

**Exploring Social Identity through Theatre:  
An Examination of the Process of Creating *Jingle Dreams* with  
Youth in the Coloured Community of Clanwilliam**

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A minor dissertation submitted in partial fulfillment of the requirements for the award  
of the degree of Master of Arts in Applied Drama and Theatre Studies

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2008

COMPULSORY DECLARATION

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# ACKNOWLEDGEMENTS

I would like to express my appreciation

to my supervisor in the Drama Department, Gay Morris, for her invaluable input and guidance

to the community of Clanwilliam for their support

to Magnet Theatre whose financial support enabled me to conduct my fieldwork project in Clanwilliam

to Marguerite Gordon for her insightful feedback of my writing

to my colleagues - Emily, Elliot and Thembile – for their friendship, critical feedback and who helped me reflect on my work

to my family and friends for their unwavering support, encouragement and love

to the Community Networking Creative Arts Group for their commitment, friendship, enthusiasm and openness. They have given me hope for the future of South Africa.

# ABSTRACT

This dissertation examines the process of creating *Jingle Dreams* with the youth in Clanwilliam. It aims to ascertain whether the processes of Community Theatre drama create opportunities for the individuals in the identified community to explore a social identity influenced by historical legacy, heritage, memory (or absence thereof) and socio-economic environment. The intention of the dissertation is influenced by the Applied Drama mission to benefit individuals, communities and societies through artistic forms of intervention such as dramatic activities, theatre directing, mediation and discussions.

I will examine how the processes and the performative qualities of drama and theatre have the potential to transform individuals and society. Community Theatre creates the space for young people to share and question common experiences of life. This ensures that marginalised voices are heard which has psychological and social benefits for the participants.

The dissertation proposes to interrogate how young people revealed their social identity through the narrative structure, dialogue, stereotypes and symbols in *Jingle Dreams*. I have been strongly motivated by the work of Augusto Boal which was the source of a large part of the dramatic processes.

In the research process, the young people belonging to The Community Networking Creative Arts Group were encouraged to find their own forms of artistic, cultural and theatrical expression. During the rehearsal process, the group improvised and developed many scenes which reflected issues such as alcoholism, drug abuse, domestic violence and intergenerational tension. The narrative of the performance was based both on their stories and on stories from their community. It reflected their circumstances, their struggles, their hopes and their dreams.

Theatre devised in community situations reflects concern with the representation of memory, and participants are invited to recognise that autobiographical narratives have social, communitarian and historical significance, as well as personal relevance. Performers drew on their own experiences to devise the scenes. This process often emphasised how the boundaries between truth and fiction are blurred. The lack of a clear distinction between fact and art facilitated the revelation, exploration and contestation of social identity.

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# INTRODUCTION

## Rationale

My search for identity as a coloured woman in post-apartheid South Africa generated an exploration via the field work project, culminating in this dissertation. I propose that Community Theatre has the potential to facilitate healing and restoration for individuals and communities by creating opportunities to interrogate their social identity. 'It is important to look back at our past in order to have a better understanding of our present... we are shaped by our history. Our present worldviews and our mindset are a result of our yesterdays' (Mda, 2002:280). Our past, our families, our environment, our culture and our traditions are what shape our identity.

I am a 56-year-old coloured female who taught high school learners for 26 years before I returned to study drama fulltime at the University of Cape Town (hereafter referred to as UCT). In 1968 I chose teaching as a career because I believed that I could make a difference with regard to the coloured identity of young people who were defined at the time by the ideals of the apartheid government. During the seventies and eighties I was involved in the political struggle against apartheid at the high school level. I believed that I contributed to the anti-apartheid movement from my position within the education system, as I encouraged students to deconstruct their identity as coloured, to interrogate what the text books said about their history and how they viewed themselves, and to subvert apartheid ideology. I taught History and English and devised techniques, methods and strategies to reinforce the identity of young people as equal before the law. Every lesson and extracurricular activity purposed to raise awareness of the unjust laws of apartheid. I was fighting for a free, nonracial and democratic South Africa. The notion of being 'black' is what united us in our struggle against apartheid. I regarded myself as a black woman, and 'Coloured' was a label I rejected with contempt.

In 2004 a Masters student UCT observed my History classes. She probed the use of my personal history as teaching material with particular reference to my experiences in District Six and my slave roots. I explained that I had always used drama as a teaching strategy and had also been involved in drama on an extracurricular level throughout my teaching career as performer, director and producer. Yet I had never considered using my personal narratives in the classroom.

After the euphoria of the 1994 elections, I became increasingly suspicious of and dissatisfied by the changes in the political landscape and in education. Much introspection and research led to my studying Drama as an Honours student at UCT in 2006. By this time, I realised that I was no longer defined as 'black' by the African National Congress (ANC) but 'Coloured' – the very label I had rejected. This realisation was confirmed when the notion of coloured identity was highlighted by an

exchange between Smuts Ngonyama, the ANC spokesperson, and Alan Boesak on racial categorisation. Boesak was speaking about the government's attitude towards coloured people, as reported in the following newspaper article:

### **ANC accused of 'ugly' racial categorisation**

It's blacks before coloureds in the restitution queue, is ANC spokesperson Smuts Ngonyama's response to accusations by Allan Boesak that the ANC had reintroduced the language of racial division and damaged non-racialism.

Ngonyama said on Monday: "What is referred to as a strategic objective of our struggle, which is there in all documents of the ANC since days immemorial, is that we are fighting for the liberation of black people in general because black people in general have been oppressed in South Africa. This was because Africans were treated as "third class" citizens and other non-white groups as "second class" citizens.

Boesak said at the National Union of Metalworkers of South Africa conference at the weekend: "... In the 1990's, all of a sudden we were told again, you are africans, you are coloureds, you are indians, you are white" (Staff Reporter, 2006:1).

My studies in drama coincided with my search for a personal, social and political identity in contemporary South Africa. In addition, I discovered new and innovative ways to make a difference in the lives of young people through drama, to enable them to make meaningful contributions to this country. Conducting research among coloured young people in Clanwilliam gave me insight into the way they viewed themselves in their community. My quest over the past three years has culminated in the conclusion that social identity is still as much an issue in 2009 as it was in 1980. This dissertation explores the social identity of coloured youth in Clanwilliam, 'imagining new senses of belonging, affiliation and self for everyone' in the dramatic space created by Community Theatre (Fraser, 1995:69,83).

The work that I conducted, and my analysis of it, is inherently socio-political. My choice of Augusto Boal's strategies is motivated by the view that he imbues recognizable elements of theatre with activist agendas,... and [views] the rehearsal as a cultural political meeting, and the performance not a catharsis but a stimulant to real action' (Driskell, 1975:75). My work is motivated by an urgent desire to restore and reconstruct social identity through the creative arts so that the young people in Clanwilliam may reclaim their heritage, have their dignity restored, appropriate new opportunities and contribute substantially and significantly to the community in Clanwilliam and the broader South Africa.

# Clanwilliam

The field work for this dissertation was located in Clanwilliam. This town lies on an important transport axis, just off the N7, about 240 kilometres North-West of Cape Town, in the Cedarberg Municipality. The total population in the Local Government Survey in 2004 indicated a population of 39 326 with 3 131 african, 30 764 coloured, 26 indian and 5 405 white residents (Local Government in South Africa, 2004-2006:1009). Clanwilliam is a strong agricultural centre, dominated by citrus, vegetable and grape farming, which drive the local economy. It is also the centre of the rooibos tea industry in South Africa and is currently the only place in the world where rooibos can be cultivated. Clanwilliam's central location, positioned close to the Olifants River Valley makes it an ideal site for secondary industries related to citrus, like the processing of fruit juices, storage and cooling facilities, and packaging for factories supplying chemicals for the farming activities in the region. Light industries include cement and engineering services, and the Strassbergers shoe factory where a variety of 'veldskoene' are handmade. This town is one of the ten oldest towns in South Africa (Wesgro, 1999). Many tourists are attracted by the San rock paintings and the Clanwilliam Dam. Annual events include the Cedarberg Festival in April, the Spring Wild Flower Show and the Clanwilliam Arts Festival in September.

## The history of Clanwilliam

According to historical and archeological sources, the three indigenous groups who inhabited this area in the seventeenth century were the/Xam, the Namas and the Griquas (Olifantsrivierontwikkelingsvereniging, 1987:3). Land alienation began in the Clanwilliam district around 1712 when white colonists entered the West Coast/Oliphants River Region (Penn, 1995:38-40). During this period Jan van Riebeeck gave an instruction to Jan Danckaert to investigate what the land in the region north of the Oliphants River was like.

Clanwilliam was founded as an administrative station for the purposes of this investigation (Olifantsrivierontwikkelingsvereniging, 1987:3-5). The first loan farms were allocated in 1725 along the Piekeniers Pass in the Oliphants River Valley, and by 1732, the entire length of the Oliphants River were occupied by white farmers. In 1814, the governor at the Cape, Sir George Cradock, named the town Clanwilliam after his father-in-law, the Duke of Clanwilliam (Guelke, 1992:804-805). The local white population increased significantly with the arrival of the 1820 Settlers. The arrival of the settlers and the acquisition of more farms required a larger administrative body and District Councillors were appointed in 1821. By 1838, the population was 9574, of whom 8367 were white and 1207 were coloured (Langham-Carter, 1993:6-8).

The Dutch and British populations, who until this point had experienced cordial relationships in Clanwilliam, now began to experience increased tensions. Over time the schism between the Dutch and British grew. Differences between the governments in Cape Town and Pretoria led to the outbreak of the Anglo-Boer war in 1899. British forces were assisted by local coloured people (Langham-Carter, 1993:29-31).

While the /Xam pastoralists who inhabited this area had practised an extensive form of transhuman pastoralism, this was dependent on their ability to maintain access to the water sources (Guelke, 1992:804-805). Since a minority of mostly white farmers controlled most of the land suitable for pastoralism, the /Xam who had used the land were effectively barred from it. They were therefore increasingly forced to enter labour and tenancy relationships with these landowners or to move Northward in search of unappropriated land (Penn, 1995:141-158).

