

PERFORMANCE POLEMICS IN A PLURAL SOCIETY:

SOUTH AFRICAN THEATRE IN TRANSITION

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in providing data for this research.

DECLARATION

I declare that this is my own, unaided work. It is being submitted for the degree of Doctor of Philosophy in the University of Natal, Durban.

It has not been submitted previously for any degree or for any examination in any other University.

ABSTRACT

"It was clearly the Government (by a great section of the electorate) that brought politics into the theatre, and we, the producers, the actors, the theatre-goers must pay the price for it."

Alan Paton 1

This thesis attempts to analyse the way South African Theatre is developing against a background of social transition within a political framework which has enforced a policy of separate development based on racial distinction and ethnicity. Signs of political reform are beginning to show - not only as a result of pressure from within and without - but also because economic interdependency between the groups is breaking down barriers as the third world sector of the population aspires to the attractions of the first world urban sector.² Polemical issues in the performing arts, which have risen out of the prevailing socio-economic climate, range from global attempts at cultural isolation of South Africa to such pragmatic matters as absorbing into actor-training programmes the various sectors of the community with their particular ethnic and linguistic identities preserved in an apartheid system.

The research takes into account the history of the South African people and the various modes of theatre which have evolved as a result of natural and, later, imposed segregation of the various cultural groups. It examines, too, the dominant

cultural trends imported from Europe which have formed an infra-structure for South African theatre from training programmes to theatre managements, as well as criteria for critical assessment of theatre as a codified form of dramatic performance.

It analyses the politically sensitive but vital issue of arts funding where most sponsorship emanates from public sources. It looks at actor-training programmes in terms of cultural service to the community and the diverse needs of the performance industry and takes into account the changing focus in some tertiary drama departments in an effort to adapt to transitional social conditions. It also takes cognisance of the prevailing mood of social consciousness amongst those artists who sense the need to move towards a theatre which expresses the collective experience of the South African situation.³

Whether this is possible in a country as culturally diverse as South Africa and whether the socio-political climate and reform measures which the government has adopted are conducive to the growth of a genre of theatre uniquely South African in its synthesis of endogenous and exogenous traditions - a theatre that will have cross-cultural appeal - is one of the major thrusts of this research.

Chapter 1 gives a brief history of South Africa as a heterogeneous society, tracing the natural and, later, forced divisions which entrenched pluralism in this country.

Chapters 2, 3 and 4 are historical overviews of the different genres of dramatic performance that have evolved within these pluralistic divisions.

Chapter 5 is a critical assessment of the role white-initiated cultural infrastructures are playing against a background of social transition. Particular focus is given to the polemical issues they face as a direct result of the apartheid legacy as well as a continued policy of enforced pluralism.

Chapter 6 analyses the motives and effectiveness of certain organisations both within and outside South Africa in their attempt to bring about socio-political change through Cultural Boycott; the paradoxes and ironic implications of their actions are highlighted.

Chapter 7 focuses on the role of South African tertiary Drama Departments in the context of polemical issues highlighted in previous chapters and in the wider context of preparing students of theatre studies for the challenges of a changing society.

Chapter 8: Summary & Conclusion.

ABSTRACT

NOTES AND REFERENCES

1. Alan Paton, Theatre Quarterly, Vol.7, No.28, 1977-78, p.46.
2. See for example: D.J. Van Vuuren: "Political reform in South Africa." S.A.: a plural society in transition. eds. D.J. Van Vuuren, N.E. Wiehahn, J.A. Lombard, N.J. Rhodie. Butterworth, 1985:

"In S.A. there is upward socio-economic mobility. Suchard (1984:195) points out that the gap between Black and White incomes is narrowing in four sectors, namely the mining industry, construction, agriculture and manufacture. He compares Black and White income during the year 1960, 1970, 1973 and 1975 and comes to the conclusion that a redistribution of prosperity among Blacks and Whites is taking place." (My underlining)

and:

"The political scientist finds it difficult to explain how Western democratic procedures and values and modern political institutions may be transferred to new environments. Certain patterns are recognisable, for example the emergence of an elite culture and a mass culture and a fusion of these two".

also:

In 1970, Blacks earned R1 751 million (25,5%) of the country's wage bill. By 1984, their share had grown to 32,3%, while the Whites declined from 67,7% to 55,5% during the same period. (S.A. Profile: Govt. Printers, 1985).

3. "The cultural potential of South Africa is the most varied and stimulating that can be found anywhere. Africa is here, if we would but open ourselves to it. The Anglo-Saxon and Dutch Germanic traditions are here. So is Islam. There is a rich Hindu culture, a Chinese culture. The Cape Malay culture has a unique identity ... the various Black cultures have their similarity and their individuality. It seems astonishing that these many forces have not yet been allowed to cross-fertilise to produce the uniquely South African experience in theatre." (Address given by Professor Ian Ferguson at the Fleur du Cap Theatre awards, Cape Town 26/2/87).

See D'ARTS magazine. Vol.2, No.5, May 1983:

"... the white community ... has missed out on the very rich cultural situation that could have been developed from integrating all the cultures of this land." David Bhengu: Vice Chairman of the Durban Arts Club and member of the Drama Advisory Committee 1983.

See also: Theatre Quarterly Vol.vii, No.28 1977/78:

"We should aim for theatre that will draw all types and classes into the theatre".

and:

"I'd like to think that we want an original theatre whether black or white or mixed. I just don't want the pale imitations of English rep. from a bygone age - there's been too much of that. The secret seems to me to be that we should utilise our European heritage and blend it with indigenous things." Ken Leach: T/V and Stage director - ex director of PACT's Drama Company.

See too: The Star, Johannesburg, 28/2/87:

"... a broad band of thought which moderates injustices in all its guises is beginning to emerge. From the white heat of this, theatre is melding protest, satire, song, comedy and drama into a single entity that may, as the future, be a form recognised as being uniquely South African." Garalt Maclliam, theatre critic.

and:

Theatre Quarterly, Vol.vii, No.28 1977/78.

"Mohr believes it is only through the use of all the cultural influences to be found in South Africa that a distinctive theatre with meaning and relevance for South Africans can be established." Interview with Professor Robert Mohr - ex Head of the University of Cape Town's Drama Dept. (My underlining.)

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CHAPTER 1

PLURALISM AND SOUTH AFRICAN SOCIETY

1.1 A BRIEF HISTORY OF THE SOUTH AFRICAN PEOPLE

South Africa is a complex mixture of racial groups some of which, such as the San (Bushmen), can be traced back as far as the 6th Century B.C.¹ The Khoi (Hottentots) was another group of early settlers in this country, with historians of the opinion that they were living in the Great Lakes Areas of Central Africa a thousand years before European settlement in 1652 and that they trekked down to the Cape Peninsula mixing with the Bushmen as they went.²

Archeological findings give a conservative estimate of the third and major group of indigenous people having settled in the Transvaal, Orange Free State, Natal, Transkei and Ciskei by the 11th through to the 16th Century.³ These people are today dispersed across the country, subdivided on linguistic grounds into four further groups: The Nguni (Xhosa, Zulu, Swazi and Ndebele), the Sotho (South Sotho, North Sotho or Pedi and Tswana), the Tsonga (or Shangaan) and the Venda. Of these, the Nguni and Sotho are the dominant groups with the other two having settled in small areas of South Africa only.

European contact was a new and alien experience for the Bushmen and Hottentots at the time of the Dutch settlement at the Cape in 1652 and one that was to have serious effects on their loose tribal system. Neither adapting to nor withstanding the incursion of a foreign culture, as the once stronger tribal groups were able, they reacted by scattering and withdrawing into the interior.

The next large group of people to arrive from Europe after the Dutch were the Moslem Malays in 1667 who were sent to the Cape as slaves to the local Dutch and German farmers. Miscegenation of the various groups gave rise to the group of people known today as the Cape Coloureds. Following the Malays came the Huguenots in 1688 who fled France to escape religious persecution under Louis XIV. These pre French-revolution Frenchmen, who brought with them sophisticated cultural traditions, were nearly all young and married, true colonists who had no fatherland to return to. They were disseminated amongst the other settlers at the Cape and were eventually absorbed culturally into the predominantly Dutch farming community.⁴ Like the Dutch, they were Calvinists and this facilitated the process of assimilation.

Cross-communication between all the cultural groups living in the Cape at the time led to the breaking down of the spoken High Dutch in the late 17th century.⁵ English was also to make its mark on the Dutch language when British settlers

began to arrive after the British occupation of the Cape in 1795. A concerted effort was made to anglicise the Dutch by importing English and Scottish ministers and establishing them in schools where education was free.

A new language emerged: Afrikaans, or Kitchen Dutch as the Dutch purists called it. It was carried into the hinterland and preserved by the trekboers (farmers) who moved beyond the frontiers of the colony in order to escape British rule. It was not until 1925, however, that Afrikaans was established as one of the two official languages in South Africa - the other being English.⁶

In the 1860's Indian indentured labour, mainly low-caste Hindus from Madras, arrived in Natal to work on the sugar-cane farms. On completion of their five-year contract, the first group of labourers took back to India reports of ill-treatment which caused strong reaction from the Indian government and resulted in the appointment of a Protector of Indian immigrants as well as the granting of land to those labourers who had completed their contracts. This turn of events brought about an increase in Indian immigration and by the turn of the century the Indian population was in excess of 100 000. Among these immigrants were Muslim Gujarati traders whose arrival caused much agitation among white shopkeepers in Natal. Subsequent friction between the two groups resulted in an anti-Indian campaign which culminated in legislation

restricting the political and economic power of the Indian community, so that their inferior status was entrenched long before the introduction of apartheid laws in 1948.⁷

The discovery of diamonds near Kimberley in 1867 and gold on the Witwatersrand in 1886 brought an influx of immigrants from all over the world, while expansionist pressure from Britain at the height of imperial power brought further settlers from England and the entrenchment of Colonial cultural traditions in South Africa - the most significant of which proved to be the English language.

The 1985 census figures placed the population of South Africa at 31 941 000 with no less than 13 distinct national groups, 10 of which are cited as being of black tribal origin with a population of 23 461 000: 11 945 000 of which live in the independent states of Transkei, Bophutatswana, Venda and Ciskei as well as the self-governing national states of Gazankulu, Kangwane, Kwandebele, Kwazulu, Lebowa and Qwaqwa. The other population groups are referred to as the white, with a figure of 4 800 000, the Coloured: 2 800 000 and the Asian: 880 000.⁸

In this divided nation are listed no less than 13 languages, each of which is catered for in the National Education system:

these languages are given as English and Afrikaans (the two official languages) and the eleven major Bantu languages belonging to the four main language groups (Nguni, Sotho, Tsonga and Venda).⁹

1.2 SOUTH AFRICA AS A PLURAL SOCIETY

Social segregation in a culturally heterogeneous society could be determined by any combination of factors within the realm of religion, language, colour, social customs. According to M.G. Smith, however, pluralism only comes into effect when any one or more of these segmented units become determinants for the domination of one group by another.¹⁰ In South Africa, ever since the first white settlement in the 17th Century, pluralism has been a significant feature of the social milieu. According to I.D. MacCrone, the justification for dominance by one sector of society over another has not always been determined by colour - for, during the early European settlement at the Cape, distinction between the various groups was made on the basis of religion rather than race or colour: he supports this theory by citing the number of mixed marriages that took place during the first decades of colonisation.¹¹

MacCrone says that the concept of colour as a distinguishing class factor between the groups only began to manifest itself in the eighteenth century. At this time, stock-farmers were trekking into the hinterland and group consciousness developed in the face of extreme adversity. This consciousness had

strong links with Christianity where to be Christian meant to be white and civilised as opposed to what were considered the non-white heathens who roamed the terrain in marauding tribes.

By the end of the 18th Century, this group consciousness is said to have been firmly rooted in class consciousness. Dr. H. Giliomee puts it this way: "... being a Christian was not only actually synonymous with being white; it was also the justification for white political and economic dominion."¹² Later research done by Elphick and Giliomee,¹³ however, tends to refute the theory that Christianity was the sole precursor of class consciousness in South Africa. Class consciousness is seen rather to have emerged out of V.O.C.¹⁴ policy in the mid 17th Century which dictated that only company servants and freeburghers could hold land or gain political power in the official hierarchy of the colony. This is said to have resulted in the creation of a political and economic elite which was almost exclusively white.

Whatever the source of political and economic elitism, it was the South Africa Act passed by British Parliament in 1909 that helped to give it definition for, according to F. Venter, it restricted black and coloured franchise in the Cape Province; this meant that although all inhabitants were regarded as British subjects when the Act came into effect in 1910, only those who complied with European standards of

civilisation had a chance of gaining access to governmental power.¹⁵

When the Nationalists came into power in 1948 under Malan, the determining factor for pluralism was ethnicity and a new political ideology based on ethnic separation rather than racial distinctions was introduced; ethnic separation in practice, however, has implied the cognisance of racial distinctions. This policy, known today as 'apartheid', had at its core the preservation of the identity of a small white minority. Although emanating from motives of self-preservation, the policy of separation based on ethnic identity may not appear to be a contentious issue but in practice it proved to be fraught with many problems on both pragmatic and moral grounds; for it brought with it a system of forced control over a large section of the black community, restricting their freedom of movement, confining them to areas far removed from their place of work, prohibiting them from intermarriage with members of the white group, subjecting them to inferior education and socio-economic conditions, and inflicting on them a demoralising sense of inferior status.

In a social structure built on economic interdependency between the various racial groups, such a policy has been impossible to implement. Tribal ethnicity and citizenship in a tribal homeland hold very little appeal for any black African working in the white urban areas and living in one of

the many black townships.¹⁶ In an urgent bid to accommodate the aspirations of this vast group of repressed urban people living outside the self-governing black states, and to curb growing unrest in their midst, the government vested their 235 local authorities with full municipal powers in 1987, as well as making it the right of every resident to participate in municipal elections. Such township dwellers have been given a stake in their community with the granting of 99-year leasehold rights to their residential stands and the prospect of converting these rights into freehold.

Coupled with this has been an ongoing policy of reform as the present ruling party begins to unshackle the chains of an outdated apartheid system no longer acceptable or viable in a modern world. In 1977, the introduction of new labour legislation provided for the establishment of black trade unions. In 1984, for the first time in the country's history, people of colour were elected to Parliament under the tri-cameral system.¹⁷

This coincided in the same year with the re-opening, on application to a government authority, of theatres to all races for the first time since 1965, the year in which the Group Areas Act prohibited mixed casts and mixed audiences. Between 1983 and the present day, further reforms include the scrapping of the Mixed Marriages Act which prohibited co-habitation between

the races. In 1986, influx control was abolished, which means there is no longer a control of black Africans¹⁸ entering and working in white urban areas of their choice. This coincided with the doing-away of the much hated pass: an identity document specifying inter-alia the holder's origin and area of residence and a means by which government authorities could control the mobility of blacks wishing to enter white areas.

Social segmentation, however, has been retained in terms of the Population Registration Act which classifies people according to race rather than nationality, and the Group Areas Act (Act 36 of 1966) which prevents blacks living in white areas and attending white government schools. Although the Group Areas Act came under revision in 1987 with the government accepting in principle open residential areas, stringent measures of control were also instituted, making the likelihood of integration within these areas highly remote.

1.3 THEATRICAL DIVERSITY IN A PLURAL SOCIETY

The different dramatic genres that have developed in this country will be discussed within the framework of a plural society; for in a country where racial differences have been upheld and later enforced through a policy of ethnic preservation, distinct modes of theatre have developed.

Within such a framework, the linguistic differences of the white Afrikaans and English communities have reinforced the

cultural differences and subsequently, although the theatre of both is rooted in Euro-centric traditions, they express themselves on a dramatic level through different modes of consciousness.¹⁹ In the group called 'non-whites', which includes all those who are not of Caucasian descent, the black community has developed a mode of dramatic expression rooted in tribal traditions but influenced by European culture. The Indian and Coloured communities have aligned themselves with the black sector in a genre of protest theatre,²⁰ but have otherwise not developed a dramatic form distinctly their own, tending to emulate the European tradition.²¹

Although the non-white sector has - according to the 1980 census figures - no less than 17 languages which include 10 tribal languages, 5 Indian languages as well as English and Afrikaans, they tend - with isolated exceptions (such as the black vernacular drama of Gibson Kente)²² - to work within the idiom of English in their dramatic presentations.

Adhering to the racial and ethnic structures of the apartheid system,²³ in a perspective on South African theatre, may be criticised as a reductionist approach, ignoring the complex inter-relationships between the various linguistic group, as well as the white and non-white sector and the English and Afrikaans communities; but it must be argued that feelings of group consciousness have developed as a result of the socio-political divisions and in cases where a sector of one group

may empathise with another group, the dramatic expression that evolves from their sentiments is expressed within the framework of their own group identity.²⁴

CHAPTER 1

NOTES & REFERENCES

1. Archeological findings of Tobias: Tobias, Bredenkamp et al in Cameron & Spies.

Note: Although the arrival of the San can be traced back as far as 6th Century BC, fossil remains found in South Africa give evidence of hominoids having inhabited South Africa as far back as the Lower Pleistocene era; i.e. one and a half million years ago. (T.R.H. Davenport, South Africa, a Modern History, 3rd ed., MacMillan, Johannesburg, 1987, p.xxiii)
2. Stow, Native Races, pp.256.ff, chapters xxi - xxvi, 1915; Maurice S. Evans, Black and White in S.E. Africa. 1916.
3. Gavin Maasdorp, "Forms of Partition". Conflict and Compromise in S.A., eds. Robert I. Rotberg and John Barratt, Gower Publishing Co., Canada, 1980.
4. Note: The fusion of Dutch, German and French settlers into a single cultural entity with a common language and religion stands as an isolated example of cultural synthesis in a country with a history of cultural pluralism.
5. Eric A. Walker, A History of Southern Africa, Longmans, London, 1964, pp.1-100.
6. C.J.F. Muller, Five Hundred Years: A History of South Africa, Academica, Pretoria, 1968, pp.107-260.
7. T.R.H. Davenport, South Africa - A Modern History, 3rd ed. MacMillan, Johannesburg, 1987, p.117.
8. "Focus on South Africa: Population", South Africa Profile. Issued by the Department of Foreign Affairs, Printed by Promedia Publication on behalf of the Government Printer, Pretoria.
9. "Languages", South Africa Profile: (This does not include the smaller language groups of Tamil, Hindi, Telugu, Gujarati, Urdu, Dutch, German, Greek, Italian, Portuguese, French and other).

10. M.G. Smith, The Plural Society in the British West Indies, Berkeley, 1965, p.82
11. I.D. MacCrone, Race Attitudes in South Africa, Oxford Press, London, 1927.
12. H. Giliomee, "The Afrikaner's Self-Concept", Looking at the Afrikaner Today, ed. H.W. van der Merwe, Tafelberg-Uitgewens Bpk., C.Town, 1975, p.6.
13. R.H. Elphick & H. Giliomee, The Shaping of South African Society, Longmans, 1979, p.365.
14. V.O.C.: Vereenigde Oostindische Compagnie.
15. F. Venter, "British Colonial Rule and Law", Change in South Africa, eds. D.J. van Vuuren, N.E. Wiehahn, J.A. Lombard and N.J. Rhoodie, Butterworth, Durban, 1983.
16. Gavin Maasdorp, "Forms of Partition", Conflict and Compromise in South Africa, ed. Robert I. Rotberg and John Barratt, Gower Publishing Co., Canada, 1980.
17. The tri-cameral system is a sub-structure of Government which includes representatives elected from the white, coloured, and Indian communities, but excludes blacks. (In practice it gives political control to the whites.)
18. Note: For the purpose of this thesis, all people living in South Africa who are not of Caucasian descent will be termed 'black'. The three major racial groups comprising the black population will be further differentiated as 'Black Africans' (i.e. those of tribal descent), 'Indian' and 'Coloureds'.
19. Note: Compare, for instance, Geraldine Aron, p.34, with Pieter Fourie, pp.58-59. Aron tilts at the middle-class English-speaking South African whereas Fourie, in plays such as *ek, Anna van Wyk*, touches on issues central to the preservation and perpetuation of Afrikaner culture in a changing socio-political milieu.
20. See Chapter 4, p.91. (TECON)
21. This is particularly true of the coloured community who are mainly Afrikaans-speaking: playwright Adam Small, who wrote The Orange Earth and Die Krismis van Map Jacobs, uses the Grotowskian bare stage technique in his successful Kanna hy kohystoe and identifies in the political nature of his work with other committed Afrikaans playwrights of the 60's and 70's such as Andre Brink, P.G. du Plessis, Chris Barnard and Bartho Smit.

22. See Chapter 4, p.77.
23. These structures are adhered to in the S.A.B.C. TV programme presentation, where English and Afrikaans viewing have two separate time slots and black programmes in the various vernaculars are presented on a different channel to that of the white programmes.
24. Note: Fugard is the one writer in South Africa who is an exception to this statement. His success in giving an honest and pertinent portrayal of the black man's condition in South Africa is due largely to his use of improvisation in the compiling of his scripts. The improvisation technique allows his black actors the freedom to express their own reality providing the writer with a rich source of material for shaping into a dramatic form.

CHAPTER 2

ANGLO-EUROPEAN THEATRE;
STRANGLEHOLD OR SPRINGBOARD?

2.1 WHO ARE THE WHITE ENGLISH-SPEAKING SOUTH AFRICANS?

The white English-speaking South Africans are those whose ancestors emigrated from Britain to this country in the late 18th and early 19th Century, as well as those groups who emigrated from America, Britain and other parts of the European world from the period of the Gold and Diamond Rush to the present day and who adopted English as their home language. They include, too, those of the early Dutch, German and French settlers and members of the Afrikaans community who over the years have become anglicised. They number 1 760 000 in a white population of 4 551 068, the other sector being predominantly Afrikaans: 2 580 000, and small groups of Jewish 120 000¹; Portuguese 70 000, German 40 000 and Greek 20 000 who have listed their national tongues as their home language².

2.2 THE GREAT TRADITION OF EUROPEAN DRAMA

The European tradition referred to in this research includes the great canon of drama that has evolved out of a Graeco-Hebraic culture. It starts with the early dramatic forms which evolved from religious festivals in 6th Century BC Greece and which were defined in a philosophical treatise by

Aristotle - a treatise which became the guiding principle for structured tragedy and earthbound comedy right up to the time of the French Revolution when, with the breaking down of old structures, a new spirit of freedom gave birth to the Romantic movement and a reassessment of the artist's role in society. It includes the early religious drama which had its first stirrings in Byzantine Europe where, suppressed after a decadent period during the Roman civilisation, it found expression in the enactment of the Christian mass and developed into the didactic mystery and morality plays which reinforced the Christian ethics central to the structural framework of a feudal society.

It includes, too, the spirit of Renaissance humanism where man was seen not only in the Classical Greek sense as being the creator of his own destiny, but capable of all things - a spirit which was to flower in the 16th Century plays of Christopher Marlowe, William Shakespeare and Ben Jonson and was to retain the essence of the Italian Commedia dell 'arte (a band of professional players who carried with them the thread of Greek and early Roman comedy, entertaining audiences with improvised performances which included such skills as mime, dance and juggling, and which gave later drama stock characters as points of departure for their own). It encompasses the French Neo-Classical theatre which evolved in the disciplined age of Reason and which turned once again to Aristotle for guiding principles in dramatic structure - a

period in drama when the seeds of Realism in the form of the well-made play were sown.

Included as well is the elegant and highly stylised drama of the 17th Century English Restoration period which borrowed freely from the French Classical theatre for its dramatic forms and which degenerated in the 18th Century into an inferior drama of sentiment - a drama emulating in many respects the style of its predecessor, but lacking its vitality and brilliant wit. It also takes into account the drama of the late 18th Century and early 19th Century German Romantics: Lessing, Goethe, Schiller, and Büchner, as well as the materialist theatre of 19th century England which, goaded on by commercial interests, abused the prevailing freedom of expression which followed in the wake of the Romantic movement, to stage extravagant spectacles, cheap entertainment and maudlin melodrama rather than aspire to the imaginative heights shown possible in the poetry, visual arts and music of the period.

It culminates in the realistic social drama and naturalism of the late 19th century which gave rise in the 20th century to many reactionary movements,³ each in its own way searching for a mode which would give greater authenticity to conscious and subconscious realms of reality.⁴ These experiments included Brechtian epic theatre - a mode of drama which has become an integral part of the eclectic theatre of the 80's.

2.3 AN HISTORICAL OVERVIEW OF ANGLO-EUROPEAN THEATRE IN S.A.

In this section, an historical overview will be given of white English-speaking South African theatre in an attempt to demonstrate the ongoing dependency on European traditions in:

- i) the shaping of infrastructures for white South African theatre, such as the establishment of subsidised and unsubsidised professional companies, management and theatres;
- ii) providing a vast source of material as well as setting artistic standards for both local playwrights and directors to draw on in their work;
- iii) moulding audience tastes and setting criteria for critical assessment of productions.

Some of the works of a few established contemporary English-speaking South African playwrights have been singled out for mention as a sample of the genre of theatre that has developed within the framework of both these traditions and the plural divisions within this country.

2.3.1 The British Heritage:

The theatre in England in the 18th century was the theatre of a leisured middle class - it was essentially a theatre which reflected fashionable tastes and morals, eulogising purity and goodness, and turning - in the process - tragedy into melodrama and comedy into sentimentality. The earliest records of English drama performed in South Africa reflect the staging of this genre of theatre. Intended as light entertainment for English troops stationed at the Cape from 1795 - 1805, these

presentations featured the works of such playwrights as Richard Cumberland with titles like The Cunning Wife, The Lover in the Sack and Frolic in Bagdad.⁵

The next brand of theatre that made its way to the shores of South Africa from Britain was that which followed in the wake of the French Revolution and was formulated against the background of the Industrial Revolution in the 19th century. It catered for the tastes of three distinct audiences in England: the large illiterate working class who demanded a crude fare of music hall and burlesque, the industrial working class who sought the kind of easy entertainment which made little intellectual demand on them and the new rich who took dilettantish delight in the well-made plays of the time with their sentimental themes and banal content.⁶

In a climate where spectacle and frivolity were the hallmark of commercial success, standards dropped, playwriting was reduced to an easy success formula and evergreen populars became the standard of the day. Nor was this mode of British theatre restricted to the Cape, for documentation on the early years of the Victorian Theatre in Pietermaritzburg, reveals how completely such entertainment entrenched itself as the accepted mode of theatre at the time in this country; even though life in a British Colony couldn't have been further removed from the daily experience of those living in Industrial England. The only thing they could possibly have had in

common was a need to escape from the hardships imposed by the different circumstances - for, if nothing else, the theatre of the time was a theatre of escape.

"The form of the programme was typical of the age. It consisted of a comedy, tragedy or melodrama to start with, followed by a series of entertainments including such music hall items as clog dancing and concluding with a laughable farce. A typical programme of the time was as follows:

Sheridan's tragedy in

5 Acts
Pizzaro
Interlude
My Wife's Dulist
Laughable Farce
Lend me Five Shillings
Series of Entertainments
March 9, 1849

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2.3.2 The Actor Managers:

In England during the 19th Century, the actor managers played a major part in the commercialisation of theatre which resulted in the practice of long runs, the establishment of professional companies, the concept of touring, reluctance to risk offending critics or audiences by dealing with controversial subjects or serious real life issues, lack of opportunities for new writers and the introduction of the popular 'star' system. An overview will be given of the above trends which infiltrated South African theatre with the arrival of the actor managers and which were to play a significant part in the shaping of white theatrical traditions in this country.

The year 1855 saw the arrival of the first actor-manager from Britain - Sefton Parry - introducing professionalism to the stage, and initiating a trend which was to last well into the next century, the importation of British plays, actors and directors - particularly those fresh from West End successes. Parry not only built a theatre, the Harrington Street theatre in Cape Town, he set up the first company of local actors and introduced the concept of touring - never before attempted in a country where distance between major towns, bad roads and lack of refreshment facilities en route made any journey by ox-wagon a formidable undertaking.⁸

Other professional companies to follow in his wake were those created by such people as Disney Roebuck, Luscombe Searelle, Frank Wheeler, Leonard Rayne and Harry Stodel. These actor-managers, directors and impresarios of the time, guided largely by commercial interests, set new standards in performance and perpetuated the tradition of light entertainment which had gained a foothold in the previous century. With the exception of such playwrights as Sheridan and Shakespeare who were firm favourites in Victorian times, they tended to exclude writers of merit and, where they themselves were involved as performers, the scope of work was reduced even further as they tended to select plays which emphasised their particular talent, assuming as lead actor dictatorial control over the whole performance⁹ and introducing the 'star' system onto the South African stage for the first time. Because it

was a commercial theatre, they fell into the unavoidable trap of playing safe by mounting revivals of successful plays. The stagnating effect of this is summed up by critic William Archer:

"The actor-managers as a class do not make for progress. They lack insight and initiative. Partly from natural conservatism, partly from dread of the old critics, they shrink from every experiment and will attempt no divergence from the beaten track. The reasons, the excuses for their timidity are plain enough, in the vast pecuniary interests at stake." 10

A South African theatre critic, D.C. Boonzaaier, writing of the theatre between 1882-1912 had this to say:

"What changes have been brought about in theatre over the past thirty years? I turn to the daily newspaper and what do I find? Yes, East Lynne is actually being performed at the Opera House as I write, and I'll wager it's the same East Lynne I saw for the first time at the old Burg Street Theatre one evening in the summer of 1882." 11

Captain Disney Roebuck was an actor-director who formed the 'United Services Co.', staging plays in London and Paris before coming to South Africa. He brought new expertise to the local stage, mounting a wide range of work from Shakespeare to the most lurid melodramas, interspersed with light operas.¹² It is said that his manager, a Mr. Page, made trips abroad to waylay actors on their way to Australia.¹³ In 1887, William Luscombe Searelle, a young man from Devonshire, arrived in Cape Town to stage several operas including three of his own. He stayed on, built a corrugated

iron venue (calling it Theatre Royal) and continued the tradition of importing celebrities from London. Bosman reports that the most famous of these was Genevieve Ward who played in no less than 26 plays, including six of Shakespeare's over a period of nine months.

In 1892, the American Wheeler family (father, mother and son) who had toured the States, Australia and India with a variety act, arrived in Johannesburg. For Ben Wheeler there were no half-measures: everything was done on a grand scale.¹⁴ He took out a lease on the Standard Theatre and commissioned the building of His Majesty's Theatre. According to Dorothy Spring's account of the family's activities: "they brought out company after company from England so that by the end of the century there was a highly organized flow of West-end successes to this country and tunes were whistled in the streets of the Rand not six months after they had captured the ears of London's errand boys."¹⁵ The billing of one of the seasons that opened at the Standard Theatre read "Direct from the Lyceum in London". It took six railway carriages to transport the set and props of the ambitious repertoire which included six of Shakespeare's plays and School for Scandal.¹⁶

In 1896, Searelle brought out actor/director Leonard Rayne who stayed on and started his own company, proving to be one of South Africa's greatest directors in this early period.¹⁷ Another well-known impresario of the day who, like the

Wheeler, mounted productions on a grand scale, was a man called Holloway. Undeterred by the closing of theatres between 1899-1902 in the Transvaal and Orange Free State during the Anglo Boer War, the Holloway family returned from England to the Cape Colony with vast epic productions of The Prisoner of Zenda, and The Three Musketeers at a cost of two thousand pounds, followed shortly afterwards by another grand epic, Quo Vadis?¹⁸

Not only did this particular breed of commercial management sow the seeds for conformity by resuscitating old favourites, they also introduced the trend of long-run theatre. This had two immediate effects: it meant that ensemble acting developed as performers honed their craft in a long season of group acting, and it also curtailed the demand for a wide range of scripts. With managements goaded on by public demand for popular commercial entertainment, there existed little incentive for new playwrights and this period, as in Britain, reflected a dearth in the appearance of new texts of any significance.

The first play by a local English writer was only to materialise in 1901 when Stephen Black wrote Love and the Hyphen - a humorous satire which tilted at the various social classes emerging in the early British Cape Colony. According to Peter Bode,¹⁹ the play received enormous public support when mounted for the first time in 1908.²⁰

While commercial entertainment thrived in London in the 19th Century with the advent of a new monied class, in South Africa it reached an all-time peak in the latter half of that century with the discovery of diamonds and gold. From 1869, people of all nationalities began flowing in to the small settlement of Kimberley which was to become the centre of the diamond industry. The fevered excitement generated by those in search of their fortunes and the mushrooming of numerous pubs²¹ as thousands of miners quenched their thirst after long hours in the hot sun, made music hall entertainment very popular. Songsters, poets, musicians and actors flocked to Kimberley, and not all of these performers were local - many of them were top entertainers from abroad. Fifteen years later, the eyes of the nation - and indeed the world - turned to Johannesburg where gold was discovered. New audiences of a more permanent nature than those who rushed to Kimberley in hopes of overnight wealth created new demands for entertainment. In the first thirty years of Johannesburg's history, no less than sixteen theatres were built. By 1906, the population of 160 000 meant there was enough money around to build a theatre comparable to the best in Europe and The Empire, with a seating capacity of 1 000, was constructed.

In 1913, the millionaire I.W. Schlesinger joined forces with well-known music hall manager/impresario Harry Stodel to form African Consolidated Theatres. Backed by Schlesinger funds and public money through sales of shares in the company, African

Theatres continued the expensive tradition of bringing top names and companies to this country from overseas.²² Schlesinger's real interest, however, was in the burgeoning film industry and he built a chain of cinemas all over South Africa.

2.3.3 Amateur Theatre 1927-1945:

In the post World War 1 era, theatre audiences waned as the advent of cinema took its toll. However, a new force began to make its mark on the South African theatre scene in the form of actress/teacher/director, Muriel Alexander. Sent to London as a young woman to train in drama at the Beerbohm Tree School (now known as RADA), she was tutored in a syllabus which included classical drama, modern comedy and design and came back inspired with the current trends in European theatre. She started a school for aspirant actors in Johannesburg which in turn led to the establishment of the Johannesburg Repertory Players on 15 November 1927. Starting with a mere fifteen members, this movement of amateur drama grew to a formidable 1 400 in number with a subscription audience of 4 000, staging 268 plays over a period of 42 years.²³ Under Alexander's influence, a wide range of world drama was staged including (in 1919) the very first Greek play to be seen in South Africa: Euripides' The Trojan Women.²⁴

Amateur theatre in the form of the Johannesburg Reps along with the Cape Town, Johannesburg and Pretoria Reps gave

dramatic performances in South Africa a much-needed injection of serious drama during the doldrums of 1925-1945 that existed in commercial professional theatre when, according to theatre historian F.C.L. Bosman, professional theatre almost disappeared entirely from the stage in the wake of the cinema and the advent of World War 2. Drama staged by the Rep companies during this period included the plays of Shaw, Wilde, Ibsen, Somerset Maugham, Pirandello, Eugene O'Neill, Steinbeck and Thornton Wilder.²⁵

The University of Cape Town's Little Theatre, which was founded in 1931 by Professor W.H. Bell of the University's Music Department, became the home of the Cape Town Repertory Society from 1934 until 1959. According to Donald Inskip, who was controller of the theatre in the early years, the repertory players staged 17 guest performances in the first five years. Other guest groups who have used the theatre over the years include the Cape Town Ballet Club, the Cape Town French Club, the K.A.T. (Afrikaans Players) and the National Theatre Organisation. British guest performers and directors have been numerous and include such names as Noel Coward, Dame Sybil Thorndyke and Sir Lewis Casson as well as the Dryden Society of Cambridge. Besides the British imports, this theatre has played a major part in perpetuating eurocentric traditions through the drama it has staged. The opening production was Chekhov's The Seagull and this was followed by the staging for the first time of many modern classics, such

as Waiting for Godot, Murder in the Cathedral, Marat Sade and Royal Hunt of the Sun. Subsequent productions have included the works of virtually every major European playwright including Shakespeare, Jonson, Shaw, Miller and Brecht.²⁶

This theatre also served the needs of the course in dramatic art and speech training which was introduced to the University of Cape Town in 1930 and which became the forerunner of the University's Department of Speech Training and Dramatic Art in 1949 under Professor Rosalie van der Gucht.

The umbilical cord temporarily severed with Britain, South Africans showed they were able to survive theatrically without relying on British imports. However, local texts in English were yet to come to the fore. Muriel Alexander summed up what many may have felt at the time, in an article written in October 1939:

"Perhaps it means that now, more than ever before, it is incumbent upon us to face our own music and keep our own curtain up! It is hoped that we shall rise above these disadvantages and earnestly strive towards the goal of a national drama ... should we not try to free ourselves from the slavish following in European footsteps? Our dramatic development should be individual to ourselves."

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2.3.4 The Re-Emergence of Professional Theatre companies and the Formation of the National Theatre Organisation and Performing Arts Councils 1942-1969:

From this new spirit of self-sufficiency nurtured in the war period developed the first stirrings of a professional theatre

which looked to its own for the setting of standards. Two women, Gwen Ffrangcon-Davies and Marde Vanne, with their Pretoria-based company, revived professional theatre during the war years.²⁸

According to Dorothy Spring, they would not accept compromise:

"There was only one standard of production for this company, and that was the best. Miss Ffrangcon-Davies and Miss Vanne travelled round the country with a series of productions whose integrity placed them on a par with theatre anywhere ... they gave unsparingly of themselves and established the important fact that to be six thousand miles from London confers no exemption from the obligation of being true to oneself."²⁹

Their first production Much Ado About Nothing was for the Johannesburg Reps (which by now had become professional), a move which was to herald the end of this very active group, for the subscription system was not able to sustain actors' salaries.³⁰ Although other small professional groups emerged, such as Brian Brooke's company in 1946, Leonard Schach's Cockpit Players in 1950, as well as commercial managements such as those operated by Taubie Kushlick and Leon Gluckman, Louis Burke and Joan Brickhill, Rene Ahrenson and Cecilia Sonnenburg, Adam Leslie, Hymie Udwin, Pieter Toerien and Shirley Firth, it became increasingly evident that if the trend in mounting serious drama of literary merit was to be sustained, subsidised theatre would have to be introduced.

Out of the combined need to support what had now become the established mode of English-speaking drama in South Africa and to nurture the fledgling Afrikaans drama groups, the National Theatre Organisation (NTO) was launched in 1947. According to the Niemand Commission, this government-subsidised body was launched with the express purpose of "presenting professional theatre in English and Afrikaans all over the country".³¹ In the first three and a half years of its existence, it staged the following Euro-American drama in English: Dear Brutus, Barrie; An Inspector Calls, Priestley; The Glass Menagerie, Williams; Candida, Shaw; and Hassan, Fletcher. Of the six Afrikaans plays only one was indigenous, the other five being translations of Euro-American drama.³² In 1956, Rene Ahrenson and Celia Sonnenberg made their mark on theatre by inaugurating their annual open-air Shakespeare seasons at Maynardville in Cape Town.

From 1951-1962, the N.T.O. staged over 80 productions and more than half of these were in Afrikaans. Of the Afrikaans productions, a great proportion were translations of Euro-American dramatists. Besides Priestley, Williams and Shaw, other well-known historical and contemporary classical writers whose works were staged in English or Afrikaans include Moliere, Eliot, Jonson, Shakespeare, Anouilh, Chekhov, Fry, Goldsmith, Rattigan, Ibsen, Sophocles, Beckett, Saroyan, Ionesco and O'Neill.³³

Another formidable force in theatre during this period was Elizabeth Sneddon who started (in 1939) what was called The Greenroom Theatre in a large house on the Berea called Lady-smith House (now known as Manor House). In the grounds of this large estate, an open-air theatre was created and Greek plays such as Euripides' Iphigénia in Tauris given dramatic presentation. A closed 150-seater theatre was created in a large verandah at the back of Lady Smith's house. The Greenroom Theatre in Durban continued its activities right up until 1947.³⁴

The aim of the venture was to provide `entertainment for the Durban public and to foster their interest in drama and the allied arts with the ultimate object of establishing a permanent Little Theatre in the City.³⁵ Such a venue became available when the Schlesinger's Theatre Royal was offered for sale for R26 000 but funds were not available at the time to make such a purchase.³⁶ Two significant features of the Greenroom Theatre were the fact that it was the first theatre project in South Africa that set out as one of its aims the training of young producers and (according to available records) was the only venue in Durban then and for many years to follow, to be encouraging the works of indigenous writers. On Sunday, 20 September 1942, a Zulu programme consisting of a Zulu love sketch, a dramatic sketch from the life of Chief Mlombo under the King of the Zulus (Senzangakona), Zulu greeting songs, love songs, prayer songs, songs of Africa and

an amusing song of a police raid on a beer hall, was staged at the Greenroom Theatre. One reviewer, who described the work as 'outstanding', called for a repeat performance after commenting on the appreciative response from the very small audience present.³⁷ In 1943, another play *Just Impediment* by a Durban playwright Peggy Lumsden, whose work was later staged in London, was mounted in this same theatre.

In 1949, Professor Sneddon started a department of Speech and Drama at the University of Natal with a syllabus based on classical training philosophies; a high percentage of academics teaching in subsequent drama departments in this country have been graduates from this department.

The amateur Greenroom Theatre became the forerunner of the Theatre Workshop Company which was established in 1949 and staged productions in the Technical College's Arthur Smith Hall in Smith Street, the Indian Technical College's M.L. Sultan Hall and African Consolidated's Criterion Theatre on the corner of Field Street and Esplanade and Theatre Royal in West Street. In 1969, together with Pieter Scholtz,³⁸ Professor Sneddon found a more permanent home for the Theatre Workshop Company at King's Hall, Aliwal Street. At this venue professional productions were staged, both European and indigenous, right up until 1979, when financial pressure and lack of funding led to its closure.

In 1962, the National Theatre Organisation was dissolved and replaced by the highly structured Performing Arts Councils to serve the four provinces in South Africa. Once again, plays were mounted for White English-speaking and White Afrikaans-speaking audiences as two distinct categories and with the Group Areas Act in 1965 prohibiting mixed casts and mixed audiences, the system of catering for the cultural needs of a select few was entrenched until 1977 when theatre was, for the first time, opened to all races. During this twelve-year period, a new ban was imposed from outside - the British Equity ban on actors performing in segregated theatres - stemming the tide of English artists performing on South African stages.³⁹

2.3.5 The Emergence of South African Playwrights and Unsubsidised Theatres in the 70's and 80's:

The Equity ban, together with the overseas playwrights' boycott, gave a new stimulus to local artists. However, a public long nurtured in a tradition of expecting to see the latest and best contemporary work from abroad did not adapt readily to untried indigenous work by non-established writers. There was little support from the subsidised Performing Arts Councils who, according to a survey done by the Centre for South African Theatre Research in 1981, gave as one of their reasons for their lack of support for new local works the fact that they had a duty to serve the public in general - not only a small coterie of theatre specialists or supporters.⁴⁰

A number of fringe venues that sprang up (such as Durban's Our House Theatre, The Upstairs Theatre, The Little Abbey Theatre, The Hermit Theatre, and the Kommunikon Theatre as well as The Space Theatre in Cape Town) to cater not only for the growing tide of new work in the 70's and early 80's but also the experimental theatre pieces⁴¹ which were part of a global alternative theatre movement of the period, have since closed - mainly through lack of public support.⁴²

One lone fringe theatre which started in 1976, the Market Theatre, remains and this is largely because of heavy subsidisation from the private sector and an ideology which guaranteed its support from a very specific audience.⁴³

The annual Standard Bank National Arts Festival in Grahamstown established in 1964 has provided a much-needed platform for new scripts but very few of these largely unpolished productions are ever re-staged and even fewer end up as published texts.⁴⁴

Of the few published playwrights in South Africa, Athol Fugard is the most prominent. Like many Afrikaans playwrights, Fugard drew on European sources (particularly the drama that emerged out of the Absurd Movement of the 50's) to interpret the South African condition. The nihilistic existence from which there is no hope of relief, reminiscent of such plays as Waiting for Godot⁴⁵ is reflected in the condition of Boesman and Lena as

they wander in an aimless circle which leads them nowhere in a land where they have neither identity nor fixed abode. The Pinteresque metaphor of the room, as an escape from an ever-threatening world and as a symbolic reflection in every detail of the lives of the characters that abide within, is evident in his Port Elizabeth plays of whites living in the sub-economic strata of an affluent society: Hello and Goodbye⁴⁶ and People Are Living There⁴⁷. This condition is also reflected in The Blood Knot⁴⁸ and Boesman and Lena⁴⁹.

The pathetic shack that is erected each night and pulled down on the following day becomes a symbolic extension of the homeless existence of the two occupants. The nightmare existence of the surreal world where Man is drawn into a vortex leading him to a confrontation with the very being he is trying to escape from (himself as reflected in the eyes of his Maker) is the experience of the Coloured man in Statements Under The Immorality Act⁵⁰. The timeless existence where characters play out fantasies in a vacuum in which the dividing line between reality and illusion disappears is the experience of the brothers in The Blood Knot. The theme and the use of an alarm clock to bring them back to a sense of place in time echoes Genet's The Maids⁵¹ and the Camus philosophy of perseverance in a life-in-death situation is reflected in the odyssey of Lena in Boesman and Lena.

The few other English-speaking white South African playwrights who have proved to be prolific in their writings and who have moreover had scripts published include such writers as Geraldine Aron, Paul Slabolepszy, Barney Simon, Pieter-Dirk Uys and a writer whose specific area is in the realm of children's theatre, Pieter Scholtz. Each of these writers has succeeded in drawing on inherited European traditions while reflecting a South African consciousness in their work. Geraldine Aron has a specific talent for tilting at the average middle-class South Africans - their everyday conflicts and suburban values - typified in:

Joggers⁵²

Mickey Kannis Caught My Eye⁵³

The Spare Room.⁵⁴

Irish by birth, Aron has drawn on cultural links from the past and merged these with the South African present to find expression in such plays as Spider⁵⁵ and also A Galway Girl.⁵⁶

Paul Slabolepszy's double bill Under the Oaks and Over the Hill⁵⁷ are in the same vein as some of Aron's works in the way they satirise South African middle-class values; the play tilts at the phobia of South Africans for spectator sport. In contrast, his Saturday Night at the Palace⁵⁸ is a realistic and hard-hitting portrayal of racial prejudice; its strength lies in its strong sense of immediacy - action, characters and situation are closely intertwined to give a highly charged piece of theatre in which the tension is sustained throughout.

The work evolved from an actual incident in Slabolepszy's youth, and the characters, the language they use and the conflict they are involved in, are highly credible.

Pieter-Dirk Uys is a unique South African playwright in that he writes with apparent ease in both English and Afrikaans, sometimes moving from one language to the other in the same play. In Selle ou Storie⁵⁹, he slips from Afrikaans to English and back to Afrikaans emphasising through his characters as he does so the irony of a so-called 'bilingual society where a large sector of the English-speaking community is unable to converse in Afrikaans. His plays are about South Africans and his strength lies in his ability to satirise the hypocrisies of their lives in both their immediate relationships and their wider socio-political milieu. Paradise is Closing Down⁶⁰, written at the time of the Soweto riots in the 70's, focuses on a group of young women in a flat. Their different cultural backgrounds - one a Rhodesian, another an Afrikaner and the third a Jewess, make them representative of the hybrid group to which white South Africans belong. Their personal conflicts are played out against a background of political disturbances which intrude in the form of gunshots outside as well as a black man who enters the flat and who becomes a symbolic embodiment of the outside threat impinging on the complacent daily existence of the whites.

Pieter Scholtz's children's plays draw their characters from the rich spectrum of South Africa's people of all races: Anthony Ant⁶¹ and his most recent play staged in 1988, Manti's Miracle⁶² have interwoven in their tales of adventure and fantasy serious moral issues pertinent to the young child growing up in South Africa, such as racial prejudice and the plight of black shack-dwellers who face daily eviction from and demolition of their shack dwellings in the face of white urban and industrial development. All Scholtz's productions are staged in the University's Open-Air Theatre while Fugard, Aron, Slabolepszy, Simon and Pieter Dirk Uys have had works staged at fringe venues throughout the country, including Cape Town's Space Theatre, Johannesburg's The Market Theatre and Durban's The Little Abbey. Fugard, Aron, Slabolepszy and Uys have also had their work staged by the Performing Arts Councils; Barney Simon⁶³ on principle will have no association with government-subsidised cultural organisations.

Three new university theatres opened during the late 70's and early 80's: in 1977 the Baxter Theatre attached to the University of Cape Town; in 1981 the Elizabeth Sneddon Theatre attached to the University of Natal and the Wits University Theatre Complex in 1983. These theatres⁶⁴ have been able to carry some of the burden of financial losses for the works of new writers but - like other theatres (subsidised and unsubsidised) - commercial entertainment from visiting companies is welcomed as a much-needed financial injection.

In 1977, after theatres were opened to all races, impresario Pieter Toerien resuscitated the trend of importing new plays from Broadway and the West End, helping to alleviate the problem of finding locally-written scripts. According to his public relations officer, Dorothy Watkins, he spearheaded the fight against prohibition of mixed casts and audiences and has won much support for his actions.⁶⁵ With his excellent overseas contacts, Toerien is said to have little trouble securing rights for his productions. He attains the rights for some Broadway plays even before they reach the West End. He has built up a loyal, conservative audience in the 40-60 age group who always feel secure in the knowledge that they will be entertained with a high standard of polished productions. His shows in Johannesburg run for a minimum of six weeks and sometimes for as long as eight to ten months; this is an impressive period when compared to the average two-week run of subsidised theatre. The stress is on entertainment including such fare as Ray Cooney and Richard Harris sex farces, Agatha Christie thrillers and occasionally more substantial material such as Peter Schaffer's Equus or a Neil Simon play.⁶⁶ Toerien runs a small intimate 300-seater theatre named after the legendary impresario Leonard Rayne, where he launches these British and American plays before touring many of them to major centres in South Africa.⁶⁷

The link with British theatre continues on another level - through the number of South Africans who visit London each

year and those theatre practitioners, critics and audiences who flock to see National Theatre, Barbican and West End productions. With the way British plays should be done still fresh in the minds of many, standards are set and expectations raised which create the kind of problems articulated by theatre critic Michael Venables in a review of PACT's production of Sheridan's The Rivals.

"If the best company PACT could assemble, with some highly praiseworthy performances amid the not-so-good and the mediocre, sends playgoers away using words like 'silly', 'long-winded' and (that favourite pejorative of anyone who has seen a period play not well enough done, be it Sheridan or Wilde or Coward) 'dated', then why do we do it at all? Oh, I know as well as anyone the vital importance of our cultural heritage. I believe in the necessity to keep it alive. And, apart from the totally impractical dream of importing whole companies to show us how plays like The Rivals should be done, I have not a vestige of a positive counter-proposal to make .. Oh well, perhaps it's just post UK-blues. But I do hope I'm not required to sit through a local production of Cyrano de Bergerac too soon, after seeing Derek Jacobi and our own Alice Krige at the Barbican or local Tartuffe after seeing South Africa's Anthony Sher and Nigel Hawthorne with a brilliant company doing it in the Pit at the Barbican."

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2.4 SUMMARY AND CONCLUSION

The genre of theatre supported by the white English-speaking community in South Africa is one that not only has its roots in Anglo-European traditions but has continued to be sustained by subsequent theatrical developments from this source - a source which in the twentieth century has broadened to include American genres as well. It is a theatre nurtured in its early years in this country in a competitive, materialistic

environment in which commercial managements set high standards of professionalism, creating audiences and critics who have come to expect entertainment which is skilled, polished and aspiring to the best international standards. It has, by its very nature of being moulded over the years in a commercial environment, pandered to a public who by and large support shows that are not intellectually demanding: musicals, sex farces and thrillers.⁶⁹ It has survived two world wars and cultural boycotts because it is securely rooted in its framework of subsidised arts councils, commercial managements, training centres and a wealth of Eurocentric playscripts. There is a marked paucity of English-speaking white South African playwrights: very few would-be playwrights have written more than one text and still fewer have had their work published.⁷⁰ White South African audiences, moreover, are not supportive of indigenous theatre. The few playwrights who have been singled out as established writers have found both an audience and platform for their work in fringe and government-subsidised theatres.

CHAPTER 2

NOTES & REFERENCES

1. Note: The English-speaking Jewish community has made a major contribution to the perpetuation of Anglo-European drama in South Africa - the number of Jewish names that appear in the overview of the history of this genre in South Africa bear testimony to this observation.
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12. F.C.L. Bosman, The Dutch and English Theatre in South Africa - 1800 till today, J.H. de Bussey, Pretoria, 1959, p.7.
13. Peter W. Bode, "A History of S. African Theatre", Part II, Scenaria 22, 28 November 1980-January 1981, p.40.

14. F.C.L. Bosman, The Dutch and English Theatre in South Africa - 1800 till today, J.H. de Bussey, Pretoria, 1959, p.7.
15. Dorothy Spring "A Century and a half of S.A. Theatre", Lantern, Oct.1952, p.124.
16. Peter W. Bode, "A History of S.A. Theatre", Part V, Scenaria, No.25, 28 May, 1981, p.22.
17. F.C.L. Bosman, The Dutch and English Theatre in South Africa - 1800 till today, J.H. de Bussey, Pretoria, 1959, p.8.
18. Peter W. Bode, "A History of S.A. Theatre", Part VII, Scenaria No.27, 28 Sept. 81, p.42.
19. Peter W. Bode, "A History of S.A. Theatre", Part VI, Scenaria No.26, 28 July - Sept. 81, p.40.
20. Note: This script was to follow many of its successors in the 20th century by disappearing into obscurity - symptomatic of the syndrome of public indifference towards home-grown theatre that has developed in this country.

Ravan Press stopped publishing the works of local playwrights in 1983 because of lack of public demand. Dalrø (Dramatic Artistic Literary Rights Organisation) came to the rescue in recent years, taking on the task of publishing more indigenous work - including Black's text.

Another valuable script which marked a high point in South African dramatic literary history, in that it was one of the few texts of its day to articulate controversial issues through the medium of drama, Basil Warner's Try for White, was not so fortunate - no printed copies remain of this play which in 1959 was highly acclaimed by local reviewers. Temple Hauptfleisch and Ian Steadman, eds., S.A Theatre, Four Plays and an Introduction, HAUM Educational Publishers, Johannesburg 1984, pp.85 and 241.

21. Note: Kimberley had the dubious honour of having the highest ratio of pubs per person in the world. Peter W. Bode, "A History of S. African Theatre", Part III, Scenaria, No.23, 28 Jan. - March 1981, p.38.
22. Peter W. Bode, "A History of S. African Theatre", Part VI, Scenaria, No.26, 28 July - Sep. 1981, p.41.
23. Peter W. Bode, "A History of S. African Theatre", Part VII, Scenaria, No.27, 28 Sept. 1981, p.43.

24. Temple Hauptfleisch and Ian Steadman, S.A. Theatre, Four Plays and an Introduction, HAUM Educational Publishers, Johannesburg, 1984, p.239.
25. F.C.L. Bosman, The Dutch and English Theatre in South Africa - 1800 till today, J.H. de Bussey, Pretoria, 1959, p.8.
26. Note: For further information, read: Donald Inskip, Forty Little Years: The Story of a Theatre, Howard Timmins, Cape Town, 1972 and "The University of Cape Town's Little Theatre", Scenaria 9, 28 September, 1978.
27. Muriel Alexander, "And Now What?", The S.A. Theatre, Music and Dance, Oct.1939, p.21.
28. Niemand Commission: Report on the Commission of Inquiry into the Performing Arts, Government Printer, Aug. 77, p.20.
29. Dorothy Spring, 'A Century and a half of S.A. Theatre', Lantern Oct. 1952, p.124.
30. Isadore Karr, "Fifty Years of Theatre - the Jewish influence", Jewish Times, Johannesburg, June 1986, p.104.
31. Niemand Commission: Report on the Commission of Inquiry into the Performing Arts, Government Printer, Aug. 1977, p.20.
32. F.C.L. Bosman, The Dutch and English Theatre in South Africa - 1800 till today, J.H. de Bussey, Pretoria, 1959, p.7
33. See Appendix 22 for productions staged by N.T.O. between 1949 and 1962.
34. Interview with Professor Sneddon, Durban, 4 Sept. 1987. See Appendix 1 for a list of productions done by the Greenroom Theatre.
35. Minutes of the first meeting of the Greenroom Theatre Group, August 2, 1942: Killie Campbell Library.
36. "Honey, Umabatha and Professor Sneddon", Sunday Tribune, February 24, 1972.
37. Information extracted from an undated press-cutting in the C.G. Smith file housed at Killie Campbell Library, Durban.

38. Note: Professor Scholtz is present head of the University of Natal's Speech and Drama Department; he and Professor Sneddon, under the banner of the Theatre Workshop Company, staged Umabatha (Macbeth) in 1970. For productions mounted by T.W.C. at the City Centre July 1973-September 1978, see Appendix 21.
39. Note: There has not been a blanket ban of overseas scripts: the performing rights of many plays have been secured despite the boycott. The boycott has stimulated the use of older scripts not subject to royalties.
40. Temple Hauptfleisch, ed., "S.A. Theatre Today - a Look at the Year 1981", The Breytie Book, Temple Hauptfleisch, Eunice Fourie, Annette Cornelissen, Limelight Press, Randburg, 1985, p.133.

Note: When questioned about the choice of material for the opening season of the new Playhouse theatre in 1986, Rodney Phillips (Director of NAPAC) had this to say: "... it was decided that we should, nevertheless, open the Playhouse with what we do best and what we know best, i.e. the traditional art forms that we have been involved in for many years." (my underlining)

Scenaria interview: Rodney Phillips, May 1987. Scenaria. (see also p.55 and p.159 of this thesis for changing attitudes towards indigenous productions in the Performing Arts Councils).

41. See Appendix 2 for list of Little Abbey Theatre productions staged between 1981 and 1985 and Appendix 23 for list of The Space Theatre productions staged between March 1972 and September 1979.
42. Note: During its four and a half year existence from 1981-1985, The Little Abbey Theatre, as a typical example of a struggling fringe theatre of its day, staged the works of many established South African writers but, without exception, these plays were either sponsored by such bodies as the Durban Arts Association, Amstel and the Durban City Council or mounted by visiting companies from other centres.

(Box office records 1981-1985 for the Little Abbey Theatre over this period bear testimony to this observation).

Moyra Fine, director of South Africa's first fringe theatre, The Space Theatre (which opened its doors in 1972), included on her tour itinerary in 1983 a season at the Little Abbey Theatre of a South African version of the successful British musical Trafford Tanzi.

Disastrous box office returns, despite favourable reviews, were a further indication of the lack of public support for local fare. This proved to be the Space's last production before closing.

43. See p.145 of this thesis for further details.
44. This does not imply that unpublished productions are any less worthy than the published ones but an objective academic appraisal of works for which there are no available texts and which, in most instances, have only enjoyed one run, is not possible. See page 43, ref. 20 and page 48, ref.70 for problems facing playwrights in this country with regard to the publication of texts.
45. Samuel Beckett, Waiting for Godot, Faber and Faber, London, 1955.
46. Athol Fugard, "Hello and Goodbye", Boesman and Lena and Other Plays, Oxford Press, London, 1971.
47. Athol Fugard, People Are Living There, Oxford University Press, London, 1970.
48. Athol Fugard, The Blood Knot, Simardium, Johannesburg, 1963.
49. Athol Fugard, Boesman and Lena and Other Plays, Oxford University Press, London, 1971.
50. Athol Fugard, Statements, (Sizwe Bansi, The Island, Statements under the Immorality Act), Oxford University Press, London, 1976.
51. Jean Genet, The Maids, Grove, New York, 1954.
52. Geraldine Aron, "Joggers", Seven Plays and Four Monologues, David Philip, Claremont, 1985.
53. Geraldine Aron, "Mickey Kannis Caught My Eye", *ibid.*
54. Geraldine Aron, "The Spare Room", *ibid.*
55. Geraldine Aron, "Spider", *ibid.*
56. Geraldine Aron, "A Galway Girl", *ibid.*
57. Paul Slabolepszy, Under the Oaks and Over the Hill presented at the Rhodes University Theatre, Grahamstown, July 1985.
58. Paul Slabolepszy, Saturday Night at the Palace, AD. Donker (Pty.) Ltd., Johannesburg, 1985.

59. Pieter Dirk Uys, Selle ou Storie, AD. Donker (Pty.) Ltd., Johannesburg, 1985.
Note: Spurred on by the ATKV Festival, this trend is being perpetuated in young writers who, although English, are writing plays in Afrikaans, e.g.: Wayne Robins, Dis Al, ATKV (UCT entry 1987) and Lisa Hall, Klaaglied vir 'n Kunstenaar, ATKV (UCT entry 1988).
60. Pieter Dirk Uys, "Paradise is Closing Down", Theatre One: New South African Drama, ed. Stephen Gray, A.D. Donker (Pty.) Ltd., Johannesburg.
61. Pieter Scholtz, Anthony Ant; staged at the University of Natal's Open Air Theatre in 1987.
62. Pieter Scholtz, Manti's Miracle, staged at the University of Natal's Open Air Theatre in April and May, 1988.
63. Note: For further information on Barney Simon see:
Barney Simon and Woza Albert, Chapter 4, pp.90 & 94 and p.117, ref.71.
Barney Simon and The Phoenix Players, Chapter 4, p.80.
Barney Simon and the Overseas Market, Chapter 4, p.99.
Barney Simon and The Company, Chapter 5, p.138.
Barney Simon and the State-Subsidised Theatres, Chapter 5, p.139.
Barney Simon and the nurturing of theatre at grassroots level, Chapter 5, p.191.
64. Note: 90% of staff salaries at Wits University Theatre is paid by the University.
65. Note: This seems ironic when Toerien neither uses black actors, except in traditional domestic servant roles, nor stages the type of plays that draws black audiences to his theatre.
66. See Appendix 3 for a list of Toerien productions staged in 1986.
67. Interview with Dorothy Watkins, Johannesburg, July 1987.
68. Michael Venables "From a Seat on the Aisle", Scenaria 39, 28 Sept., 1983.
69. "... If you are in touch with your public, they will probably want comedies, bedroom farces, etc." "Scenaria Interviews Pierre van Pletzen: PACOF's Artstic Head of Drama": Scenaria, No.55, 15 August, 1985.

70. Note: It seems this problem is not restricted to play-scripts. Dr. Annari van der Merwe, Senior Editor with Tafelberg Publishers in Cape Town says that there has always been a market for Afrikaans books for children, but when she joined the publishing industry in 1979, there was no demand for locally written children's books in English.

"There was no market for them, as most books came from overseas and parents wanted their children to have the Beatrix Potters they had enjoyed"

The opening up of libraries, however, to all races has placed a demand for English books set in South Africa - black children cannot relate to the British idiom.

