. David Campton.  
 HEADLINE. Norman Holland.  
 HELLO OUT THERE.  
 HEROES. Conway Edwardes.  
 HEWERS OF COAL. Joe Corrie.  
 IN CONFERENCE. F. Sladen-Smith.  
 IN THE ZONE. Eugene O'Neill.  
 IT WON'T BE LONG NOW. Maurice McLoughlin.

## 1970 One-act plays contd.

- MOGGY THE CAT BURGLAR.
- MOTHER'S DAY. Leslie Rees.
- MY PROUD BEAUTY. Kenneth Lillington. (2)
- NO FEAR. Ella Adkins.
- "OBJECT ALL SUBLIME". Frederick Ferris.
- WORLD WITHOUT MEN. Philip Johnson.
- ON THE FRONTIER. John Pollock.
- OUT-PATIENTS. Margaret Wood. (3)
- PASSION, POISON AND PETRIFICATION. G.B. Shaw. (2)
- PEPPERMINT EDEN. Devised by Roger Loveday. (Schoolmaster.)
- PERRI PATELIT. Moritz Jagendorf.
- PYGMALION AND HIS GALATEA. Thomas Cruden.
- REPORT FROM CONTREROS. Michael Dines.
- SAVE THE STANDARD. Victor Lucas.
- SCUTTLEBOOM'S TREASURE. Ronald Gow.
- SOMETHING UNSPOKEN. Tennessee Williams.
- SORRY, WRONG NUMBER. Lucille Fletcher. (2)
- SUNDAY COSTS FIVE PESOS. Josephina Niggli. (3)
- SYMPHONY IN ILLUSION. J.W. Bell.
- TELL IT NOT IN GATH. Joe Corrie.
- THE BESPOKE OVERCOAT. Wolf Mankowitz.
- THE BISHOP'S CANDLESTICKS. Norman McKinnel.
- THE BLACK HORSEMAN.
- THE BOY COMES HOME. A.A. Milne.
- THE BRIDE. Gertrude Jennings.
- THE CHERRY TREE. Anon.
- THE CINDERELLA STORY. Kenneth Lillington.
- THE CRIMSON COCOANUT. Ian Hay. (2)
- THE CRIMSON STREAK.
- THE DAY OF ATONEMENT. Margaret Wood. (3)
- THE DEAR DEPARTED. Stanley Houghton. (4)
- THE DETERRENT.
- THE DEVIL'S LIMELIGHT. Ella Adkins. (2)
- THE ECCENTRIC. Richard Cumberland.
- THE ESCAPE. Audrey Ryan.
- THE FAMILY GROUP. Mabel Constanduros.
- THE FARCE OF THE WORTHY MASTER.
- THE GRANT CHAM'S DIAMOND. Allan Monkhouse.

## 1970 One-act plays contd.

- THE GREAT GOODNESS OF LIFE. Le Roi Jones.
- THE GREAT WALL OF CHINA. Don Maclennan.
- THE GOOD AND THE BAD. Philip Johnson.
- THE GUILTY GENERATION.
- THE HERO. Alice Brown.
- THE HIDING PLACE. Clemence Dane.
- THE HOODED PRIOR. John Ross.
- THE HOSTAGE OF TOLEDO.
- THE HOUSE IN FERN ROAD.
- THE HOUSE WITH THE TWISTY WINDOWS. Mary Pakington.
- THE INTRUDER. Laurence Housman.
- THE KITCHEN KNIGHT. Sir Thomas Malory.
- THE LABORATORY.
- THE LADY IN A CAGE. Rosenburg and Gustafsson.
- THE MAN IN A BOWLER HAT. A.A. Milne. (3)
- THE MAN WHO WOULDN'T GO TO HEAVEN. F. Sladen-Smith.
- THE MAN WITH HIS HEART IN THE HIGHLANDS. William Saroyan.
- THE MAN UPSTAIRS. Hugh Beresford. (2)
- THE MONKEY'S PAW. W.W. Jacobs.
- THE MOON GIRL. (Pupils.)
- THEN--. David Campton.
- THE NINTH DAY.
- THE OLD BULL. Bernard Gilbert.
- THE OLD LADY SHOWS HER MEDALS. J.M. Barrie.
- THE PAPER KNIFE.
- THE PATIENT. Agatha Christie. (2)
- THE PEN OF MY AUNT. Gordon Daviot. (2)
- THE RAFT OF MEDUSA.
- THE REUNION. Harold Simpson.
- THE RISING GENERATION. Alice Jellicoe. (2)
- THE SAINT'S COMEDY. F. Sladen-Smith.
- THE SCARLET THREAD.
- THE SKY IS OVERCAST. Anthony Booth. (4)
- THE SNIPER. Uys Krige. (3)
- THE SPECKLED BAND. Sir Arthur Conan Doyle.
- THE STROKE OF TWELVE.
- THE STUNT.
- THE THOUGHT MACHINE. Ella Adkins.
- THE TRIAL. Anthony Booth.