During this period the mountains of the Northern frontier provided a refuge to various groups seeking to escape colonial control. Drosters – runaway slaves, deserter sailors and soldiers, debtors and various others fleeing from the law – often formed the nucleus of groups who became known as Oorlams or Bastards (Penn, 1995:141-158). Bastards and /Xam faced increasing pressure on all their means of landholding in an increasingly racialised society and their access to land deteriorated, with a concomitant decline in their status throughout the eighteenth century (Penn, 1995:161-164).

For the /Xam who inhabited the area, the years between 1770 and 1800 were characterised by a desperate struggle for survival, as the advancing trekboers vied for their land and water and annihilated the great herds of game. By the 1870's the last free /Xam had been aggressively pursued to the point of extinction by the Boers. The few who were not killed were incorporated into the colonial Cape Colony as captive labourers. The /Xam resisted and the Boers sent out retaliatory commandos with the objective of killing the /Xam men and capturing the women and children as labourers (Penn, 1996:81-91).

By exterminating the parent society of the /Xam children, the trekboers achieved the necessary preconditions of enslavement: social death and natal alienation (Penn, 1996:89). For many /Xam, alcohol became the means to avoid facing their hopeless situation. Boer farmers dispensed alcohol to slaves and servants, including children, on a daily basis from the start of the Cape colony days, in what is now termed the *dop* system (Shell, 1994:79).

## The impact of history on the social identity of the coloured community in Clanwilliam

Coloured identity in Clanwilliam has at its roots tensions among the /Xam, the English settlers, the slaves who escaped from the Cape of Good Hope and other outlying areas, the trekboers and other white farmers. It has been shaped by the interaction between these groups, particularly by who was

the dominant group at the time. Pierre Nora suggests that 'the *lieux de memoire* (sites of memory) are no longer *milieux de memoire* (real environments of memory)' (Nora, 1986:7). This indicates a fundamental collapse of historical memory. A process of interior decolonisation has affected ethnic minorities who, until then, had possessed reserves of memory but little or no historical capital. This is similar to filling the 'empty (w)hole of [historical] memory in an attempt to summon the past and seek identity...' suggested by Suzan-Lori Parks in *Memory-Theatre and Postmodern Drama* (Malkin, 2002:153). In Clanwilliam, there are archeological sites of the tangible history and cultural heritage of the /Xam in the form of rock paintings. However, the impact of colonisation and apartheid has caused the 'collapse' of historical memory and the significance of these paintings to and for the coloured community.

Community Theatre offers a platform to those whose voices have been silenced and omitted from history for generations. It allows communities to explore ideas and attitudes with regard to the forgotten past and to enter stimulating dialogue about these issues using the sentient quality of theatre. Oppression and repression took the form of bondage of slavery in the eighteenth and nineteenth centuries, and till 1994, the disenfranchisement of apartheid. Both the history of slavery and the history of the /Xam were 'blanked out' and replaced by the 'masters' history' which was posited as the history of humanity (Erasmus, 2001:36).

Slaves were configured as wanting in culture, and therefore in humanity. During apartheid coloured people were despised for their association with 'bastardisation' and 'hybridity' at a time when 'authenticity' and 'purity' were privileged (Erasmus, 2001:35). The shame attached to being classified as 'impure' is one which has undergirded the social fabric of coloured identity and accounts for the ambivalence associated with it still today (Erasmus, 2001:66). The effect of these human rights violations have negatively affected the community of Clanwilliam, hampered individual and community growth and impacted social identity.

In his essay *Culture and Performance*, Joseph Roach draws attention to the 'interdependence of performance and collective memory' (Roach, 1995:45). Community Theatre expedites the process of critically approaching remembrance. Through performance, the coloured community of Clanwilliam renegotiated the traumas, oppressions and exclusions of the past.

In *From Wasteland to Homeland: Trauma and the renewal of indigenous peoples and their communities*, Sوسان Abadian argues that unresolved or poorly resolved trauma (be it personal or collective) is an often overlooked-yet-essential cause of present-day conditions. 'Unresolved' refers to repressed feelings (or memories of the past) regarding past trauma. A lack of resolution indicates a failure to productively integrate, move through and release traumatic experiences. Individuals and entire communities have been unable to create meaning from these experiences in ways that enhance rather than debilitate their lives. Addictive behaviour can be viewed as the by-product of non-validated and suppressed grief, rage and shame (Abadian, 1999:9-21).

The legacy of the *dop* system is still experienced in Clanwilliam. Alcohol abuse impacts on unemployment as it entrenches an attitude of apathy. The report cites historical reasons for the lack of initiative to seek employment and creates entrepreneurial opportunities. The report suggests that the *dop* system be eradicated implying that it still existed in 1998 and 'has eaten away at many communities' (Department of Water Affairs and Forestry Report, 1998:34).

In the region of the Oliphants/Doring River area (in which Clanwilliam is situated) coloured people are described as:

'a stable group, also explained historically as the white farmers entrenched themselves on the land engaged in stable commercial farming. One striking feature of the West Coast is the legacy of the Coloured Labour Preference Policy, which sought to prevent the establishment on a permanent basis of African households in the Western Cape. As a result, only 4, 5% of the West Coast population was enumerated as African in the 1991 Census' (Department of Water Affairs and Forestry, 1998:9).

In 1998, the total labour force of Clanwilliam included 11 525. There were 8677 persons who were formally employed, 2266 that were active in the informal sector and 582 were unemployed (Department of Water Affairs and Forestry, 1998:15). Despite the repeal of the apartheid legislation in the late 1980s, the South African economy remains characterized by profound inequalities between the black and coloured majority and the white minority.

The different racial groups in the town still live in the separate areas demarcated by the now defunct Group Areas Act of 1959. Since 1994 there has been an influx of Black people into Clanwilliam from other towns. This has caused heightened tensions within the town's already-divided community. In 2006 there was an incident between the black and coloured communities, and the mayor denied that the incident had racial overtones. During my time in Clanwilliam, I often heard coloured children saying that Blacks were different because they raped coloured children. They had heard this from their parents (De Bruyn, 2007/2008b). While this community is deeply divided along racial lines, within the coloured community further division along socio-economic lines is evident. I observed in my interaction with community members that those living closer to town regarded the people living in 'Hopland' (a housing development sponsored by the Municipality) as inferior. According to a survey conducted by the South African Police Service, the crime statistics for Clanwilliam from March 2002 to March 2007 reflect an increase in drug-related crimes from 83 reported in 2002 to 175 reported in 2007. This is also the most prevalent category of crime in the town (Western Cape Stations, 2006/2007)

# The Living Landscape Project

The Living Landscape Project is a community-based heritage and education project aimed at 'returning the archeological archive' to the community of Clanwilliam. Professor John Parkington from the Department of Archeology initiated the project in the early 1990's. The project is located in an old school purchased by UCT for use as a field station. During my time in Clanwilliam, I stayed at the Living Landscape premises and conducted all our drama workshops there. The Living Landscape offices and craft shop are also situated on the premises, which enabled me to form strong connections with community members who were employed by Living Landscape. Because this location is adjacent to the coloured community, participants were able to reach it without having to travel long distances.

## Magnet Theatre

Magnet Theatre was formed in 1987 and has a strong community outreach component. The company has a vision 'to celebrate a spirit of theatrical research and to challenge participants in our activities, performers and audience, through experiences that shift bodies, assumptions, feelings and understandings' (Magnet Theatre Annual Report, 2007/2008:2).

This vision encapsulates my exploration in theatre and provided an understanding and supportive environment for my fieldwork project. My research project entailed not only the production of *Jingle Dreams*, but also regular visits to Clanwilliam to conduct drama workshops with the Community Networking Creative Arts Group. The organisation's objective is 'to radically shift access to performance and arts activities by taking theatre and arts education to communities' (Magnet Theatre Annual Report, 2007/2008:2).

Magnet Theatre, in conjunction with the UCT Drama department, the Michaelis School of Fine Art, Jazzart Dance Theatre and Namjive Dance Company have been running a series of workshops for the Clanwilliam Arts Festival using the Living Landscape location as a base for the past seven years. The impetus for the arts project came from discussions between Professor Pippa Skotnes of the Michaelis School of fine Art at UCT and Associate Professor Mark Fleishman of the Drama Department at UCT.

Each year around 500 local schoolchildren workshop a story told by the /Xam people. The story is selected from an archive of /Xam narratives recorded by linguists Lucy Llyod and Wilhelm Bleek over 130 years ago. The workshops, conducted over a period of five days, involve dance, storytelling, shadow puppetry, art and crafts. These workshops culminate in a lantern-lit procession and performance based on /Xam storytelling elements, including fire dancing, music and illuminated objects made by the learners (De Bruyn, 2007/2008b).

## Com Net and Magnet Theatre

Com Net was established with the goal of ultimately becoming self-sustaining. This goal reflects Magnet Theatre's objective 'to contribute significantly to capacity building and skills transfer in the broader community through the sharing of theatre making and physical theatre skills' (Magnet Theatre Annual Report, 2007/2008). Riana Alfreds, Mandla Mbothwe and I formed the group in March 2007. The vision is that Com Net will continue to function with Magnet Theatre's support until they become self-supporting. The contributions from Magnet Theatre varied according to the need at any given time. They financed my trips to Clanwilliam, my accommodation, food for the participants, workshop material and allowed the use of the venue for workshops. The experience of the directors in the organization was invaluable as they offered their advice and assistance in the formation of a community theatre group. For the production of *Jingle Dreams*, they provided the lighting and sound equipment, technical assistance and artistic advice. Mark Fleishman and Jennie Reznick presented information workshops on UCT Drama Studies.

## Information on participants of Com Net

The fourteen participants were young people from the Clanwilliam coloured community between the ages of fifteen and nineteen years. Four of the participants had already matriculated and the rest attended high school. Two of the participants attended Augsburg Agricultural High School, a former Model C school and the rest were from Clanwilliam High School. The DYC Dance Group, a local self-taught dance group, formed the core of the group. They wanted to add drama skills to their developing dance skills, and had been performing at various public events by the time Com Net was formed (De Bruyn, 2007/2008b).