In 1980, Tafelberg published its first English book, Marguerite Poland's The Mouse with no Whiskers and since then as many as 502 locally-written books have been published in English. (The Daily News: August 20, 1987)

CHAPTER 3

THE THEATRE OF THE WHITE
AFRIKAANS-SPEAKING SOUTH AFRICANS

3.1 INTRODUCTION

The history of the white Afrikaans-speaking community in this country is one marked by a struggle to retain cultural identity in the face of an ever-increasing expansionist policy on the part of the British. When the Cape was under British rule between 1806-1881, attempts were made to anglicise the colony linguistically as well as to recast political and social institutions in a British mould which meant replacing Afrikaners with Englishmen in Government.¹

The Afrikaners, however, although grudgingly submitting to British rule, refused to forfeit their nationality. Unlike the British, they had turned their back on Europe and had adopted the African continent as their homeland, their Africanisation being reflected in the term 'Afrikaners'. Their feelings were articulated by their leader, Jan Hofmeyr, who said he was prepared to remain a British subject but not become an Englishman.² Their grievances under British rule culminated in the Great Trek and as they moved forward into the hinterland they felt themselves more united than ever before in a spiritual bond born out of shared suffering, language, faith and destiny. Nationalism was further

entrenched during the Anglo Boer War (1899-1902) and the period that succeeded when, after the defeat of the two Boer republics, Milner embarked on an even more aggressive policy of anglicisation than his predecessors.³ Malan, who was to emerge as the leader of the National Party when it came into power for the second time in 1948, made the following statement as early as 1908:

"Raise the Afrikaans language to a written language, let it become the vehicle for our culture, our history, our national ideals, and you will also raise the people who speak it ... The Afrikaans language movement is nothing less than an awakening of our nation to self-awareness and to the vocation of adopting a more worthy position in world civilisation."

4

In 1924, Hertzog's National Party came into power, giving new strength to Afrikaner nationalism. Hertzog devoted his energies to protecting the position of Afrikaners in the public service and in education as well as promoting their language which (in 1925) was to become the second official language in South Africa. Against this background of repeated attempts at anglicisation by the British, counteracted by the growth of an enduring national awareness, has developed a genre of theatre which, while European in concept, is more closely in touch with the history and spirit of its community than that of the White English-speaking sector. Professor Robert Mohr saw the Afrikaans theatre as having 'evinced a potential for significance that inspires one with hope':

"... it has assimilated the English, has yielded a few plays, and has established a dynamism and dedication that is less narrowly self-centred, less hidebound by the worst residue of dead decades, than the English." 5

At its worst, it has emulated at points in its history the Victorian theatre with its melodrama, cheap comedy and box-office motivated commercial touring companies.⁶ At its best, it has reflected with ruthless honesty the changing consciousness of its people.

In this chapter, an historical overview will be given of the theatre of the white Afrikaans community from the formal Dutch mode in the 18th Century to the social dramas and eclectic theatrical modes of the 20th Century in an attempt to demonstrate how the drama of this group, who severed ties with Europe in the 17th Century, has been a barometer of changing social and political conditions.

3.2 DEVELOPMENT OF THE AFRIKAANS THEATRE FROM A FORMAL DUTCH MODE IN THE 19TH CENTURY TO THE ECLECTIC MODES OF THE 1970'S AND 1980'S

The British Garrison left the Cape in 1802 and between the years 1803 and 1855, the tradition of amateur theatricals they had established was taken over by the Dutch community, assisted to a large extent by French and German civilians.⁷ While the English theatre, however, had clearly defined its role as a medium of light diversion with societies playing for amusement and to raise funds for various charitable causes,⁸

the Dutch theatre from the start was a more serious mode of entertainment, with the companies forming an integral part of the life of the established community and contributing towards fostering national feelings through the language and the art of the people.⁹ It was a means of safeguarding the community against anglicisation and became - along with the church, the press and education - an important facet of their culture.

Although influenced by English theatre from which it gained its first impetus, it took Holland as its model, using Dutch traditions and reserving the right of admission and allocating seats by drawing lots (lootjes).¹⁰ It was not long, however, before they abandoned imported scripts in favour of their own which could better express daily events that had significance to them as a people who had taken root in the soil of Africa.

It was as early as 1830 that the first script emerged: Die Nieuwe Ridderorde of De Temperantisten (The New Order of Knighthood of the Temperantists) - a ridicule of the temperance movement of the time. Written in Dutch by a Frenchman called Boniface, it incorporated the fledgling Afrikaans. A puritanical element intimating the seriousness with which they viewed their theatre is suggested in the names of the early amateur companies which thrived at the time: Vlyt and Kunst (Industry and Art) 1834-38, Honi soit qui mal y pense (Evil to him who evil thinks) 1822-1828, Oefening en Smaak (Art and Good Taste) 1835-1836, Door Yver Vruchtbaar

(Productive through diligence) 1833-1838, Door Yver bloeit de Kunst (Art flourishes through diligence). The name of the Chamber of Rhetoric, 'Unity', which came into being when a strong sense of nationalism was developing amongst the Dutch in 1865, typified the philanthropic mood that prevailed and which was to express itself in the drama of the time.

After the Boer War, Melt Brink¹¹ and J.H. de Waal, who showed in their cheap comedies (nastukkies: a series of comedies and farces) and melodramas a distinct influence of the Victorian popular theatre, succeeded in introducing forms which were to be carried through into later genres of popular Afrikaans drama.¹² Translations of English plays introduced at this time suggest the extent of the influence of the British anglicisation programme¹³ - a trend introduced in 1909 which was to escalate in later years. The period up to 1920, when the Afrikaner's struggle to retain his cultural identity was at its most intense, produced a flood of national feeling in the drama, typified in Langenhoven's Die Hoop van Suid Afrika (1913).

After the National Party came into power under Hertzog in 1924, the Cultural struggle lost its fervoured momentum and writers turned away from the lofty historical and patriotic dramas and inwards towards their community to articulate the social problems that had emerged in the long years under British imperialism, such as the poor white problem.¹⁴

Typical of the drama of the time was P.W.S. Schumann's Hantie kom huis toe about a girl who grows up with her aunt to discover her parents are backward poor whites. According to K.C. Kannemeyer, the play is badly written, the social didactics being too obvious.¹⁵ Andre Brink says that none of the plays of this period had much literary merit - written in a mode of socio-realism with European influences in an occasional pseudo-Chekhovian exposition or a tragic destiny with Ibsenesque overtones.¹⁶

The European tradition was to manifest itself in the dramatic works of Afrikaans poets who started writing in the 50's - writers such as N.P. van Wyk Louw: Germanicus and D.J. Opperman: Periandros von Korinthe looked at the classical past for inspiration in interpreting their particular vision of society. In 1952, W.A. de Klerk's Die Jaar van die Vuuros¹⁷ marked a turning towards more significant racial issues. Other plays to follow in its wake were those in the sixties: in 1960, Bartho Smit tackled the racial problem in Verminktes which looked at the problem of where the urbanised coloured fits into South African society. Pieter Fourie later wrote Die Koggelaar which proved to be a very strong statement on racial issues.

Staging of professional Afrikaans drama has proved to be a problem. Actor Patrick Mynhardt says that the renowned Afrikaans actor, Andre Huguenot, was a very disillusioned man

in his later years because of poor public support for his work.¹⁸

In 1947, the NTO (National Theatre Organisation) gave a much needed shelter to many struggling actors working in a number of theatre companies which had emerged in the post-depression period and which had felt the effects of the cinema. Keen competition for audiences and a public still reeling from the effects of the Depression, led to a commercial theatre of the worst kind where box-office successes ruled the day and unscrupulous actors toured the platteland conning the public with banal theatre bearing bilingual titles and melodramatic themes. As in the case of the English theatre, where professional productions showed a rapid decline during this period, the amateur theatre came to the fore which meant that plays could be drawn on for their literary merit and not merely audience appeal. Anna Neethling-Pohl, who later became Professor of Drama at Pretoria University, translated many of Shakespeare's plays into Afrikaans and produced original Afrikaans plays by Fritz Steyn, Uys Krige and W.A. de Klerk.¹⁹ Although Afrikaans theatre had been given a new sense of direction under the NTO, some of the Provincial Performing Arts Councils that evolved out of this national organisation were to halt the creative activities of many of the best Afrikaans writers in the 60's and 70's. There is a curious paradox about the fact that the present political system which, in its struggle to nurture and promote the culture it

has so long sought to preserve through such organisations as the Performing Arts Councils, the Federasie van Afrikaanse Kultuurvereniging (FAK), the Kaapse Afrikaanse Toneelvereniging (KAT) and the Afrikaanse Taal en Kultuurvereniging (ATKV)²⁰, is unwittingly encouraging a breed of dramatists who by and large are critical of the very system which supports them in their role as perpetuators of the Afrikaans culture.

It is a system which has in the past resorted to drastic measures when threatened in any way. Many Afrikaans writers who have taken a stand either through their writing or public statement have fallen victim to censorship. When the Nico Malan Theatre opened in Cape Town in 1971, for instance, its very first production in Afrikaans, Christine by Bartho Smit, was cancelled for political reasons.²¹ The play, set in Germany during the Second World War, features as its central character an Afrikaner, Paul Harmse, who has Nazi leanings. Harmse is caught up in a conflict of split loyalty and a debilitating guilt from which there is no escape. In a style reminiscent of absurdist drama, the guilt takes on an exaggerated proportion, leading to ruthless attempts on Harmse's part to eliminate it, but to no avail. No matter how much he attempts to free himself from his guilt, personified in his Jewish wife, by attempting to remove it violently and permanently, it survives as an integral part of himself from which there is no escape. The play is pregnant with symbolic meaning explored through themes which embrace Calvinism,

contracts because of his political views.²⁴ Actor/writer Pieter-Dirk Uys is another playwright who has had plays banned from both production and publication. He made the following statement about the dilemma he finds himself in: "As an Afrikaner wanting to be proud of my roots, I can no longer be part of the rot."²⁵

It is not only the dramatists who are making a stand against the system; many prominent Afrikaans theatre and film personalities were amongst those 25 artists who issued a statement calling for change in Government policy: Sandra Prinsloo, Jana Cilliers, Marius Weyers, Tobie Cronje, Arnold Vosloo, Manie van Rensburg, Regardt van den Bergh and Elize Cawood, as well as Pieter Dirk Uys. The statement read:

"We of the film and theatre profession wish to add our views to those expressed by the sportsmen of this country. We identify the following as destructive and un-South African and call for their immediate abolition:

1. Detention without trial.
2. The Group Areas Act
3. Censorship in all its forms.
4. The State of Emergency.

In short all that is being used to maintain the crumbling facade of apartheid; all that denies the right to peaceful protest and other basic human rights."

26

Such a stand, which followed two weeks after the South African sportsmen's statement against Government policy, highlights the plight of the South African artist who feels culturally isolated. Already isolated through their language

which has no international significance, the cultural boycott for the Afrikaners has a double edge. In a similar political stance, many Afrikaans actors aligned themselves with their English colleagues in a resolution constituted by their union, SAFTU (South African Film and Theatre Union). The issue was one connected with rising tension between government and a Black Worker's union, COSATU. The resolution aligned itself with the "Hands Off COSATU" campaign that was being waged, because it recognised:

1. Many performing artists in South Africa identify and sympathise with Cosatu in its attempts to represent the interests of workers in South Africa.
2. That current events in South Africa impinge upon the natural and legal right of Cosatu to follow its mandate to represent such interests.

27

It is this new spirit of challenging the old order which pervades the work of the new Afrikaans writers who emerged from the twenty-year period of socially committed drama from the late 50's to the late 70's. The new generation of writers include dramatists such as Hennie Aucamp, Deon Opperman, T.T. Cloete, Reza de Wet, Marietjie Pretorius, George Weideman, Marius de Vos, Nico Luwes and Caspar de Vries. These writers are getting much encouragement in their efforts, not only in the writing of their plays but also in workshopping them. According to Louw Odendaal, many of these writers have been sponsored by the ATKV whose hallmark is quality. Sponsorship allows time for honing the plays in rehearsals, so that a new

script is given the opportunity to be lifted off the page and transformed into a piece of theatre.²⁸

PACOF's Artistic Director of Drama says that the Performing Arts Councils are doing more now to encourage Afrikaans drama than they did for writers such as Bartho Smit, Chris Barnard and P.G. du Plessis 10-15 years ago:

"Deon Opperman was in our employ for 18 months as actor/director/playwright. During this time he wrote about six plays." 29

Other new Afrikaans writers' works performed by PACOF in the last year include: Marius de Vos' Spooks, Marietjie Pretorius' Kinderspeletjies, the works of Bloemfontein drama lecturer, Nico Luwes and Caspar de Vries. Van Pletzen says he works with the young playwrights, discussing their work and helping them to shape their plays in performance.³⁰ He quotes 80-90% of PACOF's work from 1984 to 1986 as being indigenous (mostly Afrikaans) of which 40% is the work of new writers.³¹

The content of these new plays is highly topical and covers a wide range of social and political issues such as Aids, the fate of the brown worker moved from his residence through the Group Areas Act, the effects of the anti-terrorist war in Deon Opperman's Môre is 'n lang daq - the first direct comment on the Border situation in South West Africa, and the frustrations of being caught up in a socio-political system which forces many who question the status quo into a dual role

of deviator and victim in Kinderspeletjies. Hennie Aucamp has turned to the medium of cabaret as a vehicle for his perceptions of the socio-political milieu in his satire on selfishness, Slegs vir Almal,³² while many other Afrikaans writers have chosen to write in a mode that echoes the plays of the Theatre of the Absurd of the 1950's, suggesting a mood of frustration and futility bred in a climate of insecurity. Louw Odendaal points to the absurdity of the Border battle in Môre is 'n lang dag and the endless wait for the appearance of the unseen enemy in a terrorist war:

"Neil: You talk and talk in this place and say nothing. It's like keeping quiet for two years." 33

The futility of the war situation moves beyond the localised context of the border, to embrace the futility of life in general:

"Sometimes I wonder ... I wonder why we're doing all this ... I don't mean this stupid bloody war, I mean people ... man ... life." 34

Like the writers Eugene Ionesco, Jean Genet and Samuel Beckett who searched for a new subconscious reality to give meaning to a world which had seemed at the time to have lost its sense of direction, these writers are finding themselves caught up in a state where old values no longer have significance - where there are no answers - where life has taken on a nihilistic state of absurdity.³⁵

Pieter Fourie's ek, Anna van Wyk³⁶, written in 1984 and staged as part of the ATKV-kampustoneel festival in the same year, is symptomatic of the new Afrikaans drama which has turned its back on the social realism of earlier texts in search of a new inner reality and which is written in an idiom that exploits the theatrical conventions of the stage. Lengthy dialogue has made way for terse, highly dramatic scenes where the characters' inner thoughts and emotional states are externalised.

ek, Anna van Wyk consists of a number of short scenarios in which Anna confronts the numerous characters who impinge on her daily existence. Each scene explores a different facet of Anna's dilemma and all combine to give a comprehensive portrayal of the inner thoughts and feelings of the central character. In many of the scenes, Anna, alone on stage, converses with a voice (stem) which, in its chorus-like role of commentator and questioner, draws empathy from the audience while serving dramatically as the character's own subconsciousness. Anna's plight is that of the Afrikaner woman whose body is seen as a vehicle to breed the perfect heir, the super-Afrikaner - one who will take over the farm from her husband, the present heir in a line of six generations of Pierre TerreBlanche's. She is a representative figure of her community:

"Anna: Ek is agt-en-veertig. Blank. Afrikaner. Christeliknasionaal.

My agt-en-veertig is 'n voldorge feit, my huwelikstaat 'n hofbevel, my blankheid 'n wetoversekering, my Afrikanerskap 'n turksry. Ja, Christeliknasionaal, na elke letter van die woord: cliche.

Stem: En hoe stem jy?

Anna: Soos elke burger in 'n beskaafde, demokratiese land: met 'n kruisie, in die geheim.

Stem: Natuurlik. Maar gaan gerus voort.

Anna: Ek is gebore en getoe in 'n vaal huisie in die Karoo. Platdak. En natuurlik: 'n werf wat leef.

Stem: En?

Anna: Pa, Ma, die kinders. Oupa en Ouma wat kom kuier. En dan die wye buitewereld. Dominee op huisbesoek, die diaken op kollekteplig; dokter as samaritaan, ens. En in en om en uit dit het alles seker begin. Moes dit begin het. Waar anders? Sekere insidente, nee, eerder rituele uit my kleintyd, le ingegrein in my herinnering." 37

Anna's struggle is that of a woman in search of an identity in the face of strong traditions of cultural conformity. The conflict within the play takes on a wider significance in the context of South Africa in the 1980's: the preservation and perpetuation of Afrikaner culture and way of life in a changing socio-political milieu.

Temple Hauptfleisch, writing on trends in Afrikaans Drama in 1984, saw in the period from 1978 onwards, an uncertain phase in which new dramatists were not coming to the fore:

"... the young actors of the sixties have grown older, so have the Arts Councils and the dramatists. And no-one and nothing have (sic) come to replace them."

and

"The eminence of the Afrikaans theatre, supported for nearly a century, has at last passed to the Afrikaner's spiritual heirs - the new South African."³⁸

The latest surge of activity in Afrikaans drama has proved this prediction wrong and yet what is happening - as Hauptfleisch and other scholars have acknowledged - is that the Afrikaans language is losing its 'purity' in much the same way that Dutch lost its formality in the last century. Peter Sniijders, talking at the Afrikaans Writers' Guild in July 1987,³⁹ said that standard Afrikaans is an artificial language that no-one uses any more: he says that the increasing anglo-phonetic tendencies have come about as a result of the Afrikaner no longer feeling threatened about his language. The use of English in Afrikaans drama has become standard practice and has also penetrated television.

There are many, however, who would see Sniijders' comment as being too sweeping, for there are those Afrikaner academics, writers and artists who see a division in the Afrikaans community, those who are confident that their culture can survive in a transitional society, and those who believe it needs protection.⁴⁰ Writer Dalene Mathee believes the Afrikaner has an identity crisis, while film director Reghardt

van den Berg sees the Afrikaner as being paranoid, having an idealised image of himself which is unreal; tied up with this image is his language - a facet of his whole identity. Van den Berg, however, feels that instead of retreating into his laager, the Afrikaner should venture out. Playwright/poet N.P. van Wyk Louw sees cultural groups such as FAK as encouraging the laager syndrome, isolating the Afrikaners from other racial groups, such as the Coloured, who share the same language.⁴¹

3.3 SUMMARY AND CONCLUSION

Afrikaans theatre, rooted in formal Dutch traditions, has never been totally free of British influence, although it developed into a more committed form of entertainment than that staged by the English community.

It came to be associated from its very early years with being an integral part of the culture of a people who severed their ties with their homeland in Europe and struggled afterwards to preserve their identity in the face of ever-increasing anglicisation. Because of its close link with its community, it has become a barometer for the changing socio-political environment of its people. It has gone through stages of intense nationalism and overt social awareness reflecting the problems of a community fighting to uplift itself in a struggling economy after years of British hegemony; it is currently reflecting a changing socio-political climate that

is raising many penetrating questions about the present status-quo and is finding a mode of expression which draws on subconscious modes of reality in a genre which has much in common with the Absurd drama of the 50's and which is symptomatic of the writing of only one English-speaking South African playwright, Athol Fugard - most significantly in his plays about poor whites and Coloureds.

It is a theatre of a people rooted in the history of this country. As a predominantly committed theatre, however, it has struggled for survival in the 20th Century and has been kept alive largely through cultural support systems which have provided opportunities and incentives for Afrikaans writers, directors and actors.

While promoting the work of Afrikaans writers/directors on the one hand, however, these systems could be insulating the Afrikaans culture, preventing it from synthesizing with other cultural groups in South Africa in the creation of what Hauptfleisch terms 'the new South African.'

CHAPTER 3

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CHAPTER 4

EXPLODING THE MYTH OF THE NOBLE SAVAGE:

BLACK THEATRE IN SOUTH AFRICA

4.1 INTRODUCTION

"We say to Black Theatre organisations: our culture shall no longer hang onto another culture for survival and growth. It will stand by itself. We must neither react nor respond to the whiteman's concept of us ... we're concerned with the beauty of a culture that has been ravished, a culture with a beauty that Africa needs - the Black culture. And we are the Blacks, the only people who can do justice to Black culture and civilisation ... The whiteman likes the simple rhythm, Primitivism and gaiety of our culture and simple stories about life in the hills. That's what he'd like to see us doing. That's why he loves a Meropa, an Ipi Tombi ... the reason is that he doesn't understand the more complex elements of Black civilisation and culture. Neither does he want to understand. For this would negate the main justification for his continued stay in Africa - his belief that he brought civilisation to Africa and continues to uphold and defend it. So what we are doing is to entrench the authenticity of Black culture, to bring out its subtle beauty. The beauty that will bring out the absolute being in the Black man with pride in his civilisation and himself - Black Pride." 1

In the second half of the 19th Century, a performance given at St. George's Gallery, Hyde Park Corner, by eleven Zulus from Natal provoked Charles Dickens into a diatribe against what he called, 'the howling, whistling, churling, stamping, jumping, tearing savage.' In 1899, British actor manager, Frank Fillis, took a show with a largely black cast to London called "Savage

South Africa - a vivid, realistic and picturesque representation of life in the wilds of Africa".

Opening at the Empress Theatre, Earls Court, on May 8, 1899, it had a cast of 200 Matabeles, Basutos, Swazis, Hottentots, Malays, Cape and Transvaal Boers plus Prince Lobengula. Reaction to the spectacle was mixed: a working class Sunday newspaper, Reynolds News, had this to say:

"There has never been landed on these shores a more picturesque horde of savages than those warriors of magnificent physique and in the flower of manhood. This semi-nude band of aborigines ... with their chocolate coloured bodies gaily decked out with feathers and skins of wild animals formed a striking and original spectacle." 2

While a magazine, Rhodesia, was more perceptive:

"the warriors are active enough to please an amused London audience but very tame when contrasted with the real thing enacted under the eye of the living and independent chiefs - a sight which is now a thing of the past." 3

The unfortunate victim of this episode was Prince Lobengula, who had received a European education from the Wesleyans in Bloemfontein where he met a white girl, Kitty Jewell, who later became his wife. He stayed on in England and led a pitiful existence plagued by poverty and hounded by a public and press scandalised by the mixed marriage. Tracked down in Southampton by a journalist from the Southern Echo, he is reported to have said that although his father was a savage and had called the English 'white dogs', he was different because he knew what civilisation was.⁴

Although an isolated incident, this story serves to illustrate what has become the tragedy of the black man in South Africa - subjugated after years of frontier battles and humbled by colonisation he has suffered loss of self-esteem as well as pride in his culture.⁵

Apartheid has compounded the problem; for while encouraging blacks to develop in their own ethnic nature, it branded their culture with a stigma of inferiority. Even before 1948, Hertzog was saying that the whites were the bearers of civilisation, products of a process going back two thousand years and that the 'Native' was on the first rung of the development.⁶ Dr. Verwoerd supported this view, adding that everything the Bantu was inheriting was created by the knowledge and industry of the white man.⁷ Aggrey Klaaste, however, rejects what he refers to as the myth of the white man civilising the Dark continent:

"The whole corpus of historical material from the West has been engaged in a kind of conspiracy that has left centuries of important facts from Third World history unrecorded. There is a Nigerian historian who calls himself simply Chinweizu, who has written a remarkable historical book entitled The West and the rest of us. It tells with total unromanticism the story of massive kingdoms and civilisations in Africa and how these were destroyed by the rapacious assaults of slavery and colonialism. The picture fills a gap that I believe is crucial to the understanding of what I will call our 'roots' for lack of a better term. For if we can research such material further and make it available to our children, it will benefit the struggle toward peace and justice in South Africa, and perhaps the rest of the world. After reading Chinweizu, I was able to look at anybody - be they

white, red or green - in the face and declare that I came from stock that is equal to all the so-called glorious civilisations of the past and present. 8

The equality Klaaste speaks of has been central to the struggle of the black man in 20th Century South Africa. He has striven to attain it - first by emulating, like Lobengula, European models in an attempt to be absorbed into the dominant class and when frustrated by ever-increasing apartheid laws, resorting to Black Nationalism. This changing social consciousness is reflected in the drama of the period.

4.2 THE ORAL TRADITION

Although no written records have been kept, some of the culturally rich past referred to by Klaaste has been retained through an oral tradition of story-telling and praise poems which formed a chain through the centuries linking one generation to another, perpetuating tribal customs⁹ in a predominantly unchanging social system which was to be undermined only by colonisation and urbanisation.¹⁰ Although they no longer play the dominant role in community life that they did in the past, they are still practised in rural areas - particularly at important ceremonies and domestic events such as weddings and funerals.

The storytellers are dynamic performers who not only impersonate characters but set scenes and create mood and tension through a wide range of facial and bodily gestures as well as intonation patterns. Voice is used not only for narrating, chanting and singing but to create a wide spectrum of environmental sounds. The narrations are built around what is known as a 'cliche' or proverb and as such are embellished by each storyteller who uses his own words, stylistic devices such as asides or repetitions, creates new episodes or verses and adds new twists to favourite plots. The narrator/audience relationship is a very close one, with the narrator drawing energy from the audience as they spur him on with constant encouragement, rhythmic clapping, dancing and singing.¹¹

The eulogies or praise poems of the Zulus are intoned narrations performed in honour of great leaders of the past such as Shaka and Langalibalele, and give a rich account of the historical, social and cultural life of the people. They are recited at great speed in a loud-volumed, high-pitched voice and as delivery gathers in momentum an aura of excitement is created which is shared by both praiser and audience. The narrator's mesmerising back-and-forth movement gives added impact to the dramatic delivery.¹² At Zulu wedding festivals, movement takes on a more dramatic eye-catching character as the performer makes extravagant running leaps, warlike flourishes with shield as well as jumps and lunges.¹³

As a mode of performance then, the oral tradition is a highly energised form of communication which makes its impact in the immediacy of the moment, relying heavily on improvisation and audience participation to give it form.

4.3 TOWNSHIP DRAMA AND THE EUROPEAN INFLUENCE: 1925-1960

The oral tradition has filtered into dramatic productions in the 20th Century despite acculturation and the dominating effect of European theatrical traditions. In 1920, Father Bernard Huss (a missionary of Mariannhill) encouraged one of his students, Francis Mkhize, to write what was to become the first Zulu play. The mode of staging used for this and subsequent plays was one where text was to become subordinate to performance. Influenced by the improvisational style of the Commedia dell 'arte, Huss allowed the students the freedom to work within the text, bringing in their own brand of stock humour.¹⁴

One of Father Huss's students, Esau Mtetwa, on leaving the mission started an amateur company called Lucky Stars. With no scripts, the cast learned their parts by word of mouth in the oral tradition of tribal custom, embellishing their characters through spontaneous improvisation. The group staged plays in Durban for several years until their fame took them on visits to other centres where they played to mixed audiences. Language proved to be no problem because their

animated facial expressions and gestures broke down communication barriers. Lucky Stars was to make a major impact during the Empire Exhibition in Johannesburg in 1936 and as a result of their appearance, vernacular theatre with African themes spread through Johannesburg townships, although a play in Xhosa Imfene Ka Debeza (Debeza's Baboon) had been published as early as 1925.¹⁵

Another recorded incident of improvisation being used was in the work over a period of three decades of drama teacher Teda de Moor. She started her activities in Johannesburg in 1941, harnessing the natural performance ability of labourers and domestics in improvised dramatisations of their own experiences. She firmly believed they were natural-born actors and didn't need to be taught how to act. In 1952, she and actor George Makonya founded the Bantu Theatre Company of Cape Town, which (according to Coplan) "helped to make Africans aware of the potential of theatre as a medium of self-realisation and cultural development."¹⁶ Another form of spontaneous performance was found in the work of the variety stage troupes who, with their comic sketches and folkloristic displays laid the foundation for township musicals.¹⁷

Union Artists, which began as an inter-racial effort to protect the professional rights of black performers, soon realised the greater appeal of this work and explored the possibilities of bringing it to a wider audience through the

creation of King Kong. The show was an overwhelming success in South Africa. When it visited London, however, it proved that, taken out of its social context, it lost impact.

Gibson Kente, a member of Union Artists, who had arranged a number of jazz vocals, turned his attention to township audiences, producing, writing, composing and directing Manana the Jazz Prophet, Sikalo, Life, and Zwi.

Using the expertise he had acquired at Union Artists, he staged productions that were impressively professional. With his versatile performers (who undergo rigorous training) he continues to stage to this day productions that draw on all the theatrical qualities of oral traditions: dance, mime, singing, music and close performer/audience relationship where actors interact as much with the audience as with each other.¹⁸ The content of the productions focuses on social issues within the township itself - it is a theatre that is supported by the masses because they can identify with and respond to it. Some of his later plays include:

I Believe, Beyond a Song, Can You Take It?,
How Long?, Poor Mama and the Load, Now is the Time,
Sekunjalo, Bad Times, Take It Easy.

By the 50's, European culture had permeated every sphere of creative activity in a polyglot community where tribal, English and Afrikaans linguas were intermixed.¹⁹ While the spirit of the oral tradition had survived in a theatre that was markedly apolitical, concentrating on entertainment and

social issues such as the clash between traditional values and western culture, European theatrical traditions were having a significant effect on productions. Not only had they set new standards to be emulated through the success of King Kong they were slavishly copied - as in the work staged by the Bantu Dramatic Society which was formed in 1933 and which had in its early repertoire such plays as She Stoops to Conquer and Lady Windermere's Fan. In 1935, Herbert Dhlomo's play, The Girl who Killed to Save was published. According to Kavanagh, the influence of European values is strongly present in this play. Based on a historical episode in Xhosa history, it depicts in an unflattering way Christian ethics and civilisation pitted against ignorance and superstition of tribal customs.²⁰ This same man wrote what must have been one of the few politically-motivated plays of the period: The Pass.

An Orlando High-school teacher, Ezekiel Mphahlele, formed the syndicate of African Artists in the 1940's which staged Lady Windermere's Fan, scenes from Shakespeare, adaptations from Dickens and folktales. In the 1950's, Ian Bernhardt formed another all-black drama group called the Baret Players; their first production was A Comedy of Errors.²¹

4.4 TOWN AND TOWNSHIP DRAMA AND THE RISE OF BLACK NATIONALISM IN THE 1960'S

As the growing numbers of urban class blacks began to feel themselves increasingly part of a socio-economic system which on the one hand promised them a better way of life through education and improved living standards and on the other hand kept them constantly suppressed, frustrations built up and solidarity was sought in Black African Nationalism which made its presence felt over the years in protest and defiance. Tension between blacks and the Government came to a head at Sharpeville where a number of the black community were shot by Police in April 1960. In the same year the African National Congress and Pan African Congress were banned.

The years that followed brought an increasing show of strength on the part of the Government as they tightened up their apartheid laws.²² In 1963, the Publications Control Board, which was instituted by the Publications and Entertainment Act, was empowered to ban a show for any number of reasons and in 1965, the Group Areas Act (which prohibited mixed audiences) was passed. Reaction from Europe was quick to follow: in 1963, the playwrights' boycott began²³ and in 1966, British Equity advised its members not to perform in South Africa and if they did so, no effective protection would be offered against the consequences of their action.²⁴

Township theatre thrived during this period, as did the shebeens, for both provided an escape from the increasingly oppressive socio-political state blacks found themselves in. Sowetan editor, Aggrey Klaaste, tells of the frustrations of some of the most brilliant journalists and writers who were writing at the time:

"I know the scene rather well, and saw some of the best writers of that time savagely taking the anger out of their system by living dangerously and writing gloriously: Casy Motsisi, Can Themba and many others were a breed apart in writing. They also died through over-drinking. If people like Nat Nakasa and Bloke Modisane were killed by the stressful life in exile, people like Casey and the irrespressible Can Themba were killed by the stresses of an internal exile created by the apartheid system - bright, intelligent, totally hip and articulate, they were in fact killed by the system."
25

In spite of the overwhelming restrictions of the time, Athol Fugard formed a group of Black players called the Serpent Players and Barney Simon and Ian Bernhardt formed the Phoenix Players. While continuing in the staging of the European plays he had mounted in the late 50's at Dorkay House²⁶ with the works of such writers as Anouilh, Genet, Strindberg, Sartre and Camus, Fugard also started working on improvisation in a series of documentary presentations. The plays were staged before mixed audiences at clubs, private homes and universities.²⁷

4.5 BLACK NATIONALISM AND THE THEATRE OF THE 70'S

There were several reasons behind the national youth uprising and Soweto protests in the 70's. The Verwoerd education policy of 1953²⁸, which aimed at an inferior education designed to keep the black community in a subservient position, backfired; for the products of the education system, instead of being passively dependant, became passionate revolutionaries. Aggrey Klaaste, describes the volatile mood of the period:

"... these children of the 70's who could hardly articulate their experience in their own township language were angry first at themselves for being unable to express their experience. They were dismayed by their parents who would sneak to work in the middle of the night during a stay-at-home. They were disgusted by their teachers who were unqualified and were totally unable to deal with the formidable forces at play, at school, in the community, in life generally. I am no psychologist but I think that was part of the reason for the fiery convincer so feared and scorned by others - the necklace. It grew out of anger, in a silent furious way as these children who were questioning their existence, could not get the answers." 29

During this ferment of frustration, a new ideology came to the fore - Black Consciousness. It became a vehicle for Black Nationalism which was beginning to manifest itself again after its suppression in the 60's and it became a means whereby the black man could assert his identity, pride and status after years of humiliating inferiority - feelings the Afrikaner had experienced in the early part of the twentieth century and which had given rise to Afrikaner Nationalism.

In this new euphoria of self-worth, the youth banded together in a passionate expression of exclusivity. Many of the older generation, including playwright Credo Mutwa³⁰ and journalists Can Themba and Casey Motsisi, expressed growing concern at what they saw as a heightening of racist feeling amongst the youth.³¹ Emanating from the tribal universities which were coming into contact with the ideologies of the Civil Rights Movement and the call for equality by leaders such as Martin Luther King and Malcolm X, Black Consciousness found a ready following amongst many of the youth of the other non-white sectors of the population, particularly the Indians, who had also experienced the humility of living as second-class citizens under the ruling government. In this new spirit of self-realisation, blacks no longer felt dependent on whites as custodians of their welfare.³²

White theatre managements since the 70's have been seen as contaminating black theatre and diluting black art for their own ends and anyone working for whites has been regarded as a 'sell-out'³³ - sentiments which are shared by many blacks living in America and Britain.³⁴ In this prevailing mood of distrust, three black shows made their way overseas in the 70's, to be met with mixed reaction from the press. The three productions were: Umabatha, Ipi Tombi and Meropa (Kwa Zulu). The first one, a Zulu translation of Macbeth by Welcome Msomi, was an innovative experiment which involved the re-interpretation of Shakespeare's play through Zulu culture.

Far from being 'the dilution of black art marketed by commercial adventurers'³⁵, as one critic remarked, it adhered closely to ethnic traditions. The programme for the production included the following:

"There are no rigid distinctions between drama, music and dance in the lives of the Zulu people. The 'imitative' dance, the re-creation of significant events or the celebration of valued achievements, in terms of rhythmic dance and singing, are central to their whole existence. It is therefore not surprising that dance and vocal accompaniment play such an important part in the production. But these are not simply extravagant or spectacular interludes, they are integrated into the fabric of the play, as they are into the lives of the people." 36

The preservation of ethnicity was interpreted as perpetuating the enforced ethnicity of apartheid ideology by at least one critic who remarked:

"Unwittingly, perhaps, the production shows the great void existing between African and European populations in South Africa; and the depressing thing about it is that it must have made many uncommitted people feel that this void can never be bridged, an assumption right at the heart of apartheid." 37

That the play transposed so readily from one culture to another, serving to narrow rather than broaden the gap between the two cultures, tended to be overlooked. Critic, Milton Shulman, saw the play as being designed for Zulu audiences, relying solely on the plot and jettisoning the poetry. John Barber of the Daily Telegraph regretted that Welcome Msomi had not created a more purely Zulu drama. Other critics, however,

were generally impressed with the energy and discipline of the Zulu performers, particularly in the dancing and chanting scenes of the 55-strong cast on stage together.³⁸

Critic, Irving Wardle, said of the production:

"The effect is as stunning visually as it is to listen to. A mass of moving skins and weapons transforming separate members into a single indomitable animal, bent on celebrating joy or killing, but unstoppable no matter what its objective."³⁹

Another critic said:

"Umabatha is a breathtakingly exciting experience in its own terms offering a marvellous testament to the skill, discipline and precision of its African performers."⁴⁰

The impact of the energised performance of the large cast made its mark on the opening night audience at the Aldwych who responded with a standing ovation.

The bare-breasted girls, pseudo-tribal costumes and romantic folk-tale plots of Ipi Tombi and Kwa Zulu (Meropa), on the other hand, drew scathingly satirical comments from some of the critics:

"Iph' intombi (correct spelling) is a revue which dishes out music, dance, a few crude linking sketches and girls, some of the prettiest girls in town ... Basically, its plot is 'Jim comes to Johburg - 1950's style.'⁴¹

and

"In 'Kwa Zulu' at the New London Theatre two white theatre types and a lot of jolly rhythmic black types have produced this super show about South Africa and what a wonderful place it really is. The dancing, singing and music are absolutely spiffing, and the girls are jolly well built up-top - although there's nothing wrong with that because they're well different. The Zulus really have a marvellous time out there, you know, being born, marrying, all in that jolly rhythmic way and they look bloody healthy on it, really, ask Irvin Wardle. In fact, it makes you sick what some people say about the country and I'll be surprised if Johannesburg doesn't get the next Olympics after this. I know it's three pounds thirty for a decent seat but it's well worth it, just so that we can get away from dreary politics for a change. Anyone for cricket?"

42

Anthony Akerman referred to the 'schizophrenic dialectic of apartheid' mentality in Ipi Tombi, where traditional culture was considered 'good' for the black man, and the urban world which could never be his, 'bad'. Christian beliefs, however, were considered 'in' and 'pagan' beliefs definitely 'out'. According to Coplan, Ipi Tombi had a successful run in London despite tension between management and cast, with one issue ending up in court. However, when the show went to America, audiences were quick to see through the show's pretensions and angry public outcry brought the show to a sudden end in 1976.⁴³

Robert Mshengu Kavanagh, writing in London in 1975, warned black performers about the fatal attractions of London; for, far from being the glamorous way to instant success, London

audiences are, he claimed, by and large not interested in black theatre:⁴⁴

"S.A. musicians and actors seem to imagine that getting to London is all they need for success. From time to time we read glowing reports of the sensational success of our South African performers - Dudu, Julian Bahule, Audrey Motaung - and this reinforces our belief that London is where it is happening. Look at the depths the casts of Kwa Zulu and Ipi Tombi have been prepared to sink, just so they could attain the great goal - a trip to the Ambassador as if they were old friends, prancing through the streets of London in traditional get up, with beads flapping - happy, happy Africa! The truth fortunately or unfortunately is very different - and it is about time people knew it. For, far from being the ideal set for rags to riches dramas, LONDON IS THE GRAVEYARD OF BLACK ARTISTIC TALENT. The market simply does not dig Black music and the media and recording studios give Black performers correspondingly little attention. Music that would have us giggling in the aisles, leaves the English stone-cold. If this is true about music, it is just as true about theatre. London is such a colonial metropolis that it's almost impossible for Black Groups to work successfully. They are smothered by a wet blanket of patronization."

45

Meanwhile back in South Africa, Athol Fugard struggled on during this early period of the seventies with the Serpent Players. During the eight years of the company's existence, they were constantly harassed by the police and some of the members were imprisoned on political charges. It was during these years that he was able to articulate through such plays as Sizwe Bansi is Dead, Statements under the Immorality Act, Boesman and Lena, The Blood Knot and The Island, one of the crucial issues central to the Black Consciousness movement - self realisation.⁴⁶

Years of living under the yoke of apartheid had reduced blacks to numbers in a vast urban mass controlled by pass laws. They were there to serve the system; with no vote, the system was not there to serve them. The futility of a life which holds no hope of self-fulfilment is captured in the endless vacuum that Lena in Boesman and Lena finds herself wandering in:

"Lena:... Off we go ... We're walking ... and walking ... where we walking? Boesman never tells me. Wait and see. Walking ..." 47

It comes out again in The Blood Knot

"Morris: Almost a whole life ... stretching ahead ... in here ... (Pause) Yes. (Pause) As I said ...I'm not too worried at all. Not at all ... too worried. I mean other men get by without a future. In fact, I think there's quite a lot of people getting by without future these days". 48

It is captured in a stark image at the beginning of The Island:

"It is an image of back-breaking and grotesquely futile labour. Each in turn fills a wheelbarrow and then with great effort pushes it to where the other man is digging, and empties it. As a result the piles of sand never diminish. Their labour is interminable." 49

Through self-realisation comes an identity - an awareness of self in place and time. The Coloured school teacher in Statements under the Immorality Act makes the discovery that he is an important link in the evolutionary chain with 'no vestige of a beginning and no prospect of an end.'⁵⁰ The euphoria he feels in having found an identity within the

chronological development of mankind is juxtaposed to the grovelling Bontrug brak (dog) he becomes when forced to make a statement to the police about his liaison with a white woman:

The man's 'performance' has now degenerated into a grotesque parody of the servile, cringing 'Coloured':

Woman: Sit down!
 Man: Bontrug's dry. Little mud in the dam.
 Woman: Come!
 Man: Water, Miesies. Please Miesies ...
 water ... water.
 Woman: The way you ...
 Man: Just a little ... We're thirsty ...
 please, Miesies ..." 51

His ultimate humiliation is when he is forced to face the God in whose image he has been made. God demands back what is left of the image He gave him. After he has given back the image ...:

"... there is only the emptiness left. But he doesn't want that. Because it's me. It's all that's left of me." 52

In Sizwe Bansi is Dead, a man is faced with having to forfeit his identity in exchange for a pass book which will allow him to work in the white man's city:

"BUNTU (angry) All right! Robert, John, Athol, Winston ... Shit on names man! To hell with them if in exchange you can get a piece of bread for your stomach and a blanket in winter. Understand me, brother, I'm not saying that pride isn't a way for us. What I'm saying is shit on our pride if we only bluff ourselves that we are men." (my underlining) 53

In The Island, Harry the old man who works in the quarry has been turned into stone by the system which has imposed life imprisonment on him - he is conformist, unquestioning and totally without identity:

Winston: When you go to the quarry tomorrow take a good look at old Harry. Look into his eyes, John. Look at his hands. They've changed him. They've turned him into stone. Watch him work with that chisel and hammer. Twenty perfect blocks of stone every day. Nobody else can do it like him. He loves stone. That's why they're nice to him. He's forgotten himself. He's forgotten everything ... why he's here, where he comes from." 54

Not only was Fugard at this time able to articulate the black man's struggle, he intuitively found a vehicle for its expression - one which was to pave the way for many protest plays that followed in the wake of Sizwe Bansi. His plays usually start off with an image - with Statements it was photographs of a white woman and a Coloured man caught in the act of love-making. In the case of Sizwe Bansi, it was his fascination with a studio photograph he had once seen of a man with a cigarette in one hand and a pipe in another.⁵⁵ The photograph in Sizwe Bansi became a metaphor of the black man's struggle for self-realisation in an oppressive society. The mode of performance he used was one based on the Grotowskian technique of allowing the actor to find his own reality within the metaphor of the play so that performance became a process of exploration through improvisation. Grotowski elaborates on this idea:

"Why are we concerned with art? To cross our frontiers, exceed our limitations, fill our emptiness - fulfil ourselves. This is not a condition but a process in which what is dark in us slowly becomes transparent." 56

Speaking of the role of the actor within the art form, he says:

"He must be attentive and confident and free, for our labour is to explore his possibilities to the utmost." 57

By using the Grotowskian technique, Fugard came close to the spontaneous style of delivery of the oral tradition which draws on the performer's own personality and highly individualised vocal and bodily gestures in the process of communication. Fugard maintained that his actors responded - not intellectually or merely verbally - but with a totality of Being arriving at an uninhibited release of Self. He went, however, a step further than the oral tradition: when the actor's response became meaningful within the broad context of the metaphor - he created a text through a process of what he described as 'disciplining and structuring so that the gesture, word or event was capable of controlled repetition.'⁵⁸

Although Fugard's experimental work was the style of workshop theatre used in such successful productions as Woza Albert (1981) and Asinamali (1985) and also proved to be an incentive for many aspirant playwrights such as Matsemela Manaka and

established playwrights such as Gibson Kente, it was not enthusiastically received by all committed Black Consciousness supporters who thought the message was too obscure.⁵⁹ The mood of the radicals was militant and events in Mozambique where Frelimo rebels were ousting the white Portuguese government, created a spirit of revolution.⁶⁰ Theatre was seen as a means of raising political consciousness and the message had to be strong and direct.

Several Black Consciousness theatre groups sprang up during this period: TECON (Theatre Council of Natal), PET (People's Experimental Theatre) and MDALI (Music, Drama, Arts and Literature Institute) but their existence was short-lived - constant bannings and imprisonment of members caused them to fold up. On 25 September 1974, rallies held to celebrate the new Frelimo Government in Mozambique resulted in virtually all the Black Consciousness leaders being detained indefinitely under the Terrorism Act. Several members of the Indian TECON group were amongst those imprisoned.⁶¹

Meanwhile, protest theatre in the townships had become increasingly difficult to stage with the Bantu Administration Boards censoring plays before they were even produced. Discontent between performers and the controlling West Rand Boards (WRAB) resulted in a number of groups coming together on 30 June 1975 and forming the Peoples Theatre Association.⁶² The matters

discussed at this meeting give an indication of the almost impossible conditions they had to put up with in order to stage theatre.⁶³

4.6 PROTEST THEATRE AFTER 1976

The advent of television in 1976 had a marked effect on theatre in the townships - it proved a major attraction for the black community, particularly in 1981 when the first black television channel came into being.

It was reported in 1979 that the number of black families with television sets had increased by 1 000% over three years.⁶⁴ By 1981, 241 000 black families owned sets.⁶⁵ Not only did it find a ready audience, it also provided a whole new avenue of employment for black performers. Many production houses sprang up and, as has been the case world-wide, salaries for this popular medium were far in excess of stage earnings.⁶⁶ Even Gibson Kente who, after Sizwe Bansi, had been prompted to write politically-conscious plays such as How Long Must We Suffer?, I Believe and Too Late, was attracted by the medium. On the 13 August 1981, his play Going Back was shown on TV2;⁶⁷ the play was in the tradition of his early social dramas - it was set in the streets and homes of Soweto and concentrated on the age-old love triangle cliché and the clash between urban life and tribal customs. In November of the same year, Kente announced that he was going to abandon theatre:

"It's a hard decision to quit the theatre - but I have no alternative. Over the years we have been performing to Black audiences because there was no other form of entertainment. But now things will be different. To make matters worse I have been asked by TV2 to produce some films for them next year."⁶⁸

In 1984, he announced that he would be starting his own production house which would concentrate on television and feature films. Kente, however, did not withdraw totally from theatre; in July 1987 he staged a new play Sekunjalo at the Grahamstown Festival. Despite poor reviews from the press and a clear message that revolution would not bring with it a Utopian existence, the play was banned before it could make its way to the townships. Kente had this to say about the production:

"For me, this is merely a precautionary attempt, making my people aware of the possibilities for the future, so that I don't raise their hopes rather beyond the realms of practicability - in hoping that the future will only be a bed of roses and nothing else under a black regime."⁶⁹

Not only did protest theatre in the township suffer as a result of police harassment, conflict with local boards and the advent of television, but imprisonment of the leaders took away the political thrust which was its motivating force.⁷⁰ Ironically, it was the white managements that came to the rescue: the Space Theatre which opened its doors in 1972 and the Market Theatre in 1976. Both these fringe theatres actively encouraged the work of black artists and at the

Market, under the creative guidance of the artistic director, Barney Simon, many ideas were workshopped and shaped into polished productions that found a ready market in Europe and America. A few of the more successful plays include:

The Hungry Earth 1979, Egoli 1980, Woza Albert 1981⁷¹
and Asinamali 1985

All have been very much in the same genre: largely improvised within the overall framework of a central metaphor each in its own way exploring the exploitation of black labour in a socio-political system that keeps blacks dependent and subservient.

There have been many productions that have followed in the wake of these, full of anger and bitterness, exaggerated in context and vehemently critical of the political system. White audiences are assaulted verbally and are being called to witness grossly distorted scenes: in Sarafina, staged in July 1987, a group of students are machine-gunned in cold blood by the police - they fall in a large pile on the stage; one body shudders and is promptly machine-gunned again. It could be argued that art distorts the truth in order to convey a deeper sense of reality - but productions of this nature, although they may be acclaimed for their evocative singing and dancing, are not working within any art form in the traditional European sense: they are emotional outpourings, and bitter accusations.

Artist William Kentridge, commenting on the black theatre he saw at the Grahamstown Festival in July 1987, said:

"Within the first four days I saw the following on stage ... Electric shocks given to the fingers, electric shocks given to the ears, torture by standing on bricks, cleaning a floor with a tongue, squeezing of the testes, suffocation by immersion of the head in a bucket of water (twice), threatened emasculation, mock execution with a gun/penis in the mouth, severing of hands (twice) and cutting off the tongue." 72

Such shock treatment for white audiences gets a far more sympathetic response at an Arts Festival where the fringe offerings have become one of the major attractions. According to Kentridge, many of the white performers/writers at the Festival were caught up in a 'mea culpa' syndrome. In Insegazini, a white woman stands up and apologises to her old nanny and her apology becomes a shared experience for all those in the audience who have had nannies. Even Fugard asks for forgiveness in his latest production, A Place with the Pigs. In what seems to be a direct appeal to the audience, he says: "I have deserted the struggle. I am guilty." "Comrades, I give myself up to your judgement. Be merciful."⁷³

These shows might be providing a cathartic experience for many in Grahamstown; however, they don't always draw the same responses in the bigger cities. There are growing signs that this type of theatre is beginning to pall:

"Protest, rightly, has been the mainstay of the South African indigenous theatre for some years but repetition has blunted the impact and, as I pointed out in this column some weeks ago, there is the danger that, being presented in a sheltered approving environment, our theatre of dissent is becoming one of assent, even sychophancy."

Raeford Daniel.

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"I'm fed up with plays and satire revues which spend their time knocking white South Africans' is a growing complaint from some theatregoers who have had a bellyfull of both black and white versions of protest theatre. 'Liberal whites wanting to assuage guilty consciences wallow in the murkiest areas of our history and try to cleanse themselves by saying how terrible we all are' is a variation of the theme."

Garalt Macliam

75

"Theatre is no longer theatre - it is political dialogue: I have never voted for or supported this government. I am not responsible for apartheid but I am being made to pay the price ... I don't fear the political future, I merely dislike the messy vulgarity it promises to bring with it."

Barry Ronge

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"Critics here and abroad are taking a second look at the South African product and finding much of it wanting ... playwrights are falling into the trap of propagandising and proselytising. Worse, the subjects are becoming tired and repetitive. Few writers have anything new to say about them; indeed, some seem to be boarding the bandwagon of dissent under the (hopefully mistaken) impression that it provides a guaranteed trip to overseas exposure."

Raeford Daniel

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One thing that seems to be emerging from all this is that in this awkward transitional phase of South Africa's history, blacks and whites are finding it necessary to confront the

wrongs of the past head-on. Whether the theatre is the place to do it goes without question. For, as Martin Esslin says: "The theatre is the place where a nation thinks in front of itself."⁷⁸

What is in question, however, is the manner in which it is being done. Many would agree with Esslin, who says that over-propagandist drama defeats its own ends. Esslin says that at the height of Stalinism, the Soviet theatres were in danger of standing empty. This was not because the population was hostile but because "the political message of most plays was so overdone, and so predictable, that everyone knew what it would be even before the curtain went up".⁷⁹

David Coplan feels that cultural traditions in Africa show that it is not only the story but the artful manner in which it is transmitted that draws response from the audience. He says that those political activists who recognise the potential of theatre for communicating political ideology often argue that "playwrights ought to avoid artful metaphor and dramatic structure, which conceal rather than intensify the message."⁸⁰ His experience of South African theatre suggests that "cultural expectations, qualities of performance and emotional expression are as important as social authenticity and ideological content in reaching the popular audience."⁸¹

Aggrey Klaaste believes that in the present climate of change, blacks and whites are role-playing. They are creating for themselves, in their art, images of themselves which they believe the other group wants to see. This interpretation of the situation would suggest that although whites and blacks are confronting situations head-on, they are not being truthful and are therefore compromising their art. This attitude is not confined to artists only, for many white academics are entering into the spirit of socio-political change by turning their backs on their inherited eurocentric traditions. Klaaste cites one case as an example:

"I came across another interesting book by Wits lecturer Martin Orkin, titled rather strikingly 'Shakespeare against apartheid'. Pretty good title that, but I fear I do not care for this book either. It seems to me that people like Orkin are trying to escape the traditional norms set by their culture and education which goes back many centuries. There is no need for that." 82

Such behaviour as he sees it is part of the awkward role-playing that the apartheid system has forced people into:

"There is no need for white and black artists and critics to try and be friendly in this terrible battle we are fighting. There is no need for us to be romantic over the struggle and pat on the back every artist, writer or whoever who shouts 'Amandla' to the skies. There is no reason for us to try and fool ourselves by saying we are fighting the struggle through a lot of furious rhetoric and posturing. We must look at our art and ask where we've gone wrong." 83

Klaaste's opinion is that the Market Theatre, in its effort to provide material for an overseas market,⁸⁴ is diluting black

art and his feelings are shared by Benjy Francis, director of Afrika Cultural Centre who sees a very strong element of commercialism behind many black productions staged at what he terms 'liberal institutions'.⁸⁵

There are signs within the Market Theatre organisation itself that the frequent overseas trips made each year are proving to be a drain on resources both technical and artistic. Interviews conducted with staff drew a mixed response. Public Relations officer, Andrew Little, said that the overseas productions were good for the company's image; he also said that they were very subjective in content and although valid as political statements, gave a very narrow perspective of the South African situation. Barney Simon said that the overseas productions were turning him into a maintenance man and were leaving him very little time for creative work. General Manager, Alan Joseph, felt that the Market Theatre was over-extending itself and that the infra-structure was not adequately equipped to cope with the growth; the overseas productions were putting many of the technical staff out of commission for long periods.⁸⁶ The drain on staff could account for the poor reviews that a revival of the award-winning play Asinamali received in August 1987. Not only was the play castigated for the lack of discipline and polish witnessed in the first run, but also for its overstated and melodramatic treatment. Eileen O'Carrol, writing for The Citizen, had this to say:

"Black theatre has got to start offering something new. This production of Asinamali! comes over as dated and dreary. Even the time-worn device of confronting an innocent member of the audience got a very bored reaction from the predominantly Black attendance. We've all seen it all before ... too often!" 87

During its first run, this same play was seen in Los Angeles, New York, Edinburgh and on BBC-2 in August 1986. A preview of the play before its BBC debut drew the following wry comment from The Guardian newspaper in London:

"When Winnie Mandela made a speech a few months ago vowing, "Together, hand in hand, with our box of matches and our necklaces we shall liberate this country," she was roundly condemned ... Tomorrow night the BBC is showing Asinamali, a play with much the same message as Mrs. Mandela's. Yet it comes adorned with three of South Africa's most prestigious drama awards. This particular performance was filmed at the Market Theatre, Johannesburg, with Mrs. Mandela in the audience. The Star, like most of the rest of the South African press, welcomed the play: 'A highlight of this week's entertainment scene for black or white.' .. we hear them saying: 'We are on opposing sides and when the fighting starts people are going to die.' Later on one of them speaks of 'dancing with joy' as a security policeman was burning. Surprising then to find The Citizen commenting on Ngema's 'ability to sting without giving offence'." 88

It would seem by all accounts that protest theatre of this genre is losing its sting and that the future of protest theatre is in the balance. The cultural self-realisation aspect of Black Consciousness is very much to the fore at present, however, even though the political self-determination aspect of Black Consciousness may have been deflated in the 70's:

"Our urgent responsibility is the liberation of the people of Africa. Our way is not only against apartheid - it is also against ignorance." (My underlining).

John Kani 89

As in America and Britain where there has been a drive to re-create a cultural identity from a historically fragmented and largely-unrecorded past through the creation of arts centres such as the Black Arts Centre and the African Centre in London, so in South Africa many arts groups have sprung up in recent years, particularly in the Transvaal. These include: The Federal Union of Black Artists (FUBA), the Africa Cultural Centre, Mamelodi Theatrical Organisation, Progressive Artists Project, Bahumutsi Drama Group, Imamu Theatre, Earth Players, Committed Artists, Soyikwa Institute of African Theatre, Alexandra Arts Centre, Rishela Poets and FUNDA (learning) in Soweto.

While the socio-political experience of blacks living in South Africa, America and Britain differ, there is a fundamental issue which gives them commonality in their struggle for parity - and that is racial prejudice. Black American Ed Bullins expresses it this way:

"We are working towards something entirely different and new that encompasses the soul and spirit of the Black people, and that represents the whole experience of our being here in this oppressive land" (my underlining) ⁹⁰

Black audience response to the Market Theatre's Sarafina when it visited New York in February 1988 showed that this communal experience is capable of transcending the immediate group experience of being black in America to embrace the wider concept of racial prejudice in a global context. Playing to 80% black audiences on Broadway, the show was said by the executive producer, Bernard Gersten, to have had a meaning for black Americans that he hadn't seen in show business in 25 years. Commenting on the sense of identification of black Americans with those blacks living in South Africa, he said:

"I think black Americans identify more with blacks from South Africa than with any other blacks elsewhere. You can see it in the way the audience shares in the exultations and sorrows of the young people on stage."

91

British playwright, Mustapha Matura, in debate with black actor Michael Crain and H.O. Nazareth, believes that racism exists in Britain but that it is in a more subtle form than in South Africa. Arguing that he will not accept the term 'Black' because of its racist connotations, even though he owns a black theatre co-operative, he was told by Crain and Nazareth that racism is a reality in Britain:

Crain: ... we are not white, Anglo-Saxon, Protestant, right-on English people. So, for that reason, brother, you might just have to accept being lumped together.

Matura: No! If you want to accept it, go ahead. I'm not going to.

Nazareth: But racism is a common experience for us all.

92

Max Easterman, writing for The Listener, says that many Blacks are losing patience with what they call 'white racist organisations':

"Anil Bhalla, at the Asian Resource Centre in Handsworth, points to a worrying development. The centre regularly takes black social-work trainees on placement. We watch them join the social services department. Within a few months, many have left because they can't stand the racist pressure'."

93

By raising their culture⁹⁴ in such a way that it can measure against the dominant culture as equal in status, rather than being a mere satellite, it is believed much of this prejudice will fall away. It is this belief that has caused so many to turn their backs on European culture in search of their own reality. Black British playwright Michael McMillan believes that:

"Much of what black playwrights are doing now is derivative. They are echoing white stereotypes rather than reflecting the black reality."

95

and Mustapha Matura says that whereas English theatre has a rich heritage of drama to draw on, the Third World is just starting:

"We have got to create our own classics, our own rituals and our own new works to go to and come back to, and eventually go on parallel lines to the white theatre."

96

In South Africa, thinking among many black artists is very much along the same lines: The Committed Artists see their

role as being that of uplifting black people through the medium of performing arts.⁹⁷ The Afrika Centre group intend dedicating themselves to community arts and education as well as 'evolving a genuine artistic ethic for the 3rd world.' In their new creative workshops, children will be involved in mask-making, puppetry, early African folktale and storytelling, theatre work and African mythology. Their season of opening productions include: Burning Embers, Mountain of Volcano and Julius Caesar. The first play is described as a 'grotesque, partly surrealistic play about the struggle in South Africa', and the interpretation has been inspired by the early African performing and story-telling tradition. Mountain of Volcano is a collection of poetry by Essop Patel interwoven with ethnic music, song and dance, whereas Caesar is an adaptation of Shakespeare's Julius Caesar and is set in an African country.⁹⁸ This Centre also runs the only professional training and research centre into early African theatre. The Federal Union of Black Artists has started collecting artefacts for a museum on African history. Their appeal for items for the museum includes the following:

"We think it is time the township people thought of time - time past and time to come. How many urban children know the looks of a well-curved calabash? Just what did our forebears use to plough their fields? Where does one see the original Ndebele apron for the newly-wedded brides? Dancers of old had colourful costumes, where can today's child see these? Perhaps some people are content that universities and the state in this country are the only keepers of our heritage. As the original inhabitants of the continent where is our sense of pride that we seem to want to wait for others to think and do for us? A museum shows off anything

that has to do with the past of a people. A museum is a living history of a people; it is the spirit that shows off their resilience." (my underlining) 99

On July 5 1987, a new black theatre union was launched: 'Theatre Alliance' - to give solidarity and weight to the combined efforts of the various theatre groups. The intentions of the Union were defined as follows:

To:

- "1. Create a common platform for all theatre people and groups from which they would operate and relate to. This, it is hoped, will promote close ties between groups and individuals involved in the same profession.
2. Industrialise the theatre and other art forms by not necessarily becoming an employment agent, but helping to create employment opportunities in the theatrical profession and by facilitating the establishment of professional theatre venues in the townships.
3. Create a working relationship with other arts organisations and community-based groups.
4. Promote and facilitate the provision of dramatic arts education for beginners and professionals.

100 "

John Kani indicated that until it was possible to employ a full-time staff to man the Union, sixteen secretaries working on a voluntary basis would co-ordinate the activities of the organisation which would have a workable relationship with other organisations: SAFTU, COSATU, UDF and ZAPU.¹⁰¹

Sociologist Ari Sitas recognises the new spirit of self-realisation and self-determination that prevails in the theatre of the 80's and interprets it as an expression of the

new democratic culture that is emerging in the wake of black consciousness. He sees it as a theatre which is a celebration of defiance, tempered with humour as in the Woza Albert, Asinamali style - a theatre which uses the rich resources of the oral tradition as well as music and dance Gibson Kente style and which reaches in the process a wider audience.¹⁰² It has strong elements of spontaneous audience response and identification and includes a new genre of trade union theatre where a group of performers stand up for their rights by articulating, through improvisation, labour problems being experienced in the workplace to an audience of fellow workers and authorities.