## 1970 One-act plays contd.

THE UGLY DUCKLING. A.A. Milne. (3)  
 THE VALIANT. Hall and Middlemass.  
 THE WALL. Michael Walker.  
 THERE'S ALWAYS SPRING. Arthur Lovegrove.  
 THREAD O' SCARLET. J.J. Bell. (2)  
 THREE GHOSTLY VISITATIONS.  
 THREE YOUNG LADIES IN A TEMPER. Peter Florin.  
 TIME FOR BED.  
 TOAD OF TOAD HALL. Kenneth Grahame.  
 TOM AND DICK, BUT NO HARRY. Mr. van der Mescht. (Schoolmaster.)  
 TOP TABLE. Margaret Wood. (2)  
 TRIFLES.  
 WHERE THERE'S LIFE THERE'S 'OPE. K. Roberts. (Pupil.)  
 WIFE REQUIRED. Falkland L. Cary and Philip King.  
 WILLY GET AWAY.  
 YOU NEVER KNOW YOUR LUCK. Ernest Denny.

ADVOKAAT MARKUS ANTONIUS SPRING RIEM. (Schoolmaster.)  
 AFRIKANERS IS PLESIERIG. André Brink.  
 DIE HELD. N.P. van Wyk Louw.  
 DIE KYS ABOUT DIE FORRO. C.J. Langenhoven.  
 JUFFROU, WAAR'S MY MAN? H. Nel.  
 NAG BY DIE BLOKHUIS. J.F.W. Grosskopf.  
 OORLOG IS OORLOG. J.F.W. Grosskopf.  
 SOET, SUUR EN SIELKUNDE. Louis de Villiers.  
 WOLF, WOLF, HOE LAAT IS DIT? Hennie Aucamp.

Afrikaans plays and sketches written by pupils.

Play Readings

A FLAT AND A SHARP.  
 COUNT YOUR BLESSINGS.  
 DOCTOR IN THE HOUSE.  
 EVERYMAN. Anon.  
 MURDER BY ACCIDENT.  
 THE IMPORTANCE OF BEING EARNEST. Oscar Wilde.  
 THE JEW OF MALTA. Christopher Marlowe.  
 THE PEDLAR'S PROGRESS. Nora Ratcliffe.  
 THE FIGHT AT FINNSBURGH. H.W.D. Manson.

1970 Play readings contd.

THE WAY OF ALL FLESH. William Congreve.

THE WEDDING. L. du Garde Peach.

THREE TO BE MARRIED.

WAITING FOR GODOT. Samuel Becket.

Extracts:

ALICE IN WONDERLAND. Lewis Carroll. (Dramatised.)

DICKENS IN THE ROUND. From the works of Charles Dickens. (Dramatised.)

NOAH. André Obey.

APPENDIX F

RECOMMENDED READING FOR TEACHER-DIRECTORS

- Adland, D.E.: Group Drama, (Teacher's Book) London, Longman's, 1964.
- Bowskill, Derek: Drama and the Teacher, London, Pitman Educational, 1974.
- Brown, John Russell: Free Shakespeare, London, Heinemann, 1974.
- Burton, Peter and Lane, John: New Directions, Ways of Advance for the Amateur Theatre, London, Methuen, 1972.
- Baker, Hendrik: Stage Management and Theatrecraft, London, J. Garnett Miller Ltd., 1968.
- Chilver, Peter and Jones, Eric: Designing a School Play, London, Batsford, 1968.
- Chilver, Peter: Producing a Play, London, Batsford, 1974.
- Clark, Brian: Group Theatre, London, Pitman, 1971.
- Fernald, John: Sense of Direction, London, Secker and Warburg, 1968.
- Gielgud, John: Stage Directions, London, Heinemann, 1963.
- Gordon, Gilbert: Stage Fights, London, J. Garnett Miller Ltd., 1973.
- Green, Ruth M.: The Wearing of Costume, London, Pitman, 1966.
- Hogget, Chris and Black, Adam and Charles: Stage Crafts, London, W. & J. Mackay Ltd., 1975.
- Kenton, Warren: Stage Properties and How to Make Them, London, Pitman, 1964.
- Leach, Robert: How To Make A Documentary Play, Great Britain, Blackie, 1975.
- Malan, Robin: Drama Teach, Cape Town, David Philip, 1973.
- Melville, Harold: Historic Costume for the Amateur Theatre and How to Make It, London, Barrie and Radcliff, 1961.
- Motley, Designing and Making Stage Costumes, London, Studio Vista, 1964.
- Motter, Charlotte Kay. Theatre in High School, Englewood Cliffs, N.J., Prentice-Hall Inc., 1970.
- Pisk, Litz: The Actor and His Body, London, Harrap, 1975.
- Pilbrow, Richard: Stage Lighting, London, Studio Vista, 1970.
- Roose-Evans, James: Directing a Play, London, Studio Vista, 1968.
- Siks, Geraldine Brain and Dunnington, Hazel Brain, Children's Theatre and Creative Dramatics, Seattle and London, University of Washington Press, 1961.
- Smith, C. Roy: The Theatre Crafts Book of Make-up, Masks and Wigs, Emmaus, PA. Rodale Press Inc. 1974.
- Southern, Richard: The Open Stage, London, Harrap, 1975.
- Malan, Robin ed.: Play Workshop, Cape Town, O U.P., 1972.