By the time we started rehearsing for the end-of-year production in December 2007, six of the original group were still participating and seven new members had joined. Com Net then had six males and seven female members: Ayden van der Westhuizen (hereafter referred to as Ayden), Gilroy Fortuin (hereafter referred to as Gilroy), Jacques Witbooi (hereafter referred to as Jacques), Sergio Fortuin (hereafter referred to as Sergio) and Darryl van Schalkwyk (hereafter referred to as Darryl) rehearsed and performed as a dance group at various functions. Candice Jephta (hereafter referred to as Candice), Amber Taylor (hereafter referred to as Amber), Meryl September (hereafter referred to as Meryl) and Nicole September (hereafter referred to as Nicole) are cousins and Rozaan Holland (hereafter referred to as Rozaan) joined the group alone after her involvement in the Clanwilliam Arts Festival.

Angelo Cloete (hereafter referred to as Angelo) had been involved in drama and rock art workshops offered through Living Landscape projects. He had matriculated in 2006 and was unemployed; Darryl was a matriculant; Ayden, Jesmary Jooste (hereafter referred to as Jesmary), Howard Kotze (hereafter referred to as Howard), and Candice were Grade 11 learners; Sylvester Oelson (hereafter

referred to as Sylvester), Amber, Jacques and Gilroy were Grade 10 learners; Sergio and Rozaan, Grade 9; Lameez September (hereafter referred to as Lameez) Nicole and Meryl were in Grade 8. Lameez and Sylvester were unable to be in the performance and assisted with front of house arrangements and the lighting (De Bruyn, 2007/2008b) (Participants have given their consent for their names to be used for the purposes of this dissertation.)

Although all the participants came from within the Clanwilliam Coloured community, they came from varied backgrounds – not only in terms of class, but also in terms of values, interests and parental involvement. The cast of *Jingle Dreams* was not a homogenous group, but divided along class structures found in Clanwilliam. Seven participants were from middle class homes and six from the lower income group. One lived in 'Hopland', a poor section of the community which owes its name to the Afrikaans name of the RDP houses provided by the government (*HOP-huise*). Seven participants lived in the old 'scheme houses' in the oldest section of the coloured community and five lived in 'Geeldorp' where the residences of home owners in the middle class income group are located (De Bruyn, 2007/2008b). The processes of drama allowed a new 'imagined community', of which Anderson (1983) speaks in *Imagined Communities*, to be formed. Com Net developed into a microscopic community within the broader community based on their interest in drama, their concern for other young people and the community of Clanwilliam. This group reflected some of the conflicts, attitudes and hopes of the broader community which will be addressed later in the dissertation.

## Drama workshops conducted with Com Net between April and June 2007

From April to June of 2007 Riana Alfreds and I went to Clanwilliam once a month to work with Com Net to formalise its composition and conduct drama workshops. Between our visits, the group met every Sunday afternoon at the Living Landscapes premises where they worked on the tasks which had emerged from our weekend activities. On 2 June 2007, Com Net performed *The Strollers* a play which they had written and rehearsed on their own (De Bruyn, 2007/2008b).

The purpose of our visits was to impart theatrical skills, to assist the group to become self-sustaining and work on their own through drama activities, to develop relationships with and within the group, to support them in their vision, to impart drama skills and ascertain their commitment to the project. The rationale was that they would be able to continue as group, ultimately relying in their own resources and skills without the support of Magnet Theatre.

The vision for the group was a key factor throughout this process. They desired to acquire drama skills, to impart their dance skills and drama skills to others (both within their community and outside of Clanwilliam), and to perform on stage not only in their community, but also at festivals and stages in Cape Town. They desired to acquire drama skills, to impart their dance and drama skills in their community and outside of Clanwilliam and perform on stage not only in their community, but also at

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My role was to enquire what the Com Net group wanted. When I speak of 'them', in the context of what 'they' wanted, it is in the context of recognising their needs from my position as an outsider, interventionist, catalyst and facilitator. As an Applied theatre practitioner, my role was constantly changing during our journey as a team.

During the Clanwilliam Arts Festival (2007) Com Net participated as participant/facilitators alongside members of the Jazzart Dance Company, members of the Namjive Dance Company, and second year UCT students in Drama (hereafter referred to as Drama Two students) and Fine Art students. My role then was to co-ordinate the interaction and collaborative process between the Drama Two students and Com Net in preparation for the festival, and to facilitate the integration of the two groups during the festival. After the Arts Festival, we began to work on devising *Jingle Dreams*.

## Workshops conducted in preparation of *Jingle Dreams*

Between October and December 2007, the focus was to develop theatrical skills and workshop material with a view to the Christmas production. During early discussions with the group, the plan was to do a site-specific Christmas play in the community with the audience accompanying the performers to different locations. Ultimately, however, the group felt that the community was not ready for that kind of performance. Following an experience in April 2007 where only three audience members had come to watch the first of the group's productions, the group opted to join forces with the Clanwilliam Community Police Forum at their annual Christmas event so that they were more confident of an audience. They preferred the safety of a less experimental approach (De Bruyn, 2007/2008a).

The weekend of 20 October 2007 was filled with anticipation and excitement at the prospect of devising a new production. The group wanted to produce an original piece of theatre created by young community members of Clanwilliam. The intention was to develop a performance based on a Christmas theme, and not a traditional Christmas play. They wanted to reflect contemporary and local issues prevalent in the coloured community of Clanwilliam such as poverty, teenage pregnancy, drug and alcohol abuse and domestic violence. They wanted to use not only drama, but also dance and song, in their performance (De Bruyn, 2007/2008b).

son. They met around Christmas lunch where the father accepted her help. Augusto Boal's Image Theatre exercises and techniques were the basis of creating the key images. (This was the start of the dramatic process of creating *Jingle Dreams*.)

The following day the name was changed to *Wintry Wishes* so that it would convey a more magical quality. In this version the woman owned a dance studio and the father was unhappy that his son's dream was to become a dancer. The son enrolled at the studio and had no money for the fees. He found work at the Rooibos Tea factory which transformed magically into a toy factory, with elves in attendance. At the performance arranged by the dance studio, his father saw him perform, realised his son had the ability to dance and said, I am proud of you. (De Bruyn, 2007/2008a)

I left Clanwilliam with many variations on a storyline. Nonetheless, on both days the group had worked on a story. The key theme was that of a young person who desired to excel in the art form of dance and was engaged in a struggle to accomplish his dreams.

Gay Morris (my supervisor) and I returned to Clanwilliam over the weekend of 3 November to 4 November 2007. As the interventionists, we gave the participants scenarios based on the characters and storyline of the script written in October, and asked them to clarify the context and the problem at the home of the father and his son in that play. We identified key words from these scenes that all the groups had in common. They were hope, dance, faith, friends, employment, earning an income, dreams, respect, pregnancy, the responses of the mother and father, alcohol and drugs.

Morris and I engaged the participants in an activity in which they had to depict their interpretation of a star. Two of the three groups depicted auditions through which they hoped to become successful stars. I asked group members to write a song or rap using the key words identified from their scenes (De Bruyn, 2007/2008a).

I returned to Clanwilliam on 25 November to rehearse with participants for an intensive period of preparation for the performances on Thursday 6 December, Friday 7 December and Saturday 9 December at the St John's Church Hall. During this period various scenes were developed, dance sequences rehearsed and the voices of the young people were strengthened as they explored their characters and the scenes in greater depth.

Over the weekend of 2 December the first draft of the new play, a sequence of possible scenes, was developed. Morris and I used the material produced in all workshops since October until then to create a plotline that would tell the story that embodied the groups' dreams for a Christmas production. We allocated characters and cast members to scenes and appropriately included the movement and song pieces developed by then. The play as a whole was rehearsed for the first time on Tuesday 4 December 2007.

production. We allocated characters and cast members to scenes and appropriately included the movement and song pieces developed by them. The play as a whole was rehearsed for the first time on Tuesday 4 December 2007.

## Synopsis of *Jingle Dreams*

The play is about the September family consisting of the father, Mr September, his daughter, Jennie, and his son, Bennie. Bennie, Matak and Poen are members of a gang who also want to perform their song *Jensy Wiensy Spider* at the Talent Competition. Jennie and her friends, Anna and Spikes, have rehearsed a song and dance routine called *Superstêr*. Two other groups enter the Talent Competition, namely the Hip Hop Girls and the DYC Dance group.

Bennie and Matak experiment with crystal methamphetamine which affects Bennie's relationship with his father. Although the father practices the same behaviour he wants to protect his son from negative aspects of their world. Jennie, on the other hand, is a hard worker and wants to be a professional dancer. Her father finds it difficult to accept her choice.

The play reveals familial, communal and intergenerational relationships and is set in the town of Kleinwillem.

## Methodology and Structure

My research and field work proposals have informed this dissertation. I collected and recorded data for research from the planning and activities of each drama workshop that I conducted in Clanwilliam at the Living Landscape premises between April and September 2007. The rehearsal processes and the production of *Jingle Dreams* constitute the core of my fieldwork. I worked with a focus group, Com Net, in Clanwilliam. Throughout the period from April to December I used a reflective journal to record the group's focused discussions, conversations with the community members, and my observations of the group and of the community at large. I also wrote formal reports of each weekend, of the rehearsal processes, and of the production of *Jingle Dreams*, which I submitted to Magnet Theatre.

I also ensured that the production was recorded, and I studied the DVD for the purposes of my investigation. I also used the DVD to transcribe the script. (See appendix A for script and translation.) I conducted interviews with the cast and audience members to ascertain whether their involvement in the creation of the play had impacted their lives; what they deemed significant moments in the play; and which characters they identified with, and why. I hoped that the information recorded in the interviews would give me insight into the impact of drama on their social identity and the potential of drama to transform their perceptions of themselves. I have obtained the permission of my

members of the Com Net group in creating and performing in *Jingle Dreams* reveal their exploration into, and understandings of, the social identity of young people in Clanwilliam. This dissertation is my exploration, exposition and interpretation of all the data acquired and documented.