Inspired by whites sympathetic to the communication problems being experienced by migrant workers in handling labour disputes, this theatre has become an effective means of making a statement. Lawyer Halton Cheadle, one of the devisors of the play Ilanga Le So Phonela Abasebenzi which became part of the defence of a group of 55 workers arrested after a strike, gives the following account of how the production came into being:

"I found it absolutely impossible to take statements. Each of the 55 arrested workers had a different version of what took place. They all saw things differently. Some remembered one incident only, others ten different incidents. I was unable to cross check. So I decided to follow a different tack. I set up a role play and cast one of the workers as the manager. The manager would come in and no sooner than he opened his mouth, one of the workers said: "No, he didn't say that. Remember he said this ...". And what happened was that we

collectively reconstructed the incident. I had a tape recorder and once it was agreed that the re-enactment was accurate I would record it. We would then find out who replied to management and what he said. No sooner had they got into the spirit of things, than the worker who was acting the manager really started acting the part. The manager has some really unfortunate habits like pulling up his trousers with his wrists. The black actor-worker mimicked this and everyone just collapsed laughing. At one stage during the re-enactment one of the workers got up and shouted at the 'manager'. In response one old man said to the fellow shouting, 'It's no good saying that now. You didn't say it then. It's too late now.' Humbled, the younger worker sat down. So it was actually quite cathartic in a way." 103

Once the performance was taken out of the environment in which it was conceived, however, it lost much of its performer/audience impact. Staged in the Nunnery at Wits University by the Junction Avenue Theatre Company, it experienced problems - particularly when a performer addressed the audience and asked them for their decision on a matter - the actor/spectator relationship where all were united in a common cause was lost before an audience removed from the controversial issues dealt with. This type of production which has in many ways much in common with the traditional oral performances of the past, highlights one of the major problems in mounting black performances for white audiences and vice versa: until both groups are sharing a common experience as South Africans with no racial or ethnic issues dividing them, the theatre of each will not have much in it to attract the other group. This problem is not unique to South Africa. Speaking about the nature of the theatrical event for black people in America, Margaret Wilkerson

says that it takes its direction from the black audiences it serves.

"... the theatrical event ... is at once communal, functional and participatory. Productions which feature Black casts in plays relating to their lives have an instant community - not spectators, but a spiritual community ... Black audiences are as likely to applaud or cheer a statement with which they agree as to acknowledge a performer's craft. The emphasis on the former is not a lack of taste, but a recognition of theatre as metaphor and dramatic action as a functional extension of their lives. For them the theatrical event is not an object d'art but exists as affective tool of personal and social development." 104

Mike Phillips, writing of Black Theatre in America, says that it presents on stage 'events and characters whose emotional relevance to their lives strikes the audience in a direct and immediate way.' He describes the black theatre he saw while in New York as being an instrument of self-expression and a means of self-analysis and understanding specific to the black experience, evoking unselfconscious identification on the part of the audience which often manifested itself in an explosion of shouts, whistles and applause.¹⁰⁵

4.7 SUMMARY AND CONCLUSION:

Black Theatre in South Africa has made major strides in forging an identity in the 20th century. Always an oral rather than a literary genre with performance being actualised in the immediacy of the moment in front of a live audience, it

has fused with rather than been asorbed by European traditions. It has suffered at times from being overtly imitative, overly repetitive and undisciplined, didactic and commercialised, but it has also proved to be a dynamic form of entertainment and it is at its best when it is communicating afresh the realities of the moment. The socio-political and economic climate has played a major role in both impeding and creating incentive for this genre of theatre which has mirrored the struggles of an urban class of people as they have striven to uplift themselves in an oppressive environment, first by aspirations of being absorbed into the dominant culture, then by attempts to overthrow the political system of the dominant culture and, finally, by cultivating a sense of pride in their own culture.

It is a theatre which finds commonality with the black theatre of Britain and America through its reflection of the black experience with its history of racial prejudice and through its efforts of cultural upliftment. It is a theatre, too, which has been shown to have wide appeal to a black audience when it draws on issues central to their lives and uses the rich resources of the oral tradition, particularly music and dance. It has narrowed its black audience appeal when shaped into a more formalised although pertinent reflection of the black experience by white playwrights/directors or when used as a vehicle for overt and repetitive propaganda. Its appeal for white audiences both in South Africa and abroad has much

to do with the immediacy of the highly energized performance, as well as, but to a lesser degree, on its reflection of socio-political issues which impinge on their own existence or which may reinforce their particular ideological outlook. The repetitive didacticism of protest theatre has dulled for many the fascination and excitement which early productions in this genre generated.

CHAPTER 4

NOTES & REFERENCES

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19. Robert Kavanagh, Theatre & Cultural Struggle in S.A., Pitman, London, 1985, p.45.
20. Ibid., p.46.
21. Kavanagh, Theatre and Cultural Struggle in S.A., pp.47-48.
22. Note: These followed a number of restrictive laws in the 50's: the Suppression of Communism Act in 1950, the Bantu Education Act in 1953, the Immorality Act in 1957 and the University Apartheid Act in 1957.
23. Athol Fugard was instrumental in bringing the playwright's boycott about: "... since major plays, one by Pinter and one by Bolt, were being performed for Whites only, I wrote an open letter to British playwrights asking them to make it a condition in granting the rights to their plays that all audiences be non-segregated. The letter and the debate that followed precipitated the now established boycott of S.A. Theatre by most English-speaking overseas playwrights." (Athol Fugard. Boesman and Lena & Other Plays, Oxford Press, London 1978, p.xi.)
24. Equity Annual Report 1986-7, p.9.
25. Aggrey Klaaste: Paper delivered at Durban-Westville University, Durban, July, 1987, p.5.
26. Note: It was during this period that Fugard wrote his first black plays: No-Good Friday (1958) and The Blood Knot (1962).
27. "Keeping an Appointment with the Future: the Theatre of Athol Fugard", Theatre Quarterly, Vol.vii, No.28, 1977-78, pp.77-83.

28. The following quotations have been extracted from The Right to Learn: The Struggle for Education in South Africa, Pam Christie. Ravan Press (Pty.) Ltd., Johannesburg, 1985:

"When I have control over native education, I will reform it so that the natives will be taught from childhood that equality with Europeans is not for them."

H.F. Verwoerd, 1953. He was Minister of Native Affairs at the time when Bantu Education was introduced.

"We should not give the Natives any academic education. If we do, who is going to do the manual labour in the community?"

J.N. le Roux, 1945 National Party politician.

"There is no place for the Bantu in the European community above the level of certain forms of labour."

H.F. Verwoerd, 1955.

"Educational policies in South Africa must be dictated by the apartheid policy."

F. Hartzenberg, 1980
Minister of Education and Training.

"I have seen very few countries in the world that have such inadequate educational conditions. I was shocked at what I saw in some of the rural areas and homelands.

Education is of fundamental importance. There is no social, political or economic problem you can solve without adequate education."

Robert McNamara 1982
Past-President of the World Bank, on a visit to South Africa.

29. Aggrey Klaaste, paper delivered at Durban-Westville University, Durban, July, 1987, p.3.

30. In 1974, Credo Mutwa - who compared Black Consciousness to Nazism - wrote a letter to the then Minister of Justice, Jimmy Kruger, asking him to send police into the township. (Robert Mshengu Kavanagh, S.A. People's Plays, London, 1981, p.xviii.)
31. Aggrey Klaaste, Paper delivered at Durban-Westville University, Durban, July, 1987, p.8.
32. Verwoerd said that it was the whites who were protecting the non-whites against chaos, disease and destruction, p.27. Looking at the Afrikaner Today, "The Development of the Afrikaner's Self-Concept", Dr. Hermann Giliomee, Tafelberg, C.T., 1975, p.20.
33. See: The Star, 20.1.87: "I am not a black puppet": Black artists working for the performing arts councils deny they are puppets of the system, stigmatised and ostracised ... Sepuma disagreed with the analogy of black politicians co-operating with the system. 'It's untrue. We can't be bought.'
34. See: Larry Neal, "Into Nationalism and out of Parochialism", The Theatre of Black America, Vol.2, p.101.

also:

Interview with Black British playwright, Michael MacMillan:

"They use black people as a means to an end - they are just feeding off the black situation to produce a product. They regard a creative black person like cats drinking milk. They want to lick you up."

"Black Theatre in Britain", Platform: New Perspectives on Theatre Today. Summer 1981 issue : No.3.

35. Anthony Akerman, "Why Must These Shows Go On?" A critique of Black Musicals Made for White Audiences, Theatre Quarterly, No.28, 1977-78, p.67.
36. Natal Theatre Workshop Company, Umabatha programme, Durban, 1970.
37. Jonathan Hammond for Plays and Players, Theatre Quarterly No.28, 1977-78, p.67.
38. "Critics praise Umabatha", Natal Mercury, April 5, 1972.
39. Ibid.

40. Ibid.
41. Extract from "S'Ketsh", Theatre Quarterly, Vol.vii, No.28, 1977-78, p.69.
42. S'Ketsh: Summer '75: London review by Steve Grant, New Classics publications, Soweto.
43. David Coplan, In Township Tonight, Ravan Press, Johannesburg, 1985, pp.217-219
44. Note: This view is shared by Equity Press Officer, David Cusworth. Interview: London, July 1987.
45. S'Ketsh, Summer '75, New York Classic Publications, p.19.
46. One of the other issues is self-determination - a thrust for political rights; self-realisation is a concept tied up with the need to establish identity in a socio-historical context - it has given rise to a cultural awakening among the blacks. (my interpretation.)
47. Athol Fugard, Boesman & Lena & Other Plays, Oxford Press, London, p.248.
48. Ibid., p.96.
49. Athol Fugard, Statements, (3 Plays), Oxford 1976, p.47.
50. Ibid., p.84.
51. Ibid., p.99.
52. Ibid., p.108.
53. Ibid., p.43.
54. Ibid., p.71.
55. Ibid., Introduction.
56. Jerzy Grotowski, Towards a Poor Theatre, Methuen, London, 1968, p.25.
57. Ibid.
58. Athol Fugard, Statements, Introduction.

59. Peter Larlham, Black Theatre, Dance & Ritual in S.A., U.M.I. Research Press, 1985, p.81.

Note: According to Coplan, not only did it not appeal to the radicals, it had little support from township audiences who found it "too complex in Structure and expression, too 'talky', and too unmusical - in short, too Western in form." David Coplan, In Township Tonight, p.215.

60. According to Klaaste, the blacks were ashamed at less sophisticated neighbours getting freedom before they did - the feeling was: "If they can do it, so can we." (Interview: Durban-Westville University, July 1987).
61. Anthony Akerman "Prejudicial to the Safety of the State, Censorship and the Theatre in South Africa", Theatre Quarterly, Vol.vii, No.28, 1977-78, pp.54-57.
62. Kavanagh, Theatre & Cultural Struggle in S.A., Pitman, London, 1985, pp.55-57.
63. See Appendix 4 for minutes and resolution of this meeting.
64. "More Blacks have TV", The Argus, Johannesburg, 29.11.79, p.2.
65. "Will T.V.2 be titillating?", The Sowetan Newspaper, 3.12.81, p.26.
66. Note: Henry Cele's fee for Shaka (Broadcast on TV1 and 2 and in America) was R36 000 and his son earned R12 000 for the role of the younger Shaka: "Henry's Dramatic Rise to the Top", Post, 8.12.84, p.2.
67. This, the first black play to be seen on television, was reviewed by Ralph James who said that Kente's play served as an example of "how one culture tries to transfer to a medium which at this stage is a product of another. The simple story line of good triumphing over evil would probably have carried more impact in its own language - in English the dialogue sounded flat and often difficult to follow - but Kente's work should prove popular on TV2", "Quality Follows Groans", Evening Post, 14.8.81, p.7.
68. Kente: "I quit before TV2 ruins me", Sunday Times, November 1981, p.2

69. "The critics hated it. So did the Court", Weekly Mail, July 10-16, 1987, Grahamstown, p.22.

Government reaction has a marked similarity to that of the authorities in other African countries such as Nigeria, Kenya and Sierre Leone, where (according to Michael Etherton) writers are given the freedom to criticize the State but as soon as they move into the communities to work with and among the proletariat, swift and brutal action is taken. Etherton: The Development of African Drama, Hutchinson Group, Johannesburg, 1982, p.24.

and

In a surprise move on the 27 August 1987, Athol Fugard's A Lesson from Aloes was replaced at the last moment by the SABC TV with another programme . A Lesson from Aloes is about a retired white Port Elizabeth bus driver who befriends a coloured man under house arrest. The play won the New York Drama Critics Circle Award as the Best Play of 1980 and was nominated for a Tony Award in 1981.

This move came in the wake of a showdown between the President, P.W. Botha, and the S.A.B.C. TV's head, Riaan Eksteen.

70. "We had very prolific and radical theatre in the late sixties and early seventies. The writing was adventurous. If you look at the post-1976 situation, the themes have become trite." Benjy Francis, Tribute, August 1987, p.156.
71. In 1982, Benjy Francis helped to screen plays for the Culture and Resistance Festival in Botswana. He found that over a dozen of them had been based on Woza Albert. Tribute, Johannesburg, August 1987, p.156.
72. Weekly Mail, July 17 to July 23, 1987, p.21.
73. "What's Said in Grahamstown is Unspeakable Elsewhere", Weekly Mail, July 17 - July 23,, 1987, p.21.
74. "New Black Aspirations: a Rebellion on Platform of Protest?", The Star, April 25, 1987, p.4
75. That's Not Entertainment say Critics of Protest Theatre", The Star, April 25, 1987, p.8.

76. "Theatre is No Longer Theatre - It is Political Dialogue", The Sunday Times, April 12, 1987, p.6.

Note: Benjy Francis of Africa Cultural Centre believes that local theatre must go beyond making fashionable anti-apartheid noises: 'It's easy to fall into the anti-apartheid trap, to see apartheid as the only issue. But our struggle is much more fundamental. If we are going to present just actuality, and see theatre merely as a reflection of a moment in life, then it fails. Theatre has to go beyond that moment, to give that extra vision that reveals a new truth.' Tribute, p.156.

77. "Theatre Palls in the Litany of Idealism", Raeford Daniel, The Star, February 24, 1987, p.5.

78. Martin Esslin, "Drama and Society", The Making of Theatre, ed. Robert W. Corrigan, Scott Foresman & Co. Illinois, 1981, p.324.

79. Ibid., p.323.

80. David Coplan, "Dialectics of Tradition in South African Black Popular Theatre", Critical Arts, p.5

81. Ibid.

82. Aggrey Klaaste. Paper delivered at Durban-Westville University, Durban, July 1987, pp.12-13.

83. Ibid.

84. Ibid.

85. Francis believes that liberalism has seriously harmed black theatre. "Theatre presented at liberal venues such as the Market Theatre tends to be blown out of proportion by the media. The local press is very limited in its world view, and tends to praise things easily ... I am concerned about a very strong commercial element which creeps into certain black productions at these liberal institutions." Tyrone August, "The Idealism of Black Theatre, Tribute Magazine, August 1987, p.58.

Market Theatre plays that made their way overseas in 1987 were: Woza Albert, Asinamali, Have you seen Zandile, You Strike the Woman, You Strike the Rock.

86. Interviews: Market Theatre, Johannesburg, July, 1987.

87. "Disappointing Revival of Once-Exciting Play", Citizen, Johannesburg, August 15, 1987, p.15.

88. "A Prisoner's Battle-Cry", The Guardian, London, August, 1986.
89. Interview with John Kani, Market Theatre, Johannesburg, July, 1987.
90. Errol Hill ed: Black Theatre: America, Vol.2, "Critics Standards and Black Theatre", Margaret B. Wilkerson, Prentice-Hall, 1980, p.124.
91. "'Sold Out' signs up for Sarafina on Broadway", The Daily News Tonight, February 18, 1988, p.2.
92. "Black Theatre in Britain", Platform: New Perspectives on Theatre Today, Summer 1981, Issue No.3, p.7.
93. "Can 'community Thatcherism' combat black alienation?", The Listener, Max Easterman, Vol.118, July 2, 1987, London, p.19.
94. Maude Motanyane, editor of Tribute magazine, wrote the following editorial for the August 1987 issue:
- "There was a time when everything civilised came from Europe, or so we were told. European traditions, music, art, customs, food and even political systems were what we 'primitive mortals' from the Dark Continent were supposed to aspire to. To a large extent, colonialists succeeded in deriding our culture, selling us the lie that theirs was best.
- So strong was the attack on indigenous cultures that even after the aggressive back-to-the-roots sentiment of the Seventies a number of black people in this country still consciously or unconsciously aspire to western 'civilisation'. Through literature and the media we are so bombarded by western values that often I fear we might be overtaken by events."
95. "Profile on Michael McMillan", Platform, p.15.
96. "Black Theatre in Britain", Platform, p.13.
97. "Please Help Us, We're Committed", The New Nation, February 11, 1987, p.13.
98. "Dhlomo Has Its Debut", Sowetan, Johannesburg, June 3, 1987, p.10.
99. "Viewpoint", Fuba Forum, Johannesburg, June-August, 1987.

100. "Theatre Alliance to be Launched", Sowetan, June 25, 1987, p.30.
101. Interview with John Kani, Market Theatre, Johannesburg, July, 1987.
102. Interview with Ari Sitas, Sociology Lecturer, University of Natal, Durban, March 12, 1988.
103. Keyan Tomaselli, "The Semiotics of Alternative Theatre in S.A.", Critical Arts, Vol.2, No.1, July, 1981, p.23.
104. Eric Hill, "Critics, Standards and Black Theatre", The Theatre of Black Americans, Vol.11., Margaret B. Wilkerson, p.123.
105. Mike Phillips, Platform, p.3.

CHAPTER 5

FUNDING OF THE PERFORMING ARTS IN A PLURAL SOCIETY

"The arts are the hallmark of a civilisation; the lifeblood of a nation. They fulfil the individual, releasing creative talents - in music, dance, drama, mime, opera, the visual arts, crafts, photography, literature, film, video; they reach out to the spectator and the audience; and they bring communities together in shared achievements - in orchestras and drama groups, arts centres, dance classes, steel and brass bands. The arts inspire a sense of identity."

1

Arts Council of Great Britain

5.1 INTRODUCTION

If the prime motive for funding the arts at national level is to provide creative opportunities for all people living within that country, then South Africa has been sadly lacking, for it is a country which over the years has looked to the immediate cultural needs of a small white minority in its funding programmes. Because of its lack of impartiality in arts funding and history of intervention through laws of segregation and censorship, it has not only prevented people from coming together in a communal experience of shared achievements, it has created racial tension between the white and non-white sectors of the population. Furthermore, if a sense of identity has been inspired through creative activities, it is the identity of group consciousness within a pluralistic society.²

At a time, therefore, when government-funded cultural infrastructures are looking to the needs of all racial groups, they are faced with formidable challenges: they have to address the problems of rejection from large sectors of the non-white population and certain white liberals, on the grounds that they are euro-centric, elitist and puppets of an apartheid ideology. The dominant culture has come to be associated with a 'higher' culture - the preserve of the privileged few who have both the time and the money to pursue sophisticated art forms based on European models.³

5.2 CLASSICAL AND ROMANTIC AESTHETICS AS DETERMINANTS OF EUROCENTRIC AND ELITIST ART

The word 'elitist' as being connotative of 'higher' art which is accessible to the few is not idiosyncratic to South Africa: it is used in any country which has adopted a European aesthetic emanating from Classical modes of thought and influenced by Romantic modes of conception. Both Classical and Romantic consciousness have embraced concepts of nobility, grandeur and superiority in their aspirations towards an 'ideal' art form. What constitutes the 'ideal', however, is markedly different in both; in Classical aesthetics the 'ideal' was not only attainable, but in the pursuit of it Man was thought to have improved his state of being, reaching a higher state of civilisation. Because it was attainable, it could be articulated in theories such as those propounded by

Aristotle which became accepted as standardised norms for the attainment of higher art forms. The Romantic Movement turned away from the concept of an 'ideal' form attainable by anyone who strove to perfect his human resources through exercising body and mind, to the concept of the individual as a visionary of the 'ideal' which was seen as a state of perfection never attained in a transient world. The more inspired the Romantic artist was in his strivings towards the 'ideal', the greater freedom he was thought to have allowed his imagination and the closer he was said to have reached a state of genius - a term which was never used before the Romantic Movement and which came to be associated with originality, innovation and heightened perception.⁴ In creating a work of art, an artist was seen to draw on unconscious levels of his own personality which became synonymous with inspiration and which gave to each art work its uniqueness. Osborne sees contemporary writing and thinking as still being pervaded by Romantic aesthetics where art is explained as 'a means for expressing and communicating from man to man states of feeling and inner experience which cannot be communicated with precision in any other way.'⁵

In responding to a romantic 'ideal', therefore, it is the extent to which the work presented carries the receiver beyond the 'immediate', stretching both mind and imagination to new realms of consciousness or heightened awareness that becomes an overriding factor in critical response. A critical

perspective which arrives at a value judgement of any mode of creative expression in terms of how closely it adheres to an 'ideal' form is bringing to bear the criteria inherent in Classical consciousness. Such consciousness brings into focus the final product, artefact or overall impression of the object d'art, and each aspect of the art form is only significant in the context of how it fits into the unifying whole. In his Metaphysics, Aristotle⁶ argues that a part of a 'whole' only gains character through the whole of which it is a part. In his Poetics ⁷, he applies this concept to drama saying that a plot must represent an action which is whole and complete and of certain magnitude, implying that each episode of a play gains significance only in the context of its significance of being part of an organic whole. It is through the unities of place, time and action that develop logically through the prevailing circumstances that the play is said to be apprehended as a single act of synoptic perception.

Even though, with colonisation, acculturation has taken place in South Africa and modes of European performance have fused with those of black performance, contemporary black drama with its specific socio-historical past does not fit neatly into the evolving modes of theatre within the Great European tradition - modes which at various stages have been influenced by Classical Aesthetics with its offshoots of Naturalism and Realism, and the aesthetics of Romanticism with its off-shoots of 'isms' in the 20th century.

To bring sophisticated European aesthetics to bear unconditionally when assessing black drama, therefore, is to ignore the fact that although it has drawn into itself foreign elements, it has emerged as a unique genre of theatre. In a production of Uph'u van der Merwe staged at the Market Theatre in 1987, resident director Lucille Gillwald - who drew on the story-telling technique of traditional Black performance - expressed her frustrations at the response her approach drew from reviewers:

"Some critics have viewed the show from the point of view of Western Theatre. One criticised simultaneous miming of stories - to divorce that bodily expression is to tamper with the very roots of this type of theatre. The production comes from the dynamism of black performance, energy which has been lost in Western theatre and which cannot be translated to [sic] the written form. There was no attempt to create a professional play. I specifically chose this play to break out the didactic theatre mould because I almost feel it has run its course."

8
9

Ian Steadman rejects the notion that black theatre should not be viewed from a Western critical perspective and that the Great European Tradition has nothing to do with the third world¹⁰ - a view supported by Paul Monaco¹¹ who sees a Euro-American culture held together with electronic communication media and air transportation as being the core of an emerging global culture. The problem seems to lie, not in bringing to bear European aesthetics in responding to black performance which draws on European theatrical conventions, but on the rigidity with which these aesthetics are applied, ignoring

other traditional forms which are beginning to fuse with what for so long has been reified as the only form of theatre. It is this reification that has served to emphasise the differences between the cultural groups and brought in an element of racial tension in that the art supported by the white groups has associations of being higher and - in the classical context - more civilised.

5.3 WHITE-INITIATED CULTURAL ORGANISATIONS IN SOUTH AFRICA

White-initiated cultural organisations are seen by many blacks to be promoters of Eurocentric elitist art and, as such, have become subjected to varying degrees of boycotting. Public-sponsored organisations have the additional stigma of having received funds from Government sources, making them politically suspect. This section presents an overview of three public and/or private-sponsored organisations which are trying to break away from the elitist tag and present an apolitical image in an effort to attract greater participation in their activities from other groups.

5.3.1. THE STANDARD BANK NATIONAL ARTS FESTIVAL : GRAHAMSTOWN

The yearly Standard Bank National Arts Festival at Grahamstown is presented by the 1820 Settlers Foundation which was established in 1964 as a body to commemorate the arrival of the first English settlers in South Africa. The charter of the

1820 Foundation states that its aim is to enrich the educational and cultural development of the people of South Africa. Amongst the policies on the charter, however, are listed the following:

1. The English Language:

The 1820 Foundation believes that the English language has a major role to play in the development of South Africa, and thus places emphasis on:

enriching the study of the language

promoting the use of the language as a major vehicle of communication.

3. Culture:

The 1820 Foundation believes that the cultural development of the nation deserves encouragement, particularly in the following areas:

the promotion of the arts as a significant stabilising factor in a troubled society

improvement in the quality of performance and standards in the fine and performing arts

4. Commemoration:

The 1820 Foundation believes that the contributions of the English-speaking Settlers to the development of South Africa are worthy of commemoration, particularly by:

the promotion of the English cultural heritage and the English language in Southern Africa.

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The emphasis on the promotion of English language as being culturally enriching and a major vehicle of communication is a sensitive issue in a plural society which for so long has been ethnically divided. While obviously well-intended, the phrase 'the cultural development of the nation deserves encouragement' has a patronising tone for a people who have suffered

from cultural inferiority and who are making a concerted effort to raise the status of their culture. Improvement in the quality of performance and the standards of the performing arts immediately raises the question as to what aesthetic standards will be applied when assessing the work of the various cultural groups.

The commemoration of the English-speaking settlers and the promotion of the English cultural heritage has associations with colonisation which, for many, has negative political connotations¹³. In the face of rising criticism against the Festival as looking to the needs of the select few, Mr. Jan Bruitenbach, Director of the 1820 Foundation, said that the Festival fulfilled a vital function in bringing a cultural mix¹⁴ to Grahamstown:

"One of our aims is to bring people together and to ignore the divisions created by apartheid." 15

The image of the Festival as a whites-only 'elitist' affair is of particular concern to the sponsors, the Standard Bank, who see their role as including aspects of social responsibility and are looking at ways of making the Festival more accessible to other race groups by reducing the high ticket prices, organising transport from the townships to the 1820 Settlers Monument and the possibility of establishing a venue within the township.¹⁶ The socio-economic divisions between blacks and whites are particularly marked in the Grahamstown area,

however, and the conditions in the townships are said to be among the worst in the country so that any attempts to bridge the gap between the first and third world cultures through the arts is going to be fraught with difficulties. The following statistics were given by a daily paper highlighting the social problems of a community where the crime rate is high, the atmosphere tense and where growing unrest is curtailed through increasing military patrol.

"Although comprising three quarters of the city's population, blacks occupy only 20% of the land. At the last count, at least 3 323 sites were needed to provide housing for all black families. Unemployment among blacks stands at a staggering 70 percent. The average income of adult males has been estimated at R70 a month, while women, most of whom are employed as domestic workers, earn a monthly average of R40.

Conditions in the townships are among the worst in the country. There are only 8 half-mast lights. A total of 223 dwellings have water-borne sewerage, while ten times that number have to make do with the bucket system - 15 people sharing one bucket which is collected twice a week. Only 400 dwellings have running water, while there are 277 communal taps, 10 houses sharing one tap. Facilities are scarce and 26 soccer clubs have to share three fields with the rugby association ... the main highway from East London to Port Elizabeth leads through the township, and because a number of cars have been stoned there in recent years, the state is re-routing the road at a cost of R36 million. This is enough to feed Grahamstown's black population for 50 years."

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Added to this problem is the fact that the 1820 Settlers Monument (which is the Festival's headquarters and which houses many of its activities) has been built on Gun Hill, the highest point in Grahamstown and the site of an historical

fort. It is on this site, in the vicinity of the fort, that a spotlight has been erected which shines on the township during times of unrest, so that the Festival has unwittingly become associated with military activities.

The Grahamstown Festival is not the only white-organised festival that has floundered in its efforts to accommodate a wider spectrum of the community. In March 1987, the Cape Town Festival attempted to draw in black participation but several groups withdrew their support from the Festival at the last moment.¹⁸ A Jazzart (Dance Company) spokesman said that he felt the festival was just a tourist commodity and that the organisers were trying to sell the concept of 'change' by having black participation. There was also strong resistance to the military presence which - in the form of parades, bands and naval exercises in the harbour - was an integral part of the festivities.¹⁹

In what can be interpreted as an act of defiance against existing white-organised festivals, the Student Representative Council of the University of Durban-Westville organised its own festival in July 1987. The co-ordinator of the festival, Junaid Ahmed, said:

"The existing festivals such as the Grahamstown Festival, the Cape-Town and the Johannesburg Festival are dominated by the interests of the ruling class. Inevitably, since such festivals cater for the tastes of the minority they tend to entrench the divisions that exist in society."

Ahmed said he firmly believed that the Performing Arts Councils were hiring black artists as a cosmetic exercise and black artists who had performed in such organisations had made it clear that their art had suffered.²¹

5.3.2. DURBAN ARTS

In 1980, the Durban City Council made a grant of R100 000 for an Arts Festival in the city. A private public relations firm was hired to co-ordinate the activities and a small unambitious programme of events was planned for the year, including a film festival, art exhibitions, ballet and dance programmes and a number of drama productions including a Black Nativity, children's theatre and fringe events. At this stage, Coloured and Indian participation was evident with funds for productions being accepted by drama departments from the University of Durban-Westville and the Coloured Teachers' Training College at Wentworth. The festival events were scattered and badly planned in terms of too many activities running concurrently in venues far-distanced from each other; it lacked the cohesiveness of a small community such as Grahamstown where people can move from one event to another with relative ease. It was, however, a start and there was a significant lack of racial tension appropos participation, although most events drew predominantly white audiences. Ironically, the main racially-orientated criticism came from a white City Councillor who objected to the fact that Christ's mother was portrayed as Black in the Nativity.²².

The following year, the City Council granted an additional R100 000 for the Arts Festival. It was during this year, however, that the first sign of racial tension began to manifest itself when Durban playwright Ronnie Govender resigned from the Festival steering committee on the grounds that special permits were needed to allow mixed audiences.

"When I discovered that permits had been obtained to enable mixed audiences to attend the film festival performances, I had to withdraw. This is totally against my principles. My policy has always been that I will not present my plays at venues where permits are required ... Basically I think the idea of an arts festival is a good thing. This was a chance of a truly South African festival - but with permits we are back at the same old thing."

23

In 1982, a Director of Durban Arts was appointed by the Durban Municipality and an infrastructure of sub-committees serving the various arts was created. The aims were defined as being:

1. To promote an appreciation of the Arts at grass-roots level.
2. To lead this appreciation to an awareness of a concept of excellence in the arts.
3. To ensure that the Arts are made accessible to all in our polyglot society.

24

Durban Arts Association (as it was then known) was registered as an independent Section 21 company with the understanding that upon independence, the new association would become a grant-in-aid receiving body with independent persona and premises. The Director's office was housed within the

precincts of the Durban City Hall. It soon became evident, however, that new premises had to be found because the Durban City Hall houses representatives of local government at municipality level and the Arts organisation was beginning to lose credibility with many black artists. A transitional period prior to removal to new premises was granted by the City Council in order to allow the new organisation time to set itself up in its new guise and place of operation.

By the time Durban Arts moved its offices to a converted house on the Berea, the stigma of being funded by sources from public funds had made its mark. In 1984, there were only 6 non-whites out of 32 advisory committee members, despite numerous attempts to co-opt further representatives from a cross-cultural spectrum of the community. According to the records, the drama advisory committee in particular suffered from non-white representatives who agreed to serve but never attended meetings or attended meetings and then, because of community pressure, withdrew.

There has been a marked absence of requests from more established non-white drama groups for funding: many of those who did apply had no record of past work and were unable to motivate their requests with feasible budgets or to convince the committee of their capability of presenting work of any appreciable standard for public viewing. The committee was obviously circumspect in awarding grants to such groups

although the Director made many attempts to view their work, offer advice and (in some instances) conduct workshops to assist them.²⁵

Despite these setbacks, Durban Arts has made significant inroads into arts-funding for specific projects in the non-white community and in 1987, made a contribution of R58 925 for non-elitist dance, drama and visual arts programmes.²⁶ Interviews with black staff working for Durban Arts revealed that response towards Durban Arts-sponsored projects is growing. Rudolph Zondi operates part of the time as a talent scout looking for musicians and visual artists. He says that people in the townships are keen to be involved but as in the case of theatre where there are no properly-constructed performance venues, so there are no studios or rooms for the visual arts. School principals were unwilling to make their premises available because of a history of past destruction for similar activities.²⁷ Sisana Mkhize says that Durban Arts has given many musicians a platform for their work without which they would have to go to Johannesburg where they tended to be exploited by recording companies. Unfamiliar with the process of working through agents, they are conned into giving of their services without contracts and having to settle for minor fees in the region of R50 for a recording when they should be getting at least R4 000. Many incidents have been reported of their compositions being used by other artists without acknowledgement.²⁸

Durban Arts hires such musicians at R400 per performance for free weekly lunch-hour concerts on the steps of the City Hall - these concerts are well-supported by all sectors of city-based workers. Concerts are also held over weekends in community parks in the townships of Chesterville, Umlazi, Kwa Mashu, and in Coloured and Indian areas. Audiences for these shows vary between 300 and 400 a time. Music is given a special yearly grant of R251 900 from City Council, while the R200 000 from the same source for the other arts increased to R250 000 by 1987. An additional R53 000 is brought in through advertising in the Durban Arts magazine, membership fees, T-shirt sales and interest on investments. Of the total R303 000, R202 000 is spent on arts events which include Film, Drama, Dance, Visual Arts, Special Projects, Life in the Park, Game-Playing events and publicity and promotions.

The Durban Arts activities are in the true sense serving the needs of a cross-cultural community. The community outreach programmes they are sponsoring and the growing credibility they are acquiring at grassroots level among the non-white sector is indicative of what can be achieved where promotion of the arts is carried out as a service for the community with no ulterior motives. More substantial funding, a larger infrastructure and community venues for drama programmes and visual arts activities are needed, however, before any significant benefits can be achieved in bringing arts to communities long deprived of involvement in this area.

5.3.3. THE PERFORMING ARTS COUNCILS

The four provincial Performing Arts Councils²⁹ in South Africa were established in 1963 as legally autonomous bodies in the sense that they were incorporated under the provision of Section 21 of the then Companies Act, No.46 of 1926. According to Justice Kriek, Chairman of the South African Combined Performing Arts Councils Committee, this move was made at the express wish of those concerned with the establishment of the Councils who believed they should be free of State control and political interference.³⁰

Because government funding was involved, however, a concession was made for government representation by installing the four provincial administrators as chairmen of the four arts councils. Fear of government intervention in the arts and the consequent stranglehold on free creative expression is not unique to South Africa. The dangers of art coming under State control is well-illustrated in the case of the Third Reich in Germany where it was used as a tool of propaganda and where artistic enterprise was curtailed in an atmosphere where work which did not conform to a dominant ideology was banned as degenerate. Because of its history, Germany has protected its art from State intervention through the constitution of a fundamental law which states under Article 5, paragraph 3, that 'art is free' - meaning that the State is obliged to support culture but can exert no influence over it. The State is therefore forbidden to ban any work as undesirable or to

encourage certain artistic tendencies by means of grants and to discourage others or impede their development.³¹

Despite their autonomous nature, the history of the Performing Arts Councils in South Africa is rife with incidents of State intervention, largely through State-sympathetic bureaucratic structures within the Councils themselves. Incidents include banning of plays,³² termination of staff services³³ and allocation of grants for diplomatic purposes. The inception of the Performing Arts Councils came at a politically-crucial stage in South African politics - for it was a period when the South African government was tightening its grip on the arts in the face of rising Black Nationalism.³⁴ Playwrights were constantly under the threat of having their works banned in the 60's and 70's and many theatre managements at the time were unwilling to invest in productions that could be terminated.

In 1981, when Pieter Fourie was Head of CAPAB Drama, he was interviewed over the quarter-million-rand deficit his department had suffered; blame was placed on political issues which were said to have plagued CAPAB's Nico Malan Theatre since its inception. The theatre was said to have been blighted in its early days by the Segregated Audiences Act which had made it unacceptable at the time to many audiences. Shortly after the theatre was opened, however, the ban was partially lifted and the Drama section allowed to play to mixed audiences - but on

certain nights only. This only served to alienate many white audiences even further. Whether or not as a result of public opinion is not quite clear, but shortly after this last move, the announcement was made that the theatre could be fully multi-racial. Fourie had the following to say about the whole issue:

"Quite apart from this sad beginning, the whole history of the Nico Malan was fraught with interference on the political side. We had cancellations of productions. The very opening play in Afrikaans, Christine, by Bartho Smit, was cancelled for political reasons ... thereafter a number of plays were subjected to political interference; the public have reached the stage where they, quite rightly, see the Nico Malan Theatre as being a white collar, white elephant, civil servant bureaucracy and the symbol of government establishment ... Because of the political establishment image, with which CAPAB has unfortunately become identified, it was only natural that our audiences would gravitate towards the Baxter Theatre instead of the Nico. The public developed a more intimate association with the Baxter - a loyalty, if you like, because they saw the Baxter as being free of CAPAB's political image. The Baxter became more of an 'us' and the Nico more of a 'them' thing." 35

CAPAB's Nico Malan Theatre is not the only one of the four Performing Arts Councils that has suffered from a political stigma. Considerable tension exists between PACT and the Market Theatre Management in Johannesburg where an 'us' and 'them' attitude has developed not only amongst staff but audiences as well. The history of the tension dates back to the mid-70's when Mannie Manim and Barney Simon left PACT to form an alternative theatre group called 'The Company' which

was the forerunner of 'The Market Theatre'. Manim, who was head of PACT Drama at the time he left, said:

"I became very unhappy at PACT for bureaucratic reasons ... I think the system is totally unfair. I couldn't understand it at all, or identify with it in any way. I tried and Francois Swart tried with me to convince the powers that we should be using the wonderful subsidy from the Government to go a bit further than just providing white theatre for white people. We never succeeded. That was one of the main reasons why I left PACT." 36

In July 1986, an attack against State-subsidised performing arts councils was made by Mannie Manim at the Grahamstown Festival where he accused them of 'taking sinister control of the arts' by luring actors with high salaries and housing benefits and staging (in newly-built intimate venues) the genre of theatre normally mounted by fringe theatres such as the Market.³⁷ In yet another attack on the performing arts councils, Wits university lecturer, Dr. John Van Zyl, called for a boycott of all State-funded cultural and media corporations.³⁸ The Market Theatre's artistic director, Barney Simon, refuses to work for any State-funded organisations, preferring to write scripts for American outlets and to teach at an American university as a means of augmenting the allowance he receives from the Market Theatre Foundation.³⁹ Associate Director of PACT, Francois Swart, insists that antagonism towards the Performing Arts Councils has filtered down to the black actors who are stigmatised and ostracised as puppets, just as black politicians who co-operate with the system are.⁴⁰

NAPAC's new Playhouse Complex was opened on the 12 April 1986 by the State President, P.W. Botha, which resulted in a stay-away protest by many academics, municipal leaders and artists in the city. Potter David Walters, who made a large ceramic mural for the Playhouse, said that President Botha's presence would alienate all black people who have anything to do with theatre and that artists should take a stand. South African artist, Andrew Verster, who was commissioned to do a large glass mural in the complex, said that reconciliation was needed and that Mr. Botha did not stand for reconciliation; he said that people would interpret the invitation as another act of provocation. Professor Christopher Ballantine, of University of Natal's Music Department, said that the invitation was a political act and demanded a political response.⁴¹

In yet another politically-orientated move, NAPAC approached the Department of National Education for an amount of R40 000 to take an indigenous production based on Wild Life preservation, Kwamanzi, on a promotional tour of South African Embassies in Europe. This money was granted and the group of actors left for the tour in 1987. The event brought with it much criticism from a wide sector of the community, including many of those involved in the performing arts and resulted in the resignation of one of NAPAC's full-time actresses. Indignation at what was seen to be a politically-naive move at a time when South Africa was trying to break the cultural boycott by overseas organisations and when government-sponsored

cultural institutions were trying to win credibility with people of all races was summed up in the editorial of one paper:

"The decision to take such a tour was, at best, politically inept. The provincial arts councils are subsidised by all taxpayers and, because of their financial clout, they play an important part in the mainstream cultural life in the communities in which they operate. It is hard enough in this diverse country to retain the sort of credibility that is the lifeblood for a vital and relevant arts council, but to undertake a politically-suspect tour of European embassies in these sensitive times shows a crass lack of understanding of the needs and mood of the community which NAPAC is supposed to serve."

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Public reaction to these events has shown that involvement by the State on any level at all - other than as an impartial supporter of the arts through public funding - at this crucial juncture in social transition can only serve to destroy any effort that the Performing Arts Council are making to win wider audiences from all racial groups.⁴³

5.4 GOVERNMENT SUBSIDISATION AND THE PERFORMING ARTS:

"One wonders whether there is any other country in the world in which so small a well-heeled minority of an affluent section of society is so generously subsidised for what they for the greater part do not need or do not want."
 Robert Mohr⁴⁴

5.4.1 INTRODUCTION

The idea of funding the Performing Arts from State coffers in South Africa followed in line with Britain and most other West European countries⁴⁵ after the 2nd World War when it was felt that the democratic and cultural principles which had been fought for should be preserved by Central Government.⁴⁶ According to John Pick⁴⁷ a feeling prevailed among the idealists in Britain that subsidy would not only give a degree of security to the acting profession, it would be an agency for the moral improvement of society and would encourage the presentation of prestige work by freeing managements and artists of commercial considerations - this philosophy behind the funding of what is commonly known as the 'higher' arts prevailed in South Africa where the repertory companies had been able to survive in mounting more serious world drama as long as they operated on an amateur basis; as soon as the Johannesburg Reps. started paying their performers, they were not financially viable.⁴⁸

Post-war Britain, on the other hand, had more than 400 repertory companies running concurrently - each offering a wide range of European drama. However, cinema⁴⁹ and radio drama⁵⁰

took their toll and more and more reps turned to the State for financial help. By the 50's, more than 200 British commercial theatres had closed.⁵¹ The State was looked on at the time as being duty-bound to meet deficits incurred in mounting quality professional productions which (along with museums, art galleries and libraries housing great works of literature) were seen to be part of the Nation's cultural heritage. As a result, in Britain and other countries under British influence, high art or elitist art became synonymous with State-subsidised art and, as patron of the arts, the State was pressurised into building National Theatres where world-class performances could be mounted. Pick sees the typical national theatre as catering for an exclusive coterie.⁵²

"It is built for a minority, built to be expensive - and, unfortunately, also built that a great deal of the popular and even commercial drama cannot be played in it. One might even go further and say that these expensive places are built with an expectant eye on the death of theatre." 53

Dr. Stumpf of the Department of National Education in South Africa says his research for a report on the financing of the Performing Arts in South Africa had shown that many large theatres had reached a state of advanced ossification in Europe: "They have become museums and have lost the vitality, spontaneity and vibrance which should be the hallmark of the performing arts."⁵⁴

5.4.2. THE PERFORMING ARTS COUNCILS' THEATRE COMPLEXES

South Africa has five state-subsidised theatre complexes: CAPAB's Nico Malan Theatre in Cape Town which opened in 1971; PACT's State Theatre in Pretoria which opened in 1981 and the Windybrow Complex which opened in Johannesburg in 1987; PACOFS' Sand du Plessis in Bloemfontein which opened in 1985; and NAPAC's Natal Playhouse which opened in Durban in 1986.

Without exception, these state-subsidised theatres (ranging from the smaller intimate Windybrow complex to the impressive State Theatre) have placed a stress on the comfort, elegance and the provision of facilities which would hold their own with the best anywhere in the world. The grand and opulent image they project in their decor and design has given theatre attendance a sense of occasion and formality and has added to the image they have acquired as symbols of 'white high culture'.⁵⁵ Even the more intimate Windybrow Complex, whose size and situation make it ideal for staging innovative fringe material, has formal pseudo-Victorian decor generating an atmosphere which is not conducive to the type of audience these plays might attract.

PACT's chief director, Gerrit Geertsema, said that the Windybrow doors would be open to all races from early morning until late at night: "Anybody can come and sit here, read in

the library, meditate. We want the place to be a living theatre centre."⁵⁶

However, in the few months it has been open, it has failed to draw the large cross-cultural mix of people that the Market Theatre - a short distance away - has been able to do. The Market Theatre has a functional atmosphere - if it projects an image which cuts across cultural barriers, it is not a conscious one - the 19th century decor of the bar blends in with the earthy ambience of the building; those blacks who frequent the bar, bookshop, coffee-bar foyer during the day lack any sense of self-consciousness in the casual atmosphere of a complex which is manned at service level by a predominantly black staff. The Market Theatre has shown that for a theatre to be popular it must identify with its audience.

Pieter Toerien's commercial Leonard Rayne Theatre unashamedly acknowledges that its audiences is by-and-large an unsophisticated white middle-class group who demand a certain standard of polished entertainment and are assured of satisfaction in this respect. Both the Market and the Leonard Rayne have built up a loyal theatre public as a result of this identification process. State-subsidised theatres, however (because they are receiving funds which come from the taxpayer) feel duty-bound to satisfy all tastes and, as a result, are not building up a regular theatre-going public.⁵⁷

According to Michael Billington of the London Guardian, the patterns of theatre-going audiences in London points to the fact that people like going to the theatres that have a style, character and policy of their own,⁵⁸ where like-minded people can regularly congregate, socialise and discuss performances from a point of common interest. Theatre, after all, is a communal experience and if it is to survive in South Africa in the face of a growing American sub-culture through the medium of television it has to recognise this fact.

5.4.3 STATISTICS OF RUNNING COSTS AND AUDIENCE ATTENDANCE FOR STATE-SUBSIDISED THEATRES IN SOUTH AFRICA

The main criticism against large state-subsidised theatres is the cost of running them.⁵⁹ Large theatres are labour-intensive with quite often more people involved in administration, technical back-up and marketing, than appear on stage. Nor does the amount of staff necessarily mean a greater turnover for, unlike other sectors of the economy, they have little capacity to increase productivity; this makes the performing arts particularly susceptible to wage inflation.⁶⁰ In order to surmount the problem, there is a tendency for ticket prices to rise faster than the general price level which only exacerbates the problem of accessibility to a wider, economically less-privileged audience.

According to the Stumpf investigation into the government financing of the Performing Arts Councils, PACT's number of permanent employees increased by approximately 93% between 1980-1982 at the time of the inauguration of the State Theatre in Pretoria and NAPAC's staffing figure was expected to increase by approximately 100% with the completion of the new Playhouse complex in the 1986/87 period.⁶¹

Statistics extracted from the financial reports of each of the four Councils reflect an upward trend in running costs with a corresponding increase in State subsidy in order to meet deficits.

State Subsidy - National Education and Provincial Administration:⁶²

	<u>1983/4</u>	<u>1984/5</u>	<u>1985/6</u>	<u>1986/7</u>
PACT	10 839 879	13 371 820	13 803 699	15 707 840
CAPAB	9 304 842	10 564 723	11 071 373	13 075 819
NAPAC	4 153 674	6 300 491	9 060 273	14 784 008
PACOF'S	2 164 647	2 672 528	3 220 021	4 224 179

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NAPAC's increase in subsidy by nearly R6 million rand between 1985/6 and 1986/7 is partly accounted for by R2,3 million additional costs on the Natal Playhouse and an approximate R2 million additional loss on performances compared to the previous year. Although there were more performances in the 1986/7 period, increased productivity means increased costs

and in the performing arts, the latter normally outweigh any increased revenue brought in through additional performances.

Attendance figures for all the Performing Arts Councils in the 1985/86 period set against total subsidy paid by the State, show that the State paid on average R26 on each ticket.

Attendance figures for the four Performing Arts Councils between 1983 and 1986:

	<u>1983/4</u>	<u>1984/5</u>	<u>1985/6</u>
PACT	726 500	535 525	517 708
CAPAB	470 484	423 038	456 416
NAPAC	141 291	165 158	177 691
PACOF S	116 075	149 336	129 787

Both PACT and CAPAB experienced a drop in attendance figures between 1983 and 1986, PACT by almost 200 000, i.e. nearly a 30% drop in three years. NAPAC and PACOF have increased their figures slightly as a result of their new theatre complexes.

Total attendance figures for all shows for the four Performing Arts Councils during the 1985/86 period = 1 281 602.

Total subsidy

(Less R11,5 million towards buildings) = R33,5 million
 R33,5 million divided by 1 281 602 = R26,14
 R26 + R6 (average ticket price) = R32
 R26 = 81% of R32

Therefore, the State is paying 81% of the cost of presenting the show.⁶³ This contribution compares favourably with state-subsidised theatre in Europe where the highest public subsidy is said to be 90%.⁶⁴ However, the above attendance and subsidy figures where yearly increase in costs is not offset by increase in audience attendance suggest that this 81% is on an upward spiral and that the State will have to pay more money for the performing arts each year, even if decrease in public demand suggests otherwise.

5.4.4 FACTORS MILITATING AGAINST BLACK AUDIENCE ATTENDANCE AT STATE-SUBSIDISED THEATRES

Ken Leach, who was Artistic Head of CAPAB Drama at the time, made this comment about the large Performing Arts Councils' complexes:

"If the Government, in its wisdom has created these centres for culture ... then they must now back them up and if it takes five million rand per Arts Council, then they must go with it or else these centres will never be anything more than white elephants .. Having created them, these concrete structures need to be fed, otherwise they will die. If you buy a Rolls Royce, you must maintain it, and it costs money to run a Rolls Royce. Nobody buys a Rolls and then skimps on its running and maintenance costs, yet the Government has bought a Rolls for Cape Town, Pretoria - whilst Durban and Bloemfontein's is on order. What for? Just to sit in the garage?"

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While Ken Leach has chosen to use the analogy of the Rolls Royce in describing the expensive, prestigious government-

subsidised performing arts complexes, Gerrit Geertsema sees the R55 million State Theatre as a Jumbo jet, except that the jet has a limited life span but the theatre will keep on growing.⁶⁶ The question is, however, are these theatres capable of growing? Statistics seem to suggest otherwise. Temple Hauptfleisch of the Centre for South African Theatre Research (CESAT) says they were planned at the end of the era of big theatres and questions whether Pretoria has a large enough audience to support the four venues of the State Theatre.⁶⁷ Built in line with the National Theatre complexes in Britain and Europe, they can never hope to compete on an audience level with those theatre complexes abroad which are situated in large cosmopolitan complexes enjoying an international tourist trade. Just how dependent London's Royal Shakespeare Company at the Barbican Theatre is on the tourist trade became evident in 1986 when box office takings dropped to half the budgeted sum. The drop in audience was attributed, not only to the success of West End musicals such as Les Miserables, Cats, and Phantom of the Opera, but to the loss of overseas audiences due to Libya and Chernobyl.⁶⁸ Carrying the deficit over to 1987, the RSC was faced with bankruptcy and, in June of the same year, an appeal was made to the City of London to deal with the financial crisis. The Company's dependence on international tourists for much-needed revenue at the time was highlighted in the following London Sunday Times report:

"The Company has set an autumn deadline for solving its cash crisis. Box office takings are bouyant during the summer tourist season but by October the RSC expects its cash crisis will start to get even worse." 69

This company brought in revenue for dramatic productions amounting to 5 283 million pounds in its 1983/84 season, more than six times as much as the Drama revenue (on a Rand to Pound basis) for PACT, the largest of the four Performing Arts Councils whose 83/84 figure was R802 323.⁷⁰

Not only do overseas theatres have the tourist trade to rely on, most are served by an intricate transport system of tubes and buses running well into the night. There is also a high density of inner-city population in places such as London. South Africa, on the other hand, not only lacks an adequate transport system in the form of tubes (or even a bus system) running at night, there is also a strong trend towards decentralisation in urban living. PACT's problem is exacerbated by the fact that the State Theatre services Johannesburg. It takes the average commuter half an hour to drive from Johannesburg's city centre to Pretoria and, more often than not, this distance is increased when travelling from one of Johannesburg's suburbs.

An audience survey conducted in 1982 by the Human Sciences Research Council placed economic factors and distance from the theatre as prime reasons for not attending shows more

frequently. The survey was done in the form of a questionnaire handed to members of the public attending productions at NAPAC, CAPAB and PACOFS. PACT did not participate in the exercise.⁷¹ In each case, cost of ticket, cost of transport, inaccessibility of the theatre and family commitments were placed as the top factors militating against greater audience participation, with television following closely behind.

Since this survey, however, a new television station has come on the air: MNet. This station supplements TV2 in terms of American soap operas and other popular entertainment. In PACT's 1987 annual report, Gerrit Geertsema attributed the decrease in total attendance for all shows (despite 13 more productions being staged and 172 more performances presented) to the weak rand, political unrest, subsidies that were not keeping abreast with inflation and the new television channel. He is quoted in the report as saying that MNet "had a definite effect on attendance". The loss of boxoffice income for this Performing Arts Council amounted to R300 000. This drop in revenue had resulted in a reduction of PACT staff from 1 043 in 1986 to 923 in 1987.⁷² Stringent measures were also taken by CAPAB during the 1986/7 financial year when they cut bonuses, reduced staff and dispensed with two of their three deputy directors.⁷³

5.4.5. THE SCHUTTE COMMISSION OF INQUIRY INTO THE PROMOTION OF THE CREATIVE ARTS

A Commission of Inquiry into the promotion of the creative arts in 1984 failed, partly because of the broad scope of the investigation, to come up with any practical suggestions as to how the rising costs in the Performing Arts Councils could be contained and how they could reach a wider audience. The thrust of the Commission was to justify the need for a central funding body along the lines of the British Arts Council, not just for the performing arts but for all the arts. One of the points made by the Inquiry was that most of the available funds for the arts were going to the performing arts and not enough to the other art forms.⁷⁴

It was also intimated that, with the new constitutional dispensation and the disbanding of the Provincial Administrations, the future of the Performing Arts Councils would be affected; it was stated, however, that cognisance should be given to the highly-developed infrastructures of the Performing Arts Councils in any new dispensation. It was further recommended that under a central arts funding policy, the various arts should be treated collectively:

"When a general arts policy is determined for the future and plans are made in accordance with such a policy, it should be borne in mind that it would be to the advantage of the arts and the artist and of the promotion of art in the community if the differentiation between the creative and the performing arts as it is found at present were to be discontinued."

The Commission supported the idea that a central umbrella organisation within a multi-cultural society would be able to make the arts accessible to all members of the community.⁷⁶

Amongst the recommended guidelines for such an organisation were the following:

- "(n) An arts organisation should take note of the socio-cultural pattern of the community, and as far as possible create the opportunity for the various cultural segments of the community, spontaneously, in their own way, to give voice to their own identity in the art activities if they so desire, but
- (o) on the other hand not build any unnatural boundaries within which cultural groups must practise their expression of art for fear of acculturation - the opportunity for spontaneous and natural cross-pollination between cultures and their art must remain unrestricted."

The principles were sound and the need for such an organisation well-motivated. It would be a way of distributing funds on a broader level than is done at present. The question of the Performing Arts Councils, however, remained in the balance - would they continue to operate on the basis they had hitherto done with increasing costs each year and dwindling audiences and would additional funds be made available for the other art forms? The Commission neither posed these questions nor answered them. The major problem seemed to lie, not in the funding or whether the group of experts comprising such a body could cope - meeting on a twice-yearly basis with the mammoth task of distributing funds to the various regions -

but the fear of government interference in the working of such an organisation.⁷⁷

Most people questioned by the Commission and quoted in the report expressed reservations - insisting that if a National Arts Council was instituted, the artists' interests and integrity would have to be secured through a system of impartiality in distribution of funds, expertise, cross-cultural representation and freedom from bureaucracy. An editorial in the Financial Mail was far more direct in its opposition, insisting that such an organisation could not escape government control, citing SABC TV as an example of how a government-sponsored organisation could become a vehicle for National Party policies:

"The evidence is that any body created by Pretoria will serve the political interests of the ruling party. There is nothing as yet to suggest that a National Arts Council will be any different. In terms of the new constitution, cultural matters are defined as 'own affairs'. That alone raises the prospect of a central bureaucracy with ethnic departments for whites, Coloureds and Asians. Each community would be vying for a maximum share of the funding, and there would inevitably be boycott movements among the communities who viewed the council as an apartheid institution."

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On July 14, 1986, a White Paper on the promotion of the creative arts in the Republic of South Africa was submitted to Parliament by the Minister of National Education. The Paper made it clear that the government had decided not to accept

the recommendation of the Schutte Commission that an Arts Council be established in South Africa:

"The Government is of the opinion that an arts council instituted in terms of legislation, its members appointed by a Minister, financed to a large extent by public funds and therefore necessarily subject to some degree of government control would be in conflict with the Government's recognition of the autonomy of the arts. Although the reasoning advanced in the Schutte report convinced the Government of the need for the arts to be better organised and managed, it is of the opinion that it would be wrong for this to be done by means of legislation within the recommended framework."

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The Minister concerned, Mr. F.W. de Klerk, announced that two million rand would be made available for promoting the creative arts among all the population groups.⁸⁰ However, despite the rejection of the Schutte Commission on the grounds that an umbrella body for funding the arts should not be appointed by a Minister as it would threaten the autonomy of the arts, a committee was formed by the Minister to advise him on distributing the two million rand.

According to an editorial in the South African Arts Calender, by Louis van Heerden who serves on this committee, it was felt by all the members that they were not competent enough to take decisions on the dispensation of the funds. This committee recommended that an organisation be set up which would include authorities in the various fields and representatives of professional bodies as well as administrators and financial advisers. Ironically, what the committee was recommending was

in line with what had been proposed by the Schutte Commission in the first place. It was felt that the present committee could play an important part in establishing such an organisation through its recommendations, thereby removing it from direct government control. Van Heerden said that the committee had worked hard to convince the Government that only a body independent of direct governmental control would enjoy general credibility with members of the South African art world.⁸¹

At the time of writing this research, the recommendation of the advisory committee had not been published, nor had funds been made available for any of the arts. Further enquiries revealed that the issue was not receiving high priority and had been temporarily shelved.⁸²

Although a National Arts Council has not come to fruition, in August 1987 it was reported that Regional Councils for Cultural Affairs had been established.

5.4.6. REGIONAL CULTURAL COUNCILS

With the introduction into the Parliamentary system of separate Houses for the Coloured and Indian population groups, each group (including the whites) with its own Minister of Education and Culture, culture found itself defined as an 'own affair' in terms of the Culture Promotion Act 35 of 1983.

'Own affairs' is that which attends to the cultural needs and aspirations of the local regions that they serve. Culture, according to Andries Botha of the Department of Education and Culture, embraces the arts but is predominantly concerned with the life, traditions and customs of the particular community.⁸³ According to Esme Berman, who is an authority on South African art, there were "vociferous objections, as well as formal delegations to the Cabinet seeking rescindment of this racial segmentation of cultural affairs." All representations have been unsuccessful, although Berman said she believed endeavours would ultimately prove successful.⁸⁴ According to Andries Botha, however, these 'Own Affairs' cultural councils are "here to stay".⁸⁵

Those members serving on the 1987/8 Natal Regional Cultural Council include a retired headmaster, a publisher, a Head of Drama at an Afrikaans teachers' training college, an Afrikaans dominee, a company director, an elder of the Gereformeerde Kerk, an historian (the only English-speaking member of the otherwise-Afrikaans council) an administrative manager, a town councillor and a former music teacher. Their brief is to promote the human sciences, family education, natural sciences, recreation, homemaking, visual arts, music, literary arts, youth work and land services.

According to Botha, the performing arts are catered for at an amateur level, professional work being regarded the domain of

the Performing Arts Councils. Reaction from academics and those considered as authorities in such fields as the arts and applied arts has been strong in the largely English-speaking province of Natal. It is believed that, through the Council, the Government is imposing the culture of the right-wing Afrikaner on the people of Natal.⁸⁶ There are eight white councils, eleven Indian councils and six Coloured councils. No black councils have been established.⁸⁷

These councils have the potential to play an important part in community outreach programmes in the performing arts. However, their focus seems to be directed at preserving the cultural identity of the various minority race groups in South Africa along the lines of the old apartheid ideology. Being 'own affairs' issues, they do not cater for cross-cultural activities and any local arts body applying to them for funds will have to ensure that the money will be used for the creative activities of the specific race group for which it is intended. The 'own affairs' directive as a separatist cultural policy is in direct conflict with such organisations as Durban Arts and the 1820 Settlers Foundation, who have pledged themselves to catering for all people in a polyglot society. When asked how people of different races living together in the same community - which could well happen in the new 1987 Group Areas Policy, where the members of each community can determine whether they want their area to remain separate or become integrated - would be catered for under an

'own affairs' policy, Mr. Botha was unable to provide an answer, which implies that people who chose to live outside their cultural group will have to sacrifice the cultural benefits they are entitled to in their recognised group areas.

5.4.7. CLASSIFICATION OF THE PERFORMING ARTS COUNCILS UNDER GENERAL AFFAIRS: 1986

With the rejection of a South African Arts Council as a central funding body for the arts, the position of the Performing Arts Councils has become less precarious; however, constitutional changes which brought about the disbanding of the former Provincial Administrations and the emergence of government-appointed provincial executive committees in their place, have affected (as Schutte said it would) policies of the present Performing Arts Councils. Under the new constitutional dispensation, the Performing Arts Councils are classed as a 'general affair'. 'General Affairs' in terms of Section 15 of the Republic of South Africa's Constitution Act passed in 1983, includes all those issues which are not 'Own Affairs' of a population group - 'own affairs' being, in terms of Section 14 of the Act, "matters which specially or differentially affect a population group in relation to the maintenance of its identity and the upholding and furtherance of its way of life, culture, traditions and customs."⁸⁸

This new constitution means that the Performing Arts Councils which have officially only had to cater for a population of 4,8 million are now having to look more seriously at catering for a large cross-cultural population of 28 million. Already struggling financially, politically stigmatised and housed in opulent buildings centrally situated in predominantly white cities far removed from black townships and Coloured and Indian housing communities, the challenge that faces them is formidable.⁸⁹

The obvious and most pragmatic way of tackling the problem facing the performing arts is through an intensive programme of community outreach - taking the performing arts to the people. Decentralisation is a popular concept in most European countries because it is seen as a democratisation of the arts - a means by which they can be made accessible to a greater number of people.⁹⁰ By re-locating facilities through a community outreach policy, geographical inequalities (where the wealthiest regions become the highest recipients) are eliminated. Britain is a typical example of this, where fifty subsidised regional theatres provide facilities for the staging of drama within the various communities - they also provide a network of venues for touring programmes.⁹¹ Touring as a means of community outreach is stressed in many European countries. In Norway and Sweden, touring is a built-in condition of subsidy. In Sweden, the Riksteater sends out one hundred and thirty tours a year and in Belgium, touring is

done on a regular basis.⁹² In its inquiry into the promotion of the creative arts, the Schutte Commission recognised the need for a democratising process in the arts:

"3.5.2.

The aims of the Arts Council should be among other things:

- (d) to make the arts more accessible than they are at present to the public everywhere in South Africa

and to

3.2.2.

- (q) accept as a principle that actions aimed at the promotion of art and the fostering of art appreciation should, where possible, involve the community itself - its organisations and societies and its educational institutions." 93

To what extent are the Performing Arts Councils working on community outreach programmes at present? Statistics show that in at least two of the Councils, the number of schools' performances was high whereas in all cases the adult number of touring programmes was relatively low.