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- Alington, A.F.: Drama and Education, Oxford, Basil Blackwood, 1961.
- Barry, S.G. History of Queen's College 1858-1972, Queenstown, tywood print, 1972.
- Bateman, J.A.: A Century of Public Service 1861-1961, King William's Town, Progress Printing Co., 1961.
- Bell, May: They Came from a Far Land, Cape Town, Maskew Miller, 1963.
- Branford, Jean: A Dictionary of South African English, Cape Town, O.U.P., 1978.
- The British Drama League: The Player's Library, first supplement to the Catalogue, London, Faber and Faber, 1951.
- The British Drama League: The Player's Library, second supplement to the Catalogue, London, Faber and Faber, 1954.
- The British Drama League: The Player's Library, third supplement to the Catalogue, London, Faber and Faber, 1956.
- Bromberger, K.J.: "Music in Grahamstown 1812-1862", unpublished B.Mus. thesis, Rhodes University, 1967.
- Brook, Peter: The Empty Space, London, McGibbon and Kee, 1969.
- Burton, Peter and Lane, John: New Directions, London, Methuen, 1972.
- Butler, Guy: Cape Charade or Kaatjie Kekkelbek, Cape Town, A.A. Balkema, 1968.
- Butler, Guy ed.: The 1820 Settlers, Cape Town, Human and Rousseau, 1974.
- Butler, Guy ed.: When Men Were Boys, Cape Town, O.U.P., 1969.
- Clunes, Alec: The British Theatre, London, Cassell, 1964.
- Coates, P.N.A.: The History of Muir College, Uitenhage, Muir College, 1975.
- Cook, Caldwell: The Play Way, London, Heinemann, 1917.
- Courtney, Richard: Play, Drama and Thought, London, Cassell and Collier Macmillan, 1968.
- Currey, R.F.: St. Andrew's College, Grahamstown, 1855-1955, Oxford, Basil Blackwood, 1955.
- de Villiers, André, ed.: English-Speaking South Africa Today, Cape Town, O.U.P., 1976.
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- Dobie, B.A.: "Some aspects of the teaching and assessment of oral communication in English as first language in secondary schools in England and South Africa", unpublished Ph.D. thesis, University of Natal, 1976.

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- Drury, Dr. E.G.: Records of the Albany Lodge, 1828-1928, Grahamstown, Grocott and Sherry, 1928.
- Dugmore, H.H.: The Reminiscences of an Albany Settler, Grahamstown, Grocott and Sherry, 1958.
- Emslie, Neil and Webster, Trevor, eds.: The Bearers of the Palm, A History of Selborne Schools 1872-1972, East London, 1976.
- Fidell, Estelle A. ed.: Play Index 1961-1967, New York, H.W. Wilson Co., 1968.
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- Grotowski, Jerzy: Towards a Poor Theatre, London, Eyre Methuen, 1975.
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- Hanratty, J.: "The Spoken Word", in Directions in the Teaching of English, ed. Thompson, D., Cambridge, The University Press, 1969.
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- Howard, William: The Destruction of Jerusalem, Manuscripts, Grahamstown, Cory Library, Rhodes University, circa 1830.
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- Jones, Margot: Theatre-in-the-Round, New York, McGraw Hill, 1965.
- King, Colin: A Space on the Floor, London, Ward Lock Educational, 1972.

- Kirby, P.R.: "Frederick Timpson I'Ons and the First Sixteen Years of the Theatre in Grahamstown", in Africana Notes and News Vol. XV 1962-63.
- Malan, Robin: Drama Teach, Cape Town, David Philip, 1973.
- Malherbe, E.G.: Education in South Africa Vol. I: 1652-1922, Cape Town, Juta and Co., 1925.
- Maxwell, Winifred: "Relations Between Civilian and the Military, 1820-1853, Some Aspects," in Annals of the Grahamstown Historical Society 1977 Vol. II No. 3, Grahamstown, Grocott and Sherry, 1978.
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- National Drama Library, Cumulative Supplement to the Basic Catalogue April 1966-March 1975, Bloemfontein Public Library, 1975.
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- Peacock, M.A. ed.: Some Famous Schools in South Africa Vol. I, Southern Africa, Longmans, 1972.
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- Porter, A.: Typed Notes in the Africana Museum, Port Elizabeth.
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- Preston, P.H.: "Is East London Musically Divided?" in South African Theatre, Music and Dance, October 1939.
- Rainier, Margaret ed.: The Journals of Sophia Pigot 1819-1821, Cape Town, A.A. Balkema, 1974.
- Randell, George and Dorothy: We All Lived Here 1822-1977, Queenstown, Queenstown Printing Co., 1977.
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- Rivett-Carnac, Dorothy E.: Thus Came the English, Cape Town, Howard Timmins, 1963.
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