## Structure of the Dissertation

Chapter One premises the theoretical frameworks on which the dissertation is based. Social Identity is explicated as the foundation of this dissertation. The field work for the dissertation was located in the community of Clanwilliam with non-professional and untrained drama participants. *Jingle Dreams* is in essence a piece of Community Theatre. Because Applied Drama and Theatre has at its central focus the upliftment of the community in which it works, these principles, including my role as the practitioner and catalyst are extrapolated. I will discuss Augusto Boal's general body of work with particular reference to Image Theatre. Chapter Two examines how the narrative structure contributed to the reconstruction of social identity and the dialogue reveals social identity. Chapter Three enquires how stereotypes in *Jingle Dreams* not only reflected the social identity of young people in Clanwilliam, and enabled Com Net to challenge their identity, but may also suggest the emergence of new stereotypes. Chapter Four reveals how Com Net selected symbols that interrogated and challenged identity, but also portrayed the emergence of a new form of identity. In Chapter Five I conclude this dissertation with the impact of the process of creating Community Theatre on the community, on the lives of individuals and how it contributed to reshaping my sense of identity.

# CHAPTER ONE: THEORETICAL FRAMEWORK

This chapter premises the conceptual framework of my enquiry. I propose that the processes of devising Community Theatre have the potential to delve into and renegotiate social identity. These processes are based on the principles of Applied Drama whereby the Applied Drama practitioner acts as the catalyst and facilitator of the artistic processes.

## Social Identity

The following section draws the parameters within which I will explore the concept of social identity. Social identity is constructed in relation to others in a community who share similar lived experiences and values and have been shaped by similar historical events. 'Social identity refers in some way to the idea that an individual's self-concept is derived, to some extent and in some sense, from the social relationships and social groups, in which he or she participates' (Brewer, 2001:118). The social identity of the Com Net group members has been shaped within the coloured community of Clanwilliam. Tajfel's early generic definition of social identity as 'that part of the individual's self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership' supports this notion (Pickering, 2001:xiii). Some social identity theorists contend that individuals define themselves along two dimensions 'social, defined by membership in various social groups; and personal, the idiosyncratic attributes that distinguish an individual from other. Deaux argues for a correlation between the two, suggesting they are not easily separable' (Howard, 2000:368). In this dissertation I will explore social identity according to both the community and relationship dimension and the personal dimension.

Race has long been a fundamental point of departure for social identity in South Africa. During the period of imperialism and colonialism, hybridity was seen as a shameful consequence of the sexual relations between European settlers and others. The apartheid ideology reinforced the idea of social identity based on race.

Nicholson postulates that individual identity is shaped by the historical remnants of events and experiences in life (Nicholson, 2005:65). Social identity is shaped through the assimilation of lived experiences of the past which become an integral part of individuals and the community. Social identity focuses on process and consists of negotiations between the individual and the collective.

Bogard (2006) argues that individuals 'make up collectives' and are thus agents of social change. To establish social transformation, changes are required not only collectively, but at an individual level, in the very habitual processes of interaction that affect how individuals interact and negotiate with the

world. While choices made today do not change the past of a community, they may, however, have a direct impact on the responses to past events, thereby reconstructing them.

The dissertation examines how the social identity of youth in Clanwilliam is revealed in and through the processes of drama in the production of *Jingle Dreams*. Further exploration will investigate how they view themselves as individuals and as part of a group in the community. Community Theatre offers the platform for investigation of social identity because participants engage with the material of their choice based on their experiences in the community, thereby providing the opportunity for aspects of their identity to be investigated, challenged, and perhaps even transformed.

## Community Theatre

Helen Nicholson described 'Community Theatre... [as] characterised by the participation of community members in creating a piece of theatre which has special resonance for the community' (Nicholson, 2005:10). The process of devising *Jingle Dreams* locates this play as a Community Theatre piece. The participants are members of the community for which they wanted to perform. From the beginning they wished to perform a play that would portray social and economic problems in their community. The rehearsal processes and the performances also presented an opportunity for the participants to explore where they stood in relation to these issues.

'Community theatre is built on the understanding that participating in drama enables participants' own narratives to be represented, reframed, rewritten and re-interpreted in ways which challenge cultural orthodoxies' (Govan, 2007:73). The processes of the play relied on the participants' involvement in the development of the narrative, the characters and the issues they wanted to show. Participants engaged in a democratic and collaborative process in which each participant drew on their own experiences and observations of their families and their friends in the community. They were able to represent and reconsider how they positioned themselves with regard to relationships and reframe responses to contemporary social issues through drama. This repositioning was also an opportunity for the exploration of social identity, and perhaps even a reconstruction of social identity, as they challenged prevailing social, cultural and racial constraints.

Community theatre falls within the ambit of Applied Drama. The Central School of Speech and Drama in London describes the practice of Applied Theatre as 'intervention, communication, development, empowerment and expression when working with individuals or specific communities' (Nicholson, 2005:3). The participants were human agents of change as they found ways to express their own opinions through drama on the issues in their community. They invented new forms of intervention and opened different avenues of communication as they explored their ideas and representations. Most importantly, theatre created the platform for the voices that had been silenced by the generational belief that 'children should be seen and not heard' and by the adversity of poverty, fear and helplessness generated by the years of apartheid and exacerbated by the current difficulties they

face. The participants were unanimous in their desire to raise awareness of the issues in their community, not with a sense of helplessness, but with a strong sense of hope for the future. The reconstruction of individual identities could grow into a strong collective movement of transformation.

Community Theatre provides the space for creative dialogue between participants, and between participants and audiences about their notions of their identity as individuals and as a community. Intrinsic to Community Theatre is the understanding that participating in drama enables participants' own narratives to be represented, reframed, rewritten and re-interpreted in ways that challenge individuals and communities to review notions of self in relation to others in their community. Eugene van Erven points out that 'Community Theatre tends to emphasise the dramatic potential of local and personal stories' (Van Erven, 2001:2). In the process of confronting their stories, the possibility of reconstructing identities is facilitated, as self-perceptions of selfhood are examined.

Community Theatre has a particular part to play in the 'collective exploration of ideas, values and feelings – as a space and place in which society might be reshaped through the imagination' (Nicholson, 2005:19). Community theatre as a cultural practice provides opportunities for participants to negotiate their way through their own notions of self, and the different narratives and values of the community to which they belong. The nature of Community Theatre has the potential to uncover obstacles and generate the search for new meaning in the participants of Com Net in relation to the community. In the fictional space they are confronted with different scenarios in which choices have to be made through the dramatic processes.

Individuals experience their lives within a particular society at a particular time. The ways in which they act and experience life are shaped by the social environment within which they exist and their relations to others. Individuals are defined and define themselves in terms of how others see them, how they see themselves, how they act and how others respond to them. Identities are not only experienced on the level of the individual. Collective identities are an important way in which people negotiate a sense of belonging. Social as well as individual factors create people's sense of themselves. A sense of identity is also derived from the connotation that a given locale or region has for an individual. The place in which we live is essential to the construction of identity. This place also has an inherent historical memory and a collective memory which impacts identity. Community Theatre uncovers how participants from a given community view and interact with their environment, what is significant to them, how they view themselves in that context and how they relate to others in that particular society. Theatre created in and with members of a particular community creates an opportunity for a revelation of how participants see themselves, where participants find their identity and where they seek to anchor their sense of self.

Nicholson suggests that 'identity is a continual process of becoming, rather than a pre-given expression of being ... not constructed autonomously but in relation to others, through both language and other symbolic codes available in different cultural practices' (Nicholson, 2005:65). It is this premise that makes community theatre an effective tool for social transformation. The task of crafting

dramatic material challenges participants to use symbols, language and metaphors that will find resonance with audience.

The dramatic space of Community Theatre enables the participants to engage with real life issues in the imaginary space of fiction. Viewing themselves in relation to others in the dramatic space creates the opportunity for participants to negotiate their individual and collective identity. Collective identity requires shared referents of belonging, as well as a common language with which participants and audiences can identify. The narrative can be understood by the audience who shares the symbolic language of the participants, and who can therefore easily decode the symbols in the performance. The qualities of the fictional characters developed in the process are also taken from their observations of people within their community. Therefore, theatre developed in the community by community members enables participants and audiences to interrogate how they see themselves, how they see others, and how they see themselves in relation to others. Drama thus challenges the participants and audience members to interpret and re-create their individual identities and their communal identity. The presence and/or the absence of collective memory will be codified in the choices each character makes based on their lived experience and the memory of how actions were modeled for them in the community. In other words, the extent of the shared, communal identity of the community is reflected in similarities and differences among characters created by the group.

Community Theatre seeks to provide 'a catalyst for social change, and to give voice to those silenced and marginalised by mainstream public culture 'through the efficacy of drama to present and explore reality through fiction' (Mattingly, 2001:450). Community Theatre is a way of thinking about 'social change on two highly contested concepts – community and narrative –... Communities are built on reciprocity, common struggles and shared activities' (Govan, 2007:73-81). Community Theatre depends on some level of shared understanding and experience which make the imaginative space offered by performance-making accessible to the audience because it contains elements of recognisable characters, symbols and places to which they relate. Mattingly suggests that 'art is a powerful means of representation' (Mattingly, 2001:448). The creation of Community Theatre is a deliberate means of representing a place and the people who live in it.

## Applied Drama and Theatre

At the fulcrum of Applied Drama practice is the concern with how narratives are constructed and how they might be deconstructed or challenged. Theatre making is a good place to explore and represent narratives of social identity and community. 'It is this understanding that narratives can be changed that lies at the heart of the practice in Applied Drama. Applied Drama and Theatre is concerned with how narratives are constructed and how they might be deconstructed or challenged' (Nicholson, 2005:63).

One of the common features of the many definitions of Applied Drama/Theatre is, as Judith Ackroyd has pointed out, 'its intentionality - specifically to use drama to improve the lives of individuals and create better societies' (Nicholson, 2006:3). All the rest below found here. Theatre has the potential to reach beyond drama as an art form. Applied Theatre is primarily concerned with developing new possibilities for everyday living rather than segregating theatre-going from other aspects of life. The intention of *Jingle Dreams* was to represent the concerns and issues that the members of Com Net face as young people in Clanwilliam. The members of Com Net were reaching beyond the form of art. This suggests a group of young people who were pushing, enlarging, and stretching the boundaries of their parents and the community from which they come. This process revealed their view of themselves as individuals, their identity and their struggles in the community.

The Applied Theatre practitioner becomes involved in the community with the understanding that the members of that community have their own issues that they wish to address or speak about through the dramatic processes.