Drama: In the 1985/86 season, PACT's schools' programmes amounted to 1515 performances (1304 in the Pretoria/Johannesburg area and 211 in the country/reef area). Over the same period, CAPAB staged 283 schools performances outside the theatre and 52 performances of adult touring productions. NAPAC's school programmes for 1986/87 amounted to 26 performances with 24 performances of adult touring productions. PACOFS in the 1986/87 period had 94 schools performances and 98 adult drama performances. The reason for

PACT's higher number of schools performances is accounted for by the R85 000 allocated by the De Beer's Chairman Fund to cover a three-year period, 1984 to 1986, of educational theatre programmes for black students. This fund was doubled in 1987 to R170 000 for a further three-year period.⁹⁴ CAPAB's and NAPAC's adult touring productions were markedly low for the 1986/87 period and NAPAC's schools' programmes (amounting to 24 performances) was particularly low for the educational grant they receive, especially in view of the fact that the Loft Company is a permanent one and that schools' productions are mounted on a 'shoe-string' budget with minimal props and costumes.

In addition to schools' performances, assistance is given to promote young writers/directors⁹⁵ with small-scale experimental productions. This trend is a recent one and has grown through the efforts of PACOFS' Drama Director, Pierre van Pletzen, and NAPAC's Loft Company Director, Nicholas Ellenbogen.

Another trend that has been detected since 1985 is the growth in the number of indigenous drama productions these Councils are presenting.⁹⁶ However, other than sponsored tours to black schools and the black children who are transported by bus into the cities to see productions of school networks (particularly Shakespearian works mounted at the theatre complexes) very little else has been done on a community

outreach level for other race groups. In March 1987, 23 university professors, writers and artists signed a petition urging the Durban City Council to withdraw its annual subsidy to the Natal Performing Arts Council. The letter reads as follows:

"NAPAC, despite vast resources, does not cater for the Black population of Durban, and only to a mere fraction of whites. Durban Arts has largely failed in its mandate to provide alternative support for small, independent arts groups. We urge the council to increase funds to the arts, to recognise the NAPAC subsidy, and to find ways of providing venues and funds for small, independent arts groups in black communities, which are struggling for survival."

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If there are any small independent groups in Durban they have not (like their Johannesburg counterparts) made their presence known either through the press or in their appeal for funds from various funding bodies. Interviews with representatives of the Durban Branch of the Urban Foundation⁹⁸ and the Director of Durban Arts⁹⁹ revealed in the first instance, that no such appeals had been made and, in the second instance, that where appeals had been made applicants were asked to put their requests in writing outlining a budget and these had not been forthcoming. The problem seems to lie therefore in a lack of communication - inability to put their needs across in either an oral or written form. Another problem lies in the source of the funds. Indications are that those applying for funds from Durban Arts are not necessarily aware of the source of the money. If they were to learn it had come from public

funds at local level, it might be regarded as tainted. Appeals made for funds by Johannesburg groups, however, seem to indicate that money would be accepted from any source. Benjy Francis, appealing for funds for the Afrika Culture Centre, had this to say:

"The authorities aren't noted for going out of their way to help when they know it is a black-run establishment ... The country has R50 million for a showpiece State Theatre in Pretoria, but it cannot find the R100 000 we would need to make this really viable."

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Chairman of the Mamelodi Theatrical Organisation, Junior Makhoere (playwright, actor and director) in his appeal for funds in March 1987, said that assistance would be welcomed from any part in any way - financially or by imparting knowledge.¹⁰¹ Another group who made a public appeal for funds has been the Committed Artists led by Mbongeni Ngema of Woza Albert fame. The following request appeared in a local paper in February 1987:

"Committed Artists - a newly formed organisation led by actor, director, playwright and musician Mbongeni Ngema - is in need of funds to continue its projects."

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Feeding money to white organisations to cater for black aspirations is seen by many as a 'token gesture' or a 'cosmetic' move - giving the appearance that something is being done without altering the status quo. Benjy Francis articulates the bitterness that many blacks feel, giving an indication of

some of the resistance the Performing Arts Councils are likely to encounter in their General Affairs Policy:

"Black theatre has always been forced to work on the periphery of the establishment. Just look at the statistics: some fifty theatres in areas designated as white and not one in a black area ... when you look at the total lack of development in black areas, how long it has gone on and how little is done about it, then anything multiracial becomes a kind of window dressing. Forgive us if we look a little askance when PACT makes a few fumbling inroads into alternative theatre. Can you wonder that we question motives? "

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Defending the accusations meted out at NAPAC for not looking to the needs of the community at large, Rodney Phillips said that in 1985 NAPAC had a special trailer built which folded out into a stage and which the Loft Company intended attaching to the back of a Kombi and taking into the townships. However, the police advised against this, saying that the racial unrest at the time would be a security problem. When enquiries were made within the townships themselves, they were told:

"Don't come; you will be stoned; the thing will be smashed up; your lives will be in danger."

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PACT, on the other hand - according to their black schools' touring statistics - has had more success in this area. PACT Director, Gerrit Geertsema, even believes that black school-children can be educated to appreciate elitist art in the form of opera and ballet and says that tours of serious music and opera have been made to township schools.¹⁰⁵

5.4.8 THE CHANGING FACE OF THE PERFORMING ARTS COUNCILS

In accordance with their new profile of 'General Affairs' as opposed to 'Own Affairs', the Performing Arts Councils reconstituted their Boards of Directors in 1987. The new boards have been structured to include management committees and representatives from other racial groups - namely Coloured, Indian and Black.¹⁰⁶ On the old Boards, the Administrators of the Province were automatically chairmen of the Boards; on the new Boards, the Administrators of the new Government-appointed Provincial Executive committees are specifically excluded as chairmen. Having cross-cultural representation on the Boards will be one way of making inroads into non-white communities although it is too early to assess whether these representatives will be in name only or whether they will take an active part in promoting the performing arts on a wider scale. Besides reconstitution of the Boards, policy changes with regards to genres of performance have become a much-debated issue within the Boards themselves. Rodney Phillips outlined some of the questions that are being posed at NAPAC:

- "1. What topics should we cover for Black and Indian Schools?
2. Do we need to engage different artists to the ones we have - more Indians in the Loft company, for instance?
3. The Natal Playhouse is here, in a white area; I can't wish it away. What can we do then to create a far greater awareness about the Natal Playhouse amongst students and adults of other races?

4. Do we need to stop doing some things and do other things, and will this not lead us into doing the same thing we are trying to get away from - apartheid in the arts, or do we accept that this is part of the cultural mix of the future and hope that thereafter might come some new unique South African culture which we hope everybody will be able to appreciate? In the interim, as much as we don't want it to be a whites-only building, we don't want it to be an Indians or a Zulu-only building." 107

In an effort to find the answers, delegations from the black Kwa Zulu government and the Indian Community have been invited to meet with representatives from NAPAC. These delegations include officials from post-primary schools, adult education, training colleges, museums, ministries of culture and ministries of education. The decision to work with official representatives from the communities has come about as a result of unsuccessful attempts to find a direction from artists and impresarios within the communities themselves. Rodney Phillips has also arranged to meet Coloured officials from the government-appointed House of Delegates and House of Representatives, although he recognises that the culture of this group is not distinctly different from the white culture. He also recognises the pitfalls of dealing with officials from these communities, as many of their own people see them as puppets of a white regime, but he argues that at least he will be able to make some headway with them:

"... although they may not necessarily be accepted, they certainly seem to be professional and qualified people who know what they are about." 108

Phillips believes that drawing the non-whites in from school-going age onwards is the only way of ensuring the survival of the audiences of the future:

"It's the facts of life - there are more black audiences than white and that's the way the trends are going." 109

CAPAB has placed greater stress on economic factors than on genres of performances presented in determining a policy that they believe will secure audiences from a wider spectrum of the community. They have launched a project called Nico for All which involves sponsored theatre tickets and transport, as well as the mounting of a variety of theatre projects such as lecture demonstrations, workshops, basic training and participation in the performing arts. An appeal for financial assistance has been made to the private sector for those activities not offered free by CAPAB.¹¹⁰

5.4.9 THE STUMPF FORMULA FOR FUNDING THE PERFORMING ARTS

Part of the fresh drive to draw more audiences into the Performing Arts Councils has come about as a result of the findings of the Stumpf Investigation into the financing of the Performing Arts Councils which were made known in 1986 and which recommended that the Performing Arts should be financed on an attendance basis. The investigation evolved out of a plea from the Performing Arts Councils to reassess Government funding as it was proving to be increasingly inadequate. The

reliance on provincial sources to make good, shortfalls in the budget had its problems - the most significant being that it was not a fixed amount that could be guaranteed each year and therefore could not be included in the annual budget - this, in turn, severely handicapped programme planning. It should be noted, however, that in all cases requests by the Performing Arts Councils for additional grants to meet deficits were met with relative ease.¹¹¹ This meant that grants from Provincial Councils increased considerably and far exceeded the initial grant allocated by Government - a situation that proved to be irksome to the Government as the money from both sources was coming from the taxpayers and therefore the total money received from Government sources was far in excess of the initial amount budgeted.¹¹² Stumpf sees the formula as a means of:

1. Increasing productivity in the Performing Arts Councils:
He confirmed that a tremendous amount of money had gone into these buildings and they had to be justified; he expressed a personal belief that the buildings had been a mistake in the first place and had not been erected with the long term in view, particularly in the context of changing socio-political structures. "But", he said, "the decision was made rightly or wrongly, and now the whole point of the exercise is that they must be used optimally." He pointed out that they were registered as businesses and had to be run as such and he believed that the board of directors who were merely occupying honorary

posts at present should play a more dominant role in running the businesses even if this meant paying them for their service:

"The Board of Directors are responsible for running the Performing Arts Councils which are companies, like any other company, and if the company isn't being run well they will discover it in falling attendance - it's hard to say but as in a private company the first one who goes is the director - he gets fired - I'm speaking very bluntly ... any board of directors worth its salt continually adapts its management policy to take account of changes in the environment and in the community and by and large my feeling has been in the past - and I'm not pointing a finger at any Council - that the board of directors have had honorary posts - they go to a meeting once in a while and haven't assumed their rightful responsibilities - they haven't rubbed those performing arts councils."

2. Granting more autonomy to the Performing Arts councils:

He said that the Government policy has been increasingly to gradually withdraw more and more on the operational level in a large number of services which have a public as well as a private benefit. He explained the philosophy behind the formula in the following way:

"If you go to an opera obviously there is a benefit for you as an individual, as a person - it spills over as a benefit for the whole of society as well so what one would like in a situation like that is for the particular body at least to be able to cover the costs for the private benefits and the state would then consider covering the costs of the public benefit - say the public benefits could be cut off and evaluated at 80% of the price of performing one hour of opera and the private benefit be 20% - the Performing Arts Councils must bear 20% of the total costs and that they must do from your pocket because, as an individual, you are deriving private benefits."

He saw the formula as representing a drastic pull-out by the State as a watch-dog over the Performing Arts:

"The state has said to the Performing Arts councils: we want certain information from you and on that information we will calculate an amount of money which will be based on initiative; but even if you put up zero performances, you will get an allocation of money." 113

The statistical formula that has been arrived at reads as follows:

$$3E_O + 3E_B + E_D + 2E_M + 100\,000 \text{ contact hours}$$

E_O = effective attendance contact hours in opera

E_B = effective attendance contact hours in ballet

E_D = effective attendance contact hours in drama

E_M = effective attendance contact hours in music

Opera and ballet attendance hours will be multiplied by 3 and music will be multiplied by 2 in arriving at the subsidy reimbursement figure: this is because opera and ballet are considered to be cost-intensive in terms of staging and music to a lesser degree so, while drama receives no additional subsidy through multiplication.¹¹⁴ In addition to the attendance contact hours subsidy, is a formula to cover the costs of salaries for performing artists, personnel other than performing artists, services, equipment, renewal and replacement of fixed assets as well as initial purchase of fixed assets and book volumes related to the Performing Arts. According to Stumpf, what all this amounts to is that the State is paying

the same amount of money it always has - i.e. 80% of the costs,¹¹⁵ but it is building into the subsidy an incentive principle which means that the same 'cake' will be divided between the Performing Arts councils on a basis of productivity - the higher the attendance, the greater the share of the cake.

When asked whether there would be a ceiling on the amount allocated - regardless of productivity - Stumpf confirmed that this would be the case and that the economic climate would be a major factor in determining whether or not the set limit could be exceeded on the grounds of increased productivity. The reasoning behind the formula is that the government is freed of the responsibility of ensuring that the Performing Arts Councils do not run themselves into a state of bankruptcy, having to fit the bill with taxpayers' money. By placing the onus on the Board of Directors and the Chief Director himself for the running of the Councils as private companies, the government has divested itself of the responsibility of ensuring the economic feasibility of the Performing Arts Councils. As Stumpf sees it, the government is supporting a service for the community and as long as the community wants this service, the government is prepared to meet a substantial percentage of the costs from taxpayers' funds - if the service offered is not required by the community, then this will be reflected in attendance figures and the government's obligation to pay is accordingly reduced.

While ensuring that essential costs are met such as salaries and services, etc. the strategy frees the government from what has become an embarrassing situation for them - they are being held responsible for building the complexes in the first place and are being seen on the one hand as responsible for their survival and on the other hand as pouring valuable taxpayers' money into institutions that serve the tastes of a minority elite. The implications of the formula are far-reaching and the reactions to it diverse.

5.4.10 IMPLICATIONS OF THE STUMPF FORMULA

1. The formula has been imposed with little thought to the sensitive socio-political issues with which the Performing Arts Councils are faced at this point in South Africa's history. It will bring criteria to bear which are at odds with what cultural organisations should be trying to achieve at a time of social transition where cross-cultural needs, cultural synthesis and the evolution of a South African aesthetic should be of prime consideration. Each in turn demands experimentation which implies taking risks; the formula, however, militates against risk-taking. The arts cannot be restricted to the tried and tested; if they are to survive and grow, they must be constantly forging new boundaries, questioning the old and seeking new ways to give meaningful expression to the new. Reasons cited in the report as justification of continual government funding are suspect:

- "a) The prestige conferred on a community or nation by the level and quality of the performing arts.
- b) The arts may constitute an important element of economic life in some centres by attracting visitors and generating income for some related ancillary services.
- c) The promotion and preservation of an artistic and cultural heritage for the benefit of future generations.
- d) The teaching of the humanities leads to a finer civilisation. (my underlining) ¹¹⁶

The stress on economic benefits that would accrue and the prestige it would bring to the nation are immediately suspect as criteria which should be applied in consideration of why arts should be funded. The one suggests commercial considerations and the other has strong elitist connotations. The preservation of an artistic cultural heritage immediately begs the question 'which cultural heritage?' because the people of this country have different cultural heritages and as yet no single South African cultural heritage has emerged. The phrase finer civilisation brings to bear western aesthetics through a consideration of the classical influence and the belief that in achieving an ideal form in art a higher civilised state is reached.¹¹⁷ The investigation's equation of an 'ideal' financial policy with economic efficiency and artistic effectiveness¹¹⁸ is immediately suspect - no explanation is offered as to what is understood by 'artistic effectiveness' but in the context in which it is placed, one is tempted to equate it with quantitative issues, such as economic benefits

which are said to accrue as well as the degree of prestige which is believed to be gained.

2. Having been devised as a strategy to make use of the existing complexes, it does not encourage democratisation of the performing arts through a programme of community outreach. Surveys carried out in the 1960's and 1970's in America show that the public for the visual and the performing arts was distinctly elite in level of education, occupation, income and race and that over a period of 17 years there had been little change in this pattern. Professionals constituted 65% of the audience in the 1960's, 57% during the 1970-74 period and 59% in 1975-76; the blue collar share of the audience was 2,4; 2,8; and 3% respectively.¹¹⁹

"The studies reviewed here consistently indicated that audiences for the visual and live performing arts are more well-educated, of higher occupational standing and more affluent than the general populace. The strong relationship between education and attendance, the extreme over-representation of professionals and managers, and the virtual absence of blue-collar workers were particularly striking." 120

The survey revealed further that, despite a degree of pressure from those funding the arts, for a greater degree of community outreach, there seemed to be evidence of resistance towards democratisation on the part of the elite themselves; for diversifying the audience could only undermine the social value of the arts in the context of elite standing and cohesion:

"... cultural capital, both in formal education and in refined aesthetic taste, can serve as a useful medium for the transmission of elite position from generation to generation. By instilling cultivated aesthetic tastes and providing support for advanced university training, elite families endow their offspring with cultural capital that can be converted into social standing and economic position later in life."

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Racial and ethnic minorities in America were distinctly under-represented in the surveys conducted. Although blacks constituted 12,3% of the total urban population in 1970, they represented only 3% of the audience surveys done. The reason of course is because, as in South Africa, they fit into the poorer sector of the population and are therefore those without higher education and those employed in blue collar or service operations.¹²² They have neither the incentive, the finance nor (in many instances) the transport to go to the theatre. If economic factors such as price of tickets, cost of transport or distance of travel, were shown in the HSRC surveys¹²³ as being three of the top factors militating against white audiences attending theatres, how much more must this be the case for non-whites lower down the economic scale and living in areas far removed from city centres where the theatre complexes are housed? Although, according to the Stumpf report, the Performing Arts Councils will be subsidised on shows taken on tour, these shows must be presented in a formal enclosed venue where people pay an entrance fee. It is doubtful that touring will increase because, as Rodney Phillips says:

"No provision has been made in the formula to cover the additional costs involved in touring ... that is a serious flaw in the formula and one that militates against touring which is an extremely expensive operation." 124

Formal presentations, furthermore, fall under the following restrictions:

- (a) They must be those 'in which not only an exclusive, isolated part of the general public derives the benefit thereof' - this immediately excludes school audiences. 125

Stumpf says that the Performing Arts Councils already receive funding for this purpose from the respective Education Departments; but what hasn't been taken into account is that this grant has not been increased to accommodate Indian, Coloured and Black Schools under the new 'General Affairs' portfolio. Rodney Phillips says that he will be taking the same grant and using it equitably for all schools regardless of colour - this means that white schoolchildren will be seeing considerably less Theatre in Education programmes than they enjoyed previously. The policy towards schools touring programmes which has been adopted by the Department of National Education seems to be extremely short-sighted in terms of cultivating future audiences: it means that the number of potential productions that each child could see has been considerably reduced - there will be fewer productions taken to more children. Surveys done in Europe on theatre-going audiences have revealed that of the hard or semi-hard

core of theatre-goers, the highest proportion is under 24 years of age.¹²⁶

The median age for theatre-going audiences over a decade in the 1960's and 70's revealed that the age range for theatre-going audiences was between 21 and 49 with drama at the younger end of the scale and opera at the older end of the scale.¹²⁷ Audience surveys in European countries also reveal that the habit of theatre-going is engendered by two groups of people: parents and teachers. John Allen makes the following observation:

"The two outstanding facts to emerge from the various surveys is firstly that the hard-core of regular theatre-goers is composed of young people; and secondly that they have developed their interest in the theatre from their school teachers. If managers and directors want to make theatre more directly available to a wider spectrum of the population, it is clear that this is the public with which to start."

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As yet there has been no indication from the other Performing Arts Councils whether they intend spreading their present grant over a wider number of schools. If they continue as they have in the past - cultivating the needs of white school-children only - they will be perpetuating the class elitism which has been so long associated with the performing arts in this country. If, on the other hand, we are to accept that the arts are a precinct of the elite, we must also accept that in a changing South Africa and evolving class structures within the urban Black communities, there is an emergent black

elite - this is not idiosyncratic to South Africa: it has happened in other post-colonial countries in Africa. If this group is to be captured as an appreciative audience for the performing arts, they must be introduced to theatre at an early age.

3. A formula based on attendance figures could lead to a commercialisation of the performing arts, opting for the re-staging of old favourites, particularly in the line of musicals and pantomimes. When British Arts Minister, Richard Luce, advocated that arts organisations should popularise the arts, paying closer attention to what the public wants, he was strongly criticised for his views on the grounds that such a policy would destroy the whole area of new or 'difficult' work, leaving either a 'heritage culture' of established classics or 'wall-to-wall' Andrew Lloyd Webber.¹²⁹

The danger of this happening in South Africa under the new policy is very real and the situation will have to be monitored very carefully. If an art heritage is to be established and preserved in the area of performance, it must be paid for and one way of ensuring that new scripts and lesser-known works are preserved is to raise the bonus attendance hours from 100 000 with the special proviso that it be used for this purpose. The incentive attendance numbers subsidy could be left for the more popular forms of entertainment.

Statistics for CAPAB show that during the period 1983-86, the two presentations that scored the highest attendance were Sound of Music: 40 802 (1985-86) and The King and I: 18 523 (1983-84). With these productions falling under Opera, they are subsidised in terms of the formula three times as much as Drama. For NAPAC over the same period, the three top productions were Winnie the Pooh: 22 277 (1983-84), Babes in the Wood: 27 054 (1984-85), Pirates of Penzance: 23 906 (1985-86). PACOFS' highest scoring production in terms of audience numbers was Hello Dolly: 9 634 (1986-87) with educational programmes and children's theatre bringing in the most impressive figures, averaging 16-20 000 per production. No statistics are available for PACT because their audience numbers are listed in totum and not per show in their financial year book. At the lowest end of the scale is the indigenous drama and experimental workshop theatre:

CAPAB: The Boxes: 1983-84.
232 - 10 performances

PACOF: An Evening at the Vernes: 1986-87.
395 - 4 performances

NAPAC: En Dit was M^ore: 1985-86.
362 (Durban) 251 (Tour) - 10 performances

Statistics for Shakespeare are always high because of the large school bookings - more often than not the productions coincide with those plays set out on the school syllabus.

CAPAB's figures for Shakespearian productions over a three-year period were as follows:

1983-84	<u>The Taming of the Shrew</u>	15 499	
1984-85	<u>As You Like It</u>	15 421	
1985-86	<u>Comedy of Errors</u>	16 640	130

According to Stumpf, the Performing Arts Councils will be subsidised for schoolchildren attending productions of this genre at the theatres, provided the school or parents pay for them.¹³¹ It is the children's programme and those productions of relevance to the school-going child that will probably remain (because of their high attendance) the hard-core of future drama productions under the Stumpf formula, with low-cost musicals being another top priority. The high attendance figures for Afrikaans drama at PACOFS show that Afrikaans drama is well-patronised by the Afrikaans community within a largely Afrikaans-speaking province, so this genre of theatre will not suffer unduly.¹³²

5.4.11. REACTION TO THE STUMPF FORMULA

At an international conference on arts funding held in Europe in 1983¹³³ there were two distinct areas of thought on Arts Subsidisation - some felt that a more aggressive stance should be taken towards the arts in getting a greater share of the total budget. Others felt it was possible to present a more pragmatic image of the arts as an industry - an employer, a provider of tourist services, good business and as deserving

of subsidy as the coal or steel industry. It was felt that financial scrutiny and the demands by funding organisations for better value for money need not necessarily threaten the independence of the arts. Stumpf's report and subsequent formula places him firmly with the second group.

Reaction to the formula has varied from an outright rejection of it on the grounds that quality cannot be quantified¹³⁴ to an appraisal of its merits on an international level.¹³⁵ Justice Kriek, Chairman of the South African Co-ordinating Performing Arts Council (SACPAC), asks the following questions:

1. How can a formula designed to finance future activities of the Performing Arts Councils possibly be derived from past trading records which reflect the sorry record of under-structured and under-funded bodies, and cannot be used as a yardstick for the future?
2. How can the Performing Arts Councils which have hitherto catered for a white community cater for a multi-racial society without increased funds?

"What is crucial today is not a formula based on historical facts (tainted as they are) but a clear and unambiguous statement of governmental policy in relation to how the performing arts are to be presented in a multi-racial society in what is for all practical purposes a new South Africa."

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The answer to these questions lies in accepting that the formula has been imposed as a pragmatic way of increasing productivity in the Performing Arts Councils so that optimal

use is made of the theatre complexes with no thought to content of material presented. The rationale behind the formula is that old statistics can be used because the 'under-structured' and 'under-funded' bodies that Kriek speaks of are seen by the government as being under-utilised: greater utilisation will generate more funds not only from box-office takings but from government sources. There is of course one pitfall in the exercise - there is a ceiling on the amount of funds the government is prepared to make available.¹³⁷ If the Performing Arts Councils exceed that ceiling by generating more attendance hours, however, it is possible they will have generated enough funds through increased productivity not to be placed in a financially-embarrassing position should the money not be available from government sources.

As to quality of the productions, Stumpf believes that the incentive to draw in more audiences will ensure a high quality in the standard of production.¹³⁸ However, no distinction has been drawn between quality in staging (performance, directing, decor and technical considerations) and quality in content. A quality script in terms of artistic merits can be poorly staged and a trite script can draw in audiences through slick presentation.

Rodney Phillips rejected the formula outright, saying that there was no other country in the world where arts were funded on a statistical basis:

"Stumpf said to us: 'Don't talk to me about the beauties of the arts - I am a cold-blooded statistician; my job was to develop a scientific formula that will remove any access to emotional appeals to the authorities for your requirements.' That formula will make us do more Swan Lakes, more Sounds of Music and more Beethoven 5th Symphonies than we've ever done before - so that we can generate the most contact hours and the most money by playing the most popular of the well-known things over and over, and any risks to put on unknown works will be avoided. That's what really is going to happen - it's not going to make us more innovative - not in the slightest."

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Gerrit Geertsema was very positive in his response to the formula. It must be borne in mind, however, when considering his reaction that PACT stands to receive the largest share of the 'cake'¹⁴⁰ by sheer virtue of the fact that it serves the Pretoria/Johannesburg area, the most densely-populated white area in South Africa and therefore has a wide audience to draw on. Justice Kriek points to one major anomaly in the disparity of funding in the Stumpf formula. PACT and PACOF (the largest and smallest, respectively, of the Councils) are used as examples:

"It costs both these councils the same amount to mount an opera. Sets, costume and lighting for an opera (e.g. Traviata) cost in the region of R100 000, irrespective of whether it is mounted in Pretoria or in Bloemfontein. Assuming the venues in the two cities have the same seating capacity (say 1 200 x 3 hours, weighted by 3).(sic.) The difference is that PACT can put on at least twelve performances of the same opera while PACOFs cannot put on more than four. For the same outlay PACT can therefore earn at least three times more audience contact hours than PACOFs while the latter's box-office income is one-third of PACT's." 141

The implication of this is that the smaller councils will have to put on lower-cost productions and work for exchange of productions so that they will have the opportunity of playing to larger audiences and by the same token more expensive productions can be brought to their theatre complexes without increased costs to themselves. The audiences benefit and the Performing Arts Councils benefit. In his appraisal of the formula, Geertsema had the following to say:

"I attended the International Society of Performing Arts Administrators and they requested I send them the formula which they want to have a look at. I sent a copy to the Head of National Opera in England and he wrote back and said that it was a miracle. International Performing Arts bodies will be watching South Africa over the next few years to see if the formula works - if it does they could well be implementing it themselves. I think it's brilliant - I know, I've been in this business for over twenty years and I know that since the first day I joined the Performing Arts we had to fight for the amount of money we get every year - it didn't allow for any initiative."

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Geertsema has wasted no time in using initiative; on the strength of the formula, he has borrowed R2 000 000 from the bank to start a contemporary dance company. The performances generated by the company will bring in revenue both from box office and government subsidy (dance is weighted by three times as much as drama according to the Stumpf formula). This money in turn is used to pay back the Bank loan - salaries for the company are paid under a separate subsidy formula. Geertsema has Public Relations Officers working on concession schemes and liaising with community leaders and educational

leaders in black areas in an effort to bring large groups of schoolchildren to the theatre through a subsidised transport system funded by the private sector. He believes firmly in the long-term strategy of educating young audiences as a security for attendance figures of the future. He doesn't believe the formula will commercialise the performing arts:

"You must have a balanced programme so that you will still do the high culture work as well as appealing to the popular audiences, and I say through the formula you will generate enough money to have a balanced programme. What could happen, without the formula, is that you could end up having mostly highly artistic educational programmes."

143

Geertsema doesn't believe that the more serious drama or esoteric works will suffer:

"One must not forget that even a classic play can do as well as a comic play. A Wagner opera can do as well as Madame Butterfly. A triple bill of Ballet can do as well as Sleeping Beauty; it all depends on your production - in the end it's the quality that counts."

144

Even though Geertsema's observation that works falling into the category of 'Higher Culture' can be box-office successes is correct, audience response is more often than not fickle and the success of such productions as Amadeus is the exception rather than the rule. It is possible that the film version of the production played a major part in drawing audiences to the theatre. This and Peter Schaffer's ability to exploit the theatrical possibilities of live performances in his script-writing, skilful presentation as well as good

press reviews combined to create the right ingredients for box-office success. Ken Leach has a theory that the more sensational productions attract audiences:

"They wait for the crits, and the bigger and the brasher the crit, and the more media promote it in a big way the bigger the audience. The conservative production is not pulling support." 145

It is very unlikely, however, that the smaller Performing Arts Councils - under the present system - will risk too many productions where audience reception is an unknown factor. PACT is the only Performing Arts Council which, because of its large audience potential, will be able to afford the risk of offering a balanced programme in the performing arts. PACT also has considerable advantage over the other Performing Arts Councils because it is situated in the richest industrial and mining area in South Africa. Most Head Offices of large companies have their headquarters in Johannesburg and therefore fund-raising for community outreach programmes is an easier task than in the case of the other Performing Arts Councils. Not only has PACT been successful in raising money for black educational programmes from a large mining company, they have also raised money to bus black audiences in from outlying districts. The formula encourages a strong competitive spirit among the Performing Arts Councils - each attempting to obtain a major slice of the same cake. With the considerable advantage PACT has over the other Councils, the dangers of compromise in presenting the genre of works that private enterprises cannot afford would seem to be inevitable.

5.5 GENRES OF DRAMATIC PERFORMANCE FOR STATE-SUBSIDISED THEATRES IN A CHANGING SOCIETY

Evidence to this point has shown that art by its very nature is supported by an elite sector of the population and that socio-political, economic and geographic factors together with the advent of television militates against drawing non-white audiences into what were originally designed as white theatre complexes and that the only effective way that such audiences can be cultivated is through a programme of community outreach - taking the performing arts to the people. However, these theatre complexes have been built and a formula of subsidisation has been devised for their optimal use and therefore the Boards of Directors and the Chief Directors have to accept the challenge of filling their theatres and compromising the performing arts through over-commercialisation. According to Sheridan Morley of the London Times, over-commercialisation kills theatre. Speaking of the death of theatre in Broadway which has led to a take-over by British productions, he says:

"... plays got squeezed, new musicals got too big and too mindless to attract anything but a notoriously fickle tourist audience, while the revivals ran out because practically everything worth reviving had been revived..."

146

It has been shown that one of the prime areas the Performing Arts Councils need to look at in their attempt to attract wider cross-cultural audiences is that of their image. They need to identify more with the community, as the Market

Theatre has, becoming people-orientated complexes. Michael Billington of the London Guardian, commenting on the crisis experienced in the highly-commercialised West End theatres in London in June 1987 when all went dark (except for one staging Lorca's The House of Bernarda Alba) said:

"... people no longer want to go to entertainment garages where they are culturally serviced at maximum speed for maximum profits." 147

Gerrit Geertsema is looking to the Pretoria City Council for co-operation in bringing people back to the theatre at night; he believes in the concept of creating the right atmosphere by means of late-night shops, street cafes etc. "to keep out people in these areas after work or to entice them back there again." He said they would have to think of ways to replace "the ghosts, who haunt these areas at night, with living souls."¹⁴⁸

NAPAC, on the other hand, is approaching the problem from another angle. On October 10, 1987, they ventured into a fund-raising project for victims of the Natal floods and in so doing, made a major breakthrough in identifying on a closer level with the community at large. Visitors attending the fund-raising day were asked to bring blankets, food and items of clothing for flood victims. The programme of events that were spread out during the day into the evening included street theatre: clowns, mime shows guitarists, vocalists; children's entertainment in the foyer; Noel Coward songs and

morning tea in the Colonial Alhambra Room and a disco in the same room in the evening.¹⁴⁹ Activities of this kind done on a more regular basis is a positive way of breaking the formal, opulent and elitist aura so long associated with the Performing Arts councils. Once they have turned their complexes into people-orientated centres, the next important challenge is that of staging genres of theatre which will appeal to a cross-cultural South African audience. If, however, the performing arts are to retain their diverse roles of preserving past genres of inherited performance traditions, encouraging and contributing to new emergent art forms and thus ensuring the very survival of the performing arts as significant and vital modes of expression growing out of a South African consciousness and if they are to draw people to the theatre through popular modes of performance, they need to encompass a range of dramatic productions which include:

1. Indigenous drama: nurturing theatre at grassroots by experimenting with new genres. What is needed at this level is an innovative poet of the theatre - a Barney Simon or an Athol Fugard - who has the command of language and the conceptual ability to shape ideas pertinent to the present through a workshop situation. Without innovative input of this nature, drama in this country is likely to stagnate as has been shown in the genre of protest theatre. Other than the subsidised Market Theatre and fringe festivals such as the Grahamstown Festival and the activities of the Afrikaanse

Taal-en-kultuurvereniging (ATKV)¹⁵⁰, there are few opportunities for the mounting of fringe productions. The Performing Arts Councils have ventured into this field with the Loft Theatre company, PACOF's encouragement of new Afrikaans writers and PACT's Pot-Pourri Festival in 1987, but - as has been shown - this genre of work is likely to suffer under the new formula.

Commenting on the present state of the Fringe theatre in South Africa and the 130 fringe productions at the 1987 Grahamstown Festival, theatre critic Barry Ronge had this to say:

"With this much on at the Festival, a lot of people have a lot to say. But apart from the Festival they have nowhere to say it and make a living out of it."

151

Stumpf says that the bonus 100 000 attendance hours should be used for staging productions of this genre; however, the option is left to the individual Performing Arts Councils and the indications are that a financially struggling council will, for pragmatic reasons alone, neglect this important area of the performing arts. Rodney Phillips has already indicated that the new formula could mean the termination of the Loft Company.¹⁵²

2. Transpositional drama: By this is meant the re-interpretation of classics within a framework which is meaningful to a South African people in the present. Many would argue that

drama belongs firmly in the time within which it was conceived and that re-interpretation or modernisation detracts from the playwright's intention. Those arguing from a Marxist aesthetic might be tempted to say that there are no such things as universal truths about mankind which transcend time and that what is pertinent to two ages is so because of similar socio-economic structures. While there may be some validity in this theory, it is difficult to explain how the Japanese film RAN (based on Shakespeare's King Lear) was able to transcend cultural and time gaps in its depiction of such human qualities as the struggle for power, jealousy, moral blindness, filial love, greed and pride. Setting the play in a 17th century Japanese clan system and adhering closely to a plot and themes which emanate from a post-feudal Elizabethan world order, the director showed that there are certain traits which are inherent in Man, regardless of whether his civilisation emanated from a Graeco-Hebraic culture or a Japanese tribal system. The Theatre Workshop Company's production of Umabatha (Macbeth) was another example of how common traits in two diverse civilisations can transcend time and culture. Over-riding ambition in the quest for power, belief in the supernatural and Man's potential for self-destruction were as relevant to an Elizabethan world order (albeit set in a period of early Scottish history) as to the Zulu tribal system of Shaka and Dingaan's day.

Dieter Rieble's production of PACT's Women of Troy ¹⁵³ in March 1987, based on Euripides' The Trojan Women, is a more recent example of transpositional drama. The production was completely rewritten in a more colloquial style and the gods (Poseidon and Pallas Athene) extracted from the text in an attempt to place it more firmly in a timeless, placeless zone. By extracting the gods, much of the dramatic impact and thrust of the play was lost - for the action emanates from a counterpoint between Hecuba and the gods: as Hecuba moves away from dependence on the gods for salvation, she grows in stature - gaining strength in the face of ever-increasing hardship.

What the production did achieve, however, was to convey the futility of war in any age where suffering is endured by both victor and vanquished: it gave a sense of immediacy to a theme which cuts across cultural barriers. While there will always be a place for presenting the classics in their pure form in a society which has as part of its inheritance Eurocentric traditions, the potential for dramatic reinterpretation of these classics with their penetrating incisive contemplation of the human condition is pertinent at a time when ways of synthesising cultural traditions in a meaningful interpretation of the South African present are being sought.

3. Popular Entertainment: the use of the word 'popular' in this section aligns itself with that which has a wide appeal because it has any combination of the following: entertainment value, reinforcement of social values, characters and situations with which the audience can identify and involvement of the audience through such elements as the imagination, fast action, wish fulfilment, topicality.

A study done by J.S.R. Goodlad who analysed 114 popular/successful plays that were staged in London's West End between 1955 and 1965 suggests that:

"...popular theatre enables members of a community to organise their experience of social relations ... it draws attention to social order by contrasting it with disorder, to morality by contrasting it with immorality. By virtue of its nature as a form of mass communication, popular drama is likely to reinforce prevailing opinion and belief rather than change it ... People will watch drama in order to organise and confirm their experience of society ... Popular drama will function as a monitor of morality, particularly those aspects of morality in which there is tension between the instincts of individuals and the requirements of society... Popular drama is used ... deliberately or intuitively ... to disseminate the moral values upon which prevailing social structure depends. Popular drama, therefore, is likely to function not only as an expressive element of culture determining the prevailing morality."

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In this context, it is understandable how the Greek plays of Aeschylus, Sophocles, Euripides and Aristophanes and the Elizabethan plays of Shakespeare could be classed as popular theatre of their time. Not only was there the juxtaposition

of order with disorder in these plays but they reinforced the prevailing morality of their age. What is significant in these great ages of theatre was that popular drama proved that it could have wide appeal without being trite and irrelevant, as was the case in the popular drama of the Victorian age.

In July 1987, Theatre Director John Slemmon of Cape Town's Baxter Theatre took what he called 'a calculated gamble' in staging a Coloured musical called District Six - the Musical. The production was the theatre's most expensive ever; with its cost of R150 000 and thirty cast members, it required 80% attendance to break even. As it turned out, the production was the most successful staged at the theatre in its ten-year existence. Not only did it bring in substantial profits in its 26-week run, it opened up the theatre-going experience to an untapped part of Cape Town's community. A report on the production read as follows:

"For once there is a production which reflects the lives and experiences of the coloured community in a meaningful and lively way and they have responded in their thousands. A new audience is being developed which is returning to the Baxter for other productions." 155

Another report by Barry Ronge of the Sunday Times read:

"The coloured community has at last acquired a commanding voice and status on our national stage. Their protest and bitterness is linked to a celebration of their music, and a re-affirmation of the community identity which the arrogant bureaucrats who bulldozed District Six tried to destroy." 156

This same show played to over 40 000 people at Johannesburg's Market Theatre.¹⁵⁷ A bid by PACT, however, to stage it at the State Theatre in Pretoria failed. With 11 000 tickets already sold for a planned run at the State Theatre, the authors of the show cancelled the arrangements - saying they had acted:

"... to ensure respect for the wishes and sensitivities of former residents of District Six and those affected by the Group Areas Act." 158

Speaking of the stimulating challenges that South Africa has to offer in working with people of other cultures, John Slemon said that the success of District Six - the Musical was due to "... the combination of brains of a Muslim, a Jew and a Roman Catholic."¹⁵⁹ He admitted he would never have been exposed to that unusual ethnic mix had he remained in Ireland where: "...90% of the theatre people are alike thinking and where there is almost a deja vu in anything staged."¹⁶⁰

From the results of successful exercises such as this, it is evident that there is much potential for cross-fertilisation of ideas between people of different cultures in this country and that from such activities can evolve new and dynamic genres of significant yet commercially-viable theatre. Gibson Kente's township musicals are another genre of popular theatre that could be harnessed for a wider cross-cultural audience. In their present vernacular form and mode of staging, their appeal is geared for a specific audience but experimentation

using a cultural mix in the production team could result in a popular musical with a broad appeal.

PACT commissioned Des and Dawn Lindberg to mount an African musical for presentation late 1987/early 1988. The production King Africa is an updated version of the 1950's popular King Kong. Using a Black boxer as the central figure - as was done in the earlier production - the musical will incorporate the genre of music made popular by Paul Simon's Gracelands.¹⁶¹

4. Educational programmes: Enquiries into what was being done by the Kwa Zulu Government on a cultural level for their community revealed that any money that was available was being set aside for literacy programmes or historical research into the Zulu past. The feeling was that Zulu history had been overlooked or told largely from the white man's vantage;¹⁶² research units had been set up in conjunction with the University of Natal, a museum set up at Ulundi (the capital of Zululand) and monuments were being erected at major battle sites in the area. This drive amongst the Zulus to resuscitate the past in order to instil a sense of national pride in their community is in line with current findings in the Transvaal where research has revealed a desire to involve the past in a meaningful programme of cultural upliftment.¹⁶³ Interviews with officials of the Urban Foundation in Durban (an organisation involved, amongst other things, in programmes of cultural upliftment in the black community)¹⁶⁴ confirmed

that no requests had been made from Kwa Zulu institutions for funding of the performing arts and that the assistance that had been rendered had been on a broad educational level such as communication and literacy programmes. This being the case, it would seem that the area where NAPAC would receive the most co-operation from Kwa Zulu cultural affairs would be in the area of educational programmes, particularly those that sought to interpret Zulu history.

Documentary drama and re-enactment of tales from African mythology exploiting the dynamic performance energy and audience involvement of the oral tradition seems to be the most obvious starting point in this area. Nor need such an approach be limited to the Zulu culture - it could be used to interpret the rich tribal traditions and folklore of other black groups in South Africa. Programmes of this nature included in the already-diverse educational fare taken to the schools need not be seen as perpetuating apartheid in the performing arts - primary schoolchildren of all races have syllabuses which cover the history of this country - recorded up to now from the perspective of the white experience. A new perspective from the black experience would be an enlightened move towards a culturally integrated South Africa.

5.6 CONCLUSION

Although the Stumpf formula has its merits as an incentive to make optimal use of large theatre complexes whose audience

numbers each year show a predominantly downward trend,¹⁶⁵ it has been imposed with little thought of the full implications of the new General Affairs portfolio that the Performing Arts Councils have acquired. Evidence has shown that the formula is in many instances counteractive to the implementation of a policy of catering for all in a polyglot society. Compromise in the formula is called for - a higher bonus grant allocated specifically for new experimental work and the staging of lesser-known works which fit into the category 'higher art'.

The formula could be applied to those productions with a lower risk factor and popular entertainment. The question of funding for black educational programmes and touring should also be considered: one way being to calculate a new formula within the same budget that would allow for a fairer distribution of funds to cover this area. Commerce and industry need to be made aware of the important role they can play towards cultural integration of the diverse groups in South Africa by subsidisation: transport to bring people to the theatre from outlying areas; community outreach programmes; and theatre tickets for those in the lower economic groups.

CHAPTER 5

NOTES & REFERENCES

1. Arts Council of Great Britain prospectus.
2. See previous chapters 1, 2, 3 and 4.
3. "NAPAC - and the other Arts Councils - have been criticised for being White-Elitist organisations, whatever that might mean." Scenaria interviews Rodney Phillips. Scenaria, May, 1987.
4. Harold Osborne, Aesthetics in the Twentieth Century, Longmans, London, 1968, pp.1-30 and pp.131-154.
5. Ibid., p.187.
6. Aristotle, Metaphysics, Oxford University Press, 1976.
7. Humphrey House, Aristotle's Poetics, Rupert Hart-Davis, London, 1961.
8. Note: Presumably Ms. Gillwald meant 'prescriptive' as that which determines certain rules by which theatre is assessed rather than 'didactic' which has propagandist connotations: didactic theatre is usually seen as that which sets out to impart an overt message.
9. "The all-South African experience", The Sunday Star, April 5, 1987, p.4.
10. "Critical Perspective to Contemporary S.A. Theatre", Critical Arts, iii 1980, pp.40-46.
11. Paul Monaco, Modern European Culture and Consciousness: 1870-1980, State University of New York Press, 1983.
12. Standard Bank National Arts Festival programme, July 1987, p.30.
13. Note: The wording of the charter was one of the issues discussed by Junaid Ahmed, Cultural Officer of the University of Durban-Westville's Student Representative Council, who was asked to address members of the Festival's organising committee in July 1987. (Interview with Mr. Ahmed, August 1987)

14. Note: Despite criticisms, the Festival has attracted increasing numbers of black participants in 1986 and 1987 with 20 black productions numbered in the 300 events during the 1987 Season.
15. "Festival to involve blacks", Daily News: Tonight, July 30, 1987, p.1.
16. Ibid.
17. "Behind the 'city of saints'", The New Nation, July 9, 1987.
18. Note: Feelings were particularly high because in December of the previous year a Cape Town Arts Festival Towards a people's culture, planned in conjunction with a National Conference of the End Conscription Campaign, had been banned under the State of Emergency regulations. (The E.C.C. is a campaign organised as a counter movement to compulsory military service in the S.A. Army of every young white male over the age of eighteen).
19. "Festival faces arts pull-out", The Argus, March 26, 1987, p.1.
20. The Sunday Tribune, Durban, July 19, 1987.
21. Ibid.
22. Natal Mercury, July 25, 1980.
23. "Playwright quits festival because of race problems", Sunday Express, April 12, 1981.
24. Note Other black participants followed Govender's lead and withdrew their support. Sunday Express, April 12, 1981.
25. Note: These observations were made during my term of office as a member of the Advisory Committee of Durban Arts.
26. See Appendix 5 for further details.
27. Interview at Durban Arts, August 1987.
28. Ibid.
29. Natal Performing Arts Council (NAPAC); the Cape Performing Arts Council (CAPAB); the Transvaal Performing Arts Council (PACT); the Performing Arts Council of the Orange Free State (PACOF S).

30. Interview with Justice Kriek, September 1987.
31. Kurt Hentschel. "Financing the Arts in the Federal Republic of Germany", Funding the Arts in Europe, ed. John Myerscough, October, 1984. Studies in European Politics 8. The Council of Europe, Strasbourg and Policy Studies Institute, 1984, p.31.
32. See p.57.
33. Ibid.
34. See pp.79-81.
35. "The crisis at CAPAB" - Scenaria interviews Pieter Fourie, Scenaria, Issue No.27, September 28, 1981, p.9.
36. "Manim's Market", Scenaria, Issue No.20, September, 1980.
37. "PACT in Transit", Style, April 1987, p.102.
38. Association of Drama Departments of South Africa (ADDSA) Conference, Wits University, Johannesburg, July 1986.
39. Interview with Barney Simon, Market Theatre, Johannesburg: July 1987.
40. "Blacks in state theatre stigmatised, says Swart", The Argus, January 13, 1987, p.1
41. "Outraged artists don't want PW at theatre opening", Sunday Times, March 23, 1986, p.5.
42. "Inept", Sunday Tribune, March 8, 1987, p.16.
43. "Napac troupe in hush-hush tour of Europe", The Daily News, February 5, 1987, p.1
44. Robert Mohr, "Finding a Theatrical Future", Theatre Quarterly, Vol.vii, No.28, 1977-78, p.92
45. Note: France, Sweden, Denmark and Germany excepted, these countries have supported National Theatres for upwards of two centuries.
46. James Redmond ed., "The Effects of Subsidy on Western European Theatre in the 1970's", Drama and Society, Cambridge University Press, London, 1979, p.228.
47. John Pick "Subsidy, profit and the search for new audiences", The Theatre Industry, London, 1985.

48. See p.29.
49. On average, every adult went to the cinema at least once a week. John Pick, "Subsidy, profit and the search for new audiences", The Theatre Industry, London, 1985, p.8.
50. Saturday Night Theatre on the radio was heard each week by a third of the entire population. Ibid.
51. Ibid.
52. According to John Allen, the image of theatre as catering for an exclusive moneyed and privileged class and therefore emphasising existing socio-cultural distinctions has militated against subsidisation and has caused considerable concern to the Council of Europe which has initiated enquiries into cultural democracy. John Allen, "The effects of Subsidy on West European Theatre in the 1970's", Drama and Society, ed. James Redmond, Cambridge University Press, London, 1979, pp.227-239.

also

PACT Chief Director made the following observation on the limited funding for the arts from private sources:

"... many potential sponsors rightly or wrongly see the arts as a minority pursuit and prefer to use sports as a promotion vehicle."
Gerrit Geertsema, PACT 1985/1986 Financial Report.

53. John Pick, "Subsidy, profit and the search for new audiences", The Theatre Industry, London, 1985, p.54.
54. Interview with Dr. Stumpf, Pretoria, August 1987.
Note: This comment cannot justifiably be applied to London's National Theatre which is an international tourist attraction.
55. See Appendix 8.
56. 'PACT in transit?', Style, April, 1987, p.103.

57. "I try the impossible - to satisfy all", Bobby Heaney (Artistic Director for PACT Drama), "PACT Drama: The Future", Pretoria News, February 19, 1987, p.1.

also

"I wish to continue to give a wide range of theatre. I want to satisfy as many tastes as possible." Pierre van Pletzen: Artistic Head of PACOFS' drama, Scenaria, No.55, August 15, 1985.

also

"I feel that PACT is trying to be too many things to too many people and falling short", Clare Stopforth, full-time actress/director employed by PACT. Interview, Windybrow, Johannesburg, July 26, 1987.

58. The Guardian, London, Saturday, June 20, 1987.
59. See Appendix 6 for Statistics on funds received by British and European National Theatres, in proportion to regional theatres in the late 1970's.
60. John Myerscough, ed., Funding the Arts in Europe, p.156.
61. An investigation into government financing of Performing Arts Councils in the Republic of South Africa, June, 1986.
62. Note: These figures include the annual grants from each of the four provinces towards the costs of the theatre complexes.
63. Note: These figures have been verified by Dr. Stumpf of the Department of National Education.
64. John Myerscough, ed., Funding the Arts in Europe, p.27.
65. "Scenaria interviews Ken Leach", Scenaria, Issue No.38, July 28, 1983, p.39.
66. Pretoria News, July 16, 1987, p.18.
67. Ibid.
68. "Why the RSC must stay in Stratford and the City", London Observer, June 28, 1987, p.8.

69. "Shakespeare theatre holds crisis talks to avert bankruptcy", The Sunday Times (London), June 21, 1987.
70. John Myerscough, Facts About the Arts 2, 1986 Edition, No.656, September 1986. Policy Studies Institute, London.
71. See Appendix 7 for results of the survey.
72. Performing Arts Council for the Transvaal, Annual Report 1986/7.
73. "CAPAB's 'sad story'", The Argus, May 22, 1987, p.11.
74. Schutte Commission of Inquiry into the Creative Arts, Government Printer, Pretoria, 1984, Ch.7, p.56.
75. Ibid., p.56, 7.10.
76. Ibid., p.11, 3.2.
77. "The structuring of a bureaucratic machine that will encourage and facilitate theatrical creativity and not destroy the very vitality it is in existence to foster is one of the outstanding problems with which the European ministries of culture are faced:" Subsidy & Western European Theatre in the 1970's, p.231.
78. "National Arts Council: Another white elephant?", Financial Mail, September 23, 1983.
79. White Paper on the promotion of the Creative Arts in the Republic of South Africa, p.6, 6.2.
80. Note: Although music was included under 'creative arts', no direct reference was made to the other performing arts.
81. "Is there still hope for a S.A. Arts Council?", Louis van Heerden, South African Arts Calendar, Autumn 1987, Vol.12., No.2.
82. Interview with J.J. Kriek who serves on the NAPAC Committee, October 1, 1987.
83. Interview with Andries Botha, Pietermaritzburg, October 12, 1987.
84. "The Arts in South Africa - A Force for Social Change", Scenaria Special Issue, May 15, 1986, p.31.

85. Interview with Andries Botha, Pietermaritzburg, October 12, 1987.
86. "Dictators of Natal Culture", Sunday Tribune, August 30, 1987, p.7.
87. See Appendix 9 for list of Regional Councils.
88. J.J. Kriek, "The Future of the Performing Arts in South Africa".
89. Francois Swart, artistic director for PACT Drama between 1968-1982 and presently associate director for PACT, reviews the situation as follows:
- "Black and White have been estranged from each other for so long that it will take a tremendous amount of time, effort and commitment to get fusion."
- `Blacks in state theatre stigmatised, says Swart', (The Argus, January 13, 1987.)
90. John Allen, p.230.
91. John Pick, "Subsidy, profit and the search for new audiences", The Theatre Industry, London, 1985, pp.2-54.
92. James Redmond, ed., "The Effects of Subsidy on Western European Theatre in the 1970's", Drama and Society, Cambridge University Press, London, 1979.
93. The Schutte Commission, p.14.
94. Pretoria News, July 1, 1987, p.1.
95. See Chapter 3, p.59.
96. See Appendix 10 for list of Performing Arts Councils drama productions 1983-1987.
97. The Daily News, March 25, 1987, p.16.
Some suggestions made by the signatories of the petition were:
- 1) Making the Playhouse and other venues available to black artists who are struggling to find a suitable venue.
 - 2) NAPAC subsidising bus trips in order that blacks could be 'bused' in from the townships to plays and performances.
 - 3) Long-term financial support for on-going artistic endeavours. "Council to draft cash policy for arts bodies".

98. Interview with representatives of the Urban Foundation, Durban, June, 1987.
99. Interview with the Director of Arts, Noel Fairhurst, Durban, July, 1987.
100. "Culture and Craft for Africa," The Star, April 2, 1987, p.16.
101. "Rekindling Spirit of Drama", Sowetan, March 20, 1987, p.15.
102. "Please help us we're committed", The New Nation, February 11, 1987, p.13.

The following excerpt has been taken from a promotional brochure of the Federated Union of Black Artists:

"... nor are we going to look at the colour of the donor's skin. At this stage we do not have an acquisitions fund, but we'll rely on the large-heartedness of everyone." June/August 1987.

103. "Culture and Craft for Africa", The Star, April 2, 1987, p.16.
104. Interview with Rodney Phillips, Durban, September, 1987.

also

Only recently have essential services like refuse removal vans been able to venture into certain townships, such as the one outside Port Elizabeth. A news documentary on SABC TV at 8,30 p.m. on September 24, 1987, showed mass accumulation of rubbish and evidence of burnt-out trucks servicing the townships. Interviews with local inhabitants of such townships reveal that they fear the removal of the army who patrol the streets each day as they believe unrest will surface again once the soldiers have gone.

Note: The Durban Corporation owns a military Casspir, named Indwe, which has been painted a neutral colour and is used to rescue municipal employees from trouble spots in the townships.

105. Interview with Gerrit Geertsema, Johannesburg, September, 1987.
106. See Appendix 11 for comparison of Old Board and New Board of one of these councils.
107. Interview with Rodney Phillips, September 1987.

108. Ibid.
109. Ibid.
110. Nico for All, Press Release, CAPAB, Cape Town, November 10, 1987.
111. Stumpf investigation, p.12.
112. Interview with Dr. Stumpf, Department of National Education, Pretoria, September 18, 1987.
113. Ibid.
114. According to Rodney Phillips, drama is more cost-intensive than music and should therefore receive more than music. Interview, Durban, September, 1987.
115. See p.148.
116. Stumpf, An Investigation into Government Financing of Performing Arts Councils in the Republic of South Africa, Government Printer, Pretoria, June 1986, p.17
117. See p.122.
118. Investigation into Government Financing, p.25.
119. 'Cultural Democracy in a period of cultural expansion', The social composition of arts audiences in the United States, Paul Dimaggio/Michael Useem, pp.199-223.
120. Ibid., p.221.
121. Ibid., pp.221-222.
122. Ibid., pp.215-216.
123. See Appendix 7.
124. Interview with Rodney Phillips, September, 1987.
125. Investigation into the Performing Arts, p.27.
126. John Allen, Theatre in Europe, John Offord Publications, Eastbourne, 1981, p.18.
127. Ibid.
128. Ibid, p.23.
129. "New Policy on the Arts: raise your own cash", Sunday Times (London), July 5, 1987, p.1.

130. Annual Reports CAPAB: 1983-84, 1984-85, 1985-86.
131. Interview with Dr. Stumpf, September 18, 1987.
132. See Appendix 10 for list of productions.
133. Funding the Arts in Europe, p.156.
134. Interviews with Rodney Phillips and Justice Kriek, Durban, September, 1987.
135. Interview with Justice Kriek, September, 1987.
136. Ibid.
137. Interview with Stumpf, September 18, 1987.
138. Stumpf, Investigation into government funding of the performing arts, p.32.
139. Interview with Rodney Phillips, September, 1987.
140. Note: NAPAC, on the other hand - according to statistics submitted at the November 1987 Board Meeting of the NAPAC Council - faces a possible shortfall of over R5 million in 1988/9 under the new formula.
141. J.J. Kriek, Paper written for tabling at NAPAC Board meeting, October, 1985.
142. Interview with Gerrit Geertsema, Johannesburg, September, 1987.
143. Ibid.
144. Ibid.
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CHAPTER 6

THE CULTURAL BOYCOTT

6.1 INTRODUCTION

South Africa is not only faced with internal boycotts where many non-whites refuse to patronise hitherto whites-only cultural organisations and complexes, but also with international boycotts. The prevailing belief is that cultural isolation of the country is a positive way of:

1. Bringing to the attention of the white community in South Africa the injustices they perpetuate by directly or indirectly supporting a system of white domination.¹
2. Implementing a policy of solidarity with Afro-Asians abroad and those non-whites involved in the struggle for equality in South Africa.²
3. Being instrumental in bringing about social change in South Africa.³

In this chapter, the reasons for the implementation of the cultural boycott and the effectiveness of its implementation will be highlighted by looking at the stance taken on cultural isolation of South Africa by specific organisations such as Equity, the South African Mass Democratic Movement and the National Liberation Movement.

6.2 BRITISH ACTORS' EQUITY AND THE CULTURAL BOYCOTT

Ever since the British playwright's boycott in 1963 and the British Equity banning of actors performing in segregated theatres in 1966, British artists have been drawn through their union into a strong moral stance against cultural exchange with South Africa.

Although the 'Group Areas Act' prohibiting mixed audiences in South Africa (and passed in 1968) was dissolved in 1977, British Equity has not adjusted its policy of discouraging its members to perform in South Africa. Not only has this initial policy which came into being in 1966 as a direct reaction to the Segregated Audience Act of 1965 been retained, but concerted efforts have been made by certain members within Equity over the last four years to intensify the cultural isolation of South Africa.

At the 1984 Equity Annual General Meeting held in Camden Centre in London on the 14/15 April, a motion (No.43) was put forward instructing Equity Council to:

- a) ban sales on (sic) South Africa to include all recorded, filmed or taped material using Equity members (i.e. television and radio programmes, commercial films, records, cassettes, videos).
- b) instruct members not to work in South African productions made in Britain and not to work in South Africa in any capacity.

It was felt that such measures should be taken because of the intensification of apartheid through the operation of Bantustan (Homelands) policy, the increasing deprivation and unemployment placed on Black Artists by removal of their South African citizenship and the appearance of the United Nations register naming people who choose to work in South Africa.⁵

The motion, however, was not carried by Council but a referendum on the Union's policy on working in South Africa was passed instead, by a narrow majority of 358 votes. In this Referendum, Equity members were merely advised to stay away from South Africa and told that any work undertaken by an Equity member would not fall under the protection of the Union.⁶ Later in the same year, British Equity President Derek Bond took up the offer of a six-week contract with the Natal Performing Arts Council to play the lead role in J.B. Priestley's An Inspector Calls. He defended his action by saying that the Equity boycott on South Africa was hurting the wrong people and that:

"Theatre people have risked their livelihoods and freedom campaigning against segregation and have been fought all the way by the Nationalists. Now that theatres are fully multi-racial on both sides of the footlights, those who won the victory feel their achievement has gone unnoticed by Equity. There is absolutely no justification for a continual cultural boycott on the live theatre."

As a result of his action, 400 members of Equity placed a half-page advertisement in London's The Stage Magazine in which they stated that they believed to work in South Africa was to lend credibility to and encourage perpetuation of apartheid in the arts. They pledged themselves to the Equity Council's advice against working in South Africa until apartheid had been eradicated. It was felt that Derek Bond's action by virtue of his position as Head of Equity, implicated all members. Commenting on the advert, Derek Bond said:

"They are wasting their money on advertisements. They're no longer interested in apartheid - they're after my blood." 8

At the 1985 Equity Annual General Meeting a motion was carried, once again calling on members not to work in South Africa. An amendment was then tabled demanding a standing instruction that no Equity members work in South Africa and that any member who defied this policy would immediately be expelled from Equity. At this same meeting, the 600 delegates present voted overwhelmingly in favour of Derek Bond's resignation.⁹ Black Equity Councillor, Louis Mahoney, strongly attacked Bond for working in South Africa:

"Never in the history of this union has a president engendered so much protest, disgust and hate from members. How can the president, a man reputed to have been a hero during the Second World War in the Forties, be prepared in the Eighties to work for and be paid by a Government of neo-Nazis, some of whom supported the Germans and were interned during the war?" 10

The Executive Council of the Actors Union, however, rejected the motion by 22 votes to 11 and Derek Bond retained his office for another term.¹¹ In April of the same year, a bitter row broke out between Equity and the Greater London Council when the latter announced that it was implementing a policy of banning artists appearing on the United Nations black list.¹² In May 1985, a new disciplinary charge was made by Equity members against Derek Bond when it was claimed that he violated an Equity ruling by playing to whites-only audiences during his 1984 tour in Natal. Bond's defence, however, was a valid one: he claimed that the play was open to all races but that it was not supported by blacks because they did not want to see it.¹³

In November 1985, a group of British actors called "Performers Against Racism" (PAR), headed by Julie Christie, relaunched a campaign for total cultural boycott of South Africa in response to what they called "the worsening situation" in South Africa and Equity's attitude towards its members performing in South Africa.¹⁴ A referendum was held to test response to the South African situation amidst fears of the union's Afro-Asian committee that a weakening of the ban on the sale of television programmes to South Africa would jeopardise their employment prospects because it was felt South Africa wouldn't purchase productions in which they had meaningful roles.¹⁵ The results of the postal referendum were as follows:

Question 1:

A resolution at the 1985 AGM included a call for a Union Instruction to members not to work in South Africa and its dependent homelands. Do you wish such an Instruction to be issued?

Votes cast in approval	1 946
Votes cast in disapproval	1 374

Total:	3 320
	=====

Question 2:

Present Equity policy is as follows:

Advising members not to accept work in South Africa including its dependent homelands and informing members that if they chose to do so no effective protection can be offered against the consequences of their action. Part of Equity's original policy on members working in South Africa was to ask members voluntarily to sign a declaration.

Do you support a policy of asking members to sign a declaration that they will not perform to racially segregated audiences in substitution for the present policy as set out above?

Votes cast in approval	1 240
Votes cast in disapproval	2 057

	3 297
	=====

Question 3:

Present Equity policy is to ban the sale of all recorded television, sound and radio material involving Equity members to South Africa and its dependent homelands and to seek a similar ban on video and film material. Do you support the continuation of this policy?