## The Applied Drama and Theatre Practitioner

My role, responsibility and actions as the Applied Drama practitioner and the reflexive social activist in Clanwilliam were key to developing a piece of theatre that reflected issues that the participants wanted to represent. To the process I brought the total of who I am – my identity, my values, my experience as an individual and my knowledge as a teaching artist. How I position myself in relation to the group with whom I am working and the community from which they come is significant.

My positionality affects both the exploratory nature of the dramatic process and the safe space that I endeavour to help create. I therefore must integrate my self- knowledge, my practitioner skills, and my understanding of the social, cultural, economic and political circumstances of the community. Respect for the values, stories and history of participants and the community was vital to the process, as was my ability to place in context what the community participants wanted to express. From a repertoire of resources that included listening, observation, questioning and encouragement, I selected strategies and theatre modes suited to my interaction with the group.

An additional function as the Applied Theatre practitioner was to transform the participants' lived experiences into performance through theatre processes. I undertook this by reflecting on the work of the participants from a theoretical viewpoint, considering the work from a distance and simultaneously observing the details and interaction of participants in relation to the narrative, dialogue, subtexts, symbols and characters within the play.

'Reflective practitioners ... are for disfiguring the commonplace, as they embody their perceptions and understandings in a range of languages, in the formed substance of many kinds. They are doing this in such a way as to enable those who open themselves to what

they create to see more, to hear more, to feel more, to attend to more facets of the experienced world' (Greene, 1989:216).

A keen awareness and respect for the narratives of the participants was required because Applied Theatre is an intersection between drama, theatre skills and community narratives: as the facilitator of the process, I had to be acutely aware of the participants' contributions and respect their stories.

I approached the drama activity with some understanding of and views about Applied Theatre as well as a knowledge of drama, theatre theories and approaches.

Theatre devised through collaboration with a view to representing stories from the community involves taking risks. There is a risk that the community may reject the characters and representations in the performance. The participants invest emotionally and they make themselves vulnerable during the drama process. The risk of rejection makes this process difficult. Then there are risks attached to the uncertainties of the final product. In Clanwilliam, one such uncertainty resulted in the fear of the participants that they would not have audiences for the performances. The Applied Theatre practitioner therefore needs to be courageous. Courage also needs to be nurtured in the participants who are taking an even bigger risk, since they wish to express serious concerns and attitudes which may challenge preconceived attitudes within their own community.

The practitioner, as the interventionist, creates opportunities for participants and audiences to interrogate their notions of those issues with which they are confronted. They may be stimulated into action, to review past or contemporary community concerns, and the practitioner may facilitate a deeper analysis of these. 'They ... summon up the 'as if', the possible; the what is not and yet what might be' (Greene, 1989:216). Interventionists also, however, recognise the difficulties in activating their communities as sites of critical enquiry and so seek to find alternative ways to help participants change current predicaments. The interventionist acts as a catalyst for change within the participants through the processes of drama and within the community.

The catalyst stimulates the change by giving participants the space and opportunity to investigate concerns of their choice through the medium of dramatic techniques and theatrical skills. In facilitating the process, I needed to be empathetic to gain the trust of the group, protect the integrity of individuals in the group and engage the participants in dialogue to empower them to voice their own relationship to the issues or events under consideration.

# The Applied Drama Practitioner as Catalyst

Zakes Mda (1993) describes catalysts as:

'those outsiders with specialist skills in theatre and in community development who work with organised groups in communities....They must have a higher level of social consciousness than the (local community) based on their education and general social experience... They should increasingly involve the participants both in the creating and performing the play. To reach its ideal a catalyst should not only be able to raise the consciousness of the target group, but also to impart theatre skills, and an understanding of the relation between drama and problem exploration....They should also have a higher level of critical awareness in terms of political and social issues.' In addition, 'catalysts should involve themselves in the practical lives of the target group for a period of time ... and participate in the ... social and economic lives of the participants ... as sympathetic observers of their daily lives and problems' (Mda, 1993:20).

In light of the above, the question arises as to how effective I could be as a catalyst for change in Clanwilliam. Firstly, in relation to Com Net I was an 'outsider' for various reasons. Clanwilliam is situated in a rural area and I come from the city of Cape Town. However, I spent 16 years in Stellenbosch, also a rural community. Therefore, although I was an outsider, I had had experience of living in a rural community. This helped me to understand the social dynamics of a small town community.

Secondly, they were a group of young people ranging from the ages 14 to 20, and I was 54 years old. This age factor located me as an outsider, but was balanced by my professional experience with young people as a high school educator for 26 years and my experience as a single mother of two sons in their early twenties. In both of these capacities, I have deepened my understanding of the group's language and the issues that young people face.

Afrikaans is the mother tongue of the participants. My home language is English and while I speak Afrikaans fluently, my dialect is different. Till August, when I spent a week there, I had spent only one weekend per month in Clanwilliam. This meant that I had not spent a long period residing in the community. Although I had sympathy for their problems and issues, I have only limited insight into their daily lives and problems which gleaned from what they shared during and after the weekend workshops.

However, I am coloured, a student, have a critical awareness of political and social issues and have a higher level of social consciousness based on my education and general social experience. In addition I am also able to impart theatre skills and use drama techniques for problematising issues. All these qualities place me in a good position to facilitate change as a catalyst.

The varied roles of the Applied Theatre practitioner interplay throughout the process: at times the interventionist, at times the catalyst, sometimes the facilitator. I had to facilitate interaction within the group. Likewise, I had to encourage creativity and create a safe place for participants to connect emotionally with their work. In the role of catalyst, I challenged the participants as they explored issues from the community. Also, as an interventionist, I facilitated and developed the use of theatrical skills to represent their narratives to the audience.

Given that the Applied Theatre practitioner is orientated towards facilitating or catalysing communities through theatre, the question of approach, or working methodology, is significant. In this regard, the work of Augusto Boal has proved extremely useful.

## Augusto Boal

Augusto Boal's body of theory is called Theatre of the Oppressed. Boal's work is based on the practices of Paulo Freire who wrote *Pedagogy of the Oppressed* which espouses the theory that powerless people have the capacity to initiate action to change their circumstances (Freire, 2002:31). Freire referred to this process as conscientization through which poor and powerless people learn to analyse their own social and political realities (Freire, 2002:33). Boal applied this principle into a theatrical context.

Augusto Boal's theatre praxis and theories have been developed while working in communities in Latin America where he realised the ability of theatre to transform lives and circumstances. 'The role of Theatre of the Oppressed is to extrapolate into real life the actions [actors] have rehearsed in the practice of theatre' (Boal, 1995:72). His dramatic techniques create the space for actors and non-actors to participate in the transformation of individuals, their views of life and their circumstances.

Forum Theatre is another series of theatrical strategies he created in which the audience members become active participants (spect-actors) in solving the problems they face. (Boal, 1995:7). One of the outcomes of Boal's method was that the lines between actors and audience members are blurred. Image Theatre is the name given to the series of wordless exercises and techniques in which participants create images of their oppressions which embody their feelings and experiences.

While Boal lived in exile in Europe, he was confronted with social and emotional issues like 'loneliness and fear of emptiness, which were unlike those he had encountered in Latin America where the oppressions were, amongst others, racism, sexism and police abuse of power' (Boal, 1995:8). This led to the development of 'cop in the head' techniques, also known as Rainbow of Desire. The 'cop in the head' series of activities were developed so that participants could find ways to dislodge the internal paradigms. In these exercises, actors are further encouraged to live the desire of the characters. These sets of exercises help to 'harness the power of the aesthetic space (the stage) to examine

individual, internalized oppressions and to place them within the larger context of society' (Boal, 1995:xviii).

I implemented many of Boal's exercises and activities in the drama workshops I conducted with Com Net between April and October. I engaged the group with games and activities from his body of work because I believe that the principles on which he bases his practices open the possibilities for social identity to be interrogated and renegotiated. More particularly, I used Image Theatre techniques in the initial processes of devising *Jingle Dreams* because the non-verbal quality of the work is designed to uncover essential truths about societies and cultures without resorting, in the first instance, to spoken language.

Image Theatre exercises were played in the aesthetic space (by which terminology Boal denotes the playing area of the dramatic activity) through which members of Com Net were able to become aware of patterns of behaviour in various oppressive circumstances in their community and to find alternative responses. The language of physical images ensured a level platform for all participants. The more articulate and outspoken participants as well as the quieter ones were able to express themselves equally well. The members of Com Net communicated individual images from personal stories. I had explained to them that they had the choice whether or not to describe or discuss their representations verbally. The qualities of the aesthetic space afforded participants the opportunity to explore their social identity.

'Cop in the head' and Image Theatre exercises featured prominently from April to October, and these series of activities were foundational to the exploration of the issues in Clanwilliam in *Jingle Dreams*. Therefore, I would like to expound on the theories and description of Image Theatre, and I would like to explain some of the exercises that I implemented.

## Image Theatre Activities

In Clanwilliam, I used Boalian techniques with Com Net because I wanted to communicate the potential to explore material oppression and related issues of internal repressive thought and dialogue patterns.

The participants in Image Theatre made still images of their lives, feelings, dreams, experiences and oppressions. Groups suggested titles or themes and then individuals 'sculpt' three-dimensional images under these titles, using their own and others' bodies as the 'clay'. The frozen images were merely the starting point for, or prelude to, the *dynamising* process which was the bringing to life of the images and the discovery of whatever direction or intention was inherent in them. At its simplest, the underlying idea that 'a picture paints a thousand words' reduced the over-reliance on words which could confuse or obscure central issues, rather than clarify them. The images presented by the members of Com Net were closer 'than words to their true feelings, even their subconscious feelings, since the 'process of thinking with our hands short-circuited the

ensorship of the brain, the 'cops in the head' placed there by society or personal experience' (Boal, 2002: xxii). Multiplicity of meaning in images was a vital factor in this work. The group perceived a range of different but often intrinsically related meanings within a single image, sometimes seeing things which the sculptor had no idea were there.

In the spirit of Boal's non-verbal work, the lack of pressure to verbalise afforded participants a certain measure of safety to express deep feelings that they could not or did not wish to explain. Image Theatre provided tools to bypass the intellect and speech in order to reveal what was really happening and at the same time encouraged a distance in order to analyse what had been revealed. Participants worked initially only with images in the embodiment of the stories they were devising. That allowed various perceptions to be explored, misconceptions to be reviewed and new insights into their community to be found.