Votes cast in approval	2 142
Votes cast in disapproval	1 182

	3 324
	=====

As a result of this referendum and the actors' voting, a ruling banning members from working in South Africa was passed. Before the banning was issued, however, Derek Bond resigned from the Presidency, saying that he totally rejected 'the right of British Actors' Equity to instruct its members in which country they may or may not perform for political reasons'. Nigel Davenport was elected President in his place.

The ruling, however, did not go unchallenged. In July 1986, actor Marius Goring (a union member since 1932) took Equity to court over the matter, insisting that it had exceeded its powers in banning members from working in South Africa:

"On matters of ethics or politics, the governing body of the union has no power whatever to tell its members what to do - whether they should go to South Africa, the USA, the USSR, Israel or anywhere else. In the theatre in South Africa apartheid hardly exists. You don't boycott a country unless you are at war and we are not at war with South Africa. If we were it would be the Government's job to tell us what to do."

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Goring pointed out that the Equity rules did not authorise any instructions which could justify the banning.¹⁸ In his judgement, the judge ruled against Equity citing Rule 3A of the British Actors' Equity Association 1986 Rule Book:

The Rule reads, among other things, as follows:

3. Objects, Powers and Duties

A. Objects

As a non-party political and non-sectarian Union:

- iii to maintain the professional rights and liberties of its Members individually and collectively.

B. Powers and Duties

- (o) To acknowledge the right of individual members to hold and express their personal and political and other beliefs both in their private and professional capacities.

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In his ruling, the judge said that there were two ways of counteracting apartheid:

1. A complete cultural boycott of South Africa so as to put pressure on its government.
- 2.. Creating cultural links and bridge-building.

Both, in his opinion, were lawful and rational and it was not considered the court's function to decide which was to be preferred.²⁰

Although the strong stance taken by Equity members against South Africa may emanate from a social conscience and humanitarian interests, reaction is not without prejudice; for few voting for the boycott could have any understanding of the complex struggle the arts are involved in at this point in South Africa's history both as a medium of social change and in the evolution of new forms which will determine their very survival in a transitional society. It has been shown in a previous chapter that Britain is a country with considerable

racial tension - a stand against South Africa could be seen as a way of diverting attention from the uncomfortable racial issues that Britain is faced with at this point in time where racial prejudice, black unemployment, black slum conditions and growing crime in inner-city London come to the attention of the local populace through daily television programmes and press.

In addition, the prolonged in-fighting within Equity itself has undertones of petty politics and power struggles with members involved in face-saving actions to give credibility to their ideological stance. The declaration by Afro-Asian members that they feared being prejudiced against in the production of television programmes for the South African market should the ban be lifted, also raises a question over the moral stance taken on the voting against the lifting of the television ban on South Africa. Whatever the motives might be, humanitarian or otherwise, attempts at intensified cultural boycott by Equity and the ANC has had little marked effect since 1963 on the Performing Arts in South Africa, as the performance industry made a major adjustment following the playwrights' boycott of 1963 and the Equity Action in 1966 when members were advised not to perform in South Africa. It is very unlikely that any further change since 1966 would have been experienced in Equity policy had it not been for Derek Bond's action in 1984 when he accepted an offer to act in South Africa - the Equity debacle emanates from this initial

stance by a member who, as their President, was seen to be representative in his actions of other Equity members.

6.3. SOUTH AFRICAN PERFORMERS AND THE CULTURAL BOYCOTT

The cultural boycott has a two-pronged effect for, not only does it militate against overseas artists working in South Africa, and discourages playwrights from allowing their work to be staged in South Africa, it prejudices the involvement of South African artists abroad. In December 1986/January 1987, South African satirist Robert Kirby (known for his stinging satire on local politics and apartheid ideology) staged his play The Bijers Sunbird at the Lyric Theatre, Hammersmith, only to find himself the target of picketers belonging to the Anti-Apartheid League. When questioned by London theatre critic John Peter as to why they were picketing, they said that the ANC had ordered a total boycott of every cultural product coming out of South Africa - not one of them was aware of the anti-apartheid sentiments in the play because none had seen it. John Peter concluded:

"My compliments to the ANC and the Anti-Apartheid movement, this deserves some sort of prize for blinkered, arrogant, self-defeating bigotry. Do they really think that trips by such companies are subsidised by the Botha regime?" 21

Shortly after this incident in May 1987, the cultural boycott against South Africa was partly lifted when the ANC announced the ban on bona fide plays by committed anti-apartheid groups

had ended. The relaxation was the first sign of flexibility on the blanket cultural boycott. Anti-South African feelings remained strong in other areas of the arts, however. In April of the same year, the organisers of the annual Shakespearian festivities banned (for the first time) the South African Embassy, because 17 representatives of black African states in Britain threatened a boycott. At the festival in the previous year, anti-apartheid demonstrators had fought with police when the South African flag had been unfurled along with those of other invited nations.²²

In May 1987, opposition was expressed by anti-apartheid campaigners and Welsh language activists to South Africa attending the national eisteddfod at Porthmadog, Gwynedd, in August of the same year. At the eisteddfod in the previous year, there had been a storm of protest when a South African Welshman had triumphantly waved a South African flag in front of the crowd.²³

Equity statistics for the 1986/1987 year show that - other than Market Theatre players - very few actors from South Africa performed in Britain. Of the total 32 South African performers who worked in Britain during this period, 27 were involved in Market Theatre productions. Of the five working in their individual capacity, two were dancers and three actors and because they are recorded under the permits

supported' category, they would have had to be in possession of British passports.²⁴

A breakdown of performers in the Market Theatre productions is as follows:

<u>Amapondo</u>	Edinburgh Festival	7	
<u>Bopha</u>	- do -	4	
<u>Born in South Africa</u>	- do -	10	
<u>Bopha</u>	National Theatre	6	
	TOTAL PERFORMERS:	<u>27</u>	25
		===	

South African artists, art critics and academics appear to be almost unanimous in their condemnation of the Cultural Boycott particularly on the grounds that it is counter-effective to its intended objectives.

Renowned author and politician, Dr. Alan Paton:

"I can tell you that I see no value in a cultural boycott whatsoever. Not only for you and me who wish to see change take place in South Africa, but for the people who exercise such a boycott - what do they hope to get out of it? All they get out of it is a self-righteous sense of satisfaction ... If anyone overseas wishes to influence change in South Africa, they can only do so through engaging in dialogue with us and through setting an example for us to follow."

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Editor and ex-Music and Theatre critic, Michael Green:

"I am against the cultural boycott because far from undermining apartheid it is likely to have precisely the opposite effect. ... if South Africa is cold-shouldered by performing and creative artists, the process of reform may well be retarded. It is no co-incidence that the most

repressive governments in the world are characterised by xenophobia, censorship and suspicion of artistic freedom; ... Soviet Russia is a good example." 27

Black actor Ken Gampu:

"People of all races irrespective of political allegiances, need cultural contact with the outside world and those who profess to wish to see political change take place in this country should be mindful of the fact that change is brought about through a process of encouragement and the creating of awareness rather than through punitive action." 28

Visual artist Esme Berman believes that:

"... the whole point of any boycott action is the aim to change existing attitudes. I submit however, that if there is one sure area in which attitudes are broadened, in which enlightened thought is spread, then it is in the area of cultural activity. It ... seems to me ironical that the international artistic community, in seeking to implement a cultural boycott against S.A. is actually damaging the cause and acting against the very sector of the South African Community that not only abhors the concept of apartheid but which is also campaigning actively against its survival." 29

Some artists, such as Janet Suzman and Andre Brink, find themselves caught up in a moral dilemma over the issue.

South African-born British actress, Janet Suzman:

"The cultural boycott for an artist is a terrible thing to come to terms with. One's whole thrust as an artist is to keep ideas flowing and minds open. Without that you have stupidity and blinkeredness. It is a dilemma. The political side of me says: 'Yes, I'm for the boycott' and the artistic side of me says: 'No - it is self-defeating.'" 30

Afrikaans professor, playwright and poet, Andre Brink:

"Each artist should be able to decide and to act in accordance with the dictates of his own conscience and in the light of balanced information provided regarding the conditions in South Africa. I myself have been subjected to this conflict of conscience. Initially I refused South African television and radio the rights to my own works. But then I realised that it was only through the medium of radio and television that I was able to reach people in a way I would not achieve otherwise, and by so doing I would be able to instil in their minds the message I wished to convey to them ... I believe implicitly that this country needs to be bombarded with ideas. Therefore, I do not support the concept of a cultural boycott in South Africa." 31

There are many who believe that the intensified cultural boycott by Equity and the ANC has had little marked effect on the Performing Arts in South Africa, and that the average man in the street isn't even aware of the attempts being made to isolate South Africa culturally. Margaret Nabarro, music critic for The Star, says that the boycott has had a mixed but not permanent effect on music:

"... the boycott is a petty annoyance in the musical field but it has certainly not diminished our musical life - if anything it has made artists from overseas more curious in wanting to come here for music's sake in order to see what is really happening." 32

In his support of the boycott, Bishop Desmond Tutu used the example of the sports boycott of how effective such a measure can be in changing public attitudes:

"It was only after the sports boycott was implemented that people suddenly knew that they had tongues and that they could stand up and be counted. I am certain that most people would agree

that the changes we have seen take place in the sports policy of this country only came about as a result of, not a change of heart on the part of those who made the laws in this country, but as a result of (sic.) the pressure which was applied." 33

But sport is an activity with wide popular appeal whereas, as Esme Berman acknowledges, the arts are a minority occupation; a comparison therefore is not justified:

"I do not believe for one moment that a cultural boycott is going to rid us of apartheid, because culture is not vitally important to the broad mass of South Africans." 34

An overview of theatre in South Africa in Chapters 2, 3 and 4 of this thesis has shown that the boycott has encouraged a greater sense of self-sufficiency in those promoting the performing arts, with more focus being placed on the potential of the local actor and playwright.

Opinions of leading artists and critics show an overwhelming consensus of opinion that a cultural boycott militates against the breakdown of the strictures of a separatist ideology by imposing what amounts to a separatist policy in the arts on an international level - for cultural isolation through international boycotting encourages the status quo to continue uninfluenced by prevailing global ideas and philosophies.

6.4. CULTURAL BOYCOTT AS AN INSTRUMENT OF REVOLUTIONARY CHANGE THROUGH THE AFRICAN NATIONAL CONGRESS, THE MASS DEMOCRATIC MOVEMENT AND THE NATIONAL LIBERATION MOVEMENT: THE 1987 C.A.S.A. CONFERENCE

A one-week conference of C.A.S.A. (Culture in another South Africa) organised by the Anti-Apartheid Movement in Holland was held in Amsterdam from December 14 to 19, 1987. This conference was unique, for it brought together for the first time 300 or more South African cultural workers and artists, 200 of which came from exile and about 100 from within the country itself to an open forum where films, theatre and visual arts politically sympathetic to the ideals of the anti-apartheid movement could be viewed, controversial issues debated and new resolutions drawn up.

According to a report-back by Malcolm Purkey³⁵ (one of the delegates at the conference) some of the contentious issues debated were:

1. If there is to be a partial boycott of South Africa, who decides what is acceptable and what is not, and what criteria are applied in making these decisions?
2. Politicisation of the Arts. Key issues central to the anti-apartheid struggle have to become a focal point of all art forms.
3. Culture: All creative efforts endeavouring to bring about political change should be rooted in the culture of the people.

Arising out of the first point came the evident need for South African artists sympathetic to the aims of the anti-apartheid movement to form themselves into an alliance which would include members of the Mass Democratic Movement and the National Liberation Movement. If this was not done, it was felt artists would forfeit the right to decide for themselves what should be viewed by an international audience. It was generally felt, too, that one of the main factors determining the decision would be dependent on the 'quality' of the work involved.

This brings into account the next point: politicisation of the arts; for 'quality' - according to Purkey - was interpreted in the context of theatre as including only the best writers and most skilled performers who, together, could articulate the struggle to a popular audience.³⁶ The ultimate test of quality in this context then is the degree of utility of cultural endeavour as an effective instrument of change.

Kavanagh³⁷ argued at the Conference that culture had to be central to the struggle for change because if it were not, it would be marginalised, pushed aside, discounted by politicians. Purkey agrees with this sentiment:

"Unless we have culture articulating the questions we face in our history, we are going to lose sight of the real aspects of liberation that concern us all. Unless one creates a theatre that is highly charged, that has a deep sense of history built into it, a theatre that achieves the highest level

of skills in terms of performance; unless the theatre is revealing in its deepest sense the contradictions, the pains, it's not going to do its job properly." 38

With regard to the third point, it was felt by many that a new democratic culture was emerging in South Africa which had to be encouraged in its efforts to express itself in the various art forms. This was taken into account in the final resolution of the CASA Committee which read that although there was a need to intensify the cultural boycott, there was also a need to recognise the strength in the emerging and progressive democratic culture in South Africa.³⁹

The arts are seen by the anti-apartheid movement as being a powerful instrument of change and as such, it is felt that every effort should be made to place the political struggle at the centre of creative endeavours. Blatant propaganda is seen as being out and 'quality' seen as a key factor in any effort aspiring to an international audience. Quality is, furthermore, described as that which is acceptable to a popular audience which can only mean, in an international context, as cutting across racial and cultural barriers and ideological prejudice - in Purkey's own words:

"I think it's my duty as a director to make my work so good it can't be discounted by the right wing."
(my underlining)

Purkey's sense of what is good is tied up with artistic standards in the western sense where messages tend to be implicit rather than explicit, covert rather than overt:

"Unless the theatre is revealing in its deepest sense, the contradictions, the pains, it's not going to do its job properly." (my underlining) 41

To reveal is not to dictate - it is to explore, uncover what is not immediately apparent, holding it up for questioning. The concept of art questioning rather than determining is central to the whole western philosophy of Romanticism. Standards of art in western civilisation also aspire to the highest level of artistic achievement, standards suggested in Purkey's description of 'quality' work:

"... highly articulate, highly resonant, highly charged ... highest level of skills in terms of performance." 42

The question that surely must arise out of all this is: Is it possible to marry that which questions with that which determines? Is it possible to use art that aspires to the highest level of western aesthetics as a 'powerful weapon of political change'? The one has a liberating effect on the viewer's mind - allowing him, through a process of revelation, to see something in a new light and respond accordingly. The other sets out to make the viewer respond in a particular way - the message is pre-determined and must be blatantly evident and as such limits the possibilities of artistic exploration or interpretation.

It is quite clear that C.A.S.A. is bent on pre-determining the message: the film Two Rivers made by Mark Newman, Eddie West and Matsamela Manaka was turned down for viewing at the festival because its poetic treatment of its subject was said to have rendered the political message ineffective.⁴³

To ignore the significance of artistic interpretation is to turn theatre into an angry outcry, a newspaper headline, a platform for emotional outpourings. Claire Armitstead of the London Financial Times summed up the effect of this mode of theatre on the British sector of the international audience in a review of Saira Essa's You Can't Stop the Revolution staged at the Young Vic in February/March 1988:

"Saira Essa's You Can't Stop the Revolution, now playing at London's Young Vic would be more at home in the South African Market place than a politely receptive English theatre ... It is for those who like their revolutions red in tooth and claw. Choreography of oppression and insurrection is backed by a relentless stream of photographic evidence of coffin-like bunks in resettlement camps, of burnings, sackings and killings.

It could not of course be more topical, and some of the accounts given by victims of apartheid are quite horrifying.

But the horror is not really a theatrical reconstruct ..."

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In the art of theatre, there is a clear difference between politicising aesthetics and aestheticising politics. A political statement such as a stream of propagandist

photographs thrust before an audience has little if no aesthetic appeal. Aesthetics, on the other hand, can be politicised if the artist is allowed the freedom to interpret/explore/reveal his socio-political milieu through his work, as Bertolt Brecht was able to do.

To deny the artist this freedom is to suppress his unique way of perceiving his environment and his particular way of expressing what he perceives - in theatre, furthermore, it is to deny the audience the heightened experience that comes with sharing an act of communication which is new because it offers fresh perceptions and which is dynamic because it has found a mode of expression integral to the overall concept.

CHAPTER 6

NOTES & REFERENCES

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CHAPTER 7

DRAMA TRAINING IN A PLURAL SOCIETY

7.1 TERTIARY INSTITUTIONS IN A PLURAL SOCIETY

In much the same way as theatres have been subjected in the past to racial segregation, so South African institutes of Higher Education have a history of separate educational centres for the different race groups with Universities for Coloureds, Indians, blacks and whites. Both theatres and tertiary educational institutions have been subjected to boycotting (cultural and academic) and both have had ardent campaigners within their ranks fighting for the dismantling of racial barriers¹

7.1.1. UNIVERSITIES:

The academic boycott was a particularly bitter pill for many universities for, by their very nature, universities are research-orientated institutions and rely heavily on the exchange of ideas on a global level through secondment of academic staff from other world centres on a visiting lecturer system.

As in the case of theatre, the boycott affected most those who opposed it, leading to outspoken criticism of government policy by both academics and the liberal press. Coupled with this was a period of boycotts by many blacks who refused to attend what had become known as 'tribal' colleges; there were

also incidents of physical disruption of lectures in a bid to intimidate those who refused to abide by the boycotts.

In 1983, the government showed some sign of relenting by introducing a quota system, allowing white Technikons and Universities to register a fixed percentage of students from other racial groups. Reaction from English-medium universities was strong; they opposed the move on the following grounds:

1. The quota system would not restore to universities the right to determine on academic grounds who should be admitted as students.
2. The system would transfer to the universities the obligation of denying admission to black students who qualify on academic grounds, and would consequently involve these institutions in the enforcement of objectionable discriminatory laws.²

With strong resistance from academics the quota system never became effective within the universities and in 1983, government policy on apartheid in the Universities started to change with the result that by January 1986, the provisions of the Act which required Ministerial permission for each student were suspended and the university councils were granted the right to determine the degree of integration that would be allowed within their own universities. While ministerial approval for admission of black students is no longer required, the Minister still has the legislative authority to define at any time admission practices in relation to racial quotas.³

A system introduced in the early 80's whereby matric passes were graded on a point basis meant that the universities could cream off the top students of all races on a merit basis. The problem with the point system, however, was that it did not make allowance for the disparity between education in black and white schools:⁴

A special report brought out by the University of Witwatersrand in 1985 highlights the problem:

"... the arrival of non-white students poses more than merely social problems. An equally serious situation is that black students arrive in the university ill-equipped to compete in a university environment. Educationists say the principal reasons for this are that educational standards in white schools are generally higher than those in black schools. Also, blacks are usually educated in their own languages. They arrive at the university without a sound grasp of English. The net result is that cultural values predominating at Wits are foreign to most blacks. So a high percentage of black students fail examinations. The university has moved to tackle the problem on two fronts. It is reassessing the criteria for admitting students and it is running special 'bridging' programs to help blacks to adjust to university life.'

5

R. Burns sees a feature of black schooling being the emphasis on rote-learning with little regard to a proper understanding of the works being studied. He sees this as being tied in with the indoctrination of an educational system that stresses status and opportunity as being the end products of high examination results.⁶

An investigative report made by the Human Sciences Research Council on the provision of education in the Republic of South Africa, presented to Government in mid-1981 and released in October 1981, revealed the urgent need to bridge the gap between black and white education at school level, with a call being made for equal opportunities for education, including equal standards of education irrespective of race, colour, creed or sex.⁷

Until the full effect of the implementation of such a policy is felt, however, the onus falls on the universities to upgrade the academic standards of disadvantaged students, despite the fact that by their very nature of offering tuition in large formal classes, tertiary institutions are not equipped for the individual attention required by such students in the various disciplines. The problem has been exacerbated by the rising number of students of other races registered at white English universities.

According to A.L. Behr,⁸ the Afrikaans universities have also begun to enrol Asian, black and Coloured students; but by 1986 the enrolment of all these students amounted to only 1,76% out of a total enrolment of 62 432. The rising number of students from other races registered at white English-speaking universities since the 'opening' of universities to all races in 1984 corresponds with a gradual decline in white students in three out of four of the universities.

<u>University</u>	<u>% growth of whites & non-whites 1984-86</u>	<u>Combined Growth Rate</u>	
CAPE TOWN: Whites	- 4%		
Other races	+ 11%	- 2%	
NATAL: Whites	- 3%		
Other races	+ 15%	+ 5%	
RHODES: Whites	- 1%		
Other races	+ 32%	+ 6%	
WITS: Whites	+ 3%		
Other races	+ 34%	+ 6%	9

In 1987, the Government cut the growth rate in universities from 4% to nil. Because this has meant selecting students on a merit basis, the less academically-privileged black students have suffered. Implicit in this policy therefore is a means of curtailing in white universities the rising numbers of students from other racial groups.

Frustrations resulting from their lack of adequate preparation for university education, high failure rate and growing social awareness in a university environment have given rise to political unrest on the English-speaking campuses as well as the University of Durban-Westville which in 1987 had a 60:40% Indian:black ratio. In response to the unrest, the Minister of Education and Culture imposed conditions on the universities with effect from October 19, 1987. The conditions amounted to what was in effect a 'policing' of the campuses by the university authorities in order to curtail the

unrest. The universities were told that failure to comply with the conditions would result in a withdrawal of Government funding in terms of Section 27 of the Universities Act, No. 61 of 1955.¹⁰

The University of Natal responded in a letter from the Chairman of its Council by saying that a commitment by a university to a specific political interest or cause would destroy the values upon which a university is based:

"The effect of your directive, if implemented, would be to:

- a) Undermine the authority of the Council.
- b) Create new conflicts within the University community.
- c) Undermine the impartiality and objectivity of the University's disciplinary courts, thus making service on those courts unacceptable to members of the academic community.
- d) Alienate the University as an institution dedicated to the pursuit of knowledge.
- e) Isolate the university from the International Community of Scholars."

11

Conditions imposed by the Minister were successfully challenged in the Supreme Court as "ultra vires" and were set aside in 1988.

7.1.2. TECHNIKONS:

Since 1984, Technikons have been subjected to (and have abided by) an 8% quota system. Unlike the universities, the Technikons have not made a firm stand against the quota system, even though opposition to it in principle has been

expressed. Speaking on behalf of the Technikon Natal, Public Relations Officer Barry Clements made the following statement to the press:

"We are totally opposed to the quota system and we have asked the Department of National Education to allow our Council to accept all students on academic merit - regardless of race. But we are not prepared to break the law."

12

In 1987, the Natal Technikon was considerably over the 8% quota and has been forced to drastically reduce its non-white intake in 1988 to bring it in line with the stipulated government quota. As a result only 2 newly-registered non-white students will be allowed per department.

7.2 TERTIARY DRAMA DEPARTMENTS IN A PLURAL SOCIETY

While universities and Technikons are being forced to curtail their intake of non-white students, the need for greater integration within tertiary drama departments as a means of satisfying both the demands of the performance industry and the cultural requirements of a diverse people in a changing society becomes increasingly urgent, for research to this point has shown that the advent in 1976 of the Market Theatre with its international links,¹³ the introduction of a TV channel for black viewers in 1979¹⁴ and the changing policies within the Performing Arts Councils,¹⁵ have broadened the scope of employment for black actors. It has also been shown that there are many socially committed black artists who are

becoming increasingly aware of the role drama can play in giving expression to the hardships and frustrations of their daily lives. Left to their own devices, these productions tend to be unwieldy, repetitive and lacking in theatrical intensity.¹⁶ It is evident that trained and thinking theatre artists are needed - people who have the resources to glean what is relevant from the old, and to forge ahead giving pertinent expression to the new.

Furthermore, the new cultural thrust where drama is seen as a medium for enhancing long-forgotten cultural traditions among blacks in an effort to reach parity in status with that of the dominant culture,¹⁷ has drawn attention to the need for more cultural centres and theatre personnel (skilled in all aspects of dramatic work) to man them. Another need that has become evident in this research is that of providing innovative actors, directors, writers and critics of all races who can free themselves of over-dependence on European models, standards and audiences facilitating the development of a genre of theatre which is reflective of the South African experience, as diverse as this may be in a plural society.

In an attempt to ascertain the role the various tertiary Drama Departments in South Africa are playing in the wider social, cultural and commercial context, an overview will be given of all the departments: course structures, aims and objectives as outlined in prospectuses, genres of theatre presented over

a three-year undergraduate study period, student numbers, white/non-white student ratios, staff/student ratios, changes made in some of these departments in recent years and the role of these departments as perceived by both academics working within them and the performance industry which draws on their graduates.

7.2.1. THE UNIVERSITY DRAMA DEPARTMENTS

7.2.1.(1) UNIVERSITY DRAMA DEPARTMENTS AS PERCEIVED BY ACADEMICS:

Although actor training is integrated into South African university drama courses, most academics holding headships in the drama departments of these universities are of the opinion that it is not the sole function of the university to train actors, but rather 'thinking' individuals who are exposed to a broad education in drama-related studies, students who will use such education as a springboard to develop particular skills and interests whether in the field of acting, directing, production in the visual media, scriptwriting, researching, teaching or any allied fields of communication. The University of Cape Town is the only university in this country that offers a Performer's Diploma for would-be actors.

Professor Elizabeth Sneddon, founder in 1949 of the Speech and Drama Department at the University of Natal, says:

"It is not the function of a Speech and Drama Department, at an undergraduate level, to train students as professional actors, or directors in the theatre. When we teach students a subject at a

University level, we do not intend that they should be regarded as professional historians, chemists, engineers or geologists. At an undergraduate level, students should be trained to understand the basic principles and the skills which are involved in the study.

For a long time after Speech and Drama became a University discipline, the misconception persisted that Speech and Drama students were training to be actors, or directors. This is not the case. They are being trained to be skilful in communication, and there is no profession in which skill in communication is not essential."

18

Professor Pieter Scholtz, present head of the University of Natal's Drama Department, endorses this opinion. He sees university drama departments as training people who are involved in communication in its broadest sense. Although Acting, as a medium of communication, is an integral part of the University of Natal's drama course, he feels drama training should be as generous and liberal as possible, particularly because there are many students who have no intention of making the stage their career.¹⁹

Acting Head of Zululand University, Lynn Dalrymple, believes that the ultimate aim of a University education should not be vocational training, but the understanding of why a course is being taught. The 'why' for her is particularly important, viewing drama as she does from an ideological stance:

"A good university will be looking at the capitalist system - not merely looking at the job market and helping people to slot into that: they will be reflecting further back than that and saying through the drama: shall we analyse the difference between socialism and capitalism?"

20

In a similar, though less radical, spirit of social awareness, the new Head of the University of Durban/Westville's Drama Department, Professor Dennis Schauffer, sees University Drama training as providing students with a broad education in theatre-related studies, so that:

"... they can begin to research and document an exciting aspect of the birth of a new culture with an accuracy that can only come from a wholeness and breadth of vision gleaned from such exposure to the widest possible range of theatrical experience." 21

Professor David Haynes, Head of the University of Cape Town's Drama Department, sees drama as:

"... a process which can be experienced by students as culturally and educationally relevant to them and to the society in which we live. The context in which we work is South Africa 1986 with its particular inter-related social, political, economic, educational and cultural problems. The development of the drama curriculum should not only take into account where we are, but adapt existing strategies to facilitate where we might go in future." 22

The concept of drama training as part of a broad liberal arts education is shared by many academics in both America and England. Even British academic John Allen, who fears that universities are in danger of preserving a cultural attitude that is no longer valid in the contemporary world, concedes that:

"Part of the whole process of studying an art in its most contemporary and living form is to consider the history of that art, its changing technical forms, its sociology: everything that helps an understanding of the evolution of that art, and of its nature and place in Society." 23

Another British academic, John Russell Brown, believes that a university student of theatre will gain a view of himself in the world at large and be prompted to ask why he wants to be an actor. He sees drama training as providing:

"... a fully humane education: it is physical as well as intellectual, visual as well as verbal, cooperative as well as individual; students in training make the thoughts of great poets their own learning by collaboration and imitation, thereby being influenced in the deepest parts of their beings; students learn how to control/discipline their minds and bodies, develop intuition and imaginative powers, heighten perceptivity by opening their minds to a great variety of ideas and their sympathies to a wide range of human life."

24

Don B. Wilmeth, Chairman of the Theatre Department at Brown University in Providence, Rhode Island, endorses the notion of drama as part of a liberal arts education:

"...theatre study is justifiable on the same grounds as any other branch of knowledge. It helps to develop the whole human being, imposing a discipline of intellect, imagination and emotion from which can emerge a more sensitive, precise and adjusted adult ... we should concentrate on providing students with a rigorous self-discipline resulting from an experience of the fusion of precise imagination and intellectual as well as emotional activity which art demands both from those who practise and those who respond to it ... if we accept the idea that the general program in theatre can provide a thorough understanding of the arts of the theatre by means of strenuous practice and theory, while at the same time encouraging exploration of other disciplines and the synthesizing of a total educational experience, we will, I believe, offer our students far more realistic options, provide true professional preparation; and produce a student who will find the total life experience far richer and more satisfying."

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7.2.1.(2) UNIVERSITY DRAMA DEPARTMENTS AS PERCEIVED BY THE PERFORMANCE INDUSTRY

The wide range of ideals incorporated in a liberal arts education whether they be socially, politically, culturally motivated or steeped in principles of classical humanism where man is seen as reaching (through a disciplined education in the arts) a fulfilment of self as a more enlightened and integrated human being, appear distanced and vague to personnel working in the performance industry as critics, directors and employers.

Over the years, the academic emphasis in university drama departments has drawn harsh criticism from these sources - pointing to the ongoing misconception of the role of University drama departments; for, other than Cape Town University which offers a Performer's Diploma in addition to the B.A. degree (Drama), all universities refute their role as being solely that of actor-training, even though most actors employed in the permanent companies of the Performing Arts Councils are University Drama graduates.²⁶ In a strong attack against the University drama departments in 1982, theatre critic, Michael Venables, said:

"The drama faculties of South Africa's universities are turning out graduates by the score at the end of each year. But worryingly, few of them seem to have been given adequate technical training. By the time they have completed their courses they have gained a quite impressive background, but only a handful (from the English language universities at any rate) are anything like ready to start earning a living in a fiercely competitive field."

Theatre critic Garalt Macliam, commenting on a production of Romeo and Juliet staged in the Wits drama department in 1987, said:

"The students' technical skills left a great deal to be desired, direction in this particular instance was sadly neglected. There are numerous examples where, in what have been smoothly running productions, stagecraft is nowhere near an acceptable standard. This has caused me to wonder whether performance ability is considered by department heads marking end-of-year examinations or whether it is simply theoretical knowledge which is the criterion for advancement." 28

In response to the criticism, Chairman of the Wits Drama Department, Professor Ian Steadman, said:

"Our graduates include only a minority who ever intend to become professional actors. Others are interested in design, stage management, video, cultural studies, media studies, advertising, teaching, history and criticism. In short, Mr. Macliam's whole essay is based on a fundamental misconception of the role and function of a university as opposed to an academy." 29

Not only are those already involved in the performance industry confused about the role of the university drama departments; according to Sandra Kotze, Head of Afrikaans Television Drama, graduates from these departments believe their degrees are passports to employment within the acting profession. She says that their lack of knowledge of acting techniques, particularly in the field of television, renders most of them (with the exception of the extremely talented) unemployable. She felt that the industry is having to take over a teaching role.³⁰

Francois Swart, Artistic Head of PACT Drama at the time, said at a conference in 1978 that he had admitted to an illustrious director he had only directed one play. With the others, he had been far too busy teaching graduandi their craft.³¹

Complaining about the flaws in basic training he witnessed in graduates employed by PACT, he said:

"A talented young actress, newly graduated, talented enough to entrust a leading role to her ... laryngitis? No. Specialist's verdict: nodules ... voice produced incorrectly for past fifteen years.

A rehearsal interrupted for an hour and a half to solve highly trained actor's inability to do a weighty solemn walk .. trace problem ... incorrect training. I could go on and on ... Flaws in basic training, speech and movement. Training basic to any Speech and Drama Department. I won't even touch on 'praktys' - problems like theatre etiquette and discipline."

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7.2.1.(3) OVERVIEW OF THE UNIVERSITY DRAMA DEPARTMENTS:

There are 11 universities in South Africa offering tuition in drama, either as a full degree course (B. Dram. Degree) and/or as a 3rd-year major in a B.A. Degree (B.A. Drama) and in the case of one university, at diploma level.

Most of these universities have students registered at post graduate degree level: B.A. Honours, M.A. and Ph.D. and some at post graduate diploma level where specialisation takes place.

1) UNIVERSITY OF NATAL, DURBAN

Focus:

Drama is seen as part of a liberal arts education and is offered as a three-year major in an B.A. degree. Post graduate degree courses are offered at Honours, Masters and Doctoral level. Post-graduate diploma courses are offered in play production and television production.

Prospectus Preamble:

A training in Speech and Drama involves the development of the individual's skills in communication and is therefore valuable for all professions. More specifically, the course embraces both the theoretical and practical aspects of organic communication and an understanding of its flowering in Drama, Dance and Theatre Arts. It is therefore orientated towards extending the imaginative insight and creative awareness of each individual.³³

History:

This department, started in 1949 by Professor Elizabeth Sneddon, has provided more academic staff for tertiary drama departments than any other university in South Africa. Of the eleven heads of University Drama Departments, five are graduates from the University of Natal, Durban: Professor Scholtz, University of Natal, Durban (Head of the Department since Professor Sneddon's retirement); Professor Orton, Natal University Pietermaritzburg; Professor Schauffer, University of Durban Westville; Professor Steadman, University of Witwatersrand; Lynn Dalrymple, Acting Head, University of Zululand.

Professor Sneddon has always been a true upholder of the virtues of a liberal arts education as a prerequisite for the development of a totally integrated human being. For her, speech and drama is an integral part of such an education:

"The true aim of education should be to enable the individual to achieve an integration of his total being: physical, intellectual and emotional. A proper education in Speech and Drama involves exactly that integration."

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Professor Sneddon believes that such an education liberates the human being, setting him free to pursue his own interests and in the process, attaining a higher level of civilisation. Clearly her philosophy is a synthesis of Classical and Romantic concepts: Classical in terms of a disciplined

education as part of a civilising process and Romantic in terms of the liberating process knowledge has in that it leaves man free to pursue higher ideals.³⁵ It is not surprising, therefore, that the course she conceived is a balance of both disciplined classical traditions and Romantic idealism where stress is placed on visualisation and originality. Nor is it surprising that with so many graduates from the Department lecturing and holding headships in other university drama departments that her philosophies have influenced both the structure and syllabus of tertiary drama courses throughout South Africa.

Components of the Course:

The course has both theoretical and practical components, covering five distinct areas:

1. Principles of Drama: The development of Dramatic Art: its History, Form and Structure from the 5th Century BC Greek period to the 20th Century. This eurocentric historical perspective of the drama has been used by all the university and Technikon drama departments in South Africa.
2. Principles of Speech: Theory of Speech Communication.
3. Movement and Drama: Theory and Practice of Movement and Dance as a vital, expressive and meaningful mode of communication.
4. Tutorials and Drama Practicals: Practical interpretation in a wide range of solo work: poetry and monologues from different periods as well as group choral work and acting scenes.
5. Theatre Arts: History of the physical development of the theatre, costuming and staging from 5th Century BC to the 20th Century as well as the practice of set and lighting design, stage make-up, mask and properties construction.

Drama in Education, Theatre for Children and Directing are built into the practical component of the course. At third-year level, students are introduced to television production on both a theoretical and practical level, embarking on a wide range of television productions including documentary programmes, interviews and drama. Students acquire skills in all aspects of television production including producing, directing, vision mixing, camera work, floor-management, scriptwriting, lighting, sound control, graphics, acting, continuity and interviewing.

The Speech & Drama course involves students in eight formal periods a week for both theory and practice. Many more hours, however, are included in rehearsal work for both dance and drama productions and preparation for television programmes. Many students also work on an ad hoc basis at the Elizabeth Sneddon Theatre, a four-hundred seater theatre which is used for both internal productions, in which students and professional actors often work side-by-side, and external visiting productions.

In 1983, the Elizabeth Sneddon Theatre Resident Company was formed - a small group of performers drawn largely from the Department's Honours graduates. This company (which was disbanded on 7 October 1986 because of lack of funds) was self-supporting, generating income through schools touring productions and Sunday evening performances in the Sneddon

Bistro. It also provided a hard-core of performers for musicals as well as Shakespearian productions and the Shoe-string Company Children's productions mounted by the Department. Another company providing opportunities for students, The Barefoot Dance Company, was formed in 1984 by Movement lecturers Jilian Hurst and Margaret Larlham. Still in existence today, the company stages each year highly innovative experimental dance programmes unique, in many instances, to South Africa.

Theatre Venues:

Besides the Sneddon Theatre, the department has a small Arena theatre seating approximately 150 people, a studio theatre with an audience capacity of 100 and a large Amphitheatre with 700 seats.

Student Statistics:

Statistics indicate that the greatest drop in students over a three-year undergraduate period was from 1st to 2nd year and that less than 50% of the original 74 students majored in the subject at 3rd year level. This suggests that many B.A. students take drama as a one-year credit for their degree and that those who move on to second year have every intention of majoring in the subject.³⁶

The fact that few non-white students were registered for post-graduate courses, where specialisation takes place for the first time in stage and television production, indicates that many of those non-whites registering for Speech & Drama in the B.A. degree are doing the subject for other purposes than for careers in the performance industry.

Productions 1984-1986:

No formal production is done at first year while two major productions are done at both 2nd and 3rd year level. By far the greatest number of productions are done at Honours level, although these are mainly lunch-hour offerings. Each year, a musical, dance programme, three children's productions and a Shakespearian production are mounted. Select students from all years are used for these productions with guest performers which included (during this period) members of the Elizabeth Sneddon Theatre Company. Other than the indigenous children's plays, productions between 1984 and 1986 were drawn mainly from American and Anglo/European sources.³⁷

Changes in Course Structure and Syllabus:

In 1984, the offering of a B.Dram. degree was considered by this department. A proposal drawn up for submission to the Board of the Arts Faculty included the following:

- "1. The introduction of a new degree which shall be offered as an alternative to the B.A. (Speech and Drama) degree; the new degree to be known as the B.Dram. degree.

2. The modification of the existing B.A. (Speech and Drama) syllabus to cater more specifically for intending teachers of Speech and Drama." 38

Included in the comprehensive syllabus set out was: allowance for mask-play; circus routines and acrobatics; fencing and stage fights; speech dialects and accents; singing and the study of Eastern Theatre; clowns and clowning; youth theatre; theatre in education; street theatre and creative writing with a total lecture time of 22,5 hours per week. The course did not come to fruition and the only major change since then has been that of the move in 1987 towards module courses, resulting in four new semesters courses being offered in 1988, as opposed to the present system of having all courses spread out over a year. Intensive work within a set period of time in the year's timetable will allow for greater involvement in creative projects whether they be design, performance or research orientated and will accommodate the semesterisation system with mid-year examinations that the Department has been forced to participate in since 1987.

2) UNIVERSITY OF NATAL, PIETERMARITZBURG

History:

This Department was started in 1967 and until 1974, when Professor Roger Orton was appointed Head, came under the wing of the University of Natal, Durban.

Theatre Venues:

The Hexagon Theatre: a flexible theatre with a seating capacity of 320 in the proscenium-arch and up to 400 in the Thru and Round arrangement. A small studio theatre with flexi-seating arrangement and foyer space for informal performances form part of the theatre complex. There is also The Dive, a cafe venue for cabaret-type shows.

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Productions:

Over a three-year under and one-year post graduate period (1984-1986) all students had the opportunity to view 20 visiting productions of which at least 15 were of a South African nature. During this time, they were also able to audition for:

1. Five dance programmes.
2. One play from the great canon of world drama (Blood Wedding), as well as a programme on Brecht.
3. Four British plays.
4. One South African play and a programme on Athol Fugard.
5. One musical.
6. Six productions written/devised by senior students/staff.

In addition, second year students staged a children's play in 1984 and two Black Community projects: one in 1984 and one in 1986. There were six honours productions and one honours/staff production. 3rd year and honours students were also actively involved in either choreographing or directing.

The mixed fare of world drama, indigenous productions, original scripts, Black Community projects, children's theatre and dance programmes contrasts strongly with the schedule of American and Anglo European plays presented in the early years of the department.⁴⁰

Course Focus and Changes:

Since gaining independence from the University of Natal, Durban, gradual changes have taken place in this department's three-year undergraduate and honours courses. The courses that have evolved give far greater focus in many areas to meeting the needs of training students of Drama within the South African context.

A study of the four 1988 course guides reveals this particular focus in the following way:

1. Principles of Drama 1: A study of the origins/roots, elements, types, forms and functions of drama is made not only as a groundwork for later studies in the history of dramatic literature, but in relation to the study of a South African text in the first quarter.
2. Principles of Drama 2: Included in this course with its study of Realism as well as tragedy and comedy in Western Drama, is a survey of contemporary South African theatre.

The following plays are listed for study:

Market Plays: Stephen Gray (ed)

Hello and Goodbye: Fugard

The Fantastical History of a Useless Man:

Junction Ave Theatre Co.

The First South African: Dike

Egoli: Manaka

We Shall Sing for the Fatherland: Mda

The Hungry Earth: Maponya
Woza Albert: Mtwana/Ngema/Simon
The Lahnee's Pleasure: Govender
Cincinatti: Barney Simon and Cast (published in South African Theatre - Hauptfleisch and Steadman)

3. Drama Practical 2: In the first quarter the drama practical project falls into the realm of Community Theatre. Students work closely with organisations such as child welfare in a course which is structured in the following way:

First Quarter:

- 1.1 Work towards identifying the group
- 1.2 Role-play within selected situations
- 1.3 Looking at 'Community'

Second Quarter:

- 1.4 Selecting a target group
- 1.5 Researching and processing information
- 1.7 Assessment of the project

4. Drama Practical 3: At this level students are given the opportunity to specialise in one of the following:

Dance, Educational Drama, Directing, Acting, Video and Radio, Design.

The educational option includes a series of workshops in which students work with groups of local children and/or other selected groups.

5. Principles of Speech 3: This course has a component which deals specifically with theatre and society. It explores the social implications of drama in the context of that which takes place beyond the walls of the conventional theatre building.
6. Honours: Student numbers permitting, a group practical project, supervised by a member of staff, is undertaken. These projects have in the past included work of a community nature.

7. Honours: The South African course conducted in 1988 included a series of seminars which covered:
- 1) General theatre history - in South Africa particularly. Need awareness of reasons for writing and 'protest' literature in Africa, colonialism, S.A. 'culture'. A kind of 'political economy' approach.
 - 2) Popular theatre/Worker theatre.
 - 3) Black Consciousness and Nationalism.
 - 4) Committed Playwrights.

Further changes to the course are envisaged for 1989 - these are still under discussion. What is clear at this stage, however, is that there will be more emphasis on theatre as process rather than as an end-product.

Greater focus will be given to three specific areas already covered in the department:

Drama in Education
Community Theatre
South African Theatre

One of the questions that is expected to be addressed in the new syllabus is: "How can theatre be made here and now?" At second-year level, this will be examined in the context of education, therapy, community work, script-writing and reviews and will take the form of projects, performance and theoretical analysis over a four-week period. Other courses were still to be formulated at the time of writing this thesis.

3) UNIVERSITY OF ZULULAND:

Focus:

The course, like that of the University of Natal, is offered as a three-year major in a B.A. degree. Most students registering for the course are aiming at the teaching profession. Of the five graduates completing their degrees at the end of 1986, two are employed as teachers and three registered in 1987 for a University Educational Diploma with Method of Speech and Drama.

History of the Department:

The Department came into being as recently as 1979 and is still very small in terms of student numbers and staff. Lynn Dalrymple, a graduate from the University of Natal, devised the syllabus for the course and has been acting Head of the department since the first Head, Johann Bernard, left. It has become embroiled at various stages in the crossfire between Inkatha, the Conservative right wing of the Zulu people under Chief Gatsha Buthelezi, and the more radical left wing among the student body. Because of political unrest between the two factions, the University was closed during the second semester of 1984.

This meant that all students had to repeat a year of study because even if they had passed the first semester during 1984, they had not passed the second semester as no examination was held. According to Lynn Dalrymple, only the

students who had failed courses returned in 1985 for the first semester and other students returned to 'pick up' the second semester they had not been able to finish in 1984.⁴¹

Components of the Course:

The course is similar to that offered at the University of Natal (Durban) except that no postgraduate courses are offered. The following elements have been introduced to the course:

1. Creative writing: stage and radio.
2. Practical directing at third year.
3. The development of drama in Africa, with special reference to South Africa.

Venues:

Facilities are limited with one large room with raked wooden seats being available for performances. The seating capacity is 300. A proscenium stage is also available in the student centre.

Productions:

The staff/student numbers militate against the staging of too many productions. Those that are staged are mainly of a workshopped nature or of African origin.⁴²

Changes:

Although no radical changes have been introduced to the course under Dalrymple's headship, she is motivating for a course in actor-training and is currently involved in research on new directions for South African University Drama Courses. Her premise is that a false dichotomy is set up between practical and theoretical work and that they should always be undertaken in conjunction with each other.⁴³ Some of the questions underlying her research are: "Are we training actors who will find employment in mainstream theatre, teachers who understand the concept of education through drama and theatre or are we developing researchers with an innovative approach to theatre studies?"⁴⁴ She sees universities that were established as part of the apartheid scheme as perpetuating traditions which are at odds, in many instances, with the South African experience. She advocates a process of improvisation where focus is centred more on the participants than on the teachers and where latent ideas expressive of inherent consciousness are given freedom of expression. She sees such a method as inculcating a sense of critical awareness of one's condition within the South African context. Her feelings are very strongly against inherited European dramatic traditions that have been passed on to the black students as the only genres of theatrical performance.⁴⁵

4) UNIVERSITY OF DURBAN-WESTVILLE:

History:

The Drama Department of the University of Durban-Westville was established in 1964, under the acting headship of Azra Francis. The first professorship was given to David Horner, a graduate from the University of Natal. In 1976, David Horner left to take over the headship of the new Wits Drama Department and Professor Devi Bughwan, another University of Natal graduate, was appointed Head. In 1987, Professor Dennis Schaffer, also a graduate from the University of Natal, took over as head of this department.

Focus and Course Components:

Up until 1986, the course was structured along the lines of the University of Natal, with a strong liberal arts focus and stress on communicative skills. At the end of 1987, however, Professor Schaffer drew up a revised course under the same subject headings but focusing more on the relevancy of each component in the context of performance and theatre studies.

The new undergrad syllabus reads as follows:

- "1. The Principles of Speech & Theatre Communication
A study of speech and communication in the context of theatre.
2. The History and Principles of Drama
This involves a study of scripted works that affect our approach and understanding of the field.
3. The History and Principles of Theatre Arts
A study of the physical context of performance, both past and present.

4. Movement
A study and experience of movement and dance and their relevance to the theatre.
5. Specialised Aspects of Theatre & Performance
Mini courses will be held throughout the year as an introduction to areas such as:
 - Choreography
 - The writing of theatre reviews
 - Stage management
 - Lighting for productions
 - Sound for productions
 - Make-up for productions
 - Costume for productions
 - Direction
 - Wardrobe supervision
 - Theatre and Company Management
 - Contracts, permits, licenses etc.
6. Speech and Drama Practical
Projects leading to performance of dramatic works in which all aspects of the entire field are combined into an integrated expression.
7. Tutorial
An opportunity for the development of the individual student's communication skills within the context of a small group and for the promotion of an understanding of the integrated nature of the entire course."

The Aims of the Course are described as follows:

- "1. The development of an individual's personal qualities:

Method: Self discovery through improvisation, general groupwork, and through the self-confidence that grows from an enhanced ability to communicate audibly and visibly in an integrated way.
2. Acquisition of a knowledge and understanding of the Principles of Theatre and Drama (both past and present):

Method: The study of the history of the physical theatre in all its aspects and the collateral study of dramatic works that directly or indirectly extend an influence on our present understanding of the field.

3. The growth of an appreciation of performance as a social phenomenon.

Method: By the experience of live performance and through witnessing its effectiveness or otherwise on a live audience.

4. Research.

Method: The encouragement of investigation into any significant aspect of the field not covered by previous documentary enquiry.

Theatre Venue:

The Department has one main venue for performance: The Asoka Theatre, a 209 seater flexible acting space which doubles up as a lecture theatre.

Statistics:

The failure/drop-out rate at first year level is extremely high, highlighting the problem that is being experienced in a department with a large intake of black students. The failure/drop-out rate between 1984-1986 averaged between 30 and 50%. Of the initial intake at first-year level, only 17% majored in the subject in 1984, 20% in 1985 and 25% in 1986 (showing a gradual percentage increase in those going on to complete the three-year course over this period.)⁴⁶

Productions:

As in the case of Durban and Pietermaritzburg, no productions are mounted at 1st year level. Up until 1986, students completing a three-year Speech and Drama course were limited to

two or three productions a year.⁴⁷ The situation has changed since Professor Schaffer's appointment in 1987.

Student Expectations:

A survey conducted in the Department in 1987 revealed that most students expected and would welcome a more practical orientation to the course and would be prepared to work on a professional basis on stage on completion of their degree, although at least half showed resistance to working for either the SABC or NAPAC. A high percentage had intentions of entering the teaching professions even though indications were that most would welcome a career on stage - suggesting that economic factors played an important part in opting for a more secure profession.

Summary of the Survey:

1. 60% expected the course to be more practically orientated (The percentage was particularly high at first year level, with at least 90% expecting a more practically-orientated course.)
2. 72% of all students intend entering the teaching profession on completion.
3. 70% would be interested in entering for a post-graduate course in Acting and Directing for the lens.
4. 85% would have been more interested in a B.Dram. course had it been offered.
5. 95% would welcome an academic support system to alleviate educational differences on entering university.

6. 77% would be interested in working for a full-time theatre-in-education company.
7. 80% would be prepared after graduating to work on a professional basis for the Asoka Theatre.
8. At least 50% would have difficulty in working for the SABC or SATV, although 65% would be prepared to work for a company making commercials for SABC TV.
9. Just over 50% expressed reservations in working for NAPAC, although 73% said they would attend performances at NAPAC.
10. 70% said they had transport problems.⁴⁸

Changes:

Since taking over as Head of the Department, Professor Schaffer has changed the name of the department from the Department of Speech and Drama to that of the Department of Drama. He sees a more accurate name being The Department of Drama and Theatre Studies, a name which would make provision for new courses which will be motivated during 1988.

The intended new courses are:

- a) B.A. Postgraduate Play Production Diploma.
- b) B.Dram. Course (over 4 years) with a 'common' first year course and an option to pursue either a three-year B.A. course as at present, or a four-year B.Dram. course from 2nd year onwards.

Professor Schaffer has included in this 3-5 year planning the establishment of a post-graduate professional company to be attached to the new theatre and funded by the Department of

Education. He has made suggestions as well for the establishment of a School of Performing and Visual Arts as being a prerequisite for making significant inroads into the community. The new school which he has asked to be set up as soon as possible would make provision for links between itself and the Departments of Music, Fine Art and Drama. Such a school, while drawing on the expertise of the various creative disciplines, would have a physical independence from the existing departments:

"If the Creative Arts Departments that already exist could be built up in such a way as to provide the physical facilities for both advanced academic studies and the needs of the new school, then both students and specialist staff of the proposed School of Performing and Visual Arts could then operate on an interlinked system of attachments for set periods to each of the three departments involved. The new Music School seems to be suitably provided for if the proposals under Section (1) of this document are implemented. Then Drama would be catered for, leaving only the Visual Arts discipline to be developed in such a way as to fall in line with this concept.

The three Departments are physically very close, and if the Drama department's future physical expansion is to occur then it would be very likely to take place on the south side of K.Block - i.e. in the direction of the Visual Arts Complex.

If any further expansion of the Fine Arts Department, on the other hand, could be planned to take place to the North of this Department's present buildings, then all three Departments could be interlinked more directly in future by a system of bridges, walkways and other architectural devices that could unify these three areas ... In effect, what I am proposing is that the concept of an arts centre be investigated; one that could provide an enhanced working environment for four Departments - Fine Arts, Music, Drama and the School of Performing and Visual Arts."⁴⁹

Another innovative move that Professor Schauffer has made is that of introducing the concept of a 'Director-in-Residence' where a guest director is invited to use the Asoka Theatre, its facilities, student technical crew and student actors free of charge, receiving in addition revenue from box-office takings.

5) UNIVERSITY OF CAPE TOWN:

Focus:

The Drama Department offers courses leading to a 3-year B.A. Degree (Drama Major), and a 3-year practical course leading to a Performer's Diploma. Certain students are given permission to do the B.A. and the Performer's Diploma simultaneously over a 4-year period.

Prospectus Preamble:

Performer's Diploma: "The practical work is designed to develop the student's command of all the intellectual, physical, imaginative, technical and creative sources demanded by the theatrical and related professions today. Work is graded to lead the student from basic skills to a sound intellectual grasp of the medium and a high degree of proficiency in performance and other areas of contemporary theatre practice.⁵⁰

B.A. Drama (3rd year major): It is clearly stipulated in the 'Department of Drama Information Sheet - 3' that these three degree courses do not provide training for performers in any medium. The practical work is only intended to enhance understanding of the medium:

"These courses are particularly suitable for students who intend to pursue careers in the following areas: Broadcasting, Television, Advertising, Journalism, Diplomatic Services, Teaching, Writing, Public Relations, Social Service, Films. They are useful adjuncts to the study of languages, literature and the Humanities in general." 51

Aims of the Department:

"The Department aims to be excellent in all its activities. There are a number of courses with a vocational orientation: the Performer's Diploma in Speech and Drama, the B.A. Honours in Drama specialising in Play Directing or Drama in Education and the Higher Diploma (Speech and Drama) in Education. The aim of all these is to provide professionally-competent students who have benefitted from studying in a University environment." 52

History:

Diploma and Certificate courses in dramatic art and speech training were offered by the South African College of Music from 1930 - the College of Music having been incorporated into the University in 1924. Prior to this, the courses had been offered by the Faculty of Education. Rosalie van der Gucht was appointed as a Lecturer in Speech Training at the University of Cape Town in 1946 and became the first Head with the

official establishment of a Department of Speech Training and Dramatic Art in 1949. The word 'Department' was used informally prior to this date. She trained at the Central School of Speech Training and Dramatic Art at the Royal Albert Hall, London, and held a London University Diploma in Dramatic Art. Professor Mohr, a graduate from Stellenbosch University, succeeded Professor van der Gucht as Head on January 1, 1972. Professor David Haynes was appointed Head in 1985.

The Drama Department is the only University Drama Department to offer a Performer's Diploma and a predominantly theoretical B.A., although Drama I, II and III students have a weekly four-hour practical as a minimum 'd.p.' requirement, culminating in performance at the end of the first and second terms. They are also involved in departmental productions. The combined four-year B.A. Drama Major and Performer's Diploma for select students is also a unique concept at South African Universities. Statistically the Department had the highest record of graduates working in the Performing Arts Councils in 1987.⁵³

NAPAC's Head of the Loft Theatre Company, Nicholas Ellenbogen, said that he was very impressed with auditions done by the University of Cape Town Diploma and B.A. Drama/Diploma graduates. His assessment of the students was that sound training showed through their work. They were said to be

confident, with impressive vocal command and good stage presence and their selections were original - varying from the classical to the highly experimental. He felt that these students had a unique stamp and were ready for professional work. He did not enlist any members for his company in the 1987 intake because at the time of the auditions, he had no vacancies.⁵⁴

Course Studies:

Performer's Diploma: This has Practical Acting and Practical Speech examinations at first, second and third year levels and these can be taken in English and/or Afrikaans at Higher or Lower grade. In addition to Theatrical Design and Stagecraft, students are required to take the academic courses Drama I, II and III (which are also taken by the B.A. Drama Major students).

A very strict audition programme is adhered to and students do not need a University entrance matric, but marked ability as a performer is essential.

B.A. Drama (3 year major):

Drama I: Five lecture periods a week for lectures, practicals, tutorials and discussion sessions:

- A. an introduction to the phenomenon of drama.
- B. the roots of drama and the relationship between theatre and society.

- C. types of acting, theories of acting and selected aspects of actor-training.
- D. the history of Western theatre's physical forms from the medieval period till today.
- E. practical drama.

Drama II: Five lecture periods a week for lectures, tutorials and seminars as appropriate, and one practical session per week in the first three quarters.

- A. South African drama, literature and theatre
- B. Educational drama
- C. Pre-20th Century drama, literature and theatre
- D. Practice of drama today

Where appropriate, the Departments of Afrikaans en Nederlands, Classics, Drama, English, French and German make contributions to A, B and C.

Students are urged to take at least one course in English or one in Afrikaans en Nederlands.

Drama III: Five lectures, tutorials and seminars as appropriate, and one practical session per week in the first three quarters.

- A. a study of late 19th Century and 20th Century Drama, its theory and practice.
Teaching for this part is given, where appropriate, by the Departments of Drama, English, French, German, Italian.

B. Practical, tutorial and seminar sessions relating to part A of the course.

The Drama III course has been modified in 1988 to a seminar course and practical work.

Productions:

A student entering a three-year study programme from 1984-1986 had the opportunity of auditioning for 59 productions, gaining experience in a wide area of dramatic performances. The genres of productions were mainly 20th Century with a predominance of experimental productions and lesser-known works, although classical works were not excluded. Plays were drawn from American and Anglo-European sources as well as South African, and Children's Theatre and Drama in Education programmes were also included in the productions.⁵⁵

Changes:

Professor Haynes believes substantial changes need to be made to UCT Drama courses (and ultimately the staff as well) to cater for actors representative of the demographic realities of South Africa, and to provide an education and training which is relevant and socially useful:

"I have no illusions that we will inevitably attract some black students who want the same education as their white counterparts have enjoyed over the years and we will have to be convincing in our curriculum choices that what we will offer is not again a diluted version of the white education system suitably adjusted downwards to redress their inferior educational background. My view is that a comprehensive Africanisation of the curriculum and a comparative contextualisation of particularly Southern African drama will go some way to address this problem."

He sees one of the prerequisites for addressing the problems as being a strong stress on improvisation at 1st year level where students can use role play to address subjects which concern them, with the aim being to "use the drama process and interaction to solve agreed problems." Haynes believes that students are only ready to move on to the experience of the more formalised and codified product of drama known as theatre once they have experienced the function of active contribution that improvisation allows them.

He feels that in formal lectures, students should arrive at an understanding of theatre by examining a variety of world models rather than one particular canon of European drama which is presently studied at universities in conjunction with a history of the European theatre:

"The formal lecture slots can be used to introduce students to a variety of theatre models from South Africa and elsewhere which should include visual illustration by film video or slides of contrasting forms of theatre in performance. The focus of the study should be the presentation of the phenomenon of theatre in its cultural context, with wide-ranging reference which is not merely encyclopaedic in its scope but will seek to make comparisons.

The essential elements of the selected examples should be teased out of the major differences in forms of presentation identified. For example, the range could go from scripted playtexts performed in a Performing Arts Council Playhouse, to a film of an Indian drama performed at a religious festival (e.g. the story of Rama) in India, of Balinese drama in performance with the particular function of the masks used there; of a Greek classic performed by contemporary actors at Epidaurus (e.g. Peter Hall's National Theatre Production of the Oresteia which was performed there. A programme

about the rehearsal process as well as the performance was broadcast on British Television Channel 4 in 1984).

There is also a wide range of contemporary Black South African theatre which can be seen in performance. And so the range of models presented can be contrasting, stimulating and an effective introduction to the principles of theatre and drama as a variety of models." 57

6) RHODES UNIVERSITY:

History:

The Speech and Drama Department was established in 1966 under the headship of Professor F.G. Butler, former Head of Rhodes' English Department. Professor Butler was a graduate of Rhodes and Oxford Universities. In 1973, Roy Sargeant, a graduate from the University of Cape Town was appointed Senior Lecturer in Charge and in 1975, Associate Professor in Charge. In 1977, he became Professor and Head of the Department.

Francois Swart, a University of Natal graduate and former Head of Drama for PACT, was Head of the Department from 1983-1985. Beth Dickerson, a Rhodes and London University graduate served as Acting Head from 1986-1987. Dr. S. James, a PhD. graduate from Tulane University, New Orleans, assumes the Headship in 1988.

Focus:

Speech and Drama is offered as a three-year major for a B.A. degree. It is seen as an integral part of a liberal arts education with Speech being cited as the prime means of making contact with people and sharing ideas and experience. Because of this, it is considered as being useful for most careers, particularly in those concerned with public speaking such as: education, the theatre, the media, the legal profession and the ministry.⁵⁸

Prospectus Preamble:

Speech and Drama courses are designed to give students as wide an experience as possible in all aspects of the theatre. The theatre is seen as being essentially a group art in which the creative gifts of the individual artist or teacher are fully realised in co-operation with those of other artists, teachers and students.

Course Components:

The course is similar to other B.A. Drama major courses in South African English-speaking universities with six periods a week shared equally between the theory and practical components of the course.

Theatre Venues:

Rhodes University Theatre: 370 seater, Proscenium Arch. The Box: 150 seater experimental theatre with versatile seating arrangements.

Productions:

Student productions over a four-year period, although limited in number, present a balanced programme of work including (each year) a classical production, a period piece, an indigenous drama, a dance drama and a mixture of well-known and lesser-known modern American and Anglo-European dramatists. There is, however, a marked absence of Children's Theatre and educational programmes. All productions have open auditions so that aspiring actors have the opportunity to participate in and build up a repertoire of productions during their training.⁵⁹

Changes:

There have been no radical changes to the curriculum since the inception of the Department, either to give it a more performance-orientated direction or to reassess it in terms of changing social conditions.

7) WITS UNIVERSITY:

History:

The School of Dramatic Art was established in 1975. For the first two years it had two acting Heads: Dr. Aart de Villiers and Dr. John van Zyl. In 1977, Professor David Horner, at the time Head of the Speech and Drama Department at the University of Durban-Westville, was appointed Director of the Performing Arts Centre and Head of the School of Dramatic Art.

In 1983, Walter Mony was created Professor and Head of the School of Music and Paul Regenass was appointed Manager of the Performing Arts Centre at the University. Professor Horner relinquished his position as Director of the Performing Arts Centre to continue as Head of the School of Dramatic Art. In 1986, Ian Steadman, a graduate from the University of Natal, was appointed Professor and Chairman of the School of Dramatic Art.

Focus:

The drama course at Wits is a four-year B. Dram. degree as opposed to a B.A. three-year drama major. Students have to acquire fifteen credits over a period of four years (four at 1st year, four at 2nd year, three at 3rd year and four at 4th year.) Out of these fifteen, thirteen are drama-related and two are general B.A. courses. They have the option of taking

a further B.A. subject in lieu of any one of the thirteen drama subjects.

Prospectus Preamble:

The principal aims of the School of Dramatic Art are three-fold: to educate and train stage actors and producers; to provide a thorough background in writing for television, radio and the theatre; and to give intending language and drama teachers a wide base of practical and theoretical knowledge.⁶⁰

The B.A. (Dramatic Art) graduate is considered "well qualified to enter the professional theatre and film industries, and to pursue postgraduate studies in associated disciplines."⁶¹

Course Components:

The three courses taken at 1st, 2nd and 3rd year for the B.A. (Dramatic Art) are Dramatic Theory, Theatre Practice, Drama and Film and one B.A. course option at 3rd year level.

Components of the course include:

- 1 hour: Speech Tutorial
- 2 hours: Movement, Acting, Voice Training,
Photography, Design, Technical Production
- 4 hours: Dramatic Theory, Drama and film,
B.A. Subject

At 2nd year level, Video can be taken in lieu of Photography; at 3rd year level, Directing and Writing can be taken in lieu of Acting and Design. At 4th year level, there is a choice of courses allowing for a degree of specialisation. The one course consists of a long essay, and the other three are chosen from the following lists with at least one course being taken from each list.

LIST A: Dramatic Literature
 Theatre History
 Theories of Communication
 Drama in Education

LIST B: Acting
 Design
 Directing
 Film
 Movement
 Writing

The course is designed to offer students a broad education in drama and film. There is a strong academic component with allowance for specialisation only coming into effect in the 4th year.

Productions:

In 1985 and 1986, there was a fair balance of classical, world drama, indigenous drama, revues and original programmes with at least one Afrikaans drama staged each year. The number of student-directed productions is impressive with at least half of the productions having been directed by students.⁶²

Graduate Employment:

Michael Hobson, Public Relations Officer for the Wits Performing Arts Complex, has kept a record of student graduates entering the performance industry. Of the 25 graduates leaving the department in 1984, 16 found employment in the industry.⁶³ Out of 50 graduates, over a two-year period (1984-1985), only 8 of the 27 who are known to have entered the performance industry are working as actors, reinforcing Professor Steadman's claim that actor-training is only one facet of the Wits Course. Stage/film/television production back-up and theatre promotion seem to be the other major areas of employment.

Changes:

At the time of writing this thesis, the curriculum for the B.A. Dramatic Art was under review. One of the changes that had been mooted was the replacement of the drama and film course with a course in film and media studies.

8) POTCHEFSTROOM UNIVERSITY FOR CHRISTIAN HIGHER EDUCATION:

Focus and Course Structure:

The Department, which was established at the end of 1964 under the present Head, Professor Theunis Botha, offers Speech and Drama as part of a B.A. degree. Unlike the English-speaking universities, however, where Drama is offered as a three-year major i.e. one subject at 1st, 2nd and 3rd year level, Potchefstroom offers three separate drama subjects each of which can be taken at 1st, 2nd and 3rd year level. This means that a student can acquire 9 credits (3 x 3) from the Drama Department towards an 11 credit degree. The three subjects which operate independently are:

Toneelkunde:	Stage or Theatre Art
Dramakunde:	Analysis of Dramatic and Theatrical Works
Spraak en Vertolkingskunde:	Speech Communication and Interpretative Art. (It is envisaged that these two components will, in the near future, become two separate subjects)

A student can major in Dramakunde or Sprak en Vertolkingskunde without taking the other two subjects. Those doing Toneelkunde III, however, have to major in Dramakunde III and have to take Vertolkingskunde I. The course then tends to be fragmented except for the marrying of textual analysis and theatre art. 2nd and 3rd year Speech and Communication students also do radio work involving radio plays and programme compilations.

It is not, however, intended to prepare students for the acting profession:

"... it is only in the fourth year, and usually only in the post-graduate Toneelkunde Diploma that we gear people to the acting profession." 64

Of the first batch of five students who majored in Toneelkunde, however, three entered the acting profession without doing a further year of specialised post-graduate study.

Productions:

Productions are staged by those students registered for Stage or Theatre Art I, II and III. They consist mainly of lunch-hour productions with school and educational programmes being staged by the Speech and Communication students. Each year, two major productions sponsored by Kampustoneel and the Grahamstown Festival are mounted. Most productions are staged in Afrikaans and consist mainly of indigenous plays with a few translations of world drama and several experimental pieces.⁶⁵

9) UNIVERSITY OF THE ORANGE FREE STATE:

History:

The Department was established in 1965 under Jo Gevers. Professor Ben de Koker, a graduate from Potchefstroom University, has been Head of the Department since 1969.

Focus:

The course is called B.A. Drama and Theatre Arts and, as in the case of Potchefstroom University, more than one subject is offered by the Department as a credit for a B.A. Degree. The course is described as being 85% akademies-wetenskaplik and 15% professioneel-wetenskaplik gefundeerd. The aim of the course is said to be "to train stage actors, teachers, radio announcers and television actors."⁶⁶

Course Structure:

The course has two segments:

Dramakunde I, II, III
Toneelkunde I, II, III

All students in the Music department are registered for courses in Speech and Movement. Because the course has two segments, the 1987 undergraduate figure of 51 is doubled i.e. 102 students.⁶⁷

Venues:

The department has two theatres: a 322-seater and a 200-seater.

Productions:

Most of the productions are staged in Afrikaans and are either indigenous or translations of pieces from the canon of world drama: Children's Theatre is staged each year, but only one Shakespearian production was staged over a four-year period.⁶⁸

10) UNIVERSITY OF STELLENBOSCH:

History:

This Department was established in 1961, although 'speech and drama' activities had been taught before in a sub-department of the University's Conservatoire. The first Head of Department was Professor Fred Engelen, Dipl. Conserv. (Antwerp). In 1967, he was succeeded by Professor Fred le Roux B.A. (U.C.T.) On his retirement in 1978, the present Head, Herman Pretorius, took over as Senior Lecturer and Head of Department.

Focus:

This Drama Department is the only one in South Africa to offer two undergrad degrees: B.A. Drama degree and a B.Dram. degree. It also offers a purely theoretical course for a B.A. degree.

Course Structure:

As in the case of the University of the Orange Free State Drama Department, the courses have two segments: Drama Theory and Theatre Arts, which are offered in the following combinations:

- B.A.: Drama theory as a three-year major for a B.A. degree.
- B.A. Drama: A Drama Theory and Theatre Arts course as a three-year major for a B.A. Drama degree.

B. Dram: A four-year course embracing the full Drama theory range (completed during the first three years) and a fuller range of Theatre Arts subjects than offered for the B.A. Drama degree.

The first year of the B.A. (with Drama) and the B. Dram. is one and the same course - those who wish to continue with the B. Dram. are auditioned at the end of the first year. The B.A. Drama students have the option of specialising in Acting or Stage Management and the B. Dram. students can specialise in Acting or Directing. There were very few B. Dram students registered in 1987; the numbers for both degrees, however, were doubled at 1st, 2nd and 3rd year level because of the two segments of the course: i.e. 110.⁶⁹

Changes:

Until 1985, only a three-year B. Dram. degree was offered by this Department. The present structure was introduced to make the drama course more flexible in meeting the various career requirements of the students.

11) PRETORIA UNIVERSITY:

Focus:

The Department prepares students for a 3-year B.A. Drama degree. The aims of the Department are described as being:

1. To train actors and actresses for the profession and the media.
2. To alleviate the dire shortage of performable Afrikaans plays by presenting an introductory course in playwriting and taking part in the annual ATKV-Kampustoneel Festival.
3. To train integrated human beings.
4. To furnish the basic training for students who will later become teachers of Speech and Drama. 70

Course Structure:

Courses offered for the 3-year B.A. Drama:

- (i) Dramakunde (Principles of Drama)
- (ii) Toneelkunde teorie.
Toneelkunde praktika (Theatre Crafts theory and practice)
- (iii) Spraak-en-Bewegingsleer teorie
Spraak-en-Bewegingsleer praktika
- (iv) Afrikaans or English
At the discretion of the Head of the Department one other year course or two semester courses can be taken.

Eight semester courses in the first year from categories (i) to (iii) above, as well as a pass in one of the official languages, have to be successfully completed before entering second year.

Before a candidate can enrol for Toneelkunde Teorie III or Spraak-en-Bewegingsleer Teorie III, passes have to be attained in Toneelkunde Prakties II and Spraak-en-Bewegingsleer II.

Productions:

Out of the 42 productions staged over a four-year period, at least 12 were translations of texts from the canon of world drama ranging from the classical texts of Plautus to the 20th Century texts of Coward, Wilder, Pinter and Ionesco. At least one 20th Century English text and one indigenous production were mounted each year. Other yearly productions include the Grahamstown Festival student-directed play, the Kampustoneel festival production, children's theatre, puppet theatre, educational theatre and poetry programmes. 3rd year students had the most opportunities for involvement in productions, with statistics over the four years being as follows:

3rd years	-	17 productions
2nd years	-	13 productions
1st years	-	4 productions
Honours	-	7 productions
All years	-	4 productions

The overall picture is one of a broad range of drama at undergrad level with a strong emphasis on Afrikaans translations of English texts.⁷¹

7.2.2 THE TECHNIKON DRAMA DEPARTMENTS:

There are two Technikons in South Africa that offer a National Diploma in Drama: Pretoria and Natal. The Technikons have always had a policy of nurturing specific skills and interests in the pursuit of vocation-orientated careers and the drama departments are quite clear in their aims in providing versatile performers for the performance industry. According to Ken Leach, the young actor entering the profession has to be extremely versatile in order to be sustained employment-wise by the performance industry:

"Because of limited opportunities in any single aspect of the profession, students cannot concentrate on one particular craft - they have to be proficient in all aspects of the performance industry: theatre, television, radio, film - straight, character, comic acting, training films, voice overs, advertising, dubbing, singing, dancing - they should be able to move from one medium to the other, adjusting with minimal problems." 72

The Technikons are only partially satisfying the needs of the employment industry, however, for (with their restricted quota of non-white students) they are making very little input in the training of black actors. With actor-training not being offered at any of the non-white Technikons, the situation for the aspirant black actor is chronic. Socks Khubeka, producer for TV2 Drama, says there is an urgent need for actor-training schools for blacks. He says that most of the actors they used in the past were unemployed work-seekers who had never acted

before. In the case of Shaka, most actors (with the exception of a few who had been to America with shows like Alan Paton's Sponono) were taken off the streets and trained in performance. He said that employing people on this basis had created problems: productions gave them exposure but expectations of further work were not fulfilled; they could not comprehend the fact that the work was part-time and when production was finished there was great disappointment. More recently, the SABC has started using casting agencies; but this has not meant an improvement in acting standards.

Other problems that black TV producers are faced with are:

1. The tendency of aspiring actors with no training to model themselves on American stars such as Clint Eastwood.
2. When a lead actor is sought, the SABC needs not one actor, but five, because the production has to be dubbed to include Zulu, Southern Sotho, Xhosa, Northern Sotho and Tswana. 73

Lilian Dube, who started an acting agency in Soweto in 1985, supplies most of the performers for TV2 Drama. She says she is faced with the same problem the SABC had before they started using agencies: being inundated with requests for work by the many unemployed in the township and having to sift out the talent. Although she has not been trained herself, she has acquired acting skills through working in SABC productions.⁷⁴

1) THE PRETORIA TECHNIKON:

Focus:

The Technikon offers a three-year National Diploma in Performing Art (Drama). The course is designed to prepare students for the professional stage, radio and television, as well as to give them the necessary knowledge of the cultural/historic background of the theatre and the drama as an art form (in the West European context).

Course Structure:

The syllabus allows for comprehensive actor-training and covers both the theoretical and practical aspects of the various facets pertaining to dramatic performance. The theoretical studies include the history of drama and the physical theatre and costume design. The principles of directing and detailed analysis of scripts from major periods in Anglo European drama are also included in the theoretical component.

On the practical side, the student's skills as a performer are developed through improvisational exercises. The harnessing and discipline of acquired techniques and intuitive responses is explored in a series of interpretative exercises from solo and group work to stage, radio and television production. The use of voice and body as instruments of communication is developed through singing, voice training for the stage, mime and movement. With the 50:50 English:Afrikaans structure,

stress is given to the development of skills in oral interpretation within the medium of a second language, thereby enhancing employment prospects on completion of the diploma. There is a close link between the drama section of the Performing Arts Department and the TV/Film School within the Technikon. Drama students write, direct and act in their own television productions and go out on shoots as performers for the film school's productions.

There is also a policy of drawing in part-time lecturers from the performance industry for short in-house courses in voice training and acting. Open classes are conducted each week with guest speakers being invited to speak on various facets of the profession.

Student Statistics:

All prospective students are auditioned and numbers are deliberately kept to a minimum ensuring that students who are accepted have intensive training on a one-to-one basis in tutorials and maximum opportunity for stage work. At the beginning of 1987, 80 students were auditioned and only 22 were accepted - only 1 of whom was non-white.

According to Rene Tredoux, drama lecturer in the Department, there has been in the past a high drop-out rate of black students who cannot come up to the standard of the theory work. There is also a tendency to produce more English than

Afrikaans graduates as the Afrikaans students have more difficulty in coping with the broad cultural perspective of the course.⁷⁵

Productions:

For a course that sets out to train performers, the number of productions staged each year is limited. Of those productions done each year, at least two are in Afrikaans and four in English with a yearly programme of acting projects done by 1st years. The plays are drawn from local writers (Afrikaans) and from World Drama, both classical and contemporary American and Anglo European sources. A musical was staged each year and in two of the years a children's production was mounted. Although the productions may be limited in number, the fare offered is varied.⁷⁶ Lecturer, Rene Tredoux, believes that too much emphasis is placed on making show pieces out of the few productions staged and not enough emphasis on staging as a medium of actor-training.⁷⁷

Graduate Employment:

The Pretoria Technikon has a high record of graduate employment in the performance industry with graduate numbers averaging 10 each year. The 1983/1984/1985 statistics are impressive, showing a 90% employment rate of graduates in the industry.⁷⁸

2) TECHNIKON NATAL:

Focus:

Three year National Diploma in Performing Arts.

Aim and Course Structure: Same as the Pretoria Technikon.

History:

Although the Department was established in 1977 as a sub-section of Performing Arts, permission to offer the National Diploma in Drama only came into effect at the beginning of 1987. For ten years prior to this date, the Department was forced (because of the lack of any viable alternative) to offer tuition for the Trinity College, London and UNISA Licentiate examinations, both of which are teacher-orientated. At the beginning of 1987, the Drama Section, along with the Theatre Crafts Section of the Performing Arts Department, amalgamated to become the Department of Drama and Theatre Crafts. In this way, the Natal Technikon differs from the Pretoria Technikon where Departments of Drama, Music, Theatre Crafts, Opera and Ballet work closely together under the umbrella of a School of Performing Arts.

Because this department, right up until 1987, was working within the limitations and restricted focus of Licentiate Teachers' exams, there has been very little scope for innovative work with regard to actor-training. The

introduction in 1987 of the Performer's Diploma, however, has opened up new possibilities for experimentation and growth.

Venue: 1 Experimental Theatre - 80 seater.

Productions:

Each year at least one South African play is mounted, one dance programme, educational theatre, children's theatre, a Greek play and serious drama from Anglo-European sources.⁷⁹ Although the productions are varied and are open to all students regardless of year of study, the number of productions is limited; it is anticipated, however, with the new Performer's Diploma that more productions will be staged.

CONCLUSION:

Changes:

There have been few major changes to the tertiary drama courses in the 1980's. The need to revise courses to make them more relevant within the South African social context, however, has been strongly mooted by the Heads of at least three universities: Zululand, Durban-Westville and Cape Town, while the Drama Department of the University of Natal (Pietermaritzburg) is making a concerted effort to introduce meaningful changes to the four courses offered. Wits University's Drama Department was reviewing its course at the time of writing this thesis.

In a motivation for a B.Dram. degree, the establishment of a post-graduate professional company which would be involved in community outreach work and the establishment of a closer working relationship with other arts-related disciplines, Professor Schaffer said it was important to provide a creative environment where students would be free to research and document an exciting aspect of the birth of a new culture which could only be done through exposure to the widest possible range of experience.

Lynn Dalrymple, who would also like to see the introduction of a B.Dram. degree at the University of Zululand, advocates improvisation as a means of achieving a critical consciousness and of breaking down preconceived notions which have been imposed on students through eurocentric drama syllabuses followed in universities.

Professor David Haynes recommends a broader base for the study of drama than the one presently used in Drama Departments: a comparative study of other cultures through the medium of drama, leading to a greater appreciation of the historical dramatic forms and performance potential within this country.

Integration:

Although Universities have been officially opened to all races since 1984, the effect of integration within the Drama Departments has not yet made its mark.

The white Drama Departments have, on the whole, made no marked adjustment to their courses to accommodate the challenge of the new cultural mix within their precincts; instead, evidence shows that the non-white has had to adapt to and be assimilated in the courses offered.

The survey also indicates that most departments are offering a broad education in drama-related subjects thereby leaving career options open for students on completion of their studies. Students graduating from white University Drama Departments are said to be entering careers in areas as varied as television, theatre, film, advertising, diplomatic service, public relations and education - areas which tend to serve the needs of the white community in a society which has not yet felt the effect of the dismantling of apartheid structures.

Figures of black students registered in white Drama Departments indicate that most are registered for B.A. degrees and are therefore more likely to be entering the teaching profession where the greatest area of employment lies. Students at the two non-white Universities are enrolled for

B.A. drama major courses with the majority entering the teaching profession on completion of their degree - again to serve the needs of their own particular racial groups.

72% of those registered at the University of Durban-Westville indicated their intention of entering the teaching profession, while statistics at Zululand University show that at the end of 1986, all the graduates were either entering the teaching profession or were registered for further qualifications for teaching purposes.

What is evident from the survey is that very few non-whites are being prepared either at degree or diploma level for performance-related careers in the white tertiary drama institutions or in their own University drama departments. Unless the Government changes its policy of curtailing growth at Universities and restricting non-white enrolment at Technikons, the situation is likely to be exacerbated. Restrictions in racial and cultural integration within these Drama Departments will inhibit their potential for conducting the kind of experimentation needed to cope with such problems as those facing the Performing Arts Councils (and outlined in Chapter 5 of this thesis) and any attempts to prepare students for a 'new culture' or a 'future South Africa' will be severely handicapped.

Experimentation:

Evidence to this point has shown that Festivals such as the yearly ones held at Grahamstown and the AKTU Kampustoneel are providing the necessary stimulus and the kind of experimentation that is needed to ensure the steady growth of a distinct genre of South African theatre. The dangers of these festivals in a society with a history of enforced pluralism, however, is that they can become associated with cultural exclusivity - a stamp which it has been shown the Grahamstown Festival is making every effort to erase.

Besides the stimulation offered by these festivals, is enough incentive being created within the Drama Departments themselves for experimentation or are they falling into the trap of perpetuating old traditions on the one hand and following, on the other, paths created by the Fugards and the Simons outside the safe environment of the Drama Departments?

The survey of the productions done in the Departments over a three-year study programme show that a certain degree of experimentation is being done; how much of this, however, is subjected to discussion, re-working and documentation - forming the basis from which new directions in drama can be forged? Emanating from University sources, there are not many Umabatha's and Sophiatown's ⁸⁰, or plays such as the University of Cape Town's Thina Bantu: We People, presented at the Baxter Theatre in 1986 and the Market Theatre in 1988;

and The Good, the Bad and the Egg, an experimental production devised by Mavis Taylor in 1988, using black, white and coloured students.

This leads to the ultimate question: are South African University Drama Departments being used as laboratories to break new ground, turning out graduates who can bring a new stimulus not only to theatre but to drama-related professions in a transitional society or are they turning out graduates who are merely assimilated into the various professions?

Evidence in this chapter seems to indicate that only a few universities are making a concerted effort to break out of outworn moulds and address the problems and challenges they are faced with at this point in South Africa's history.

Specialisation:

One of the problems facing those universities offering the B.A. Drama course is concerned with the question of time and staff. Six to eight periods a week interspersed with other B.A. subjects is not conducive to the kind of innovative workshopping needed to evolve a truly South African consciousness in all areas of drama-related disciplines. British academic, John Allen, says that restrictive time-tabling procedures in arts-related university courses is counteractive to any creative input:

"Creative work imposes a very particular relationship between teacher and student. It makes nonsense of a proscribed number of contact hours." 81

He concedes, however, that a more flexible spirit is abroad within British Universities and that rigid academicism is losing ground on all sides. The same does not appear to be happening in South Africa. Afrikaans Universities, however, have partly addressed the problem of limited staff/student contact hours in the B.A. courses through their strategy of offering their course as more than one subject, thereby warranting not only more hours but a larger quota of staff.

The Technikon drama departments, by their very nature of being vocationally-orientated, have to prepare versatile performers for a performance industry and, as such, their area of specialisation is performance. With only one area of specialisation they should have the time to experiment and explore new ways, not of how they can best turn out commodities that will slot neatly into the performance industry but socially aware, skilled, innovative and versatile actors/directors who can make an active contribution to an emerging theatrical tradition.

CHAPTER 7

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CHAPTER 8

SUMMARY AND CONCLUSION

"The Poet's or Playwright's Function
 Is to embark, physically
 Upon the Consciousness of his Generation
 Not merely as the conscience
 Of his time; nor solely to reflect
 Disintegration, if Disintegration
 Is the Shaker of his time's stormy seas.
 But to anchor a Present.
 Nail to its Mast
 One Vision, one Integrity
 In a Manner so memorable
 It fills Part of a Past."

Douglas Livingstone 1

8.1 SUMMARY

Chapter 1 has shown that pluralism, the domination of one group by another on the grounds of racial and/or cultural differences, has been a dominant feature of the South African socio-political milieu ever since the arrival of the first European settlers in the 17th Century. It has also been shown that the determinant factor for pluralism was colour, although at one time (within the white community itself) language became a determining factor. Both colour and language, furthermore, have at various stages in the country's history become associated with class consciousness which in turn has given rise to group consciousness.

It has been suggested, moreover, that group consciousness has manifested itself in the evolution and practice of different genres of dramatic performance, each idiosyncratic to the particular group experience from which they emanated. Chapters 2, 3 and 4 demonstrated this theory through an historical overview of the theatre emanating from three distinct cultural groups within this country: the white English-speaking community, the white Afrikaans-speaking community, and the black community - predominantly the black Africans but at various stages incorporating Coloureds and, more particularly, Asians under a common banner of being black in a country where the dominant culture is that of the ruling white sector.

Chapter 2 traced the theatrical traditions practiced by the English-speaking community, from the arrival of the first English settlers in the late 18th Century through to the 1980's. These traditions have been shown to have provided this country with a rich heritage of world drama ranging from the classical works of 5th Century Athens to the more varied eclectic genres of 20th Century texts.

They were shown, moreover, to have provided an infrastructure for the performance industry, shaping syllabuses taught in University and Technikon Drama Departments,² moulding artistic attitudes and setting criteria for critical

assessment of plays as well as determining the modes of construction of theatre buildings and the management and subsidisation of professional companies.

Records of productions staged at the four Performing Arts Councils and the tertiary drama departments show that Anglo-European and American drama far outweigh the staging of South African productions. The short history of fringe theatres in the mid-70's to early 80's, which provided platforms for the works of local writers, suggests furthermore that there was little support from the general public for indigenous fare.

What has further come to light is that there is a marked paucity of white English-speaking South African writers who have not only staged more than one play but who have had plays published and found an audience for their work; the problem has been exacerbated by the reluctance of publishers to print works for which there is a limited market. Six published playwrights have been singled out as fitting into the category of writers who have found an audience for their work. Of these six, only two - Athol Fugard and Pieter Dirk Uys - have ventured into the group consciousness of other racial/lingual communities within the South African milieu.

Chapter 3 traced the theatre of the white Afrikaans community from a formal Dutch mode in the 18th Century to the social dramas and eclectic theatrical modes of the 20th Century. The theatre of this group, while strongly influenced by European traditions, is the dramatic expressions of a people who severed ties with Europe in the 17th Century and looked upon the African continent as their homeland. Because it has always been deeply rooted in their lives, it has also become a barometer of their changing social and political milieu: it not only reflected but fostered, through its language and strong community spirit, national feelings in the face of repeated attempts at anglicisation during British rule in the 19th and early 20th Century.

After the Afrikaner National Party came into power in 1924, the focus turned from cultural struggle to social issues and the drama of the time reflected the hardships of a white community trying to uplift itself after years of British hegemony. Racial issues began to manifest themselves in some of the plays following the implementation of apartheid in 1948. Stringent censorship in the 60's and 70's, however, affected the staging of plays which dealt with pertinent socio-political issues.

The new political reform policies of the late 70's and the 80's allowed far greater freedom of expression in playwrighting and this, together with the financial support of Afrikaans cultural infrastructures such as the ATKV, paved the way for a new breed of young Afrikaans dramatists whose works cover a wide range of topical issues reflecting, in many instances, the insecurities of a people caught up in a changing socio-political milieu and raising penetrating questions about the present status quo. While drawing on European traditions in their writings, these playwrights have reflected the South African milieu, from the world view of a white member of that milieu, one who feels he has a strong commitment, not to a political ideology which has preserved his culture and way of life but to the land he has come to know as his own.

A popular theme is the Afrikaner's strong love of the land in which the deep-rooted concepts that he alone is entitled to own the land, and that ownership of the land is integral to the perpetuation of his traditional way of life, are explored.

Chapter 4 traced the evolution of black performance from the highly energised oral tradition which relies heavily for its form on improvisation and audience participation, to the eclectic genres of the 20th Century with their fusion of European and oral traditions. Black performance, as a structured form of codified theatre, has been shown to have

taken shape in the 20th Century against a background of socio-economic and political struggle.

The inferior status of the blacks, reinforced over the years in a plural society and entrenched under apartheid, echoes in many ways the position of the Afrikaner community during the period of British rule. Economic exploitation, lack of education, subjugation to the laws of the ruling cultural sector gave rise in both instances to intense feelings of Nationalism culminating in the case of the black community in Black Nationalism, Black Consciousness and a more recent movement, Black Liberation. Each movement has been accompanied by a concerted effort to bring about a state of solidarity in an effort to raise the social and political status of the blacks to that of the ruling white group and each has met with strong resistance from the Government, leading to the establishment of stringent new laws, detentions and bannings.

This see-saw pattern of assertion and suppression has manifested itself in the theatrical activities of the period. In the 1930's, 40's and 50's, there was an attempt to emulate European traditions as a rising urban class of blacks found themselves increasingly aspiring to the attractions of the dominant culture. This expressed itself in the slavish re-enactments of European plays on one level and, on another level, apolitical self-scripted texts that dealt with social

issues such as the clash between traditional values and western culture - with tribal customs in some instances being belittled as perpetuating ignorance and superstition.

With the rise of Black Nationalism and the subsequent show of strength on the part of the Government, which included the Segregated Audience Act, blacks turned to township theatre, particularly the musical and social dramas of Gibson Kente which not only thrived in the 60's but offered a welcome means of escape from the harsh realities of the time. Frustration resulting from the Verwoerd legacy of inferior education precipitated in the 70's the youth movement which aligned itself to Black Consciousness.

Black Consciousness gave blacks a feeling of self-worth, a sense that they no longer needed the white culture but could look to their own as a means of self-realisation. In South Africa, it had two facets: political and cultural, with culture being looked upon as a means of political self-determination. Plays that grew out of this movement and were staged by groups such as TECON, PET, and MDALI had, therefore, a politically-overt message.

It was also during this period that Athol Fugard found a medium for articulating the black condition through a Grotowskian technique of performance which, in its reliance on improvisation, a bare stage and actor/audience participation,

found strong parallels in the oral tradition. The plays that Fugard staged under this category were a fusion of the black experience explored through the medium of improvisation and disciplined dramatic form in the European tradition so that the final product was a collective expression of the black actors and white scriptwriter. The sensitive and perceptive exploration of a central idea, however, rendered them obscure in the eyes of the radicals and not politically overt enough to be regarded as effective tools for the political struggle. Very few productions with a politically overt message were allowed staging during this period, particularly in the townships where they were subjected to constant police harassment. The imprisonment of Black Consciousness leaders and the stringent police control of cultural activities resulted in the suppression of the political thrust of the movement, although the cultural thrust continued. In Johannesburg, several black cultural groups were established, each in its own way promoting the work of black artists and encouraging the revival of cultural traditions in black art.

Political plays have been given greater freedom of expression in staging since the 70's, particularly in white fringe theatres such as the Market and have not been restricted in their efforts to reach an international audience. This genre of theatre, commonly known as Protest Theatre, has proved in many instances to be repetitive, emulating previous successful

productions that were saying at the time something new in a dramatic medium that enhanced the message. There have been growing signs that it is losing audiences both here and overseas (even amongst those sympathetic to the struggle) and that black theatre has been strongly influenced by both those wanting to exploit it commercially and those who want to exploit it for political ends. It has, however, proved in plays like Sarafina³ to have struck a common chord with the group consciousness of black people in America where the underlying commonality of being black in a milieu which has a dominant white culture, has drawn people from different continents together in a band of shared experience.

Chapter 5 analysed the difficult task facing those white-initiated cultural organisations, in the face of cultural divisions that have been reinforced over the years in a plural society - divisions which have given rise, as illustrated in Chapters 2, 3 and 4, not only to distinct genres of theatre but diverse polemical issues.

These infrastructures, which have for so long pandered solely to the needs of a white cultural elite, have lost credibility with many blacks and have even in some instances been boycotted by blacks and a small sector of the white community. Because of its source of funding, for example, Durban Arts has suffered under the stigma of being a puppet organisation of local government, while the Grahamstown Festival has been

viewed as a bastion of white elitism with its foundations in the celebration of white English settlers in South Africa. The fact that the Performing Arts Councils have a history of Government intervention and control and that they have for so long catered solely for the needs of the white community makes any overtures to appeal to other racial groups highly suspect and an act of political tokenism.

Under a new General Affairs portfolio, where they are expected to provide theatre for all sectors of the community, the Performing Arts Councils are faced with a formidable task, not only do they have to cope with the problems outlined above but socio-economic factors militate against blacks attending theatres situated in white areas. In addition, a funding formula has been imposed on the Performing Arts Councils which indirectly encourages commercial shows of a tried and tested American and Anglo-European nature, creating a situation which is not conducive to community outreach programmes. They have neither the time nor funds to explore new modes of theatre which could have appeal to a cross-cultural South African audience, modes that would be viable alternatives to purely eurocentric theatre and would include genres suggested in Chapter 5 of this thesis - genres which do not attempt to reflect a contrived state of cultural synthesis.

Without experimentation of this kind, the Performing Arts Councils will be forced to present a form of apartheid arts,

i.e. different genres of theatre that will appeal to the different sectors of the community or, alternatively, they can take the easy option and continue with predominantly euro-centric genres which have appeal for whites and a small sector of educated and urbanised upper-income blacks. The concept of apartheid arts is being promoted on another level: through the introduction of 'Own Affairs' in terms of the Culture Promotion Act 35 of 1983 which promotes the arts, traditions and customs of minority cultural communities in South Africa.

Chapter 6 examined the attempts of overseas organisations, both cultural and political, to bring about socio-political change in the country through a policy of cultural boycott. The boycott has been shown to be largely ineffectual, for not only has it been possible to secure the rights for many productions, the ANC blacklisting of overseas artists working in South Africa has worked to the benefit of local artists by opening the way for them to perform in major roles often secured in the past for British performers. On the negative side, it has paradoxically encouraged the status quo by creating a situation where activities can continue uninfluenced by prevailing world opinions.

The cultural boycott has also in effect perpetuated an outworn mode of protest play which has become a vehicle for black performers to appear in venues abroad. The more overt the message, the more propagandist the theme, the more likely that

the ANC will grant approval under its new policy of Partial Boycott for the staging of work overseas.

The analysis of the C.A.S.A. conference report-back by one of the delegates, Malcolm Purkey, revealed that a paradox exists in the anti-apartheid movement's desire to internationalise protest theatre as part of the liberation struggle. Productions which would be given the stamp of approval would have at all times to place the political message first, would have to be of the highest standard, would have to be rooted in the culture of the people and would have to have the potential of reaching a wide international audience.

It has been argued in this thesis that most of these objectives are at odds with each other - that any work that imposes on the artist the task of imparting a message restricts his freedom to search for his own reality through his work, curtails his visualisation and therefore his potential to offer fresh insights and new modes of expression. The dangers of producing narrow, didactic pieces of propaganda which are not theatre constructs, such as Saira Essa's Stop the Revolution, are evident. Such work must eventually pall on an overseas audience, even one sympathetic to the socio-political struggle.

Chapter 7: As part of the cultural infrastructure which has evolved out of a plural society, South African tertiary educational institutions are caught up in the diverse polemical issues that the country's socio-political stratifications have given rise to. Drama Departments within these institutions find themselves ill-equipped to cope with the demands of catering for a small but steady inflow of black students whose world view is further removed from sophisticated eurocentric traditions than the average white South African student. An overview of the Drama Departments, their history, focus, course structures and productions mounted over a three-year period show that they are mostly pre-occupied with preparing students for a broad education in theatre-related studies in the interests of a wide spectrum of careers in a society which still retains many of its apartheid strictures.

Nor is the limited cultural mix within these departments conducive to the kind of experimentation needed to address the problems being encountered in a changing society. Technikons are pre-occupied with vocational training and although their focus is narrower, allowing more time for experimentation in the area of performance, their concern for preparing students for the performance industry as it exists rather than as it could be - together with their very strict quota system of black students - makes innovative work of the nature required highly improbable.

CONCLUSION:

Internal and external socio-economic pressures are forcing South Africa in the 80's to address many of the problems created by years of pluralism - a condition which has created a situation of class and group consciousness. These problems have permeated every facet of the lives of the members of the various cultural/racial groups and have made their mark on South African cultural infrastructures which provide both platforms for performance and education in theatre-related studies.

This thesis has shown that a growing awareness exists among theatre practitioners and those involved in the educational and training facet of theatre, of changing socio-political conditions. A few have made concerted efforts to facilitate and accommodate the changes. Their task, however, is proving to be fraught with problems, for traditions entrenched over the years are proving difficult to change and group consciousness is still very much in evidence. The present government is also encouraging group identity by perpetuating the divisions inherent in a plural system in the following way:

1. By upholding a policy under the Group Areas Act which ensures that each group has the right to its own community life, within its own residential areas, with its own schools and its own political and constitutional powerbase.

2. The tight control exerted on tertiary institutions as far as growth rate and restrictive quota systems pertaining to black students.

3. The introduction of Own Affairs issues designed to protect the cultural identity of minority racial groups in South Africa.

Acculturation of blacks in tertiary educational institutions and within the workplace has not implied automatic social and political assimilation. Nor is it possible to see cultural synthesis through a process of acculturation as an inevitability, even in an environment where all restrictions preventing integration are removed. Examples in Chapter 4 of open plural societies such as America and the United Kingdom have shown that a tendency exists for racial groups, not only as a result of ethnic identity but through a common experience of being black in a numerically-dominant culture, to band together - presenting, in the process, their own particular brand of theatre reflective of their own particular mode of group experience.

In England the commonality of the Group Experience is often linked to being a black immigrant (African, Asian, West Indian) in a foreign country and in America, a central factor to the group experience is a shared history of racial discrimination and the offshoots of slavery and poverty.

In South Africa, the commonality of the white Afrikaners has been shown to include such factors as the struggle for, and recognition of, retention and upliftment of cultural identity in the face of British hegemony and insecurity in an unstable socio-economic environment, giving rise to a mode of theatre that has gone through stages of intense nationalism and overt social awareness. For the black Africans, it has included a rich heritage of tribal traditions as well as a shared experience, with other black groups of oppression, economic exploitation and inferior status under stringent discriminatory laws, giving rise to modes of theatre that have at first been overtly imitative of European models as many strove for socio-political and economic stability by attempting to be absorbed into the dominant culture and later powerfully rebellious and proudly ethnic as Black Nationalism, Black Consciousness and Black Liberation became popular alternatives for equal rights.

For the white English group, it has at its core the shared experience of a sophisticated European heritage resulting in the perpetuation of Anglo-European traditions in both the modes of theatre presented and training programmes offered. Although white Afrikaans and black African theatre have come under the influence of Anglo-European traditions, they retain a distinct character reflective of the particular social consciousness of two distinct groups of people.

Any attempt to create a theatre expressive of what some have come to call "a new culture" or "a new South Africa" in a post-apartheid society must presuppose that cultural synthesis has been reached or is in the process of being reached. Evidence in this research, however, has indicated that the process of change, which predisposes synthesis, is being thwarted.

There have been sporadic attempts at multi-cultural, multi-lingual plays such as found in the works of Barney Simon, but not enough to indicate the emergence of a new genre of theatre reflective of radical social change and cultural integration in this country. There has been increasing evidence of dual-medium Afrikaans/English plays and at least one playwright, Athol Fugard, has managed with considerable success to cross barriers and enter the realm of consciousness of other racial groups. He has brought a reality to his plays on the Coloured community, stemming from an obvious empathy with and understanding of their condition. He has entered the world of the blacks through the improvisational explorations of his black actors and has shaped their expressions into a penetrating portrayal of the black condition in South Africa.

Other playwrights, however, are writing mainly from the perspective of individual group consciousness within the parameters of a plural society.

Cultural isolation at international or national level - government-imposed or self-determined by individuals or groups within the community itself - may be an immediate reality for South Africa and the various cultural groups may continue to retain their distinct identities for the foreseeable future but they cannot intermix, whatever the degree, without undergoing some form of change; for, as Marshall McLuhan says:

"Two cultures or technologies can, like astronomical galaxies, pass through one another without collision, but not without change or configuration." 4

If a theatre tradition, multi-faceted or otherwise, is to be established in this country, it is the role of those cultural infrastructures preparing individuals for performance-related careers or those concerned with staging performances for a cross-cultural audience to be closely attuned to whatever change does take place, that they can anticipate it, articulate it and facilitate it through innovative training programmes and modes of performance.

CHAPTER 8

NOTES AND REFERENCES

1. Douglas Livingstone, "Giovanni Jacopo Meditates", A Rosary of Bone, David Philip, Johannesburg, 1983, p.3.
2. See Chapter 7.
3. See Chapter 4, p.102.
4. Marshall McLuhan, The Guterberg Galaxy, London, 1967, p.149.

GREENROOM THEATRE

A RECORD OF SOME OF THE PLAYS
PRESENTED BETWEEN 1940 & 1945

OPENING PRODUCTION:

Iphigenia in Tauris: April 1940

4 PLAYS: November 27-29, 1941

Love and How to Cure It	- Thornton Wilder
Golden Wedding	- Cecil Maiden
Catherine Parr	- Maurice Baring
Man of Destiny	- George Bernard Shaw

She Stoops to Conquer - Oliver Goldsmith.
June 8,9,11,12,13, 1942.A Doll's House - Henrik Ibsen.
22-23 August, 1942.The Trojan Women - Euripides
5 September, 1942Victoria Regina - Laurence Housman.
5 December, 1942.Sheppy - W. Somerset Maugham.
18, 19, 20 June 1943.Golden Wedding - Cecil Maiden
27/28/29 November (year unavailable).They Walk Alone - A thriller in 3 acts.
10 April, 1943.L'Enfant Prodigue - (Mini Play)
30, 31 July, 1943.Just Impediment - Peggy Lumsden Cooke (Durban playwright who
lived in Durban for 5 years)
20,21 (month unavailable), 1943Stage Door - Edna Ferber and George Kaufman
24,25,27 February, 1944.Nine till Six - Aimee and Philip Stuart
9,14,15 April 1945.Green Room: 120-150 Seating capacity. Contents of Ladysmith
homes used in the plays.

DURBAN THEATRE FOUNDATION
SCHEDULE OF PAST PRODUCTIONS

1981

- JULY Shaka - Theatre Opening, directed by Pamela Perry.
All black cast
Mantis and the Moon - First Durban Theatre Foundation Academy production. directed by Sandra Herrington.
- AUGUST Jumpers - Starring John Hussey in the lead role - directed by Don Ridgway. Critics Circle Award for best Director.
- SEPTEMBER Indian Classical Dance and Music Programme
Laughalong. Lunch-Hour. Starring The Men from the Ministry.
Tricks and Treats - Directed by Dennis Schauffer
- OCTOBER Rose - starring Dorothy Anne Gould - directed by Dennis Schauffer for the Durban Theatre Foundation. Received 5 Critics Circle nominations and subsequently received Best Female Award for Dorothy Anne Gould, Best Newcomer Award for Michael Dunleavy and Best Play Award.
- NOVEMBER Salon Ensemble - Conducted by Claudia Fanner. Featuring works by Schubert and Mozart.
I Spy - Directed by Dennis Schauffer for the Durban Theatre Foundation. Multi-racial cast. David Bhengu nominated for Critics Circle Newcomers Award.
- DECEMBER Old King Cole - Directed by Dennis Schauffer - Childrens Production.
Secret of the Plain Tree - Directed by Dennis Schauffer. sponsored by the Durban City Council and performed in Mitchell Park.
Simon Stengels Puppet Show
Drakensburg Boys Choir - Christmas programme

1982

- JANUARY The Rise Band
- FEBRUARY Loot - Directed by Robert Whitehead
- MARCH The Caretaker - directed by Michael Swinton
Gospel Sounds - presented by Alfred Nokwe

- APRIL Mango Leaf Magic - directed by Cathy Farren and presented by students of the D.T.F. Academy
Salon Ensemble - featuring the music of Edward German and Gilbert and Sullivan.
The Hungry Earth - presented by Maishe Maponya
- MAY Alpha Beta - directed by Sandra Herrington
Hindu Temples in South Africa - exhibition by Brian Kearney, Rodney Harber and Paul Mikula
- JUNE Tony Cox Recital
Le Metro Trois Band
Butterflies are Free - presented by Players Repertory and directed by Barry Meehan
George Cato - A T.I.E. programme directed by Penny Smith
- JULY School for Clowns - directed by Sandra Herrington. Performed by students of the D.T.F. Academy
Adapt or Dye - starring Pieter Dirk Uys
Canterbury Tales - an adaption of the Tales performed by the students of the D.T.F. Academy at the Grahamstown Festival.
- AUGUST Robin Allison Recital - featuring works by Elgar, Schubert and Bloch
Oh, What a Lovely War - The Little Abbey Theatre's Birthday production. Directed by John Hussey.
Egypt in Eastcheap - a presentation for the schools.
- SEPTEMBER The Architects Drawings - Exhibition by Durban Architects.
Half in Jest - presented by Francesco the Clown.
- OCTOBER Clown Around - Children's Theatre presented by students of the D.T.F. Academy.
- NOVEMBER The Collection and Lunch Hour - presented by Upstream Productions and directed by Dennis Schaffer and Sandra Herrington.
Blood Wedding - directed by Sandra Herrington and presented by the students of the D.T.F. Academy.
Evening of Poetry - with Douglas Livingstone.
Musical Concert - featuring Joy Parkin and Bobby Mills.
Joggers and Mill Hill - directed by Garth Anderson.
- DECEMBER Clown Around Again - featuring students of the D.T.F. Academy.
The Christmas Mouse - directed by Pamela Perry and Sandra Herrington. Performed in Mitchell Park.

Also at the Little Abbey Theatre in 1982 was Jose Padue with an exhibition of his art.

1983

DECEMBER 1982-

JANUARY Jeremy Taylor - in concertFEBRUARY The Spare Room - directed by Brenda Lauth
The Island - presented by S.A.T.O.MARCH The Montpelier Players - in concert
Precious Remnants - featuring Nicholas EllenbogenAPRIL Land of Green Ginger - Directed by Yvonne Hart and
presented by students of the D.T.F. Academy.
The Collector - directed by Clive RodelMAY Robert Kirby
Contemporary Theatre - featuring modern works in
music, presented by Arts 83 (Part 1).
David Hewitt - classical guitar.JUNE Class of 83 - presented by students of the D.T.F.
Academy.
Darius Brubeck - Jazz
William Colenso - a T.I.E. production directed by
Penny Smith.JULY Skungpoomery - directed by Jackie Poulteney and
presented by students of the Durban Theatre
Foundation.
Stuff - Jeremy Taylor in concert
Contemporary Theatre - featuring modern works in
music. Presented by Arts 83 (Part 2)AUGUST A Man Alone - a tribute to Rod McKeun. Directed by
Brenda Lauth.SEPTEMBER Mitzi Blitz - presented by Volute Productions -
directed by Andrea Fine.
Arts and Craft MarketOCTOBER Twisty Tales - directed by Sue Pearson and featuring
students of the D.T.F. Academy
The Prime of Miss Jean Brodie - directed by Sandra
Herrington.
The Importance of Being Oscar - presented by Timothy
Welsh.NOVEMBER Heritage Committee - hire of theatre.DECEMBER Christmas Play - directed by Pamela Perry, presented
by students of the D.T.F. Academy at schools and
Christmas parties.
Amanpondo - Indigenous Music presentation.

1984

JANUARY

FEBRUARY The Diary of Iris Vaughan - directed by Norman Coombes and presented by the students of the Natal Technikon and D.T.F. Academy.

MARCH Laughter the Best Music - presented by M.A.D. and directed by Babs Pillay.

APRIL Boy from Bethuli - featuring Patrick Mynhardt
Musical Soiree - featuring Elizabeth Shepherd
Badjelly the Witch - directed by Jackie Poulteney and featuring students of the Natal Technikon and D.T.F. Academy.

MAY Puccini - The Man - presented by Errol Flynn.
A Master Class - conducted by Joyce Barker
Godspell - featuring the Westville Amateur Drama Group.

JUNE Strelitzias Cannot Fly - students of the D.T.F. Academy.

JULY Strelitzias Cannot Fly - Students of the D.T.F. Academy.
Macready

AUGUST Space Ships and Peanut Butter - presented by the D.T.F. Academy
Maja Makajee in Indian Classical Dance
T-Shirts - directed by Robert Perry and presented by Another Theatre Company.

SEPTEMBER Jeeves Takes Charge featuring Malcolm Terry and presented by Theatre Plus.

OCTOBER Spirit of Man Speaking - presented by Shafaath Ahmed Kahn.

NOVEMBER Statements - presented by Upstairs Theatre Company directed by Saira Essa.

DECEMBER Santa's Missing Mail - a Christmas Play directed by Brenda Lauth.

1985

- FEBRUARY Stop the World I want to get Off - a D.T.F. production.
- MARCH Jeremy Taylor Entertains
- APRIL The Cross Country Race - a children's play presented by the D.T.F.
Just William - presented by Theatre Plus.
- MAY Ladies/Dames - an Amstel Award Winning Play directed by Michelle du Toit.
- JUNE Ubu - directed by Ellis Pearson for NAPAC's Loft Company.

The Durban Theatre Foundation Academy was in operation during 1981/2/3. In 1984, liaison existed between the Durban Theatre Foundation Academy and the Natal Technikon. A total of 45 students were taught during this time.

Ballet and art classes are taught in the Little Abbey.

Approximately 230 students are currently being taught Speech and Drama as an extra curricular activity in the schools, by the Durban Theatre Foundation.

PIETER TOERIEN PRODUCTIONS

1986:

Two Into One by Ray Cooney. Director: Rex Garner

Snake Beneath the Rose by Richard Haines, Janice Honeyman and Robert Whitehead. Director: Janice Honeyman.

The Business of Murder by Richard Harris. Director: Ken Leach.

The Foreigner by Larry Shue. Director: Rex Garner.

The Anastasia File by Royce Ryton. Director: John Carson.

Tom & Viv by Michael Hastings (PTP/Baxter presentation). Director: Ken Leach.

Funny Peculiar by Mike Stott. Director: Rex Garner.

Miscarriage of Murder by Royce Ryton. Director: Ken Leach.

Noel and Gertie by Sheridan Morley (NAPAC/PTP production). Director: Malcolm Woolfson.

The Decorator by Donald Churchill. Director: Rex Garner.

Doubles by David Wiltse. Director: Terrence Shank.

Go Back for Murder by Agatha Christie. Director: Rex Garner.

1987:

Not Now, Darling by Ray Cooney and John Chapman. Director: Rex Garner.

Deadly Embrace by Eric Paice. Director: Moira Lister.

Tribute by Bernard Slade. Director: Terrence Shank.

Who Goes Bare by Richard Harris and Leslie Darbon. Director: Rex Garner.

Outside Edge by Richard Harris. Director: Rex Garner.

My Astonishing Self by Michael Voysey. Director: Peter Goldsmid.

The Common Pursuit by Simon Gray. Director: Ken Leach.

SKETCH (SUMMER 75)
NEW CLASSIC PUBLICATIONS
SOWETO

THE PEOPLE'S THEATRE ASSOCIATION

***Note: This is an accurate copy of the text.

The following matters are to be debated BETWEEN the members of the PEOPLE'S THEATRE ASSOCIATION and members of the WEST RAND CULTURE SECTION.

1. CENSORSHIP

- 1.1 Collecting and reading of a script before a show to be staged in the WEST RAND AREA.
- 1.2 Insisting of viewing the show after the script has been read.
- 1.3 Shouldering the cost of taking the show all the way to town nor to book a hall in the WEST RAND AREA just for only two to three members of the CULTURAL SECTION to see and approve for its performance to the public.
- 1.4 Presumption that all members of the BOARD are white, as such is a fact, of reality, hence they are not BLACKS and they don't stay in Black areas, therefore how do they claim to know he likes and dislikes of Black People and their aesthetic asperiation?
- 1.5 As our scripts have no copyrights what guarantee do playwrightes (Blacks), have whether their scripts are correctly filed or not?
- 1.6 With what creteria and standard do the "censoring board" gauge a perfect production?
- 1.7 BLACK PEOPLE prefer the Black production why should such not be given to them than banning them?
- 1.8 Why are there two censoring Boards inter alia, The West Rand and the Government censoring board?
- 1.9 Which Board should represent the true censorship, should it be the West Rand Board or the Government censorship board? If not so, is the West Rand Board working under the instructions of the Government or is the West Rand Board an independent institution?

2. BOOKINGS FOR HALLS

- 2.1 The Black community, in SOWETO, has no theatres, therefore, halls act as theatres for them, why are we not allowed to use them any day of the week instead of being given special days to perform shows?
- 2.2 What protection from the West Rand Board does a black theatregoer obtain whenever there is a show in the vicinity, inter alia parking lots outside our halls, if they are there, are very bad with no protective lights, as a result cars are stolen, people are stabbed much evil occurs in the dark part, in contrast, whenever a White production venture to the Black Community areas, vans and police dogs follow for their protection, is the board doing anything about the protection of the Black Theatre-goer, or should he protect himself? With what?
- 2.3 The cause of non uniformity of price in booking of halls and unreasonability of opening and closing time in the Hall of the West Rand Board e.g.
Diepkloof hall from 7 p.m. to 11 p.m.
Price: 18,00 Rands
Security: 150,00 Rands

Mofolo Hall 6 p.m. to 12 p.m.
Price: R10,00?
Security: R10,00?
- 2.4 Objection by the Board of putting of posters on fences and poles, will the Board provide centres round SOWETO, where we would put posters?
- 2.5 Whenever a hall is to be booked, one has to move to and from before a date is secure, one moves to the Municipality offices to the Jubilee Social Centre and again to the Offices, could a central office not be appointed where one can do complete his bookings, without the waisting of time and transport cost?
- 2.6 Cancellation of shows at the last hour resulting to no compensation for the advertising cost, any reason for that? Do white productions which also visit the Soweto areas, submit scripts to the Board, are they also censored?
- 2.7 Do not allow white shows to come and stage in Soweto while Blacks are refused to stage their shows in White Areas.

- 2.8 What is being done concerning the terrible conditions which are halls are inter alia, broken chairs, lighting system, stage curtains are in such a terrible state that one has to struggle to open them, messy toilets, no toilet rolls, un air conditioned halls, acoustic system horrible, etc.
- 2.9 Bearing in mind the fact that we don't have workshops in Black areas, should we not use halls for that purpose, for instance the dress rehearsals.
- 2.10 Why should fees for music rights be paid hence the music is composed by us and unrecorded?
- 2.11 Now, what has the Cultural Section of the West Rand Board done to improve theatrical facilities in the West Rand Areas?

We the People's Theatre Association, having seen all and have said all the above matters, having discussed with you on the above matters on this day the 30th of the month of JUNE the year nineteen-hundred and seventy-five, the year of Our Lord, at Jubilee Centre, therefore resolve that:

1. THAT the Cultural Department of the WRAB do away with banning and censoring of plays as we feel the Government body is efficient to do so.
2. THAT the WRAB cultural section consult the People's Theatre Association whenever there are regulations or by-laws affecting theatre of the Black People.
3. THAT uniform prices be maintained in all its jurisdictional areas for booking of halls and have a centralised office for the purpose.
4. THAT it is the PTA's duty to call upon the Department of Culture in the WRAB to devote its time on duties more appropriate to their department like, improving security at halls, Building of theatre, workshops, night clubs and encouraging private individuals of the areas to run them, bookings regulations in regard to reading of scripts, providing lighting system outside halls and better toilet facilities.

DURBAN ARTS ASSOCIATION

ALLOCATIONS BY DURBAN ARTS ADVISORY COMMITTEES
FOR YEAR 1986/87 BENEFITTING NON-ELITIST GROUPS

		% of total Allocations
<u>DANCE</u>		
(allocations to be paid during 1986/87 total R11 500,00)		
- Sydenham Dance Group	500,00	
- Indian Academy of S. Africa	6 000,00	56%

<u>DRAMA</u>		
(allocations to be paid during 1986/87 total R9 900,00)		
- Eliz. Sneddon Theatre Workshops in Townships	1 500,00	
- Isithembawena Youth Group, Lamontville	2 400,00	39%

<u>VISUAL ARTS</u>		
(allocations to be paid during 1986/87 total R15 500,00)		
- Township Art (under aegis of Community Arts Workshop	1 500,00	
- Community Arts Workshop	5 000,00	42%

Further, Durban Arts Association gave CAW bridging finance of R1 000,00 in July 1986.

In addition, the following allocations are made to organisations which are non-racial and which, ultimately, benefit the broadest cross-section of individuals from all communities:

<u>DANCE</u>		
Durban Dance Foundation		
- rental of hall for teaching	2 000	
- assistance in meeting costs of qualified teachers	2 000	4 000,00
		35%
<u>DRAMA</u>		
Theatre workshop	6 000,00	61%

% of total
allocationsVISUAL ARTS

Natal Society of Arts

8 000,00

52%

Of the R50 000,00 made available to us by City Council to claim R2 for every R1 raised, the following non-elitist groups have benefitted:

Community Arts Workshop	R11 025,00	- 22%	of total R50 000
Life in the Park	R4 000,00	- 8%	of total R50 000
Indian Academy of S. Africa	R6 000,00	- 12%	of total R50 000

and

Durban Dance Foundation	R2 000,00	- 4%	of total R50 000
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STATISTICS OFFERED ON FUNDS RECEIVED
BY BRITISH AND EUROPEAN NATIONAL THEATRES
IN PROPORTION TO REGIONAL THEATRES IN THE LATE 1970'S

1977 budget for theatre in Bavaria: 72 million deutschmarks (about 20 million pounds sterling) - 59 million deutschmarks (16 million pounds sterling) of which is assigned to two national theatres.

In France, 62,5% of the State's theatre budget in 1975 went to five national theatres.

In Great Britain, the National Theatre, Royal Shakespeare Company, Covent Gardens Opera and the English National Opera received 8 million pounds sterling out of the 1975/6 Theatre budget against six million pounds for over 200 other dance and drama companies.*

* "Subsidy and Western European Theatre in the 1970's", John Allen, p.229.

RESULTS OF AUDIENCE SURVEY CONDUCTED IN 1982
BY HUMAN SCIENCES RESEARCH COUNCIL 1

	No.	%
NAPAC		
1. Lae Kwaliteit	17	4,6
2. Hou nie van die werke wat aangebied word	27	7,3
3. Die teater(s) is minder bereikbaar	41	11,0
4. Pryse van Kaartjies	84	22,6
5. Televisie hou mense besig	36	9,7
6. Teaterfasiliteite skiet tekort	37	9,9
7. Koste van vervoer	44	11,8
8. Verpligtinge tuis met familie	55	14,8
9. Familie stel nie belang nie	17	4,6
10. Ander (spesifiseer):		
meer uitsoekigerig	4	1,1
werk	4	1,1
min tyd	3	1,0
CAPAB:		
1. Lae kwaliteit	61	3,9
2. Hou nie van die werke wat aangebied word	119	7,7
3. Die teater(s) is minder bereikbaar	139	9,0
4. Pryse van kaartjies	272	17,5
5. Televisie hou mens besig	135	8,7
6. Teater fasiliteite skiet tekort	38	2,5
7. Koste van veroer	177	11,4
8. Verpligtinge tuis met familie	383	24,7

	No.	%
CAPAB (Contd.)		
9. Familie stel nie belang nie	92	5,9
10. Ander (spesifiek):		
meer uitsoekend	93	6,0
werk	17	1,1
min tyd	2	0,1

PACOF:

1. Lae Kwaliteit	2
2. Hou nie van die werke wat aangebied word	6
3. Die teater(s) is minder bereikbaar	5
4. Pryse van kaartjies	12
5. Televisie hou mens besig	6
6. Teater fasiliteite skiet tekort	1
7. Koste van vervoer	5
8. Verpligtinge tuis met familie	25
9. Familie stel nie belang nie	5
10. Ander (spesifiek)	4

- Note: Although this survey is tabulated in Afrikaans, it represents a cross-section of South African whites and not merely those who are Afrikaans speaking.

THE PERFORMING ARTS COUNCIL
THEATRE COMPLEXES

1. THE STATE THEATRE in Pretoria is a theatre complex which houses five theatres.

1.1 The Theatres:

1.1.1. The Opera accommodates 1 326 theatre-goers and has a cross-shaped stage 25,6 x 21,5 metres in size.

1.1.2. The Drama theatre has a seating capacity of 682; the main stage is 24,9 x 16,5 metres with two side stages measuring 17,9 x 16 metres.

1.1.3. The Arena theatre has a multi-purpose auditorium accommodating between 100 and 350 people.

1.1.4. The Momentum theatre accommodates 150 people.

1.1.5. The Studio theatre accommodates 100 people.

In addition, the complex has 7 large rehearsal venues and eight rehearsal rooms.

1.2 Facilities

1.2.1 The Pretoria State Theatre boasts of having possibly the widest range of facilities in the Southern hemisphere. In addition to the five theatres and spacious foyers, there are: the Nederburg Foyer, the Ensemble, the Transvalia and the Odendaal Room where conferences, seminars and a wide range of receptions take place.

The complex also contains an international a la carte restaurant: The State Theatre Restaurant; the Buffet de L'Opera which serves buffet lunches and dinners and a spacious private dining-room - Gold Fields.

PACT also has full-time ballet and drama companies as well as two full-time choirs and an orchestra, and is currently looking to the creation of an experimental dance company. The advertising brochure for the complex stresses its international standing in terms of size and the artistic excellence of its performing arts companies. The Opera House is said to compare favourably with the largest in Europe or America. The Ballet Company is described as 'a first-rate, full-time company of international standing' and opera presented is said to be internationally lauded for its fine repertoire, and distinguished artists of the international concert circuit are presented by PACT music.' ("At PACT we think Big" promotion brochure printed by PACT in 1987.)

2. PACT's WINDYBROW in Johannesburg is a small complex housed in an old renovated building: a large Victorian home built in 1896 in what is now Johannesburg's Hillbrow area reputed to be the most densely-populated urban area in Africa, second only to Cairo. There are three intimate theatres in this complex: the large Ingram auditorium which once served as a badminton hall and is now attached to the sumptuously-furnished restored main house, the 75-seat Dalro and the 50-seat Trust Bank Arena, both of which are part of the original building. The complex also houses a bar, a book shop, a coffee shop, a rehearsal hall and the Cruywagen lounge which is used for exclusive meals or meetings.
3. THE SAND DU PLESSIS THEATRE in Bloemfontein is one of the most opulent of the Performing Arts Councils theatre complexes. Textured materials used in the building (which occupies an entire city block) include blue-veined marble and glass, copper, bronze, carpeting, wood, concrete and aluminium. The building is described as "an exercise in reflections: those of light in metal and marble and of sound off wood and non-absorbent floor covering in the auditorium culminating in the reflection of the spectacular stained-glass window of the H.F. Verwoerd Building in the tinted glass of the Eastern facade." (Scenaria June 15, 1985, No.53)
- 3.1 The Theatre's auditorium which has a special V.I.P. seating area is served by a private lounge leading to the main foyer. The thrust section of the large cross-stage can be lowered to auditorium level to accommodate extra patrons or it can be dropped still further to create an orchestra pit. One of the main technical features of the stage, however, is a 15m x 15m moveable stage lift which is divided into five

lifts is demonstrated in the way they can be used singly or coupled in groups of two to five, moving to any level from 3,9m above the stage to 4,4m below the stage. There is a unique revolve which requires no drive motors but forms its own magnetic field ensuring noiseless operation.

The twenty-six dressing rooms serving this theatre are said to be the most impressive in the country (Scenaria, June 15, 1985, No.53): each of the six star dressing rooms have private bathrooms as well as lounges equipped with close-circuit television. Other facilities include green rooms, six rehearsal rooms and six 'warm-up' rooms for singers and musicians and two fully-equipped sound recording studios serving two of the rehearsal rooms.

3.2 Foyers: There are three foyers housing sculptures and paintings of some of South Africa's foremost artists: the sumptuously carpeted Main Foyer, the Marble Foyer surfaced in blue-veined white Carara marble and the Balcony Foyer. In addition, there is the Masks Restaurant and an art gallery.

3.3 PACOF's Andre Huguenot Theatre is a versatile experimental venue situated at the North-West corner of the Sand du Plessis Theatre complex. It can accommodate 100-300 patrons, depending on the seating and stage arrangement.

PACOF has a full-time drama company and a small hard-core opera group of 17.

4. NAPAC's PLAYHOUSE COMPLEX in Durban is housed in two renovated cinemas which have been architecturally restructured and painstakingly restored to accommodate four theatres and a recital studio.

4.1 The largest theatre is the Opera, seating 1 272, followed by the 489 seater Drama Theatre; the Loft is a 156 seater experimental theatre and the Cellar a 100 seat Supper Theatre. In addition, there is a 297 seat recording/rehearsal studio which can double-up as an intimate venue for recitals. There is also the large Grand Foyer where recitals, children's programmes and dance presentations are frequently held.

4.2 Facilities: besides upstairs and downstairs bar facilities and coffee lounge, there is the Alhambra Room - a V.I.P. reception area - and the Playhouse Legends Restaurant.