The images were then *dynamised* in two phases. The first phase required the participants to mutter the internal dialogue of the characters under their breath. The participants became submerged in the thoughts and emotions of the character they represented. In the next phase the participants added audible dialogue as they enacted the ideas or conflicts inherent in the image. During this phase 'the religious, and/or social and/or political context was further explored and framed through the narrative, symbols, words and characters developed, within what initially was a still image but increasingly is becoming a dramatisation of the 'sculptor's' initial impulse' (Boal, 2002:184–185).

In creating Image Theatre it was important for me to guarantee a safe place where the members of Com Net felt free to exchange their stories and to look for solutions to their collective problems. Silence was important as there needed to be a sense of the opportunity to look inward in privacy before committing their images to public scrutiny. While sculpting, there was an opportunity to clarify emotions and experiences. When participants physically placed the others in the image, the sculptor, rather than showing or telling what he/she meant, generated a level of contact with the 'clay'. The commitment between all those involved allowed a new dimension on various issues to emerge.

Words are vehicles that convey meanings, emotions, memories and ideas. Words do not have the same connotations for everyone. While images cannot replace words, they are a language in themselves. Images are one of many possible languages. When working with images the intention is to allow memory and imagination to sense the inherent meaning of the image, rather than searching for the precise meaning. In a group the images reflect the emotions, ideas, memories, imagination, desires of the participants and the ensemble. 'Image Theatre is based on the multiple mirror of the gaze of others' (Boal, 2002:175).

When participants viewed the same image, and suggested what it evoked for them and what emerged in their imaginations around that image, new insights into problems were discovered by participants. This multiple reflection revealed the hidden and multi-layered perspectives of the image. The protagonist (the builder of the image) was then confronted with a variety of options from which to choose during the process. The creation of images allowed participants to crystallise an issue, a story

or experience so that meaning emerged in the doing and seeing. As the aesthetic landscape emerged, doubling for the social context, the theatre practice became a form of text - a weave of potential meaning that extended beyond the workshop space. In addition, individual experiences formed part of the collective through the collaborative forming of the image.

For Augusto Boal the body is the primary element of life inside and outside the theatre. 'We have a body - before we have a name, we inhabit a body.... [T]he first word of the theatrical vocabulary is the human body' (Boal, 1985:125). Because the mechanisms of oppression shape the body, it is through the body and its habits that those mechanisms can be exposed. Using Image Theatre techniques the Com Net participants were able to expand on images that depicted what they wanted to express about themselves and their community.

The quality of the aesthetic space allowed participants to review their stories and experiences. According to Boal, the aesthetic space has plasticity, which meant that time and space could be condensed or stretched at will. This plasticity allowed and encouraged the free play of memory and imagination of the participants as they related to others and to their circumstances (Boal, 1995:21).

The dichotic property of the aesthetic space was another quality that encouraged reflection and enquiry because we were dealing with a space within a space: the two spaces which were simultaneously identical and different. They were identical because actors and spect-actors alike were concretely in the same time in the same place and different because the illusion of an unfamiliar and distant world was created within the dramaturgical frame. This supported and nurtured self-observation by all the participants (Boal, 1995:23). A third quality of the aesthetic space was that it was 'telemicroscopic'. In the aesthetic space, participants saw that which was distant up close and the small made large. The performance space also brought to the present what had happened long ago, that which had been lost in the mists of time. Like a powerful telescope the stage brought issues closer and magnified them so that human life could be observed more closely' (Boal, 1995:27).

## Image Theatre with Com Net

I believed the strategies of Image Theatre could be used to enable young people to become aware of and articulate internal oppressions that have stifled the development of the community in Clanwilliam for decades, as explained in the introduction. My view is that members of Com Net were less restrained by the past than by present repressions and constraints, as a result of the dramatic processes since April 2007. Their parents and grandparents had lived under the apartheid rule and were disadvantaged financially and politically. In addition, the economic power in Clanwilliam was, and still is, in the hands of the white community. I wanted to give the young people of Com Net a platform to engage critically and enterprisingly with the memories of the past so that they could reconsider the messages of inferiority and subjugation with a view to reshaping their present, and in

so doing, their future. I am of the opinion that this form of drama was useful to reconstruct their perceptions of themselves and review others opinions of them.

'Cop in the head' and Image Theatre techniques created the space and the framework within which the participants interrogated and rediscovered meaning in the memories of their past, dismantled the impact of the oppressive voices of the past and broke the silence. A new awareness of the obstacles they faced, resources they had and the realm of new potentialities were collectively formulated through the drama processes.

I deduced that the images postulated by Com Net reflected the circumstances in their homes and communities they considered intolerable. Because the body is the location of our spiritual, mental and societal injury exercises like slow motion walking dislocated the muscular memory of past oppressions (Boal, 2002:21). Groups of participants engaged passionately in the rhythm exercise where two groups challenged each other rhythmically using their bodies and sound as tools of defiance. The 'magnet game' of attracting and repelling further aided the process of deconstructing persecution (Boal, 2002:21). Mirrors sequences developed the capacity of observation by means of visible dialogue and increased awareness and respect for others in the dramatic space (Boal, 2002:129-131). During the modelling sequences, the sculptor made images of injustices using the bodies of the other participants, and then combined them to form of collective image of inequity (Boal, 2002:136-138).

One of Boal's techniques to dismantle structures of power offered one of the strongest images by the participants in the process. A table, six chairs and an empty 250 ml water bottle were placed in the rehearsal space. Each participant had to enter the space individually and place the bottle in the position in which it would reflect the most dominant position of power. After the group had reached consensus that the bottle was positioned most strongly, the participants entered the construction and placed themselves in the most powerful position (De Bruyn, 2007/2008a). This activity allowed the participants the opportunity to set the mind free to dismantle power structures as they combined objects and their bodies to imagine and to reconstruct positions of power. During this exercise the tension in the room was tangible as participants embarked on this journey of reforming power in silence. One the strongest images of the process was that of Darryl, who was the last to enter the image. He entered cautiously, then confidently and with agility making his way in, over and through inverted chairs and bodies in the image, to balance himself on top of the precarious structure. This young man auditioned to study at Jazzart Dance Company in August 2008 and was accepted with a full scholarship for the following three years (De Bruyn, 2007/2008b). I propose that as he studied and selected his position regarding the image and the other participants, his mind was simultaneously finding new ways of perceiving himself in relation to his circumstances, affording him the opportunity to deconstruct his social identity.

In *Jingle Dreams* the lines between audience and actors were blurred in the following manner. The Talent Scout entered through the audience and addressed the audience in *Jingle Dreams*. Some of the actors sat amongst the audience and went onto the stage as part of the performance. Mr September

came to the final show and also went onto the stage. Ayden, Darryl and the DYC Dance Group performed as themselves in *Jingle Dreams*. The boundaries between reality and fiction were blurred. The audience applauded for the contestants at the Talent Competition in the play. Audiences were able to identify with the characters; while at the same time have the sufficient distance to engage with the drama. I hoped that the audience members would identify with the characters and issues in the play enough to question their social identity

The members of Com Net invested emotionally and physically in the dramatic process from their lived experiences or those observed in the community. Boal's Image Theatre exercises and techniques which were practiced at each workshop from April to September gave participants the freedom to process the familial, communal and historical constraints that shape their identity (De Bruyn, 2007/2008a). Because 'narrative inhabits a space between how life is usually constructed and perceived, and how it might be reconstructed and re-imagined for the future' (Ricoeur, 1992:170), I believe that as the applied theatre practitioner, I demonstrated the feasibility of a renegotiation of social identity and therefore posed alternatives to the future which the participants had envisioned before I had worked with them.

# CHAPTER TWO: NARRATIVE STRUCTURE AND DIALOGUE

## Narrative Structure

This chapter examines the narrative of young people of Clanwilliam in the fictional space of drama, and how these narratives reflect perceptions of their identity. Communication reinforces or dismantles notions of identity. The manner in which the characters responded to their circumstances, as developed in both narrative and dialogue exemplified and challenged the conflict young people experience regarding their community. Narrative and dialogue in the processes and performances of *Jingle Dreams* heightened my awareness of the struggles of the youth in Clanwilliam. They spoke about their circumstances at home and issues which I outlined in the introduction. 'Performed narratives have a significant part to play in effecting social change by enabling participants to experiment with different ways of navigating the imaginative space between the real and the possible' (Ricoeur, 1992:152). Throughout the process I was conscious of the struggles the group faced regarding their circumstances and the obstacles they faced to realize their dreams. I regularly engaged the members of Com Net in discussions about their future (De Bruyn, 2007/2008b).

Narrative and life are closely related. Life takes on meaning in the process of story-telling. 'Life has implicit meaning, which is made explicit in stories' (Widdershoven, 1993:4). The members of Com Net became aware of the significance of their experiences by telling stories and juxtaposing their experiences with other narratives. Experiences acquire more value when blended with other stories. Life is made up of a series of events. Narrative activity is also made up of a series of actions and experiences made by a number of characters, whether real or imaginary. These characters are represented either in situations that change, or as they change in relation to circumstances. These changes, in turn, reveal hidden aspects of the situations and of the characters and engender a new predicament that calls for thinking, or action, or both (Ricoeur, 1980:174).

Plot refers to the 'intelligible whole that governs a succession of events in any story' (Ricoeur, 1980:171) In *Jingle Dreams* the plot assembled and reassembled. We started with the themes, devised the script, then further improvised examination of the scenes, and rediscovered different aspects of the characters in the macroscopic scenes, which we then reconstructed as a narrative. The whole was broken up, and then re-assembled.

Two of the qualities of postmodern drama are that narrative is disrupted and fragmented. When the members of Com Net first penned their ideas about the play in October, the father was portrayed as a sober, responsible parent who was concerned about his son's future, and did not object to his son's

choice of career as a dancer. Over the second weekend in November, the participants workshopped the material they had devised in October.