- 5. CAPAB'S NICO MALAN THEATRE CENTRE (Houses three theatres)
 - 5.1 The Theatres:
 - 5.1.1 The Nico Malan Opera House has an auditorium housing 1 200 seats.
 - 5.1.2 The Nico Malan Theatre seats 500 patrons.
 - 5.1.3 The Nico arena - an informal theatre with flexible seating arrangement for 100 patrons. The two larger theatres each have an adjoining bar, coffee bar and foyer. The arena has a 'crush' bar.
 - 5.2 The Opera Foyers:
 - 5.2.1 The main foyer is an elegant venue with chandeliers, marble cladding and wall-to-wall carpeting.
 - 5.2.2 The marble foyer on the first floor is the entrance to the Opera House. It interleads with the Cafe de l'Opera coffee bar.
 - 5.2.3 The Nederburg Room is an intimate room with its own bar and cloak room.
 - 5.3 The Theatre Foyers:
 - 5.3.1 The Upper Foyer: A spacious area with a view of the city centre.
 - 5.3.2 The Lower Foyer: Carpeted area used for exhibitions.

REGIONAL CULTURAL
COUNCILS IN SOUTH AFRICA
CLASSIFIED UNDER 'OWN AFFAIRS' IN TERMS OF THE
CULTURE AND PROMOTION ACT 35 OF 1983

WHITES

1. Natal
2. Southern Transvaal
3. Western Transvaal
4. Orange Free State
5. Western Cape
6. Northern Transvaal
7. Northern Cape
8. Eastern Cape

INDIANS

Natal:

1. Durban and District Regional Council (Chatsworth, Phoenix, Merebank, Isipingo, Clairwood, Shallcross, Reservoir Hills, Avoca, Newlands).
2. North Coast Regional Council (Verulam to Zululand)
3. South Coast Regional Council (Umkomaas to Port Shepstone).
4. Midlands Regional Council (Greytown, Estcourt, Pietermaritzburg and District)
5. Northern Natal Regional Council (Ladysmith to Newcastle)

Cape Province

6. Eastern Cape Regional Council (East London, Port Elizabeth)
7. Western Cape Regional Council (Cravenby, Rylands, Pelikan Park)

Transvaal

8. Central Transvaal Regional Council (Lenasia, Fordsburg, Actonville, Germiston, Springs, Roshree, Azaadville).
9. Western Transvaal Regional Council (Potchefstroom, Klerksdorp, Kimberley)
10. South Eastern Transvaal Regional council (Ermelo, Bethal, Standerton, Piet Retief, Nelspruit, Barbeton, Middelburg, Witbank).
11. Northern Transvaal Regional Council (Laudium, Brits, Rustenburg, Warmbaths, Nylstroom, Potgietersrus, Pietersburg, Louis Trichardt)

COLOUREDS

1. Western Cape (Bellville)
2. Durban
3. Kimberley
4. Bloemfontein
5. Johannesburg
6. Port Elizabeth

PROVINCIAL COUNCIL DRAMA PRODUCTIONS

<u>Title</u>	<u>Author/Translator</u>
<u>PERFORMING ARTS COUNCIL OF THE TRANSVAAL (PACT):</u>	
1983/1984:	
<u>Mainstream</u>	
Ek Onthou vir Mamma	Johan van Druten
Die Dood van 'n Handelsreisiger	Arthur Miller
Charley se Tante	Brandon Thomas
Kruispaaie	Maxim Gorki
Die Vernuftige Vryer	Claude Magnier
Wat tot Donker Kom	Frederick Knott
The Rivals	R. Brinsley Sheridan
The Night of the Iguana	Tennessee Williams
The Entertainer	John Osborne
The Rise and Fall of the First Empress Bonaparte	Pieter-Dirk Uys
The Prisoner of Second Avenue	Neil Simon
Dry Rot	John Chapman
The Night Thoreau Spent in Jail	J. Lawrence & R.E. Lee
Memoir	John Murrel
Carmilla	David Campton
Robinson Crusoe	John Moss
 <u>Experimental</u>	
Die Swerfjare van Poppie Nongena	Elsa Joubert
The Am-Dram Festival Overflow Show	Nigel Vermaas, Michael McCabe, Peter Terry
Everyman	A.C. Cawley
Echoes of Anger	Damon Galgut
Die Boodskap - 'n Vertelling uit die Vier Evangelies	-
The Diary of Iris Vaughan	Norman Coombes (adaptation)
Met Permissie Gese	Hennie Aucamp
Matches	Andrew Buckland
Flaming Roy	Roy Campbell
In This Court	Henry Rootenberg
No Visa to Curacao is Required	Henry Rootenberg
Letters of Love, Lust and Living	Fiona Fraser
Graffiti 1984	Compiled by the company
Die Keiser	Bartho Smit
Twelfth Night	William Shakespeare
The Fun Show	-

<u>Title</u>	<u>Author/Translator</u>
<u>PACT: (CONTD.)</u>	
<u>Educational</u>	
Drama and Movement	
Drama and Art	
Drama and Music	
Drama and Writing	
'n Mens is Maar Net 'n Mens	
Great Expectations	
Die Kolle op my Tarentaal	
Romeo and Juliet	
Kenau	
<u>Pot-Pourri 1983</u>	
The Mime	Two Sides of Silence
Die Spinner	Gum and Goo
The Island	Mixed Doubles
Die Oudisie van die Einde van die Wereld	Fade out Fade in
Bedreigde Spesie	Bush Classics
Taxi Ranks	Innovation
Movement Incorporated	Kabadaz 2
Stillborn	Jazz Africa
1984/1985:	
<u>Mainstream:</u>	
My Seuns	Arthur Miller
Vereeniging, Vereniging	P.G. du Plessis
Don Dingies met die Groen Broek	Tirso de Molina/ Nerina Ferreira
K2	Patrick Meyers/ Nerina Ferreira
Hotel Paradiso	Georges Feydeau
Die Potlooddief en die Engel	Ampie van Straten
Poppie	Elsa Joubert
The Front Page	Ben Hecht & Charles MacArthur
Who's Afraid of Virginia Woolf?	Edward Albee
Up 'n Atom	Maralin Vanrenen
Tons of Money	Will Evans & Valentine
Other Places	Harold Pinter
Sufficient Carbohydrate	Dennis Potter
<u>Pot-Pourri</u>	
Revue Sketches	Conversations
Poppie-Kaperjolle	Jose Montoya
Transformation	We Are Mad
Everyman	Bakai Quintet

FACT: (CONTD.)Pot-Pourri (Contd.)

View from the Bridge	Spez Alleen
Fit to Stand Trial	'n Dag in die Lewe van
Kids Stuff	Peter Snyders
Ester Nasser	Fusion
Shade of Jazz	Mime II
Love and Marriage	Die Clown
Talk to Me Like the Rain Listen	Women in Motion
Free Spirits	The Russian
Songs for the New Depression	Under the Oaks
D.W.A.R.F. Story	Die Les
Lunch Girls	Fragments
Thabangita	Bloed in die Strate
Musical Interlude	2 Plays by Sam Shepard
The Bear	Straws
Total Claim	Glass Walls
This Property is Condemned	Movement Incorporated
2 Pieces and Dance	A Piece of Cole
Pot-Pourri of Songs	To Kill a Doll

Author/TranslatorExperimental:

Ourobouros or Little Seductions	Aletta Bezuidenhout
Alive and Kicking	Damon Galgut
Na Die Front	John Murrel
Brothers of the Head	Brian W. Aldiss
Sylvia Plath	Ken Green-compiler
Hamletmachine	Heiner Muller
Woyzeck	George Buchner
Brothers	Victor Gordon
Daar Leef Mense Daar	Athol Fugard
Die Tweede Dood van Robey Leibbrandt	Cas van Rensburg
Full Hookup	Conrad Bishop & E. Fuller
Cafe de Cadenza	A Workshop production
Amandla Mr. Fassbinder	Cas van Rensburg/ Chris Pretorius
In Die Begin	From Genesis
I Heard the Owl Call my Name	Margaret Craven
Macbeth	Shakespeare

Educational Programmes:

Ons Wag op die Kaptein
 Story of an African Farm
 My Brilliant Career
 Ontmoeting by Dwaaldrif
 Macbeth
 The Dreamers of Dreams

Author/TranslatorPACT: (CONTD.)

1985/1986:

Mainstream:

Bloed	Chris Barnard
Die Trem se Naam: Begeerte	Tennessee Williams
Faan se Stasie	Pieter Fourie
Die Pophuis	Henrik Ibsen
Huis op Horings	Walter Heymans
Die Ketter	Mikhail Bulgakof
Glengarry Glen Ross	David Mamet
Chekhov in Yalta	John Driver & Jeffrey Haddow
Uncle Vanya	Anton Chekhov
The Comedy of Errors	William Shakespeare
The Lady from Dubuque	Edward Albee
Translations	Brian Friel
The Grapes of Wrath	Terrence Shank

Experimental:

Robin van der Merwe	Norman Coombes
Pa Maak vir my 'n Vlieer Pa	Chris Barnard
En Die Son Skyn in Suid Afrika	Corlia Fourie
The Minotaur's Sister	Tjaart Potgieter - adaptation
Ek, Anna van Wyk	Pieter Fourie
Via Castiglione	Chris Pretorius/ Ben Kruger-designed by Kevin Feather
Bloeiende Lente	Frank Wedekind
My Brother Parks	Chas Unwin
Die Emigrante	Slawomir Mrozek
A Hundred Nights Together	Chris Pretorius
Are You Lonesome Tonight	Chris Pretorius
Allan Kwela	Solo Artist
Jakkals en Wolf	Willem Steenkamp

Pot-Pourri:

Die Gifblom	Dancer en Dompas
Bakai	Zuurveld
Laundromates	Vidiwadog
The Word is the Thing	Elke Vrou
Grot van die Kaalkoppe	Lunar Ticks
End Papers	Shades of Jazz
Die Duiwel is 'n Ding wat Spring	Spangles
Four Stops on the Northern Line	Husse

PACT: (CONTD.)Pot-Pourri: (Contd.)

Daar's 'n Casper in My Tuin
Bar & Ger/On the Blue Train
Colours of Life
Moment Incorporated

To Remember
Janus
Your Indoor Garden
Hamba Kahle

Educational:

Julius Caesar
Soort Bevryding Macbeth
Een Plus Een
Bloedige Dae
Winters
Een Plus Een
Julius Caesar
Short Stories

Cry the Beloved Country
Ontmoeting by Dwaaldrif
Halfkrone vir die Nagmaal
Macbeth
En Tant Fien
Short Stories
Afrikaanse Poesie
Youth Emotions

1986/1987:

Mainstream

Graswenaar
Die Huigelaar
Die Laaste Sondag
Die Koning Sterf
Don Juan onder die Boere
Kyk Hoe Hol Hulle
Comrades
The Road to Slagtersnek
Every Good Boy Deserves Favour

Wild Honey

Loot
Cider with Rosie
Somewhere on the Border

Nico Luwes
Moliere
Elsa Joubert
Eugene Ionesco
Bartho Smit
Philip King
Victor Gordon
Andre P. Brink
Tom Stoppard/
Andre Previn
Anton Chekhov/
Michael Frayn
Joe Orton
Laurie Lee
Anthony Akerman

Experimental:

Ulovane Jive
The Wall

More is 'n Lang Dag
The Time of the Hyena
La Ronde
Kaspar in Kasablankah

Four Play
National Madness
Ashes on our Heads
Die Opstand van die Narre

The actors
Themba Ka-nyathi/
Robert-John Sampson
Deon Opperman
Mitzi Booysen
Arthur Schnitzler
Ben Kruger/
Chris Pretorius
Jane Martin
James Whyte
Mitzi Booysens
Georg Buchner

	<u>Author/Translator</u>
<u>PACT: (CONTD.)</u>	
<u>Experimental (Contd.):</u>	
Hello South Africa/Hallo, Suid-Afrika	Casper de Vries
Looking Glass	Michael Sutton/ Cynthia Mandelberg
Women of Troy	Euripides
Op Dees Aarde	Reza de Wet
Cabaret	The actors
Arthur die Amperkoning	Johan Visser
<u>Pot-Pourri:</u>	
The Bijers Sunbird	Rhiperile
CH4	Frank's Sister
Daar's 'n Komeet Buite	Boebastis
Een Uur en Dertien Sekondes	Journey
Spare Ladies	The Survivalist
The Ian Fraser Poetry	Dylan Thomas - The Myth
Road Show	The Man
Dub Poetry	Off Key
Harry op die Trempoor	A Song for You
The Other Side of the Curtain	The Flaming Terrapin
Detention Without Tears	
Drama Workshop - compiled and directed by Lulu von Wielligh.	
<u>Educational programmes:</u>	
Hamlet	Other Sons
Poesie	Death of a Salesman
Hamlet	Julius Caesar
Soort Bevryding	Koning van Katoren
Die Son Struikel	Poesie
Germanicus	By Pramberg Bler 'n Moflam
Poesie	Julius Caesar
Germanicus	Die Son Struikel
Poesie	Richard III
Moments	Poesie

CAPE PERFORMING ARTS BOARD (CAPAB)

1984/1985:

English Drama:

Betrayal
 London Assurance
 Falstaff
 The Lulu Sex Tragedies
 Razumov
 Women Behind Bars
 Baby with the Bathwater & the Actor's Nightmare
 Exit the King
 Arena Etui Drama Festival
 Celebration
 As You Like It

Afrikaans Drama:

Skelmpie Kom Vanaand
 Ek, Anna van Wyk
 Arena Etui Toneelfees
 Om Die Stilte te Verbreek

Youth Drama:

The Gingerbread Man
 Teaterkotiljons
 Skyjuice Wars
 Library Programme
 Senior Schools Programme

1985/1986:

English Drama:

I ought to be in Pictures
 The Two of Us: The New Quixote and Chinamen
 Francis
 The Fall of the House of Usher
 The Woods
 Bremen Coffee
 Conc and Cinc in Cabaret
 The Broken Heart
 Cock-Ups
 "Who's Right?"
 Celebration II
 Curse of the Starving Class
 The Good Soldier Svejk
 Esprit - Shades of Blue
 Night-Time Chatter
 Daniele: The Song
 The Comedy of Errors
 Zelda (in association with Basil Rubin)

CAPAB: (CONTD.)Afrikaans Drama:

Die Wildsboudjie (2 Seasons)

Popus Johanna II

Dubbelspel: En Die was More en Die Spinner

Klein Joernaal van Dirk

Slegs vir Almal

Die lewe is Allen Draaglik as 'n Mens 'n Bietjie Dronk is

Hallo en Koebaai (in association with die Alternatiewe
Toneelgeselskap)

Sophokles se Antigone

Moders en Dogters

Hoese?

Om die Stilte te Verbreek (This production also toured)

Die Boodskap (Touring programme)

Children's Theatre

Voorlopige Vonnis (Toer)

Boems-a-Daisy (Nico-Arena)

Primary Schools: Kinderkabaret

Library Programme

Senior Schools Programme

1986/1987:

English Drama:

Diplomatic Baggage

Kings of Rok

The Horse Thief

The Wizard of Oz

I'm not Rappaport (in association with Basil Rubin)

Tarts

Zelda (in association with Basil Rubin - also toured)

One Bird after Another

Cock and Bull Story (also at P.E. Opera House)

The Bulls and Hamba Kahle (in association with Basil Rubin)

Lunchtime Theatre: Laughter at Lunchtime & A Different Kind of
War

Measure for Measure (also toured)

An Evening with Noel Coward (P.E. Opera House - also toured)

The Good Soldier Svejk (Touring programme)

CAPAB: (CONTD.)

1986/87 (Contd.)

Afrikaans Drama

Die Proponentjie (also toured)

Fiela se Kind

Jakkalsstreke van Scapino

Gedagtes om 'n Digter - 'n Huldeblyk aan N.P. van Wyk Louw

Anatomie Titus - Fall of Rome

Warm Patat

Min Genade

Harold en Maude (in association with SWAPAC)

Youth Drama:

Senior Schools Programme

Library Programme

NATAL PERFORMING ARTS COUNCIL (NAPAC):

1983/1984:

The Heiress

Ons hou Konsert (in association with CAPAB)

On the Razzle

Fallen Angels

Winnie-the-Pooh

Julius Caesar

1984/1985:

London Assurance

Vry Soos 'n Vlinder

Die Boodskap

Snoopy!!!

Poppie

An Inspector Calls

Robin Hood and the Babes in the Wood

1985/1986:

The Drama Department presented a very reduced programme because of the closing of the Alhambra Theatre.

Billy Liar

Babelkous

Amadeus

Tramway Road

NAPAC (CONTD.)
1985/1986 (Contd.)

Loft Theatre Company::

Kwamanzi
The Storyteller
UBU for President
En Dit was More
Mistakes of an African Night
Hamba Kahle
Busting Out
Nightworks

1986/1987:

Drama:

Cider with Rosie

Loft:

Tales from the Pleasure Palace
Aggie's Pitch
Tango
More is 'n Lang Dag (in association with PACOFS)
The Bulls
In the War
An Evening at the Vernes
A Party for Mother (in association with SWAPAC)
Kitchen Tea
Hide & Seek
Boo to the Moon
Hamba Kahle
Clowns on a School Outing
Every Good Boy Deserves Favour
Soundcraft
Threads
Kwamanzi
There is a Voice
Top o' the Mornin'

PERFORMING ARTS COUNCIL OF THE ORANGE FREE STATE (PACOFS):

1984:

A Lesson from Aloes
Arms and the Man
As die Truksvy Blom
Biblioteekprogram
Charlie se Tante
Die Boodskap
Etensuurkonserte
Julius Caesar
Kindertoneel 1983 (Lappies die Lappiesmous)
Kindertoneel 1984 (Pret Paljas/Ragon Dragon)
Laaste Middagmaal

PACOFS (CONTD.):

1984 (contd.):

Laat Februarie 1922
 Paradysboot
 Saturday Night at the Palace
 Die Sewejaarsjeuk
 The Spare Room
 Tweetalige Skoleprogram Standard X

1985:

Babbelkous
 Babbelkous (toer) 1985
 Boy from Bethule
 Etensuraanbieding (Die Duiwel)
 Hand vol vere
 Kindertoneel Bfn. 1984 (Pretpaljas)
 Kindertoneel (toer) 1985 (Meer vrae as antwoorde)
 Memoir
 Schreiner
 Speelgoed van Glas
 Taraboemdery
 Twaalfde Nag
 The Importance of Being Oscar
 Tweetalige Hoerskoolprogram
 Vettie, Vettie
 Vry soos 'n Vlinder
 Vryerige Spook

1986/1987:

An evening at the Vernes
 Asazi Black Opera
 Dansende Donkie
 Ek, Anna van Wyk
 Jollie, Jollie
 Kyk Hoe Hol Hulle
 Kyk Hoe Hol Hulle (Toer)
 Measure for Measure
 More is 'n Lang Dag
 Spooks!
 Verkiesing Sonder Politiek
 Die Vyfde Vrou
 Wild Honey
 Die Wildsboudjie
 Dis nie net sommer 'n storie nie
 Keiserkaskenades: Laerskoolprogram
 Towertoer deur Sprokiesland

Note: For a comparative study of the productions of the Performing Arts Councils, the fact that two Councils have grouped 1983/1984 together, one has grouped the year 1984 with 1985, while another has recorded all the productions for 1984 on their own, should be taken into account. From 1986, PACOFS adjusted this anomaly of recording their productions in a single year rather than over two years.

NATAL PERFORMING ARTS COUNCIL
PRESENT CONSTITUTION OF THE BOARD (MAX 21)

<u>Category</u>	<u>Appointment By</u>	<u>Article Ref.24(a)</u>
Chairman	Minister of National Education (Minister)	(i)
Vice-Chairmen (2)	Minister on the recommendation of the Administrator	(ii)
Representative of Dept. of Education	Dept. of National Education	(iii)
Rep.of Natal Provincial Admin.	Natal Provincial Administration	(iv)
Rep.of Natal Education Dept.	Natal Education Department	(v)
Rep. of Natal Municipal Assoc.	Natal Municipal Association	(vi)
Rep. of Durban City Council	Durban City Council	(vii)
Rep. of PMB. City Council	Pietermaritzburg City Council	(viii)
Rep. of University of Natal	University of Natal	(ix)
Rep. of SABC	SABC	(x)
Businessman	Minister	(xi)
Not more than 4 additional persons	Administrator on Board's recommendation and with Minister's approval	(xii)
5 persons to serve the interests of Ballet, Music, Opera and English & Afrikaans Drama	Administrator on Board's recommendation	(xiii)

NATAL PERFORMING ARTS COUNCIL
BASIS FOR RECONSTITUTION OF THE BOARD OF DIRECTORS

<u>Category</u>	<u>Appointment By</u>	<u>Period</u>
Chairman	Minister of Province's Executive Committee	3 years
1 member	Durban City Council	3 years
4 members from White, Coloured, Indian and Black education depts., in Natal/KwaZulu	The respective departments	3 years or shorter periods as determined by the respective departments
4 members knowledgeable in the performing arts	The Administrator on the recommendation of the Board	2 members for 2 years and thereafter for 3 years. 2 members for 3 years.
5 members of influence and/or experience, primarily business/ professional persons	2 by the Administrator	1 member for 2 years and thereafter for 3 years. 2 for 3 years
	3 by the Administrator on the recommendation of the Board.	2 members for 2 years and thereafter for 3 years. 2 for 3 years.

Note: A vice-chairman would be appointed by the Board from among its members.

UNITED NATIONS CENTRE AGAINST APARTHEID
Notes and Documents

3/86
April 1986

San-Roc
P.O. Box 235
LONDON NW3 5TS

REGISTER OF ENTERTAINERS, ACTORS AND OTHERS
WHO HAVE PERFORMED IN APARTHEID SOUTH AFRICA

[Note: This third Register of entertainers, actors and others who have performed in apartheid South Africa since the beginning of 1981 is published at the request of the United Nations Special Committee against Apartheid as part of the campaign for a cultural boycott against South Africa called for in a number of resolutions of the General Assembly. The first Register was published in October 1983; the present register includes a consolidated list.

The Special Committee intends to keep the Register up to date and to publish supplements periodically. Names of persons who undertake not to engage in further cultural contacts with South Africa will be deleted from future lists.]

REGISTER OF ENTERTAINERS, ACTORS AND OTHERS WHO HAVE
PERFORMED IN APARTHEID SOUTH AFRICA SINCE JANUARY 1981

* - Names marked with an asterisk indicate those who had not been included in the previous Registers.

	<u>Month & Year</u>
<u>Argentina</u>	
Arnaldo Cohen, pianist	May 1982
Bruno Leonardo Gelber, pianist	May 1981
<u>Australia</u>	
Gary Doherty, ballet dancer	April 1981
Andy Gibb, singer (lives in the U.S)	January 1984
Dave Mills, singer	October 1981
Helen Reddy, singer (lives in the U.S.)	May 1981
<u>Austria</u>	
Murray Dickie, opera conductor	January 1982
Stolz Einzi	February 1983
J.F. Holzleiter, leader of the Salzburger Stierwascher, folk and dance group	April 1983
Grundula Janowitz, soprano	August 1984
Salzburger Stierwascher, folk & dance group	April 1983
Christa Schrammein	September 1983
Heiner Schrammein	September 1983
Uhplattergruppe Westdorf	Sept.-Oct. 1983
Vienna Boys Choir	August 1981
Berry Walter, baritone singer	September 1983
Erik Werba, piano accompanist	Sept.- Oct.1983
<u>Belgium:</u>	
Tom van Cauwenberg, ballet dancer	July 1982
Annick Lenelle, trapeze artist *	December 1985
Expressiegroep Vredoni, musical group	August 1983
<u>Brazil:</u>	
Vanya Elias-Jose, pianist	February 1981
<u>Canada:</u>	
Ron Alexander, dancer	June 1981
Miguel Brown, dancer	September 1984
Angela Cheng, pianist	January 1984
Marc-Andre Hamelin	September 1983

	<u>Month & year</u>
<u>Canada (Contd.)</u>	
Ick Coo Moon, pianist	January 1984
Galina Samsova, ballet dancer	July 1983
<u>Denmark:</u>	
Egon Madsen, ballet dancer	July 1983
<u>France:</u>	
Marie-Claire Alain, organist	September 1983 & January 1984
Pierre Cardin, fashion designer	August 1983
Jean Philippe Collard, musician	May 1983
Jacques Delacote, symphony conductor *	July 1985
Maurice Hasson, violinist *	July 1985
Erik Heidsieck, concert pianist	January 1984
Johnny Martin, entertainer	May 1983
Lizzy Mercierdescloux, singer	August 1983
Stephane Ode, tumbler *	December 1985
Danielle Pascale, cabaret star *	June 1985
Regis Pasquier *	March 1985
Yves Rault, pianist *	January 1986
<u>Germany, Federal Republic of</u>	
Boney M, pop group, composed of the following:	March 1984
Marcia Barrett	
Frank Farion	
Liz Mitchell	
Regie Tsiboe	
Mazie Williams	
Michael Borneman, musician	September 1983
Sieglind Bruhn, piano accompanist	February 1984
Nina Burell, dancer (married to Scott Burell - lives in the U.S.)	May 1981
Scott Burell (lives in the U.S.)	May 1981
Eurythmeum Stuttgart dance troupe	March 1984
German folk dancers from Reichelsheim (near Frankfurt)	July 1984
Goombay Dance band, reggae group	August-Oct.1983
Heino, folk singer	February 1982
Horst Jankowski, pianist	October 1981
Cornelia Kallish, contralto singer	February 1984
Rolf Klose, artist	April 1984
Othmar Maga, conductor	November 1981
Mediumterzeit, music trio	March 1984
Carla Pohl, opera singer (S.A. born) *	July 1985
Binette Schroeder, artist	April 1984
Elke Sommer, actress	July 1984
Supermax rock group	March 1981

	<u>Month & Year</u>
<u>Germany (Contd.)</u>	
Stuttgart trio	January 1982
Peter Timmerman	September 1983
The Trachten Gruppe Gschwend	October 1981
Rose Wagermann	September 1983
Christian Zacharias *	September 1985
<u>Greece</u>	
Sonia Carastavrakis, traditional singer	July 1984
Maria Haitas, traditional dancer	July 1984
Isadoras, band	March 1982
Petro Kokokis, bouzouki player	October 1981
Shiakali Dance Troupe, Cypriot dancers	October 1981 & March 1982
Cathy Paraskevas, traditional dancer	July 1984
Nick Paraskevas, traditional dancer	July 1984
Janis Vakarelis, pianist *	July 1984
Mary Vassilou, teacher of trad. dancers	July 1984
Christalde Vollotis, singer	October 1981
<u>Iran (Islamic Republic of)</u>	
Ali Rahbari, conductor (lives in Austria)	October 1981
<u>Ireland</u>	
Tony Allen, singer *	May-June 1985
Geraldine Branagan, singer	October 1982
Michael Bryan, singer/songwriter *	June 1985
Margo Burns, singer	September 1984
Trevor Burns, singer	September 1984
Phil Coulter, pop music producer	May 1983
Joe Dolan, singer	October 1981 & September 1983
Danny Fisher Showbank, musical group	January 1983
Mick Foster, singer *	May-June 1985
Tom McGrath	April 1983
Dave Monks, singer *	September 1985
Harry Monks, singer *	September 1985
Cissy Stone, band leader/singer	August 1982
<u>Israel</u>	
Daniel Adni, pianist	June 1982
Yardena Arazi, singer *	April 1985
Dalita Atlas, conductor	April 1983
Niv Rami Bar, pianist	March 1984
Daniel Benyamini, orchestra leader	May 1983
Mordechai Ben David, classical music singer	March 1984
Yehoram Gaon, singer/comedian	February 1983
Uzzi Hitman, singer/songwriter	February 1983
Esti Katz, musician	September 1983

Month & Year

Israel (Contd.)

Jenny Kessler, opera singer	August 1981
John Kozar, pianist	June 1982
Milka Laks, pianist	May 1983
Dapha Margolin, entertainer	January 1983
Or Akiva, song and dance group	August 1983
Valery Panov, ballet dancer	April 1982
Galina Panova, ballet dancer	April 1982
Ra'anana Dance Centre Group	August 1984
Rivka Raz, singer-actress	February 1983
Joram Rosov, professor of arts & design *	November 1984
Galina Samsova, ballet dancer *	April 1985
Yoel Shar, entertainer	January 1983
Tzavtaz, folk group	October 1981
Arie Vardi, pianist	October 1981
David Zar, singer/composer	February 1983
Asaf Zehar, pianist	May 1984

Italy

Laura Antonelli, actress	March 1984
Luigi Alberto Bianchi, viola player	April 1981
Maria Chiara, opera singer	August 1984
The Coro Illersberg Folk Group	October 1981
Fiorenza Cossotta, opera singer	September 1981
Carlo Cossutta, opera singer	June 1981
Princess Ira Furstenberg, actress	March 1983
Marcella Gudeli, pianist	January 1984
Ida Kulanka, mime	August 1981
Giogio Lamberti, opera singer	September 1981
Elena Mauti-Nunziata, opera singer	September 1981
Francesca Merola, singer *	March 1985
Robert Selvilli, singer *	March 1985
Marina Specifico, mime	August 1981
Ernesto Veronelli, opera singer *	July 1985

Japan

Yasuli Hayashi, opera singer	April 1983
Yoshinuri Kikuchi, symphony conductor *	April 1985
Mitsuko Shirai, opera singer	February 1983
Yoshimi Takeda, conductor	June 1982
Yoko Watanabe, opera singer *	September 1985

Republic of Korea

Dong-Suk-Kung	October 1981
Kimera, pop singer (lives in Spain) *	July 1985

	<u>Month & Year</u>
<u>Netherlands</u>	
The Folkloristische Dance Group	October 1981
Heintje (Hein Simons), singer	February 1983
W.F. Hermans	March 1983
Gerard Reve, writer	June 1984
 <u>New Zealand</u>	
Ricky May, jazz singer	February 1984
 <u>Paraguay</u>	
Los Mensajeros, band	September 1983
 <u>Portugal</u>	
Amalia Rodriguez, singer	September 1983
Tony Silva (Herman Jose), singer/humorist	May 1983
 <u>Puerto Rico</u>	
Dax Xenos, singer	August 1983
 <u>Spain</u>	
Joaquim Achucarro, pianist	September 1981
Agrupacion Coral de Elizondo	April 1984
Enrique Garcia Asencio, symphony conductor	September 1981 & May 1985
Fernando Bonegio, guitarist	September 1984
Julia Bonegio, dancer	September 1984
Raul Bonegio, guitarist	September 1984
Montserrat Caballe, opera singer	April 1982
Federico Cerva, dancer	August 1982
Antonio del Castillo, dancer *	March 1985
Luis Dorvis, guitarist	September 1984
Alfredo Kraus, opera singer	June 1981
Mercedes Molina Dance Company (Luisa Cortes, director)	August 1984 and June 1985
Jose Montoya Spanish Dance Theatre	May - June 1985
Rafael Orazco, pianist	February 1983
Elvira Reyes, dancer *	April 1985
Angel Romero, classical guitarist (lives in the United States)	August 1981
La Marina Royas, guitarist	September 1984
Esteban Salamanca, flamenco singer	September 1984 and May-June 1985
Enrique Segovia	June 1985
Pedro Soler, guitarist	April 1983
Valcamba, music group	March 1984

Month & YearSweden

Mary Stavin, actress

June 1983

Switzerland

Claude O. Brecht, singer

August 1983

P. Eustorgi, musician

September 1983

L. Glauser, musician

September 1983

United Kingdom of Great Britain
and Northern Ireland

Janine Andrews, actress

June 1983

Jeffrey Archer, novelist

August 1983

John Arnold, symphony conductor *

June 1985

Frank Barrie, actor

August 1984

Shirley Bassey, singer

October 1981

and March 1984

Simon Bell, singer

December 1982

Michael Bentine, comedian/comic actor

July 1981

Biddu and Orchestra

January 1983

Michael Binss, pianist

January 1981

Joyce Blair, dancer

August 1982

Judy Bowker, actress

July 1981

Paul Bradley (Paul Mal), singer

October 1983

and March 1984

Christine le Brocq, actress

November 1983

Elkie Brooks, singer

April 1983 and

May-June 1985

Ayesha Brough, singer/dancer

March 1982

Chrissey Caine, singer

May 1983

Marti Caine, singer/entertainer

April 1981,

February 1983,

June to Oct. 1983

Anthony Caro, sculptor

January 1983

Collin Carr, cellist

September 1983

Bruno Carter, ballet dancer *

July 1985

John Casson, ator

November 1983

Christopher Cazanove, actor

October 1982

Dianne Chandler, singer

September 1982

Jean St. Clair, actress

June 1982

Nicholas Clay, actor

August 1981

John Clegg, pianist

August 1984

Shirley Conran, writer

May 1983

Imogen Cooper, pianist

1982

Ray Davies, singer *

April 1985

Margaret Eales, soprano singer

September 1983

David Earl, composer *

May 1985

Maria Eldridge, disco dancer

May 1981

Michael Elpchick, actor

November 1983

Annabel Etkind, harpist

November 1981

& December 1983

Month & YearUnited Kingdom (Contd.)

Duncan Faure, pop musician	March 1983
Faure Faure, television producer	October 1983
Keeley Ford, singer	October 1982
Frederick Forsyth, novelist	August 1983
Philip Fowke, pianist *	June 1985
Edward Fox, actor *	March 1985
Claire Francis, writer and yachtswoman	November 1983
Stuart Gillies, singer	February 1982
Bob Gladwin, entertainment agent *	March 1985
Rudy Glipin, disc jockey	June 1983
Henry Goodman, actor *	December 1985
Kenneth Griffity, actor	October 1983
Pamela Haines, novelist	April 1983
Tony Hart, entertainer	July 1983
Jack Hedley, actor	July 1983
John Helliwell, saxophonist	November 1982
Dickie Henderson, comedian	November- December 1983
David Hillman, opera singer	June 1981
Bob Hird, theatrical director	November 1983
Hot Gossip, dance troupe	February -August 1983
Derek Jones, conductor	September 1983
Evan Jones, musician	September 1983
Jennifer Jones, disco dancer	September 1983
Josephine Jones, soprano singer	March 1984
Nicholas Jones, actor	November 1983
Kasatska Cossacks, dancers	October 1981
Nikki Kelly, actress	Sept., Dec.1983 & January 1984
Trevor Kelly, comedian	August 1981
Eddie Kidd, stuntman	March 1984
Am Kidron, record producer	August 1983
Roger Kitter, comedian	October 1983
K.C. and the Sunshine Band, composed of the following:	May 1984
Deborah Carter	Ellis Parker
Fermin Goytisoló	Dennie Sierra
Willie Hall	James Taylor
Hazel King	Edward Webster
Thomas Maddox	
Penny Lane, cabaret artist	July 1983
Richard Lawrence, opera singer	May 1984
Jona Lewis, singer/songwriter	May 1982
John Lillwill, pianist	June 1981
Elizabeth Longford, journalist	October 1983
Richard Loring, singer	November 1982
Derik Malcolm, film critic	April 1983
Illa Malcolmson, dancer	November 1983

Month & YearUnited Kingdom (Contd.)

Male Voice Choir of Wales1/

Mary Mason, cabaret artist

Peter Maxwell, entertainer

Marius May, cellist

Tom McAllister, musician

Barry McGrath, dancer

Malcolm McLaren, musician

Stephanie Mclean, actress

Michael Meyer, playwright

Midnight Flyers, singing group *

Michael Milligan, comedian

Kevin Moore, actor

Jean Munro-Martin, disco dancer

Jimmy Nairn, singer

Anthony Newly, entertainer 2/ *

Steve Newman, guitarist

Mariana Nicolesco, opera singer

Margaret Orr, dancer

Tim Plewman, actor

Rick Podell, comedian

Robert Powell, actor *

Queen, rock group

Katie Rabbett, model

Allyson Rees, actress

Peter Rice, stage designer

Peter Sarsted, singer

Leo Sayer, singer

Leonard Schach, film director *

Gerald Seymour, novelist *

Barry Sheene, actor/entertainer

George Sherman, pianist

Andrew Smart, dancer

Robina Smart, dancer (wife of Andrew Smart)

Stella Starr, singer

Robert Stephens, actor

Ronnie Stevens, actor

Shakin' Stevens, rock star *

Rod Stewart, singer

Russell Stone, singer

Jacek Strauch, opera singer *

Donald Swann, pianist

David Sycamore, ballroom dancer

Bernie Taupin, songwriter

Brian Torff, bass player

Toto Coelo, band

Gail Vaughan, singer

Timothy Walker, guitarist

Dilys Watling, cabaret artist

October 1981 &

February 1983

October 1981

April-May 1983

February 1984

April 1983

June 1981

March 1983

August 1983

March 1982

November 1985

March 1982 &

Aug-Sept. 1983

November 1983

May 1981

Nov-Dec.1982

December 1984

March 1984

June 1981

November 1983

November 1983

May 1984

March-April 1985

September 1984

1981

April 1984

June 1981

September 1982

January 1982

July 1985

June 1985

August 1983

October 1981

September 1983

September 1983

May 1983

January 1982

March 1982

June 1985

March 1982 &

August 1983

December 1982

June 1985

September 1982

October 1982

October 1983

October 1981

September 1983

May 1983

October 1982

Sept.-Oct.1982

	<u>Month & Year</u>
<u>United Kingdom (Contd.)</u>	
John Watts, actor	November 1982
Denise Weavers, ballroom dancer	October 1982
Terry Webster, comedian/cabbaret artist	April 1984
Jeff Weston, record distributor	September 1984
Kim Wilde, singer	August 1981
Emlyn Williams	Late 1982 to early 1983
Victor Winding, actor	August-Sept.1982
Barbara Woodhouse, dog trainer/ TV personality	August 1981
Mark Wynter, actor	Nov.-Dec.1983
Brian Yemm, comedian/singer	January 1983
Anita Young, dancer	April 1983
<u>United States of America</u>	
Jim Abrahams, film maker	September 1984
America, country rock group, composed of:	October 1981
Gerry Beckley	
Darvey Bernell	
Bob Anderson, singer	June 1981
Paul Anka, singer	May 1982
Susan Anton, singer/actress	April 1982
Bellamy Brothers, country music singers	August 1984
C.L. Blast, singer	December 1981
Norman Boehm, pianist	January 1983
Ernest Borgnine, actor	January 1982
Gwen Brisco, singer	December 1981, September 1983
Shirley Brown, singer	January 1984
Glen Campbell, country music singer	October 1981
Clarence Carter, singer	November 1981
Ray Charles, singer	October 1982 & February 1984
Cher, singer/actress	October 1981
Rita Coolidge, singer	August 1981
Kelly Danyluk *	August 1981
Valerie Errante, singer	November 1984
Jack Faulla, ballet dancer *	January 1984
Renee Fleming, singer	November 1984
Carla Fontang, jazz trombonist	January 1984
Milos Foreman, film director	November 1981
George Forest	September 1984
Midel Fox, jazz musician	November 1981
Don Francisco, gospel singer	September 1981
Buddy de Franco, clarinettist	April 1984
"Glide", breakdancer, member of Dynamic Rockers	August 1981
David Golup, pianist *	July 1984
Jack Gregg, jazz musician	February 1985
	Sept.-Oct.1983

	<u>Month & Year</u>
<u>United States (Contd.)</u>	
Michael Gunt, pianist	January 1984
Susan Haine, dancer	November 1983
David Hasselhof, TV star	July 1983 & March 1985
Richard Hatch	March 1981
Goldie Hawn, actress	March 1981
Joe Henderson, saxophonist	August 1981
Richard Groove Holmes, jazz musician	December 1983
Jimmy Bo Horne, singer	March 1981
Susan Howard, actress	March 1981
Peanuts Hucko, jazz clarinetist	April 1982
Suzie Hyde, dancer	December 1983
Janis Ian, singer	December 1981 & January 1982
David Jackson, jazz musician	September 1981
Willie "Gator" Jackson, jazz musician	Sept. 198(sic)
Marine Jahana, dancer	November 1981
Oliver Johnson, jazz musician	Sept.-Oct.1983
Jack Jones, singer	April 1981
Sue Jorgensen, ice skater *	July 1985
Howard Keel, actor/singer	April 1985
Fern Kinney	August 1981
Louis Lane, symphony conductor	June 1981
Jaime Laredo, violinist	October 1981
Liberace, pianist/singer	December 1983
Love Machine, dancers and singers	November 1983
Ann Margaret, actress-singer	February 1982
Barry Martin, dancer	September 1983
Johnny Matthis, singer	January 1982
Kevin Elliot Maynor, opera singer	January 1984
Mighty Clouds of Joy, gospel singers	September 1982
Liza Minelli, actress/singer	October 1982
Ella Mitchell, gospel singer	February 1984
Marion Vernet Moore, opera singer	January 1984
The New York Barbers' Shop and Agrupacion Coral de Elizando	October 1981
Linda Oliphant, singer	December 1981
Charles Pace	November 1981
Alan J. Pakula, film director	March 1983
Dolly Parton, country singer	December 1982
Peter Mancer Dancers and Reborn	October 1981
Russell Peters, pianist	January 1984
Jack du Pree, singer	February 1981
Tim Reid, "Venus Flytrap", TV star	April 1981
Linda Ronstadt, rock singer	May 1983
Telly "Kojak" Savalas, actor	January 1982
Shirley Scott, singer	September 1982
Neil Sedaka, singer	May 1982
Sharon Shackelford	June 1981
Sha Na Na, rock group	November 1981
Frank Sinatra, singer	August 1981

	<u>Month & Year</u>
<u>United States (Contd.)</u>	
Diana Solomon, singer	October 1981
Candi Staton, singer	March 1981
Dakota Staton, jazz musician	September 1981
Joseph Swenson, violinist	August 1984
Buddy Tate, jazz saxophonist	February 1981
John Thomas, jazz musician	September - October 1983
Stanley Turrentine, jazz artist	October 1982
Leo Variety, leader of Variations Band	March 1981
Village People, band	December 1981
Lovelace Watkins, singer	January 1981
"Wavey" legs, breakdancer, member of the Dynamic Rockers	July 1984
Ronny Whyte, pianist	September 1983
Aaron Williams, ventriloquist	May 1981
Willy, juggler	September 1984
William C. Witter, actor	September 1983
Robert Wright	November 1981
Oxana Yablonskaya, pianist *	November 1985
Robert Yokabaskas, ice skater *	July 1985
Saul Zaentz, film director	September 1984
Mark Zeltser, pianist	May 1981
Efren Zimbalist, actor	January 1982
Mike Zwerin, jazz musician	Sept.-Oct.1983
 <u>Nationality Unknown:</u>	
Tonkins Anderson, dancer *	November 1984
Basia, musician	September 1983
Edgar Cosma *	November 1985
Eva Graubin, conductor	June 1983
Steven de Groote	June 1982
Caroline Hallet, actress *	May 1985
Janusz, musician	September 1983
Klaus Kanngiesser, cellist	January 1982
Kopezynski, musician	September 1983
Rainier Kussman, violinist	January 1982
Claudia Leoni, dancer *	July 1985
Nadav Tel-Oren	December 1985
Dimitri Sitkovetsky, violinist *	June 1985
Sharron Strime, dancer	November 1984
Bryan Watson, dancer *	July 1985
Toni White, actress *	May 1985
Victor Yampolsky, conductor	January 1983
 The following were listed as coming from "Taiwan":	
Lydia Wong, violinist *	May 1985
Tang Yun, violinist *	July 1985

Footnotes:

1/ The Welsh Anti-Apartheid Movement campaigned against any co-operation by the International Eisteddfod Committee - with headquarters in Llangollen, Wales - with the Roodepoort International Eisteddfod of South Africa and appealed for a boycott of Welsh singers. The Chairman, Mr. Noel Bowen, and the honorary secretary, Mr. I. Morris-Jones, of the International Eisteddfod Committee, visited South Africa to advise the organizers of the Roodepoort International Eisteddfod of South Africa. As a result, two established Welsh choirs decided not to go to South Africa and several local education authorities refused leave for their employees to go on the tour. Mr. Stuart Weaving, a wealthy British businessman, then offered to finance the tour and, through public advertisements, organized a group of 69 Welsh choristers to perform in Roodepoort and tour South Africa.

All members of the Welsh Choir registered in South African hotels as "Jones". The British Anti-Apartheid Movement, however, obtained and provided the following incomplete list of names to the Special Committee against Apartheid:

Cymbach

D.B. Davies (Secretary)
 Ossie Davies
 William Davis (former member)
 Ted Fry
 Andrew Gordon
 Martin James
 Ken Jones
 Malcolm Jones
 Allan Lloyd
 Mao Matthews
 John Merriman (ex-Chairman)
 Tom Millard
 Gwyn Owen
 Allan Ponting
 David Rhys
 Arwyn Richards
 Noel Smith
 Emlyn Thomas
 Dereck Williams

Caldicott and District

David Chown
 Alan Collins
 Glyn Cooper
 Hayden Davies (Public
 Relations Officer)
 Alun Evans (Vice-Pres.)
 Olivia Franklin
 David Gould
 Tony Hancock
 Tom Hole
 Gerald Hughes
 Colin Jones (Committee
 Member)
 Ken Lewis
 Aldwyn Pugh
 Allan Rowles
 David Stocker (Committee
 Member)
 Idris Windos

Also:

G. Harris	Collin Leonard	<u>Froncysyllte</u> Barry Strutt
Gwilym Rhys Jones	John Morgan	
Gwynoy Jones	Evan Roberts	
Danny Leahie	David W. Thomas	

2/ He was scheduled to perform in December 1984; it is not certain whether he did.

Annex I

DELETIONS FROM THE REGISTER

Since the first "Register of entertainers, actors and others who have performed in apartheid South Africa" was published in October 1983, the Centre against Apartheid has received pledges from the following persons, whose names had appeared in the Register, that they would no longer perform in South Africa. Their names have, therefore, been deleted from the present Register.

<u>Name of artist</u>	<u>Country</u>
Rolf Harris, bass baritone singer	Australia
Kalevi Olli, bass baritone singer	Finland
Cecille Ousset, pianist	France
Yannis Markopoulos, composer	Greece
Nana Mouskouri, singer	Greece
Elsa Verghi, actress	Greece
Nicos Xanthopoulos, singer	Greece
Mitch T. Mitchell, singer	Ireland
Mary O'Hara, singer	Ireland
Hal Roche, comedian	Ireland
Lydia Mordkovitch, violinist	Israel
Ingrid Bjoner, opera singer	Norway
Einar Steen-Nokleberg, singer	Norway
Julio Iglesias, singer	Spain
Nicolai Gedda, opera singer	Sweden
Silvia Marcovici, violinist	Switzerland
	(formerly from Israel)
Andreas Vollenweider, musician	Switzerland
Air Supply, pop group	United Kingdom
Christian Blackshaw, pianist	United Kingdom
Robert Cohen, cellist	United Kingdom
Francis Grier, musician	United Kingdom
Maurice Handford, symphony conductor	United Kingdom
Elton John, singer	United Kingdom
Cliff Richard, pop singer	United Kingdom
Janusz Piotrowicz Stechley	United Kingdom
Bonnie Tyler, singer	United Kingdom
Rick Wakeman, rock star	United Kingdom
George Benson, jazz musician	United States
Brook Benton, jazz musician	United States
Shelley Berman, comedian	United States
Chicago, rock group	United States
Chick Corea, jazz musician	United States
"Divine" (Harris Glen Milstead) comedian	United States
Peter Eros, Symphony Conductor	United States
Terry Gibbs, jazz vibraphonist	United States
Howard Hessman, TV star	United States
Millie Jackson, singer	United States
Gary Karr, bass virtuoso	United States
Audrey Landers, singer/actress	United States

<u>Name of artist</u>	<u>Country</u>
<u>Deletions from Register</u> (Contd.)	
Judity Landers, singer/actress	United States
Michael Love (Beach Boys)	United States
Barry Manilow, singer	United States
Curtis Mayfield, singer	United States
Stephanie Mills, singer	United States
Ruggiero Ricci, violinist	United States
Kenny Rogers, country music singer	United States
Staple Singers	United States
Jimmy Smith, jazz pianist	United States
Tina Turner, rock singer	United States
Carl Wilson (Beach Boys)	United States
Pia Zadora, actress	United States

Although the name of the Osmond Brothers does not appear in the Register, they apparently toured South Africa in 1980. However, the Centre against Apartheid has received a pledge from the Osmond Brothers, Marie Osmond and Donny Osmond, that they will not visit that country again as long as the apartheid system prevails. Their names, henceforth, are included in the list of those who have pledged not to appear in apartheid South Africa.

ACTION AGENDA DRAWN UP BY ROBERT KAVANAGH
FOR THE C.A.S.A. CONFERENCE ORGANISED BY THE
ANTI-APARTHEID MOVEMENT IN HOLLAND AND HELD IN
AMSTERDAM FROM 14 - 19 DECEMBER 1987

"... Many revolutionaries have ensured us we are entitled to dream, that without dreams we cannot fight; it is good to dream but our dreams need to be rooted in solid political activity in the here and now. What needs to be done now? The following is our draft action agenda.

1. Politics and Command - the struggle first. All artists should before all other considerations consider the political function of their work first and how it pushes forth the struggle for National liberation.
2. The United Body - we should form a united body to coordinate the development of a democratic South African theatre and culture - artists should join the mass organisations and these organisations should set up the relevant bodies and determine in the most democratic way their nature, structure and function.
3. Funding - Our struggle to build a new democratic culture needs funding. External forces should address themselves to this problem.
4. Alternative Structures - By using existing structures, the democratic alliance should seek to set up individual separate structures fused with the struggles of the people and founded in their interests.
5. Work together - We should constantly strive to support and combine with other artists in the struggle: professional, popular, training and cultural workers should unite. We should do our utmost to bring artists in the armed struggle, under exile, together with those who work inside the country.
6. Cultural workers and arts administrators should be trained now in the theory and practice of revolutionary transformation so that in a new South Africa this vital area is not allowed to fall into the hands of those who have no sympathy for, nor experience of, the people's culture and its goals.

7. Enforce the cultural boycott - All artists inside and outside the country should do all they can to support and enforce the boycott of apartheid culture and support and participate in co-operation and solidarity between progressive artists and our own democratic cultural movement.
8. Challenge the information of the monopoly. With the television, radio, publishing distribution, and press against us and film and video beyond our pockets let us use theatre as an alternative medium for news, information and analysis among the masses."

CONDITIONS DETERMINED BY THE
MINISTER OF EDUCATION AND CULTURE
IMPOSED ON SOUTH AFRICAN UNIVERSITIES
WITH EFFECT FROM 19 OCTOBER, 1987

University of Natal:

The conditions which have been determined by the Minister (of Education and Culture) and imposed upon the universities are:

- "1. The Council of the University of Natal shall within the scope of the powers and duties conferred or imposed upon it by law with regard to the government and the general control of the affairs and functions of the University, take steps directed towards -
 - a) the prevention of wrongful or unlawful interference with, intimidation of, or discrimination against students or staff members of the University in the pursuit of their normal and lawful activities as such students or staff members;
 - b) the accomplishing of the undisrupted and undisturbed continuance of the teaching and research activities and of all related supporting activities of the University in accordance with a pre-determined academic calendar as determined by the responsible authority of the university;
 - c) the deterring on the premises of the University of gatherings which are unlawful by virtue of the provisions of any law, the boycotting of classes or examinations or any other disruptive conduct;
 - d) the prevention of staff members or students of the University or other persons from using -
 - (i) any supplies (including stationery);
 - (ii) any equipment (including vehicles, office equipment, printing presses, recording equipment, sound amplifying equipment or notice boards);

- (iii) any buildings; or
 - (iv) any land improvements other than buildings,
- of the University for any of the following purposes, namely:
- (aa) the promotion of the aims or public image of any unlawful organization as defined in section 1 of the Internal Security Act, 1982 (Act 74 of 1982);
 - (bb) the promotion, support or organizing of a boycott action against -
 - (aaa) any particular firm or against firms of any particular nature, class or kind;
 - (bbb) any particular product or article or against products or articles of any particular nature, class or kind; or
 - (ccc) any particular educational institution or against educational institutions of any particular nature, class or kind;
 - (cc) the incitement or encouragement of members of the public to stay away from work or to strike in contravention of the provisions of any law;
 - (dd) the promotion, support or organising of any campaign of civil disobedience in terms of which members of the public are incited or encouraged or which is calculated to have the effect of inciting or encouraging members of the public to refuse to comply with or to contravene a provision of, or requirement under, any law;
 - (ee) the printing, publishing or dissemination of any publication in contravention of a notice issued under section 5(1) of the Internal Security Act, 1982 (Act 74 of 1982) or
 - (ff) the commission of any act which endangers or which may endanger the safety of the public or the maintenance of public order;

- e) ensuring that disciplinary steps be taken against any student or staff member who, to the satisfaction of the responsible disciplinary body, is found to have -
- (i) been guilty of conduct constituting interference or intimidation or discrimination or an attempt at interference or intimidation or discrimination as contemplated in paragraph (a);
 - (ii) been guilty of conduct which disrupted the teaching, research or related supporting activities contemplated in paragraph (b);
 - (iii) organized, promoted or taken part in any unlawful gathering, boycott or other disruptive conduct contemplated in paragraph (c); or
 - (iv) used any supplies, equipment building or land improvement referred to in paragraph (d)(i) to (iv), inclusive, for any of the purposes set out in paragraph (d)(aa) to (ff), inclusive;
- (f) ensuring that disciplinary steps be taken against any student or staff member who is found, to the satisfaction of the responsible disciplinary body of the University, on proof furnished by the Minister of Education and Culture at any place to have committed any act of which the Council is notified by the Minister, which constitutes an act in respect of which the Council is in terms of these conditions required to take preventive or disciplinary measures;
- (g) ensuring that disciplinary steps be taken against any student or staff member who, to the satisfaction of the responsible disciplinary body is found to have at any place intimidated any other student or staff member; and
- (h) ensuring strict compliance with the provisions of section 17 of the Joint Statute of the Universities regarding the submission of a certificate of conduct by a student who was previously registered at another university: Provided that the University shall not register any student who has been expelled from another university on the grounds of misconduct contemplated in paragraphs (e), (f) and (g) above as long as such expulsion is of force and effect.'

SURVEY OF ACTORS EMPLOYED BY THE
PERFORMING ARTS COUNCILS 1986/1987

It should be noted that misconception about the role of the University drama departments in South Africa is understandable when considering that the performance industry is drawing heavily on universities for their actors.

A survey conducted on actors employed by the Performing Arts Councils over the 1986/7 period, showed that the majority were university trained.

PACOF:

No. of actors in the permanent company: 9

- 3 University of Cape Town
- 2 University of Pretoria
- 3 Potchefstroom University
- 1 Philips/Maas Acting Academy.

CAPAB:

No. of actors in the permanent company: 15

- 7 University of Cape Town
- 3 Stellenbosch University
- 2 Pretoria Technikon
- 1 University of Natal (1 year only)
- 1 University of Pretoria
- 1 Wits University

NAPAC:

No. of actors in the permanent company: 15

- 7 University of Natal
- 2 Rhodes University
- 1 University of Cape Town
- 1 Wits University
- 1 University of the Orange Free State
- 1 Zululand University
- 1 Pretoria Technikon
- 1 Sundry

PACT:

No. of actors in the permanent company: 30

- 1 RADA
- 10 University of Cape Town
- 9 University of Pretoria
- 3 Pretoria Technikon
- 2 Wits University
- 2 Rhodes University
- 3 Black actors: Peter Sepuma: trained by Gibson Kente
Nomse Nene: trained by Barney Simon
Nomhle Nkonyene: product of Fugard and
the Serpent Players

SOUTH AFRICAN
TERTIARY DRAMA DEPARTMENTS

DRAMA STUDENT STATISTICS

UNIVERSITY OF NATAL DURBAN:

1984-1986:	1984	1st year	74
	1985	2nd year	39
	1986	3rd year	33
1987:		1st year	73
		2nd year	30
		3rd year	33
		Honours	13
		TV Production	2
			151
			151

1987 White:Non White Student Ratio: 4:1

	Whites	Non-Whites
1st year	55	18
2nd year	25	5
3rd year	26	7
Honours	13	0
Television Play Production	2	0
	121	30
	121	30

Staff:Student Ratio: 1:19

UNIVERSITY OF NATAL PIETERMARITZBURG

1984	1st year	55
1985	2nd year	23
1986	3rd year	15
1987	Honours	2

UNIVERSITY OF NATAL PIETERMARITZBURG (CONTD.)

1987:

Total number of students	72
Total number of non-white students	11
White:Non White ratio	7:1
Staff:Student Ratio (Full time academic staff only)	1:12

UNIVERSITY OF ZULULAND

1984-1986:	1984	1st year	15
	1985	2nd year	6
	1986	3rd year	6

1987:	1st year	43
	2nd year	12
	3rd year	8

 63

Number of staff : 4
 Staff-Student ratio: 1:16

There are no white students registered in this department.

UNIVERSITY OF DURBAN-WESTVILLE:

Speech and Drama I:

1984	
Number enrolled	65
Number who wrote exam	50
Number passed	45

1985:	
Number enrolled	130
Number who wrote exam	88
Number passed	61

1986:	
Number enrolled	88
Number who wrote exam	75
Number passed	56

UNIVERSITY OF DURBAN-WESTVILLE: (CONTD.)

Speech and Drama II

1984:
 Number enrolled 33
 Number who wrote exam 29
 Number passed 29

1985:
 Number enrolled 38
 Number who wrote exam 33
 Number passed 30

1986:
 Number enrolled 42
 Number who wrote exam 38
 Number passed 37

Speech & Drama III

1984:
 Number enrolled 11
 Number who wrote exam 10
 Number passed 10

1985:
 Number enrolled 26
 Number who wrote exam 26
 Number passed 23

1986:
 Number enrolled 23
 Number who wrote exam 22
 Number passed 22

Speech & Drama (Honours)

1984:
 Number enrolled 5
 Number who wrote exam 5
 Number passed 5

1985:
 Number enrolled 4
 Number who wrote exam 4
 Number passed 4

UNIVERSITY OF DURBAN-WESTVILLE: (CONTD.)

1986:

Number enrolled	4
Number who wrote exam	4
Number passed	4

Number of students 1987 : 144
 No white students enrolled
 Staff:student ratio - 1:16.

UNIVERSITY OF CAPE TOWN:

1984-1986:

B.A. Drama:	1984	1st years	55
	1985	2nd years	24
	1986	3rd years	23
Performer's Diploma:	1984	1st years	26
	1985	2nd years	19
	1986	3rd years	14

		Whites	Non-Whites
1987:			
B.A. Drama:			
1st years	97	97	Figures unavailable
2nd years	35	35	- do -
3rd years	22	22	- do -
Honours	6	4	2
	<u>160</u>		
	===		
Performer's Diploma:			
1st years	28	23	5
2nd years	20	20	-
3rd years	14	13	1
	<u>62</u>		
	==		

Black:White ratio in Performer's Diploma - 1:9
 Staff:Student ratio - 1:17

RHODES UNIVERSITY:

1984 - 1986:

1984	1st year	73
1985	2nd year	34
1986	3rd year	20

1987:		Whites	Non-Whites
1st year	65	60	5
2nd year	25	24	1
3rd year	17	16	1
Honours	9	9	0
TOTAL:	<u>116</u> ===	<u>109</u> ===	<u>7</u> ==

White:Non-White ratio - 15:1

The drop in numbers from 1st to 2nd year in the above statistics is unusually high - more than 50%

WITS UNIVERSITY:

Student registration over a 4-year period 1984-1987 was as follows:

1984	1st year	44
1985	2nd year	31
1986	3rd year	30
1987	4th year	32

1987 Statistics:		Whites	Blacks	Coloureds
1st year	32	29	3	0
2nd year	31	29	2	0
3rd year	25	23	1	1
4th year	32	32	0	0
	<u>120</u> ===	<u>113</u> ===	<u>6</u> ===	<u>1</u> ===

White:Non-White Student Ratio - 16:1

Staff:Student ratio - 1:15

If the 2 part-time lecturers and 4 part-time tutors are taken into account, the ratio drops to 1:9.

POTCHEFSTROOM UNIVERSITY:

	Toneelkunde	Dramakunde	Spraak en Vertolkingskunde
1984-1986:			
1984 1st year	19	36	45
1985 2nd year	8	14	14
1986 3rd year	5	8	6
1987 Statistics:			
1st year	7	20	46
2nd year	4	12	15
3rd year	4	8	7
Post Graduate	1	1	1
	<u>16</u>	<u>41</u>	<u>69</u>
	===	===	===

Total Number of Students 1987 - 126
 Staff:Student ratio - 1:18
 No non-white Students

UNIVERSITY OF THE ORANGE FREE STATE:

1984-1986:
 1984 1st year 17
 1985 2nd year 14
 1986 3rd year 11

1987 Statistics:
 1st year 21
 2nd year 17
 3rd year 13
 Honours 2

53
 ===

Staff:Student ratio - 1:15
 No non-white Students

STELLENBOSCH UNIVERSITY:

1987:	B.A. Drama	B. Dram
1st year (B.A. Dram. & B.Dram.)	27	-
2nd year	18	4
3rd year	6	2
4th year	-	3
	<u>51*</u>	<u>9*</u>
	===	===

* These figures are approximate

Staff:Student Ratio - 1:16

UNIVERSITY OF PRETORIA:

1984-1986:

1984	1st year	11
1985	2nd year	12
1986	3rd year	11
Honours:	Full Time	5 *
	Part-Time	10 **

1987

1st year	19
2nd year	17
3rd year	14
Honours	4 (full time)
	10 (part time)

* These students do a course aimed at the profession. They are auditioned before being accepted. The course is 90% practical and 10% theory.

** These students do a theoretical Honours course.

Staff:Student Ratio - 1:3

1:9 (including part-time lecturers)

No non-white students

PRETORIA TECHNIKON:

1984	1st year	11
1985	2nd year	8
1986	3rd year	8

Staff:student ratio: 1:4

This Department has the highest staff:student ratio out of all the tertiary drama departments.

TECHNIKON NATAL:

	Total No. all years	White	Non-White
1983	22	21	1
1984	30	23	7
1985	38	30	8
1986	51	43	8
1987	52	45	7

1987 Staff:Student ratio - 1:20

1987 white:non-white Student ratio - 6:1

SOUTH AFRICAN TERTIARY DRAMA DEPARTMENTS

STUDENT DRAMA PRODUCTIONS 1984-1986

* All productions marked with an asterisk were Student-directed/choreographed.