Morris and I asked the groups to develop contexts and activities around the relationship between the father and son they had presented in October. One group represented the father who objected to his daughter singing secular songs. When his daughter confronted her father about her mother, he confessed that he had drowned her mother in a bathtub. Another group portrayed the father as a drug dealer. Morris and I fragmented and reassembled their narratives to produce the story line of *Jingle Dreams* (De Bruyn, 2007/2008a).

Narrative authority is the power to shape the way social identity is represented. Telling and performing their stories increased the narrative authority of the young people of Com Net. It increased their ability to define themselves and the world, as they constructed new ways of mediating their social identity. 'Art is a powerful means of representation. Creating community theatre is a deliberate means of representing a place and the people who live in it.

'Representation plays an important role in shaping social identity and normalising social reality' (Mattingly, 2001:448.) The field work project in Clanwilliam contributed to bringing the voices of the people back to the community to provide a catalyst for social change and to give voice to those silenced and marginalised. 'The limited narrative authority of young people in the community is compounded by their lack of access to the resources and institutions that shape representation...'  
(Mattingly, 2001:449).

Through the narrative of *Jingle Dreams* I hoped to open the exchange of dialogue to empower individuals and communities, with a view to stimulating social change. The dialogue throughout the processes of *Jingle Dreams* communicated the areas of power and resistance amongst the young people in Clanwilliam, as well as the intergenerational struggle for power in the community.

## Dialogue

'The use of distinctive speech modes also involves enacting social identities' (Maynard, 1988:325). Communication in dramatic situations creates the opportunity to interrogate and perform different types of relationships within the community, families and in the workplace. Dialogue also reveals issues of power and class and sheds light on how individuals view themselves and others through their interaction. Maynard suggests that we are just 'beginning to understand how language and interaction operate as a site for the exercise of control, dominance, resistance, and other activities ordinarily associated with struggle at the level of social structure' (Maynard, 1988:318).

*Jingle Dreams* was devised in Afrikaans, the mother-tongue of the Coloured community in Clanwilliam. Afrikaans was also the language that slaves adapted from Dutch. Interestingly, Clanwilliam's history

has a strong English influence. I postulate that the influence of the Afrikaner government during the apartheid period was a strong influence in the town, thus creating an Afrikaans-speaking Coloured community.

Language interactions reveal how social identity has shaped the Coloured youth of Clanwilliam around issues of power and dominance, gender relations and intergenerational relationships. In the interviews conducted after the performance, Rozaan, Ayden and Darryl comment that they enjoyed the scene in which there was conflict between Mr September and a middle class customer, particularly his outburst. The scene points to a contestation of class and power. Mr September says: Ek is net n pakker hier. [*I am only a packer here.*] (*Jingle Dreams*, 2007) The use of 'only' diminishes his position and then his outburst is an act of resistance. His response to the customer is the voice of the disempowered worker and resonated with audience members, who responded with laughter. I am of the opinion that Mr September's outburst reflected their desired response when people of a higher class treated them with disdain. The contrast between rural and urban, parent and child, worker and employer, customer and employee, was explored in *Jingle Dreams*, and these will be analysed below in an attempt to understand the social identity of the youth.

In the opening scene of *Jingle Dreams*, the Talent Scout struts into the auditorium with aplomb, through the audience. He addresses the audience in a commanding and boisterous tone, greeting them and calling upon them to respond to him loudly. His tone is one of confidence, arrogance and condescension towards the inhabitants of the town. Ek kan julle nie hoor nie! [*I can't hear you!*] he tells the audience (*Jingle Dreams*, 2007). The interaction between him and the audience reveals the sense of superiority by the Talent Scout. Yet as this is the creation of the group, it reveals how they see themselves in contrast to city dwellers. This sets the tone of the urban versus the rural. He is from Cape Town. He has to leave before the planned auditions are over because he has an important meeting to attend. The sense that his business in Cape Town is more important than the auditions in the small town of Kleinwillem further expresses the rural/urban contrast. He is in control of the space, of the audience and of the participants in the Talent Competition, thus concluding that the urban force is stronger and more dominant than the rural town of Kleinwillem. He also says that he is from the 'big big city of Cape Town' and here for the 'big, big, big Talent Competition'. (*Jingle Dreams*, 2007) The use of these adjectives in contrast with the name of the town adds to set the theme of urban dominating the rural, having more resources than the rural, and being more influential than the rural, as perceived by the young people. When one of the group members addresses the scout to have their audition opportunity, they call him 'sir' in pleading tones (*Jingle Dreams*, 2007).

Gender issues feature strongly throughout the processes of *Jingle Dreams*. The attitude of Mr September towards his daughter, Jennie, and his wife is a strong reflection of gender attitudes. Over one weekend rehearsal, the groups were asked to devise pieces around what they perceived to be the point of conflict in the home. In the first group the father had murdered the mother because he was drunk. In the second, the daughter wanted to join a dance group, and the father shouted at her for wanting to dance (De Bruyn, 2007/2008a).

In both these scenes, the daughters (representing the young generation) challenge the fathers and demand an explanation for the silence about their mother's disappearance. The younger generation is asking questions about its place in society and is not willing to be compliant and complacent about its place in the family and society.

It emerged for me that the members of Com Net are resisting factors like the impact of poverty, domestic abusers and substance abusers that shape their identity. They desire to become more than just workers on the farm or at Check-Inn, as one of the songs depicted. New opportunities in the present South Africa have broadened the horizons of the youth. They want to be respected and are breaking new territory by forging untrodden paths through the confines (oppression) of male domination in the present and past.

Mr September's daughter, Jennie, represents the transformed, liberated and contemporary woman of this generation who questions, challenges and interrogates. When the Talent Scout leaves before her group has had a chance to audition, she is the one who leads the group onto the stage to question him. And prior to that, when the latter stops Ukaffor before the end of his audition dance, she is the one who voices her opinion about the unfairness of the action. When her father meets her in the street and asks her where Bennie is, she is unafraid to respond to her father about her unwillingness to be responsible for Bennie (a role that women played in the previous generation: sacrificing their lives and dreams for the family).

In the absence of the mother in the home, Jennie has the role of preparing supper and taking care of her father and younger brother. When asked by her father why she was in the park, she replied that supper was done and she came to look for him. Her response is: Ek het vir derrie kom soek. [*I came to look for daddy.*] (*Jingle Dreams*, 2007) Her third person address of her father is strongly built into the Afrikaans language. He chases her away to find Bennie to which she responds that it is not her place to look after Bennie. Ma' Derrie, hoekom moet ek altyd vi Bennie soek. [*But daddy, why must I always look for Bennie.*] (*Jingle Dreams*, 2007)

When her father finds her rehearsing in their home for the auditions and chases her friends away, she asks him to explain his resistance towards the dancing. He explains that her mother had been a dancer, who exposed herself to men on the dance floor'. He fell in love with her, she fell pregnant and they were forced to marry as was the custom in the community at the time.

If a young woman fell pregnant, marriage was expected to legitimize the birth of the child. Women had very few rights or choice in the situation. Woolard and Schieffelin suggest that 'many populations around the world, in multifarious ways, posit fundamental linkages among such apparently diverse categories as language, gender... intentionality, authenticity, power, and tradition' (1994:104). In the above scenes from *Jingle Dreams* links are revealed between language, gender, power and tradition.

The fictional young people are consistently challenging the fictional adults in the way that the real young people would like to do.

The dream sequence, which portrays spousal abuse, is the climax of the play. Performed as a dance, Jennie recalls why her mother left the family home. It has an impact on two levels. It reflects an issue that is prevalent in the community. Participants open the discourse about one of the most silenced voices in the community – that of the abused woman.

For Jennie, the recollection of a forgotten memory is significant and enables her to face her past. 'Filling the (w) hole of memory' (Malkin 2002) makes her more resolute and determined to reach for her dream. Mda says that 'it is important to look back at the past in order to have a better understanding of our present... We are shaped by our history. Our present worldview and our mindset is a result of our yesterdays' (Mda, 2002:280).

Because our history is part of what shapes our social identity, I suggest that remembering a significant moment from her past facilitated the modeling of a transformed social identity, which she ultimately voices: Ek wil iets van my lewe maak. Ek wil nie net Jennie van Kleinwillem wees nie. Ek wil Jennie van New York wees. Ek wil my eie pad volg en 'n sukses maak van my lewe. Ek sal hard werk om my doel te bereik. [*I want to make something of my life. I do not just want to be Jennie of Kleinwillem. I want to be Jennie from New York. I want to follow my own path and I want to make a success of my life. I will work hard to achieve my goals.*] (*Jingle Dreams*, 2007)

The scenes improvised on Saturday 4 November 2007 featured one skit of the son killing his father. Another scene portrayed the father explaining to his daughter how he had killed her mother by drowning her in a bath in his drunken stupor. These suggestions by the participants were then adapted and included in the dream sequence. Morris, as the interventionist, suggested that Jennie's dream of a future as a successful dancer be disrupted by the father who staggers into the dream.

The female members of the cast had selected a song by Celine Dion, *Have You ever been in Love*, to which they choreographed a dance portraying Jennie's dream. The female cast members begin by dancing, but are interrupted by the father, who stumbles in, drunk. He pushes the girls away and attacks Jennie. Her mother intervenes to protect her and her father attacks her mother. Jennie's mother is beaten by her father, and ultimately leaves while Jennie's father holds onto his son and daughter. They struggle to follow their mother, but their father's strong grip stops them from going (De Bruyn, 2007/2008a).

Theatrically, this emotionally-charged scene was lit with a spotlight from the front, casting enlarged shadows of the dancers against the white wall. Domination of males is highlighted in the scene when the father towers above the other family members as he beats and abuses them. Part of what shapes social identity is family and history. As Jennie accepts what happened to her mother, she sees herself in a new light and is determined not to be like her mother, her father, or Bennie, but to reshape her

future and thus her identity. The following are comments from the interviewees who related that this scene made a huge impact on them.