UNIVERSITY OF NATAL, DURBAN

1984:

Tale of Two Cities: Dickens - Workshopped (Grahamstown Student Festival)	All years
Man with the Luggage: Ionesco	3rd years
Lysistrata: Aristophanes	2nd years
Selfish Shellfish: David Wood	All years
The Boyfriend - Musical	All years
Barefoot Dance Company - Dance Programme	All years
Hamlet: Shakespeare (plus guest performers)	All years
Mickey Kannis Caught My Eye: Geraldine Aron	Honours *
After Magritte: Tom Stoppard	- do - *
Mixed Doubles - Collage of works by British Writers	- do - *
When the Wind Blows: Raymond Briggs	- do - *
The Four Seasons: Arnold Wesker	- do - *
Boobie Beetle and the Protea People: Ann Wakefield - Children's Play	All years

1985:

Miranda and the Magic Sponge: Pieter Scholtz	All years
Our Town: Thornton Wilder	3rd years
Fen: Caryl Churchill	Honours *
The Amazing Adventures of Tambootie the Puppet: Pieter Scholtz	All years
Murder in the Cathedral: T.S. Eliot	2nd years
The Maids: Jean Genet	Honours *
The Sound of Music - Musical (plus guest performers)	All years
Mister Big Strikes Again: Pieter Scholtz	All years
A Workshop Romeo and Juliet: Shakespeare	All years
The Barefoot Dance Company's 1985 Season - Dance Programme	All years
Find Me: Olwen Wymark	Honours
Pappa Mario & the Grand Circus Adventure: Pieter Scholtz	All years
The Mother: Bertolt Brecht	Honours *

UNIVERSITY OF NATAL DURBAN (CONTD.)

1986:

Thurkaari, Demon of the Curry	
Powders: Pieter Scholtz	All years
Isikovo the Owl: Delphine Lethbridge	All years
The Trojan Women: Euripides	2nd years
Chocolate Cake: Mary Gallagher	Honours *
Killing Game: Eugene Ionesco	3rd years
The King and I - Musical	
(plus guest performers)	All years
Tambootie's London Adventure: Pieter Scholtz	All years
Othello: Shakespeare (plus guest performers)	All years
Man who turned into a Stick: Kobo Abe	Honours *
Let me Hear you Whisper: Paul Zindel	Honours *
Live Spelled Backwards: Jerome Lawrence	Honours *

NOTE: OTHER THAN THOSE PRODUCTIONS MARKED WITH AN ASTERISK,
ALL PERFORMANCES WERE PUBLIC.

UNIVERSITY OF NATAL, PIETERMARITZBURG

1984:

Actions and Words for Two Old Men and a	
Space: Kobus Moolman (3rd year student)	All years *
A reading of original poetry - Poetry Reading	3rd years *
The Beeple	2nd years
An Evening of Nonsense and Stuff	All years
Shumbilical the Nothing)++
Purple and Knock Alpine Anachronism) All years *

++ Workshop - programme of literary lunacy

Black Community Drama Project (involving	
Mtethomusha Community School)	2nd years
Dance Programme '84	All years *
Variations on a Theme by a Man and	
Woman (Kobus Moolman - 3rd year student)	All years
Find Me: Olwen Wymark	3rd years
The Grassdance - Dance Programme	All years *
Fusion - Dance Programme	All years

1985:

Crimes of the Heart: Beth Henley	All years
Configurations - Dance Programme	All years
Salad Days - Musical	All years
Dance '85 - Dance Programme	All years
An Evening with Brecht	Honours/Staff
Night Mother	Honours
Blood Wedding: Lorca	All years
Hitler Dances: Howard Brenton	All years *

UNIVERSITY OF NATAL PIETERMARITZBURG (CONTD.)

1986:

An Evening of Short Stories - directed by Peter Mitchell	All years
Schools Touring Programme - poetry programme	Honours
Black Community Drama Project (involving Mtethomusha Community School)	2nd years
A Drama in Education project (involving Coloured teenagers from the Eastwood Community Centre)	Honours
The Diary of Anne Frank - dramatised by Frances Goodrich and Albert Hackett (+ guest performers)	All years
Chamber Music: Arthur Koppit	Honours *
A Meeting with Athol Fugard	Honours *
Dance Programme	All years
Bar & Ger	Honours *

NOTE: ALL PRODUCTIONS WERE OPEN TO THE PUBLIC

UNIVERSITY OF ZULULAND:

1984:

Campus Theatre (workshopped piece)	All years
Lolo Bambololo (workshopped piece)	All years
The Emperor - by Bartho Smit. (The campus was closed because of political unrest before this production opened.)	

1985:

On the Road (workshopped piece)	All years
Inteshini (dance programme)	All years
Ovonramweni Nogbaisi	All years
Whom Seekest Thou? - a pageant in the genre of the Mediaeval Miracle Play.	All years

1986:

Dutchman	All years
Stop Nonsense (workshopped)	All years
Nightmare into Light (dance programme)	All years

NOTE: ALL PRODUCTIONS WERE OPEN TO THE PUBLIC

UNIVERSITY OF DURBAN-WESTVILLE:

1984:

Macbeth: Shakespeare	All years
The Birthday Party: Harold Pinter	All years
Mango Leaf Magic: James Ambrose Brown	2nd/3rd years

1985:

The Trial of Dedan Kimathi: Micere	
Githae Mugo/Ngugiwa Thiongo	3rd years
Rites, Life Out of Balance: S. Govender	2nd/3rd years

1986:

Images South Africa - skits on South Africa devised by R. Singh	3rd years
Hello and Goodbye: Athol Fugard	Honours
Moments: Kribben Pillay	2nd years

NOTE: ALL PRODUCTIONS WERE OPEN TO THE PUBLIC

UNIVERSITY OF CAPE TOWN:

Most productions involve 2nd, 3rd and 4th year students. 1st years tend to play walk-on roles or work backstage.

In 1986, Departmental productions included Performer students, B.A. Drama students as well as Honours Students.

1984:

The Dybbuk	S. Ansky
Cjas - Gas	Georg Kaiser
The Nuns	Eduardo Manet
The Victorian Nursery	
The Art of Coarse Acting	Michael Green
Spring Awakening	F. Wedekind
The Visit	F. Durremont
Trojan Women: Adaptation of Euripides' play by J.P. Sartre *	
The Lie of Calchas	W. van der Walt
The Wound	
Diary of David & Ruth	Rory Kilalea
To Brook with Love	
Separate Tables	Terence Rattigan
Die Van Aardes Van Grootoor	Pieter-Dirk Uys
Arsenic & Old Lace	J. Kesselring
Diary of David & Ruth (2nd Season)	Rory Kilalea
Die Van Aardes Van Goortoor (2nd Season)	Pieter-Dirk Uys
You'll Never Guess	
Names and Nicknames	J. Rearey
Your Own Thing	H. Hester and D. Apolinar
The Chronicle of Square One	W. van der Walt

UNIVERSITY OF CAPE TOWN (CONTD.):

1985:

Summer of the Seventeenth Doll	R. Lawler
How to get rid of your Mistress	Georges Feydeau
Mud in your eye, Mac!: devised by	Rudy Nadler-Nir
Liefdesleringloop	A. Schnitzler
Whale Music	A. Minghella
Teibele and her Demon	I.B. Singer
As I Lay Dying: adaptation of Faulkner's novel	
Purgatory	W.B. Yeats
Who Killed my Bald Sister Sophie?	Tom Eyen
Personal Column: Student workshopped production	*
Letters Home	R.L. Goldemberg
Dusa, Fish, Stas & Vi	P. Gems
Sawney Bean	R. Mye
The Madwoman of Chaillot	J. Giroudoux
Put your Foot in my Mouth: Cabaret by Drama Staff	
Clear the Space: Movement programme by Drama Staff	
The Tragic Life of Rifleman Zeck: adaptation of	
G. Buchner's play.	

1986:

Julius Caesar (TIE prog.)	Shakespeare
Hamlet	Shakespeare
When You Comin' Back, Red Ryder	M. Medolff
Bagasie	A. Brink
Valessa	J. Tymicki *
The Card Index	T. Rosewicz *
Woman Alone/Blue Train	Dario Foe*/ Geraldine Aron
The Vineyard: adaptation of Abu Kimo's play	
Still Born	
Mud in your eye, Mac!: devised by Rudy Nadler-Nir	
So the Witch won't eat me	
The Comfortable Concentration Camp	
New Evidence in the Tragic Case of	
Hamlet, Prince of Denmark	
Lewens: devised by Rudy Nadler-Nir and students	
Caucasian Chalk Circle	Bertolt Brecht
Dynersteel	Rudy Nadler-Nir
Woman Alone/Blue Train (2nd Season)	Dario Foe*/ Geraldine Aron
Danton's Death	Buchner *
Lewens: devised by Rudy Nadler-Nir and students	
Eve of Retirement	Thomas Bernhard *
Conference of the Birds: adapted from a poem by	
Farid Ud-din Attar	*

NOTE: ALL PRODUCTIONS WERE OPEN TO THE PUBLIC.
Information supplied has been in accordance with records available.

RHODES UNIVERSITY:

1984:

Elizabeth I: Paul Foster	All years
More is 'n Lang Dag: Deon Opperman	All years
Dance '84	All years
Entertaining Mr. Sloane: Joe Orton	All years *
Virtue in Danger: Dehn and Barnard	All years
Albert's Bridge: Tom Stoppard	All years *
The Collection: Harold Pinter	All years *
The Interviews: Peter Swet	All years *
Micky Kannis Caught My Eye: Geraldine Aron	All years *

1985:

A Midsummer Night's Dream: Shakespeare	All years
Diepe Grond: Reza de Wet	All years
Dance '85	All years
From Midnight to Morning: Deon Opperman	All years *
Masque in Celebration of the Dawn o' Spring: Extracts from Shakespeare	All years

1986:

The Taming of the Shrew: Shakespeare	All years
The Insect Play: Brothers Capek	All years
Op Dees Aarde: Reza de Wet	All years
Dance Diversions	All years *
East West: Aubrey Amalrik	All years *
Is Uncle Jack a Conformist?: Aubrey Amalrik	All years *
The Trial of Dedan Kimathi: Micere Githae Mugo/Ngugiwa Thiongo	All years *

NOTE: ALL PRODUCTIONS OPEN TO THE PUBLIC

WITS UNIVERSITY:

1985:

The State of Play: devised by Robyn Aronstein	All years
The Island: Athol Fugard	All years
The Country Wife: Wycherley	2nd/3rd and 4th years
Nudist Play/New Display: conceived by lecturer	All years
Three Sisters: Anton Chekhov	All years
All's Well (Cabaret revue devised and directed by students)	All years *
Resurrection: Richard Rive	All years *
Hello & Goodbye: Athol Fugard	All years *
Sizwe Bansi is Dead: Athol Fugard	All years *
Young Directors '85	4th years
London Calling: Tony Marchant	All years
Oedipus Rex: Sophocles	All years
Wings: Arthur Kopit	All years
Wamberang: Sue Townsend	All years
Gallows Humour: Jack Richardson	All years
Faustus: Marlowe	All years
Portrait of a Madonna: T. Williams	All years
Mobile 4: Stephen Jeffreys	All years
Beeld van 'n Seun: Pieter Fourie	All years
Julius Caesar: Shakespeare	All years
Rabelais: Jean-Louis Barrault	All years

1986:

Baal: Bertolt Brecht	All years
The Blood Knot: Athol Fugard	All years *
Die Gebreekte Kruik: translated from German by Aart de Villiers	All years
Laager Rhythms - revue/cabaret	All years *
The Blood Knot: Athol Fugard	All years *
Night: Harold Pinter	All years
Talk to me like the Rain: T. Williams	All years *
Terminal Bar: Paul Selig	All years *
It's not inside - cabaret revue	All years
The Love Suicide at Schofield Barracks: Romulus Linney	All years *
The Slave: Le Roi James	All years *
Papawerwyn: Hennie Aucamp	All years *
The Trojan Women: Euripides	All years
Women in Protest: adaptation of Aristophanes' play	All years
Praat van die Duiwel: Susan Coetzer (ATKV productions)	All years
As You Like It: Shakespeare	All years

NOTE: ALL PRODUCTIONS OPEN TO THE PUBLIC

POTCHEFSTROOM UNIVERSITY:

1984:

Sjorde	Honours *
Projekstuk	- do - *
Kampustoneel	- do - *
Program	Spraak en Vertolkingskunde *
Sjorde	Toneelkunde II *
Grahamstadstuk	Toneelkunde III and Honours *
Sjorde	Toneelkunde Dip. *
Sjorde	- do - *
Projekstuk 'Gyselaars'	Toneelkunde I *
Sjorde	Spraak en Vertolkingskunde *
'Scrooge'	All years
Spraak en Vertolkingskunde aanbieding	
Individuele program (equivalent to a 'sjorde')	Spraak III *
Skoleprogram	Spraak II
Lesingprogram	Spraak III

1985:

Projekstuk	Toneelkunde III
'Die Smeltkroes' (The Crucible: Arthur Miller)	2nd years
Nagraads en Buitespelers Kampustoneel Sjorde	Toneelkunde III *
Vollengteprogram	Spraak III *
Toneelkunde III en nagraads Grahamstadstuk	
Sjorde	Toneelkunde Honours *
Sjorde	Toneelkunde III *
Projekstuk	Toneelkunde I *
Individuele program (equivalent to a 'sjorde')	Spraak III *
Die Onwillige Weduwee: H.Grove	All years
Skoleprogram	Spraak II
Lesingprogram	Spraak III

1986:

Die Seemeeu: Anton Chekhov	3rd years
Sjorde	Toneelkunde III *
Kampustoneel	Nagraads en Toneelkunde III *
Vollengte program	Spraak III *
Grahamstadstuk	Toneelkunde III en Nagraads *
Sjorde	Toneelkunde Honours *
Sjorde	Toneelkunde III *
Projekstuk	Toneelkunde II *

POTCHEFSTROOM UNIVERSITY

1986: (Contd.)

Sjorde	Spraak III
Projekstuk	Toneelkunde I
'Ek onthou vir Mamma'	All years
Individuele program (equivalent to a 'sjorde')	Spraak III
Skoleprogram	Spraak II
Lesingprogram	Spraak III

* These productions were directed by students or workshopped under the supervision of a staff member.
The 'sjorde' is an in-house lunch-hour programme.

ALL OTHER PRODUCTIONS OPEN TO THE PUBLIC

UNIVERSITY OF THE ORANGE FREE STATE:

1984:

Die Dagboek van Anna Frank: Frances Goodrich and Albert Hackett (guest performers)	All years
Gelukkige Dae (The Happiest Days of Your Life): John Deighton	All years
Liewe Heksie: Verna Vels - children's play	All years
Blanche (A Streetcar Named Desire): Tennessee Williams	All years
The Enquiry: Charlotte Hastings	All years
'n Bruid in die More: Hugo Claus	All years
Ses eenbedrywe - student pieces	All years

1985:

Graswewenaar: Nico Luwes	All years
Agt Vroue: Robert Thomas	All years
Hansie en Gretjie - children's play	All years
Liefde bring Molestes (Love is a Luxury): Paxton and Hoile	All years
Die Prinses en die Varkwagter - children's play	All years
Misdaad op Bokeiland (Crime on Goat Island): Ugo Betti	All years
Ses eenbedrywe - student pieces	All years

UNIVERSITY OF THE ORANGE FREE STATE: (CONTD.)

1986:

Aku vang 'n Ster: Nico Luwes	All years
As die Lampe dowwer brand (Gaslight): Patrick Hamten	All years
Niklaas die Nar - children's play	All years
Wittebrood vir Vier (Russian Source): Valentin Katajev	All years
Boebaas van die Boendoe: Andre Brink	All years
Flowering Cherry: Robert Bolt	All years
The Maids: Genet	All years
Repelsteeltjie - children's play	All years
Ses eenbedrywe - student pieces	All years

NOTE: ALL PRODUCTIONS WERE OPEN TO THE PUBLIC.

UNIVERSITY OF PRETORIA:

1984:

Van A tot Z - dance drama	2nd & 3rd years
Attempts at Kafka: Franz Kafka	Staff & students
Poetry Evening	Staff & students
Wolf (ATKV) Schalk Schoombie	2nd & 3rd years
Brigadier Bek: Plautus	3rd years
Die Les (Eugene Ionesco) and A Resounding Tinkle (N.F. Simpson):	Honours
Teater-in-opvoeding	Honours
Dogg's Hamlet/Cahoot's Macbeth: Tom Stoppard	All years *
Die Reenboogstelentjies	All years
Nineteen Eighty-Four: George Orwell	3rd years
Kinderteater	2nd years
Eerstejaarsproduksie: extracts from the works of various dramatists	1st years

1985:

Seemeeu: A. Tsjechov	3rd years
Elkevrou (Everywoman): Johan Visser	3rd years
En Dit was More: Hennie Baird. ATKV (Kampustoneelfes)	3rd years
Ons Dorp (Our Town): Thornton Wilder	2nd years
Woordakkoord (Poesieproduksie)	3rd years
Kreon (Creon): Sophocles	3rd years *
Sneeuwitjie (Kinderteater)	2nd years
Somernagdroom (Puppet Theatre)	1st years
Eerstejaarsproduksie: Extracts from various dramatic texts	1st years

UNIVERSITY OF PRETORIA: (CONTD.)

1986:

Die Spookhuis: Plautus	3rd years
Kinderspeletjies: Marietjie Pretorius	3rd years
Liewe Heksie: Verna Vels - Kinderteater	2nd years
Bedrieens: Pinter/The Private Ear: Shaffer/Atlantis! Atlantis!: Niemann	Honours.
ATKU Kampustoneelfees	3rd years
Kort Stukke	3rd years
Liefdesmoleste - Moliere/Feydeau	2nd years
Eenbedrywe: Tsjechov	2nd & 3rd years
Daar Leef Mense Daar (People are Living There): Fugard	Honours
Echoes of Anger: Damon Galgut	3rd years
Eerstejaarsproduksie	1st years
Die Kaukasiese Krytring: B. Brecht	All years *

NOTE: EERSTEJAARSPRODUKSIES WERE NOT OPEN TO THE PUBLIC.

PRETORIA TECHNIKON:

1984:

Die Terroriste: Camus	2nd & 3rd years
The Love of Four Colonels: Ustinov	All years
The Children's Hour: Hellmann	2nd years
Kaleidoscope 10 - revue programme	All years
Bloed: Barnard	All years
Four Acting Projects	1st years
The Diary of Anne Frank: Frances Goodrich and Albert Hackett	2nd & 3rd years

1985:

Hoe stil kan dit word - poetry and prose	3rd years
A Design for Living - poetry and prose	2nd & 3rd years
Die Visione van Emily: Tjaart Potgieter	3rd years
Moses: The Musical	All years
The Night of January 16th: Ayn Rand	All years
Mourning Becomes Electra: O'Neill	2nd & 3rd years
Four Acting projects	1st years

PRETORIA TECHNIKON: (CONTD.)

1986:

Die Vroue van Troji: Euripides	All years
The Secret Diary of Adrian Mole: Sue Townsend	2nd & 3rd years
A School for Clowns: Waechter	3rd years
Butterflies are Free: Gershe	2nd years
Ek is 'n Kamera: Van Druten	2nd & 3rd years
The Boyfriend - musical	All years
Four Acting projects	1st years

NOTE: ALL PRODUCTIONS OPEN TO THE PUBLIC

NATAL TECHNIKON:

1984: Productions were open to students from all years.

Spaceships and Peanut Butter - children's play	All years
The Diary of Iris Vaughan: Norman Coombes	All years
Bad Jelly the Witch - children's play	All years
Passion, Prudery and Perversion (Victorian revue) - devised by Sandra Herrington	3rd years
Skirmishes: Catherine Hayes	All years *
1984: Orwell - schools educational programme	All years
Why Strelitzias Cannot Fly: Geraldine Aron	All years
The Trojan Women: Euripides	All years

1985:

Look Back in Anger: Osborne (guest performers)	All years
The House of Bernada Alba: Lorca	All years
Lyndall: James Ambrose Brown	All years *
Antigone: Sophocles	All years
Dance '85 - dance programme	All years
Katie and the Magic Chair: Patrick Collyer	All years

1986:

The Crucible: Arthur Miller	All years
In the Lap of the Gods: Patrick Collyer - musical	All years
The Orchestra: J. Anouilh	All years
Selle ou Storie: Pieter-Dirk Uys	All years *
The Balcony: Genet	All years
Katie on the Moon: Patrick Collyer	All years
Dance '86 - dance programme	All years
Hard Times - schools educational programme	All years
Oedipus: Sophocles	All years

NOTE: ALL PRODUCTIONS OPEN TO THE PUBLIC

RECORD OF STUDENT GRADUATES
ENTERING THE PERFORMANCE INDUSTRY

WITS UNIVERSITY:

1984 Graduates:

- 3 - working in a full-time capacity for SATV
- 2 - employed as theatre public relations officers
- 6 - involved in technical/production capacities for the Market, CAPAB, PACT, Toerien and the Sneddon Theatre
- 1 - working in the film industry
- 4 - involved in full-time and freelance acting for PACT, the Market, CAPAB, Television and fringe theatre

Of the twenty-five graduates leaving the department in 1985, eleven are working in the industry:

- 3 - working for film companies
- 3 - involved in technical/production work
- 2 - employed as actors by SWARUK and NAPAC
- 1 - works on the fringe as a freelance actress
- 1 - works for a television production house
- 1 - involved in promoting youth theatre

Of the twenty-five graduates in 1986:

- 7 - are known to have entered the industry
- 4 - have re-registered for post-graduate studies
- 4 - are acting on a freelance basis for the Market, NAPAC and Toerien
- 1 - ran a youth drama programme in Soweto prior to taking up a Fullbright Scholarship to study for a Master's degree in Theatre Directing at Columbia University.
- 2 - are working for film companies.

PRETORIA TECHNIKON:

1984 graduates:

5 are employed as television actors:

Golda Raff - Afrikaans television actress.

Elmarie Visser - has been involved in 5 major SABC television series.

Laurel Wiid - acts in television programmes for children.

Siobahn Harrison - television actress.

4 are stage actors:

Tania Logan - freelance actress never without work.

Jurgen Hellberg and Shareen Hollier - work for a private acting company in Johannesburg sponsored by Anglo American.

Bobbie Radwell - presents programmes based on social issues/cultural upliftment in the townships.

1985:

Anton Schmidt - involved in television acting.

Arnold Vosloo - a film actor and, according to Rene Tredoux, is known as the James Dean of the profession; he is in one film lead after another.

8 graduates are working as stage actors:

Jeremy de Lenta - freelance actor/singer/dancer, he is well-known for his role in Snoopy.

Fiona Coyne and Willie Fritz are employed by CAPAB.

Suzanne Danford is employed in PACT's permanent company.

Charlotte Butler - do -

Bruce Alexander - do -

Graham Wein worked for PACT and is now freelancing.

Elsabe Zietsman is a cabaret artist who has worked for Pieter Dirk Uys and Kasper de Vries. She also does freelance television work.

Note:

These statistics were supplied by Rene Tredoux, lecturer in Drama, Pretoria Technikon, July 1987.

Not all Departments keep records of graduate employment. Pretoria Technikon and Wits University have been used as representatives from two distinctly different types of Drama Departments, and also because both are in the Transvaal where there are more employment opportunities in the performance industry than in any other province.

PRODUCTIONS - SPEECH & DRAMA DEPARTMENT
UNIVERSITY OF NATAL - DURBAN/PIETERMARITZBURG
1961-1975

DURBAN:

1961:

The House of Bernarda Alba
Tobias and the Angel
Sakuntala
Peer Gynt
The Chairs
The Lesson
L'Enfant Prodique

1962:

Macbeth
Oedipus Rex
Our Town
The Playboy of the Western World
Lady Precious Stream
The Boy with a Cart
Ballet 1962

1963:

Ondine
Noah
John Gabriel Borkman
Toad of Toad Hall
Raka
A Tale of Two Cities (Schools' programme)
Ballet 1953
Antigone

1964:

Hamlet (NAPAC)
As You Like It
A Man for All Seasons
The Crucible
The Caucasian Chalk Circle
Alice in Wonderland
An Elizabethan Panorama (Schools' programme)
The Lesson
The Chairs
Ballet 1964
The Maids

1965:

Romeo and Juliet
Ring Around the Moon
You Never Can Tell
Murder in the Cathedral

1965 (Contd.):

Iphigenia in Tauris
Six Characters in Search of an Author
Miss Elizabeth Bennett
The Dumb Waiter
The Dock Brief
L'Enfant Prodique
Junior Ballet 1965

1966:

The Merchant of Venice
Macbeth
Tell me a Story
Poetry Readings
The Alchemist
The Queen and the Rebels
The Man of Destiny
The Good Woman of Setzuan
The Birds
The Skin of our Teeth
J.B.
Half a Baker's Dozen (a revue)
Ballet 1966

1967:

Much Ado About Nothing
Next Time I'll Sing to You
The World We Live In
The Butterfly's Evil Spell
The Billy Club Puppets
The Rivals
Everyman
The Adding Machine
Dance Drama 1967
Toad of Toad Hall

1968:

Henry V
Julius Caesar (Schools' programme)
Electra
Peer Gynt
The Balcony
The Royal Pardon
Lysistrata
The Cavern
A Masque of Masks
Dance Drama 1968
The Trojan Women
The Snow Queen

1969:

Measure for Measure
The Dragon
The Form
Then
The Dumb Waiter
Blood Wedding
Thurkaari
Medea
Animal Farm
Programme of Poetry (Schools' programme)
Contemporary Dance 1969
Communication in Action 1. (International conference)
The Bald Prima Donna
The Lesson
The Visit
Alle Paaie gaan na Rome
Daniel and Goliath

PIETERMARITZBURG:

1970:

Murder in the Cathedral
The Feminists
The Balcony

1971:

Antigone
Ondine
The Caucasian Chalk Circle

1972:

The House of Bernarda Alba
The Proposal
A Jubilee
The Form
Applicant
A Servant of Two Masters
Noah
Snow White and the Seven Dwarfs
Om en Om

1973:

The Importance of Being Earnest
The Lady Aoi
Guernica
The World We Live In
The Crucible
Incident

1974:

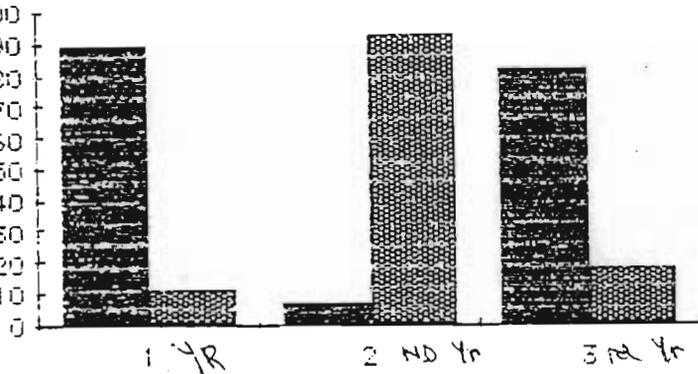
Birds, Beasts and Ugsome Things
Dream Girl
The Prime of Miss Jean Brodie
Neither Here nor There
Blood Wedding
Birdbath
Rites
The Matchmaker
Choreia
The Two Executioners
The Coral King
The Bear

1975:

One to Another
Androcles and the Lion
Lunch Hour
Dad/Surrealist Programme
Fumed Oak

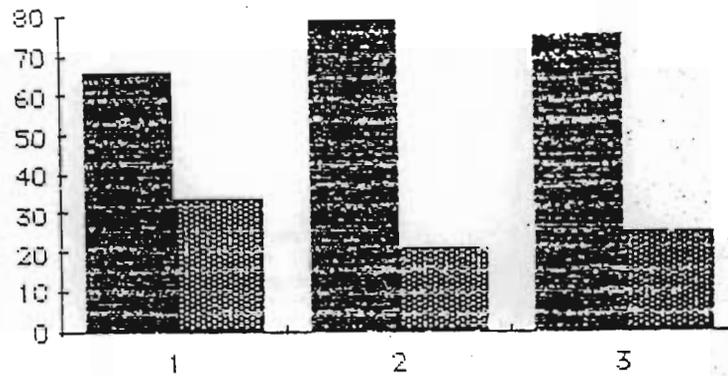
UNIVERSITY OF WESTVILLE DRAMA DEPARTMENT 1987 STUDENT SURVEY

QUESTION ONE



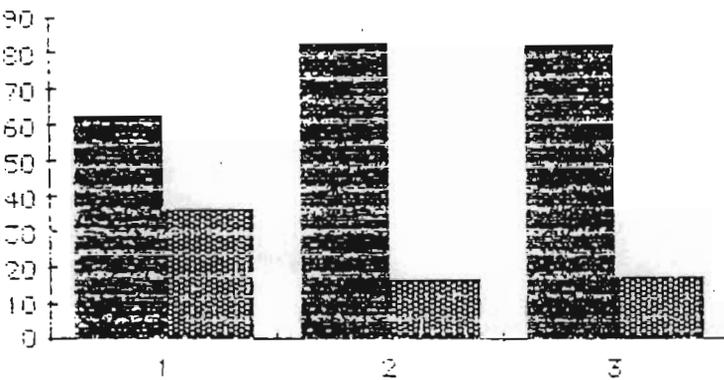
When you registered for the Drama Course, did you expect it to be more practical in orientation?

QUESTION 2



Do you intend entering the teaching profession when you complete your University education?

QUESTION 3



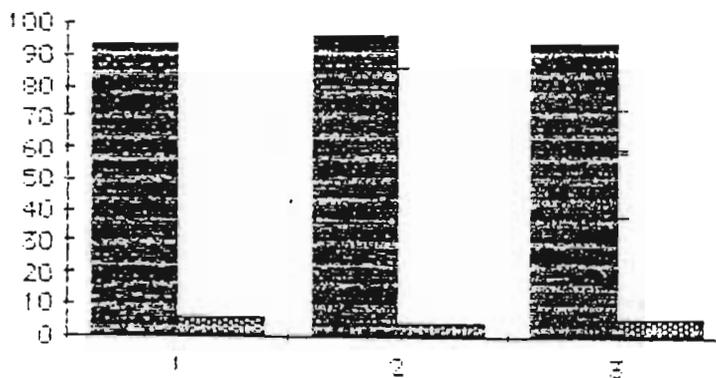
Would you be interested in registering for a post-graduate diploma Course in "Acting and Directing for the Lens"?

QUESTION 4



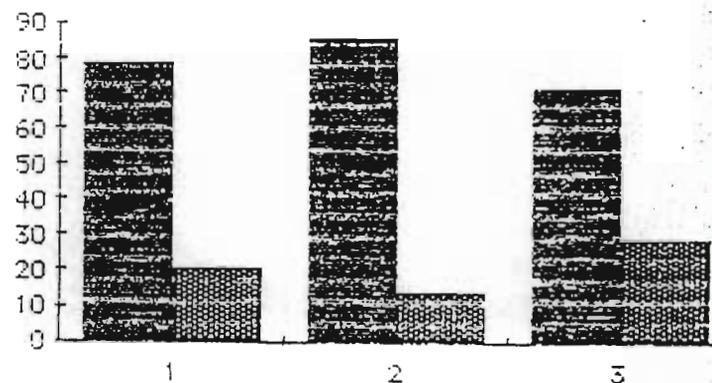
Would you have been interested in a more specialized Drama course (eg. B.Dram.), had it been on offer when you registered?

QUESTION 5



Students come from very different educational backgrounds. Do you think an Academic Support Programme would be helpful?

QUESTION 6



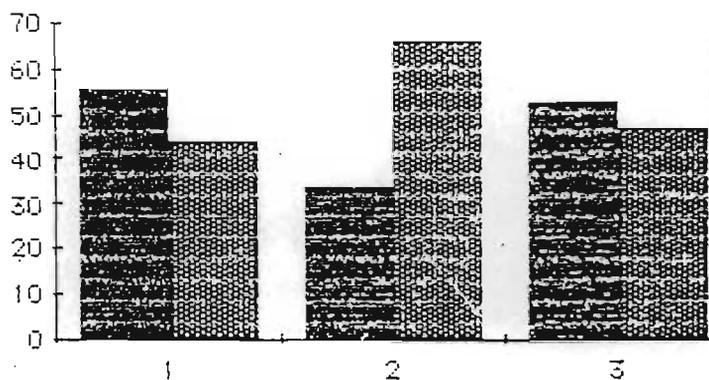
If you knew that a Theatre in Education Company was to be set up to tour educational programmes to deprived schools, would you wish to join the Company on a fully paid professional basis?

QUESTION 7



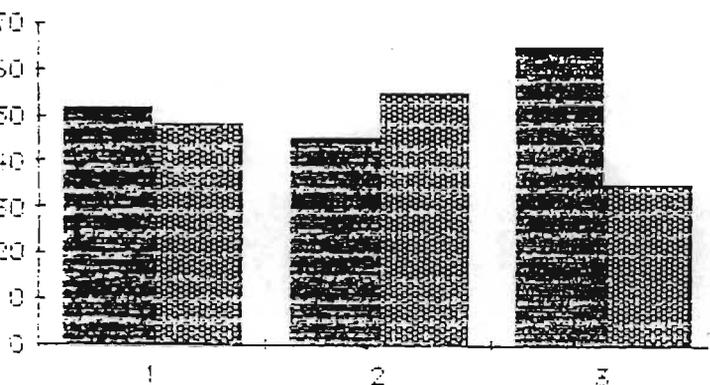
small theatre company attached to the Asoka Theatre to be set up to cater for post-grad. students only on a professional basis, would you audition?

QUESTION 8



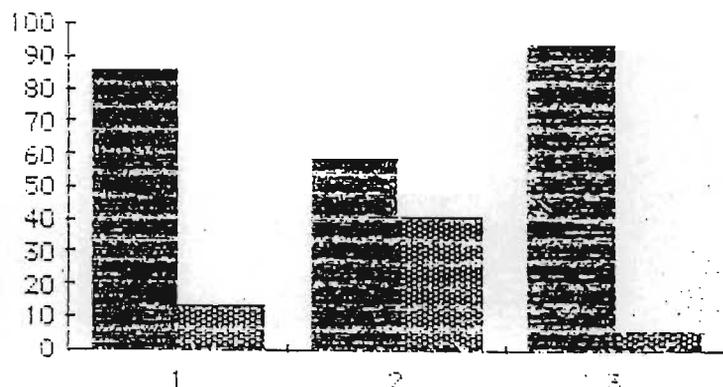
Would you have difficulty in working for the SABC or SATV?

QUESTION 9



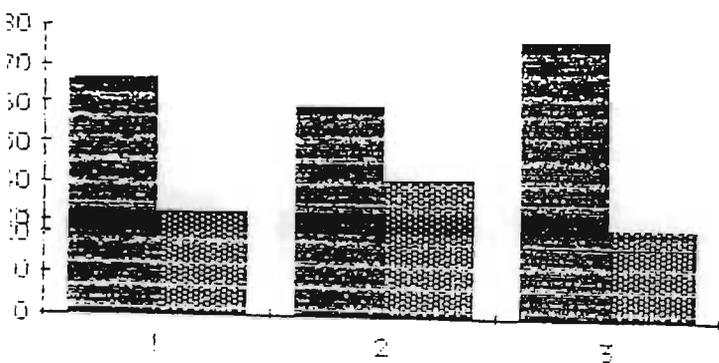
Would you have difficulty in working for NAPAC?

QUESTION 10



Would you participate in a tour of technical facilities of NAPAC, SABC or SATV studios?

QUESTION 11



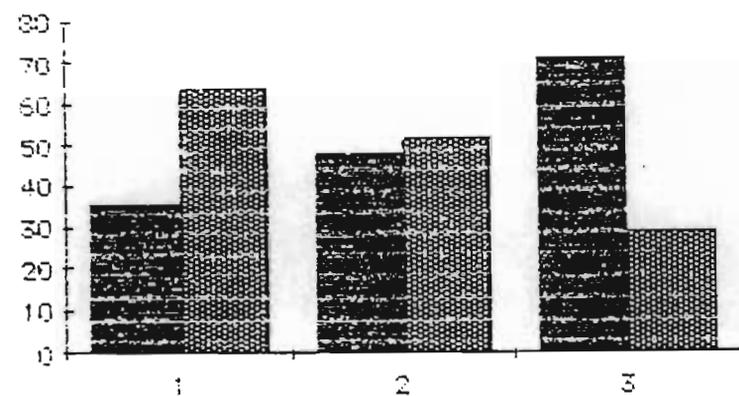
Would you act for company producing adverts for T.V. broadcast?

QUESTION 12



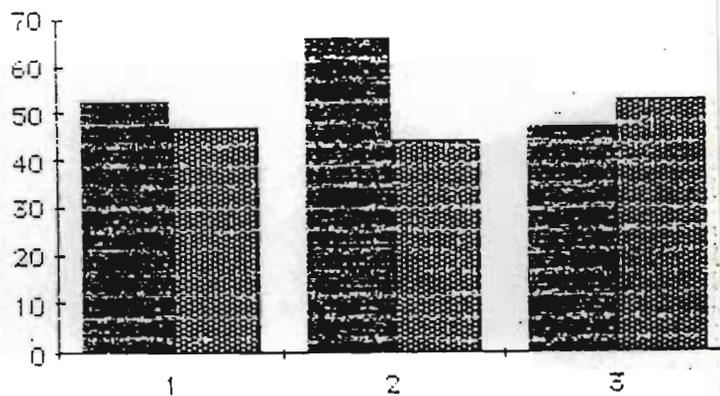
Would you attend performances at the NAPAC Playhouse Complex?

QUESTION 13



Do you think that it is valuable to study Bharata Natyam?

QUESTION 14



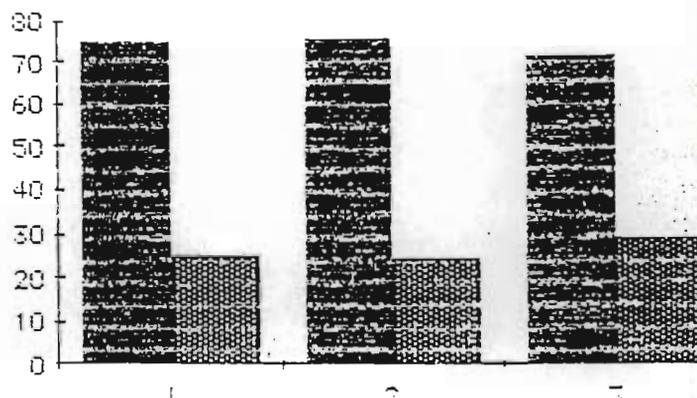
Do you think that it is valuable to study phoenetics?

QUESTION 15



Would you be interested in specialist week-end workshops in areas like make-up, lighting, sound etc.?

QUESTION 16



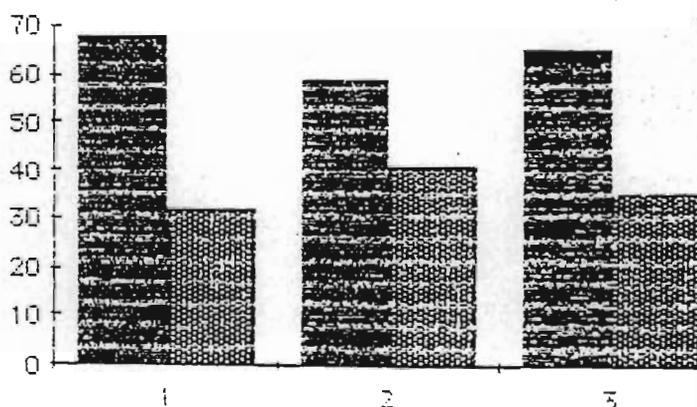
Do you have transport problems in attending evening presentations, rehearsals or over week-ends?

QUESTION 17



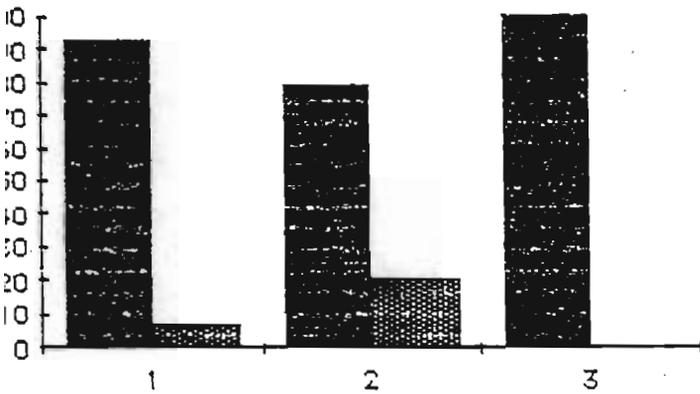
Do you have accomodation problems?

QUESTION 18



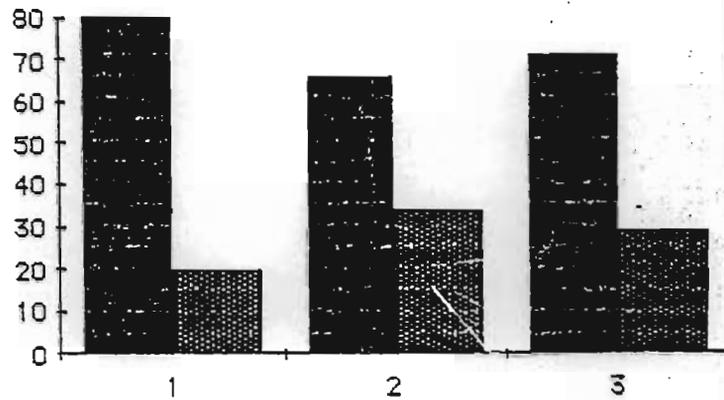
Do you have financial problems?

QUESTION 19



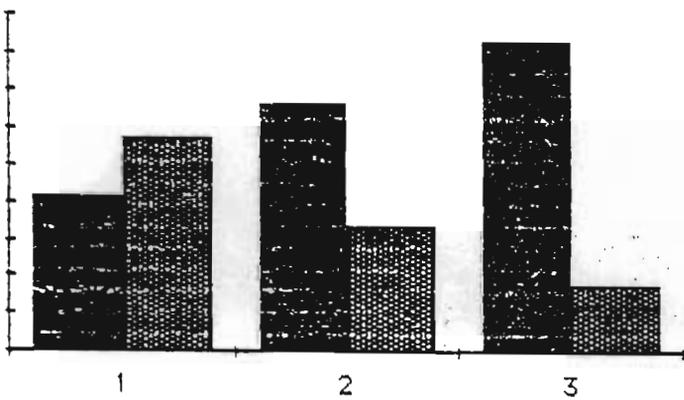
Do you think the Drama dept. should ask the University to buy local houses, flats that could be let out to students annually?

QUESTION 20



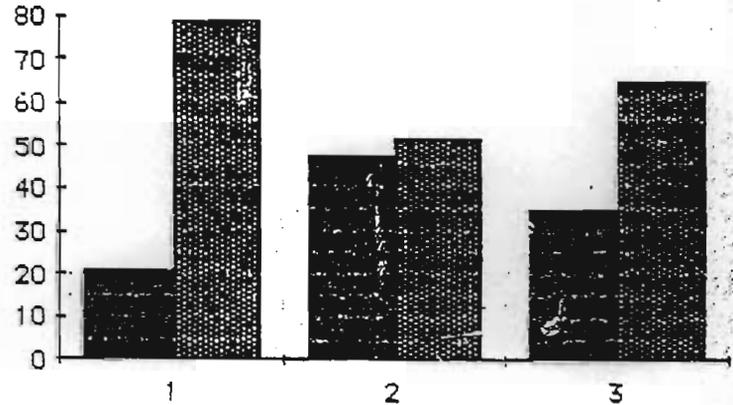
Do you think your parents/guardian would allow you to stay in such a facility?

QUESTION 21



Should you have been prepared to undergo an audition in order to enter the Drama Dept.?

QUESTION 22



Should entrance to the Drama Dept be based on an audition?

PRODUCTIONS STAGED BY
THE THEATRE WORKSHOP COMPANY
AT THE CITY CENTRE THEATRE
1973-1978

1973:

July:

A Flea in Her Ear by Georges Feydeau, translated by John Mortimer. Directed by Pieter Scholtz.

September:

The First Night of Pygmalion by Richard Huggett. Directed by Pieter Scholtz.

1974:

March:

A Man Could Get Killed by Brian Stephen-Baker. Directed by A. Sneddon.

May/June:

Dandy Dick

July:

The Owl and the Pussycat by Sheila Ruskin and David Wood, based on the work of Edward Lear. Directed by Ann Wakefield.

October:

The Representative by Rolf Hochhuth. Directed by P. Scholtz.

November:

Hello and Goodbye by Athol Fugard. Directed by Athol Fugard.

1975:

January:

Biography a Game by Max Frisch. Directed by Pieter Scholtz.

March:

Mafeking Road by Herman C. Bosman. Directed and enacted by Ian Steadman.

1975 (Contd.):

May:

Pa Maak Vir My 'n Vlieer Pa by Chris Barnard. Directed by Peter Larlham.

August:

The Zoo Story by Edward Albee. Directed by Keith Humphrey.

September:

Rosalind Fuller in her own dramatisations of famous short stories and in a new programme based on the life of Katherine Mansfield - entitled The Snail Under the Leaf.

October:

Kom Ons Trek Tou based on "The Arms and the Man" by G>B. Shaw. Directed by Pieter Scholtz.

November:

A View from the Brink: 2 plays by David Campton. Directed by Keith Humphrey.

The Dumb Waiter by Harold Pinter and The End of the Beginning by Sean O'Casey. Directed by Pieter Scholtz.

1976:

February/March:

The Promise by Aleksei Arbuzov. Directed by Stephen Barden.

March:

Bar and Ger and Others by Geraldine Aron, David Campton and Barney Simon. Devised and enacted by: Ann Wakefield, Christopher Voysey and Pieter Scholtz.

May:

An Inspector Calls by J.B. Priestley. Directed by David Randle.

June:

Rattle of a Simple Man by Charles Dyer. Directed by John Rogers.

Boesman and Lena by Athol Fugard. Directed by John Rogers.

September:

A Boston Story by Ronald Gow. Directed by Colin Lowther.

October:

Kennedy's Children by Robert Patrick. Directed by John Rogers.

1976 (Contd.)

October/November:

The World of Sholom Aleichem stories adapted and interpreted by Pieter Scholtz.

1977:

February 1977:

Children of the Wolf by John Peacock. Directed by Brian Marsh.

The Public Eye and The Private Ear by Peter Shaffer. Directed by Vicki Harbord.

March/April:

A Double Bill Classical Modern Dance. Choreographed by Rosemary Brandt and Jilian Hurst.

Out of the Flying Pan by David Campton. Directed by Brian Marsh.

Tit for Tat by Georges Feydeau. Directed by Pieter Scholtz.

May:

A Thousand Clowns by Herb Gardner. Directed by John Rogers.

One Season's King by G. MacEwan Green. A Phoenix Too Frequent by Christopher Fry. Directed by John Rogers.

June/July:

Hotel Paradiso by Georges Feydeau and Maurice Desvalliers. English adaptation by Peter Glenville. Directed by Pieter Scholtz.

August/September:

Murder in Mind by Louis Ife. A Colin Law Production starring Kenneth Hendel and Bess Finney.

Robinson Crusoe by Adrian Mitchell. Directed by Roger Holt.

October:

The Idiot by Simon Gray - adapted from the novel by Fyodor Dostoevsky. Directed by Pieter Scholtz.

November:

Women and Marriage by Anton Chekhov. Adapted and directed by Clive Rodel.

1978:

February:

The Effect of Gamma Rays on Man-in-the-Moon Marigolds by Paul Zindel. Directed by John Rogers.

A Man for all Seasons by Robert Bolt. Designed and directed by Tom Bayly.

March/April:

You Never Can Tell by G.B. Shaw. Directed by John Rogers.

Two for the Seesaw by William Gibson. Directed by John Rogers.

June/July:

Charley se Tante by Brandon Thomas. Directed by William Egan.
Pounds, Shillings and People, an introduction to three novels by Charles Dickens. Devised and directed by Ann Wakefield.

Sennet Sounds, a chronicle play of the King's Men and the Globe Theatre. Directed by Pieter Scholtz.

September:

The Crucible by Arthur Miller. Directed by Pieter Scholtz.

The Sullivans of Skeerpoort - written and directed by Neville Herrington.

PLAYS PRODUCED BY THE
NATIONAL THEATRE ORGANISATION

1948-1962

1948:

Altyd My Liefste (Minna von Barnhelm)	Lessing
Dear Brutus	J.M. Barrie
Nag Het die Wind Gebring	W.A. de Klerk
An Inspector Calls	J.B. Priestley

1949:

Minnaar Onder die Wapen (Arms and the Man)	G.B. Shaw
Die Indringer (The Outsider)	D. Brandon
The Glass Menagerie	T. Williams
The Guardsman	F. Molnar

1950:

Oupa Bromptie (Grumpy)	Percival & Hodges
Macbeth (Afrikaans)	Shakespeare
Candida	G.B. Shaw
Hassan	J.E. Flecker
Vlaamse Nasionale Toneel	

1951:

Die Vrek (L'Avare)	Moliere
The Cocktail Party	T.S. Eliot

1952:

The Dam	Guy Butler
Die Jaar van die Vuuros	W.A. de Klerk
As Ons Twee Eers Getroud Is	Gerhard Beukes
Volpone	Ben Jonson
The Ball at the Castle	Joan Bright
Vlaamse Nasionale Toneel	

1953:

Twelfth Night	Shakespeare
Die Ipekonders (La Malade Imaginaire)	Moliere
Die Ryk Weduwee	Uys Krige
Nina Verlieft in Parys (Ninotsjka)	M. Lengyel
Antigone	J. Anouilh
The Anniversary	A. Chekov
Vlaamse Nasionale Toneel	

1954:

Ek Onthou vir Mamma (I Remember Mama)	J. van Druten
The Firstborn	C. Fry
You Never Can Tell	G.B. Shaw
She Stoops to Conquer	O. Goldsmith
So Praat Die Ou Rivier	Eitemal
Hogarth Puppets	

PLAYS BY NTO (CONTD.):

1955:

Gelukkige dae (The Happiest Days of
Your Life)
The Winslow Boy
Verkiesing Sonder Politiek
Wit Perde van Rosmersholm (Rosmersholm)
The Dove Returns
Die Twisappel
Tobias and the Angel
Koning Oidipus

J. Dighton
T. Rattigan
Gerhard Beukes
H. Ibsen
Guy Butler
W.A. de Klerk
J. Bridie
Sophokles

1956:

The Flashing Stream
Candida
Bohaai Oor 'n Otjie (Krach um Jolante)
Periandros van Korinthe
Die Twisappel
Verkiesing Sonder Politiek
Bell, Book and Candle
Dangerous Corner
Gekonkel in die Nag (The Play's
the Thing)
Bitter Einde
John Wright's Marionettes

C. Morgan
G.B. Shaw
A. Hinrichs
D.J. Opperman
W.A. de Klerk
Gerhard Beukes
J. van Druten
J.B. Priestley

F. Molnar
Tom Weber

1957:

Germanicus
Bitter Einde
Oupa Kanniedood
Ai, Die Liewe Martha!
Periandros van Korinthe
Die Pad van Suid-Afrika
The Master Builder
Come Back Little Sheba
John Wright's Marionettes
Voordragreis (Afrikaanse Poesie)

N.P. van Wyk Louw
Tom Weber
Broers Quintero
J. Nel van der Merwe
D.J. Opperman
Langenhoven
H. Ibsen
W. Inge

1958:

Skrikkeljaar
Jakkalsstreke van Scapino
Tussen Twee Liefdes
Voorlopige Vonnis
Summer of the Seventeenth Doll
The School for Scandal
Seven Against the Sun

Ugo Betti
Moliere
Paul Gerald
Jozef van Hoeck
Ray Lawler
Sheridan
J.A. Brown

1959:

Seven Against the Sun
Uncle and the Juke Box
The School for Wives
Waiting for Godot
Saint Joan

J.A. Brown
Tone Brulin
Moliere
Samuel Beckett
G.B. Shaw

PLAYS BY NTO (CONTD.):

1959 (Contd.):

The Cave Dwellers	W. Saroyan
Mornings at Seven	Paul Osborn
The Chairs	Ionesco
Voorlopige Vonnis	Jozef van Hoeck
Bruid in die More	Hugo Claus
Mag ek Saamspeel	Achard
Hellersee	W.A. de Klerk
Moeder Hanna	Bartho Smit
Die Les	Ionesco
Meisies van Vervloë Jare	Bartho Smit
Nederlands Kamertoneel	

1960:

The Cave Dwellers	W. Saroyan
Die Vonkel in Haar Oe	Gerhard Beukes
Romeo en Jeannette	J. Anouilh
A Moon for the Misbegotten	Eugene O'Neill
The Glass Slipper (a combined production NTO, J'burg Reps & Children's Theatre)	H. & E. Farjeon
Comoedia	R. Daneel
The Fall	Anthony Delius
Nie vir Geleerdes	N.P. van Wyk Louw

1961:

Time to Kill	Monte Doyle
Die Bruidskool	Moliere
King of Diamonds	Harold Laite
The Prisoner	Bridget Boland
The Judge	H.C. Branner
Kwart voor Dagbreek	Dolf van Niekerk
Wie de drommel is Paskwaal?	Carlo Goldoni
A Touch of the Poet	Eugene O'Neill

1962:

Three Short Plays - Theatre for Youth

THE SPACE THEATRE

MARCH 1972 - SEPTEMBER 1979

Statements after an Arrest under the Immorality Act: Fugard
People are Living There: Fugard
Tinkle Tinkle (Lunch-Hour): Thomas Terefenko
The Flounder Complex: Anthony Damato
The Final Heir: Robert Karmon
Jewish Humour (Lunch-Hour): Devised and presented by Percy Sieff
Three Cheers for President Charlie: James Ambrose Brown
Othello Slegs Blankes: Donald Howarth
Ole (Lunch-Hour)
Crossroads (Theatre Workshop '71)
Aquarius (Lunch-Hour): University One-Act Play Festival
School Play (Lunch-Hour): Donald Howarth
Ritual for Dolls/Dock Brief - Winners Fish Hoek Play Festival
Lunch Hour Theatre?: Garner Thompson
A Phoenix Too Frequent (Lunch-Hour): Christopher Fry
Enemy - an anti-war collage: Devised by Donald Howarth
Three Women (Lunch-Hour): Sylvia Plath
Thirteen Clocks: James Thurber
Scarborough: Donald Howarth
The Maids: Jean Genet
Sizwe Banzi is Dead: Athol Fugard
Sincerely Yours: Mark Twain
Excursion Oops (Lunch-hour - Poetry)
Four Seasons: Arnold Wesker
Sweet Eros: Terrence McNally
Funeral Games: Joe Orton
Workplay: devised by Robin Malan
Skyvers/Jollers: Barry Reckord
Sport of my Mad Mother: Ann Jellicoe
Cop Out: John Guare
Sizwe Banzi is Dead: Athol Fugard
Brazilia: Pablo Navarro
Ruffian on the Stair: Joe Orton
We Bombed in New Haven: Joseph Heller
Faces in the Wall: Pieter-Dirk Uys
Where are you going Hollis Jay?: Benjamin Bradford
I'll Ring for More Toast: Kenneth Lillington
Long Day's Journey into Night: Eugene O'Neill
Post Mortem (Lunch-Hour): Benjamin Bradford
Popcorn (Lunch-Hour): written and directed by Pieter-Dirk Uys
The Indian wants the Bronx: Israel Horovitz
A Tribute to Noel Coward: Fumed Oak & Red Peppers: Noel Coward
The Survivors (Lunch-Hour): A Theatre Downstairs production
Alpha Beta: E.A. Whitehead
Hansel and Gretel: Adapted by Lily Herzberg
Animal Fair: Devised by Phillip Boucher

Space Productions (Contd.)

Die Hodoshe Span (The Island): Athol Fugard
Fragments: compiled and directed by Yvonne Bryceland
Drivers: Athol Fugard
Nostalgic 20's: compiled by Percy Sieff
People are Living There: Athol Fugard
Kitsch: compiled by Pieter-Dirk Uys
Why/Friday Friday: Robert Davids
What the Butler Saw: Joe Orton
The Happy Prince: Oscar Wilde
The Exception and the Rule: Bertolt Brecht
Slag: David Hare
Superman: Pip Simmons
A Man Hanging: Patrick Williams
Outcry: Tennessee Williams
Futz: Rochelle Owens
An Evening with Marcel Proust (Lunch-Hour): Patrick Williams
Muzeeka: John Guare
A Lesson in Blood and Roses: John Wiles
Don't Walk About with Nothing On: Georges Feydeau
The Bear: Anton Chekov
The Glass Menagerie: Tennessee Williams
Spike: Readings from Milligan devised by Bill Tanner
Madly in Love: Paul Ableman
Pity About People: Pieter-Dirk Uys
The Maids: Jean Genet
Just Hilda: devised by Pieter-Dirk Uys
Three's Company: Eugene Labiche
The Lonely Giant: adapted from a play by Violet Philpot
Gameplay: devised by Henry Goodman
Ooh! La-la: Georges Feydeau
Hello and Goodbye: Athol Fugard
Eskoriaal: Michel de Ghelderode
A Touch of 1900's (Lunch-hour): devised by the Company
Die Trommel: Andre P. Brink
Sing a Song of Empire: compiled by Ronald France
A Different Shade of Grey: David Hunter
Tis Pity she's a Whore: John Ford
Rats: Israel Horovitz
Nostalgic 30's: compiled by Percy Sieff
Selle ou Storie: Pieter-Dirk Uys
Piekniek te Velde (Lunch-Hour): Fernando Arrabal
After Liverpool (Lunch-Hour): James Saunders
Theatre of Silence: directed and choreographed by
Veronica Paeper
Revenge: Howard Brenton
Fortune and Men's Eyes: John Herbert
O Die Muise: Melt Brink
Wooded and Viewed: Georges Feydeau
Snow White and the Special Branch: devised by Pieter-Dirk
Uys
Luv: Murray Schisgal

SPACE PRODUCTIONS (CONTD.)

Line/It's Called the Sugar Plum
The Caretaker: Harold Pinter
Fallen Angels: Noel Coward
Heaven of Existence (Lunch-Hour)
Occupations: Trevor Griffiths
It's My Weekend, Too: Sheila Roberts
Die Laaste Middagmaal: Wilma Stockenstrom
Dracula: devised by the Company
My Broer: Nico C. Steytler
L'Amante Anglaise: Marguerite Duras
Balls: Paul Foster
Bar and Ger: Geraldine Aron
God's Forgotten: Pieter-Dirk Uys
Tooth of Crime: Sam Shephard
Kennedy's Children: Robert Patrick
Look at the 60's: devised by Percy Sieff
Old King Cole: Ken Campbell
Karnaval: Pieter-Dirk Uys
Three Poets in Person: Sheila Fugard
Dimetos: Athol Fugard
My Family Came Over with the Normans: Roger Milner
Home: David Storey
Palach: Alan Burns and Charles Marowitz
Children of the Wolf: John Peacock
The Mind Mirror: Rob Amato
Good Day: Emmanuel Peluso
Miss South Africa (6): Barney Simon
The Train: Zakes Mofokeng and Corney Mabaso
uHlanga-The Reed: devised by James Mthoba and Mshengu
Female Transport: Steve Gooch
The Family: Gary Burne
Mixed Doubles: a collection of sketches
The Tiger: Murray Schisgal
People are Living There: Athol Fugard
The Family: Gary Burne
Magic Afternoon: Wolfgang Bauer
House of Blue Leaves: John Guare
Drive in/Ginger Anne: David Kranes/Deric Washburn
Sea Anchor: E.A. Whitehead
Patrick Pearse Motel: Hugh Leonard
Survival: devised by Mshengu and the cast
Yesterday's News: devised by the Joint Stock Theatre Group
and Jeremy Seabrook.
The Sacrifice of Kreli: Fatima Dike
Tsafendas: William Tanner
Endgame: Samuel Beckett
Going to Pot: Georges Feydeau
Gertie's Feathers
Crossroads - Workshop '71 Theatre Group
The Proposal: Anton Chekhov
Shakespeare and his Dark Lady: Philip Birkinshaw
Ashes: David Rudkin
Hello and Goodbye: Athol Fugard

SPACE PRODUCTIONS (CONTD.)

The Sun King: Georges Feydeau
 The World of Sholom Aleichem: adapted and interpreted by
 Pieter Scholtz
 Picnic on the Battlefield: Fernando Arrabal
 You'll Come (Chuckle) to Love Your ??? (Snigger) Test:
 John Antrobus
 The Bitter Tears of Petra von Kant
 Don't Drink the Water: Woody Allen
 Hello Out There (Lunch-Hour): William Saroyan
 Lovers (Lunch-Hour)
 Macrune's Guevara: John Spurling
 Lysistrata S.A.: Aristophanes
 Son of Jewish Humour: Devised by Percy Sieff
 The Incredible Jungle Journey of Fenda Maria: Jack Stokes
 Medea: Franz Grillparzer
 Bar and Ger: Geraldine Aron
 The First South African: Fatima Dike
 Zombie: Geraldine Aron
 The Riddle Machine: Beth Lambert
 My Husband's Wild Desires Almost Drove Me Mad: John Tobias
 H.P. and Friends (Lunch-Hour): Robert Cheetham
 The Four Twins: Copi
 The Incredible Vanishing: Denise Coffey
 McCarthy: Victor Lewis
 A Flea in her Ear: Georges Feydeau
 Three Courteline Comedies (Lunch-Hour)
 Treats: Christopher Hampton
 Rape - A Revue (Lunch-Hour): Isobelle Foord
 Patty Hearst: William Tanner
 The Crafty Tortoise: Fatima Dike
 The Labyrinth: Fernando Arrabal
 The Wages of Sin or Perfidious Piecework: Andrew Sach
 Play it again, Sam: Woody Allen
 Candaules Commissioner/ Dolls: Gerould/G.W. Green
 My Cup Ranneth Over/Mickey Kannis Caught my Eye: Robert
 Patrick/Geraldine Aron
 Dusa, Fish, Stas and Vi: Pam Gems
 Imfuduso: by the Women of Crossroads
 Fairy Tales of New York: J.F. Donleavy
 Beauty and the Beast: Nicholas Stuart Gray
 A Thousand Clowns: Herb Gardner
 The Mortgage (Lunch-Hour): Anonymous
 Sticks and Bones: David Rabe
 Hitting Town: Stephen Poliakoff
 The Resistible Rise of Arturo Ui: Bertolt Brecht
 In Two Minds: David Mercer
 The Slab Boys: John Byrne
 The Guise: David Mowat
 All on her Own: Terence Rattigan
 Three Thoroughly Offensive Plays for Mother Grundies - How
 Butch to be a Bitch/First Night Nerves: Evert Cilliers -
 Leonardo Was Right: Roland Topor

SPACE PRODUCTIONS (CONTD.)

Elke ou Storie: Peter Snyders and Group 44

The Disguise of the Ashes that arose out of the Karnaval at Scarborough to prove that Leonardo was Right: Brian Astbury and Space Company.

The Duchess of Malfi: John Webster

The Arnold Bliss Show: Robert Patrick

Egoli: Matsemela Manaka

Glasshouse: Fatima Dike

Joggers: Geraldine Aron

The Final Sting of the Dying Wasp: Geraldine Aron

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