I wondered if people would understand the sequence especially because there were no words. It was what gave people an opportunity to relate it to their own circumstances. The silhouette against the wall was very powerful. The dream sequence made people aware of their actions and the consequences of their actions in real life without judging them. (Jephta, 2008)

Many people enjoyed the sequence because it reflected what happens in real life. My mother told me that this happens in people's lives, but people do not talk about it and pretend that everything is ok. Many people cried during the dance. (Jooste, 2008)

I enjoyed the acting only through dance and song of the dream sequence. The silhouette against the wall made it bigger and made huge impact. It is important to speak about our problems to others. The dream sequence – was a result of the father's explanation to his daughter so that she could also understand his disapproval of her dream to dance. As young people we do what adults do and have done in the past. This is a small community and people talk. Adults must give more respect to young people. We can also think. We also have a say. We also have talent. (Van Schalkwyk, 2008)

In the dream sequence the father dominated the silhouette. His image against the wall was bigger than all the others. It was aided by the fact that he is also taller than the other actors in the scene. (Cloete, 2008)

*Jingle Dreams* touched the community because it touched on relevant issues that affect the community, especially between husbands and wives, and the battering of children. I speak from experience because I had to run many times from an ex-husband who beat me. I therefore found the dream sequence very emotional. Many cried because they know these circumstances. (Constance, 2008)

In an interview Lameez made the following comment: I enjoyed the dream sequence. I could watch and live it without the interruption of words. (September, 2008) Dance, like image is an effective language of physicality that is able to break the silence on domestic abuse.

Mr September represents male domination and power, and Jennie, the resistance to the power structure. The response and attitude of Mr September, when he is ordered by the sophisticated customer in the shop to go to the other side of the store to fetch her fruit, reflects the class stratification in the community. Mr September views himself as 'only a packer', of a lower class. The

customer, who is sophisticated and confident expects him to be submissive and subservient. He becomes angry at her treatment of him and shouts at her. She storms out of the shop, withholding her buying power. The store manager confronts Mr September, who pleads with him not to be fired. This incident speaks of the power of the upper classes vis-a-vis the subordinate 'others' in the community.

Unemployment and a low income are key factors contributing to poverty. The play ends with Jennie's father supporting her and giving his permission for her to audition at the Talent Competition, which suggests that the domination of males over females is successfully contested through the drama and so it provides an opportunity for the emergence of female liberation from the constraints of the past.

Nevertheless, it is worth noting that whenever Jennie addresses her father in the play, she is always respectful, even though she disagrees with him. She loves him and longs for his support and approval. In the song *Ma's en Dogters* [*Mothers and Daughters*] participants wrote:

Daar's 'n ma by die werk om geld te verdien  
Sy vat elke gaaping wat sy sien  
Maak'ie saak waa' - oppie plaas of Check Inn

*There's a mother at work earning money/ She takes every job she can/ Makes no difference  
where – on the farm – at Check Inn  
(Jingle Dreams, 2007)*

These words articulate the role of mothers in the community and may even communicate a subconscious collective memory of the /Xam women who were forced to work as farm labourers when the men were killed in the 1800's when the last free /Xam were hunted to extinction by the Boers (Penn, 1996:81-91).

In an interview, Angelo, who played the role of the father, said:

The father's role was complex. He first starts out as the villain, a drug addict who did not give his children support, but does care about his children. He genuinely does not want them to make the same mistake that he or their mother had made. He is concerned that his daughter will become like her mother, if she follows her dream. He does not know where their mother is and is worried. He misses the mother's touch in the home and that his children miss their mother (sic). (Cloete, 2008)

The complexity of the father's role shows the intricacies, fluidity and malleability of social identity. The significant role that parents play in the lives of young people is acknowledged when Mr September goes onto the stage to show solidarity with his children's endeavours in the final scene. When he

offers words of advice and encouragement to his daughter, he reclaims his role as encourager and supporter of the younger generation.

The processes of collaboration in community theatre contest notions of class dominance and economic power. Participants are also confronted by their own prejudices and biases against others from different social classes. The diversity of the participants reflected the class diversity in Clanwilliam.

'Diversity in society, besides raising the possibility of conflict between groups, also promoted [and investigated] other social problems, such as those of status, power, and patterns of domination and subordination' (Gumperz, 1982:6-7). Because language is an 'interactional phenomena, patterns involving social identities, including sex, age, ethnicity, class, and others' (Gumperz, 1982:7), the communication and interaction in the play discloses many issues relating to social identity.

Another scene representing the diversity in Clanwilliam was portrayed in a scene of a busy Saturday morning in the Clanwilliam's main street. The various social strata of society are represented. The key moment in this scene was between the drunken woman, Bennie and the wise older woman in the community. This scene also reveals intergenerational relationships. The drunken woman staggers onto the pavement and falls. Bennie pushes her off the pavement into the road and the wiser older woman reprimands Bennie for his treatment of the intoxicated woman.

Bennie: Naai man, wat sou my ma gedink het as sy nog hie' was?

[*No man, what would my mother have thought if she was here?*]

Matak: Ma' wat gaan'ie manskap se. Moet'ie nog warrie van daai jonges 'ie. Kom o's line.

[*But what will the gang say. Don't worry about those youngsters. Come we go.*]

(*Jingle Dreams*, 2007)

Interestingly, Bennie is also repeating the pattern of abuse that his father displayed. When the older woman reprimands Bennie, he shouts at her disrespectfully. She has to stop him from further shoving the drunken woman away. He shows no sympathy towards the drunken woman and no respect for the older woman (*Jingle Dreams*, 2007).

The diversity in the group typified the coloured community of Clanwilliam. Yet they were able to build relationships as an 'imagined community' of which Anderson speaks because their social identity cohered around the common vision of drama and the production of *Jingle Dreams*, and not only in a community of place. Nevertheless, during lunch times, the DYC group members sat together, and the young girls from Geeldorp made fun of one of the participants who lived in the 'ou dorp' (the older section of the coloured area). In fact, during the rehearsal process and in the dressing rooms, this member from 'the wrong side of town' was often the brunt of negative comments. However, by the end of the run of the performances, all the participants accepted each other as equals (De Bruyn, 2007/2008a).

The inebriated woman was played by the girl most disparaged by the group. She did not belong to any of the sub-groups within the big group. She joined Com Net alone and uninvited because of her passion for drama. She comes from the 'scheme houses'. A summary of her speech to me that she wanted to express to Fleishman at the end of the Clanwilliam Arts Festival in 2008 answers the question. 'I want to thank Mark and Com Net. Being part of the activities of the group, learning about drama and performing in *Jingle Dreams* has changed my life and given me something to work towards in the future' (De Bruyn, 2007/2008b).

In his interview Gilroy said: I enjoyed the strollers, Matak and Bennie, and the way they spoke. The language they used was like in real life. (Fortuin, 2008)

The language used by Matak and Bennie differ from the other young people as they speak using the language of gangsters that have meaning only to that in-group. This contrast is clearly seen in the conversation between Bennie and Matak as they argue about whether to join Com Net which is in marked contrast to the more conservative register in which Ayden speaks. Ayden: Jy moet besluit wat jy gaan doen. Of tik of Com Net. Jy kan nie altwee nie. Ons soek nie tikkoppe in Com Net nie. [*You must choose. Either tik or Com Net. You can't do both. We do not want tik users in Com Net.*] (*Jingle Dreams*, 2007)

In contrast, Matak's language is the colloquial use of slang. Matak: Ek sê, djy. Kom ons line! [*Hey you, let's leave!*] (*Jingle Dreams*, 2007)

In one of the early improvisation scenes, the snooty girls pass the gangsters gambling and say: Julle sal nooit iets word in die lewe nie. [*You will never amount to anything in life.*] (De Bruyn, 2007/2008a)

Mr September and the wise old woman played by Jessica connote the language spoken by the older generation.

Mr September: Jou skaduwee sal vyf keer oor jou graf gaan, voor jy besef waarmee jy besig is.

[*Your shadow will walk across your grave five times before you realize what you are doing.*]

Mr September: Ek wil nie hê jy moet dieselfde pad loop as ek en jou ma destyds nie.

[*I do not want you to follow the same path as your mother and I did then.*]

Die ou vrou: Nee Bennie. Mens praat nie so met ouer mense nie.

[*No Bennie, one does not talk like that to older people.*]

Bennie: Ag loop. Wat soek sy hier? Sy moet ander plek gaan lê.

[*Go away. What is she doing here? She must sleep somewhere else.*]

Die ou vrou: Bennie, jy moet onthou, eendag as jou ma of jou ouma nie meer daar is nie, dan maak dieselfde dronk vrou die deur in jou gesig toe.

*[Bennie, you must remember, one day when your mother and granny are no longer alive, then this same old drunken woman will shut the door in your face.] (Jingle Dreams, 2007)*

The different tones and language reflect 'the diversity of groups in society and how group members conceptually carve their worlds, reinforce social boundaries, and resist outside attempts at social control' (Maynard, 1988:325). It also reveals how the participants attempt to negotiate and reconstruct their social identity. Language has the potential to perpetuate perceptions of our environment or to challenge contemporary discourse about social identity. Language has the power to interrogate and reveal stereotypes.

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## CHAPTER THREE: STEREOTYPES

This chapter further explores how *Com Net* reveals their interpretation of the social identity of the community through the qualities they attributed to the characters. Negative and positive stereotypes are represented in their attitudes to other characters, and in the songs they composed.

According to Leyens, Yzerbyt and Schadrin, a very general definition of stereotypes is that 'they are shared beliefs about personal attributes, usually personality traits, but often also behaviours, of a group of people' (1994:11). Throughout the process of *Jingle Dreams*, *Com Net* revealed, shared and reflected upon beliefs, behaviours and attributes about individuals and families in the community of Clanwilliam. Pickering regards stereotypes 'as an essential way that members of a community, organisation and class make meaning and create order out of the information assimilated from their reality' (2001:3). The imagined space of drama enables young people to create stereotypes as a tool to order their confused thoughts about Clanwilliam. The process of *Jingle Dreams* created the opportunity to construct stereotypes flexibly to explain, describe familial and community relations.

During the discussion after the improvisations on the weekend from 20 to 21 October 2007, Angelo indicated that the wealthy farmer's wife, living in a huge house symbolises the star or the saviour and the farm worker, as poor and needing help (De Bruyn, 2007/2008a). Morris and I, drawing upon many other improvisations wherein the young people auditioned for stardom, translated the former character of an outside saviour into the Talent Scout who came from Cape Town. In Clanwilliam, job opportunities are scarce and many young people have to leave for bigger towns to find employment. Resources and career opportunities are limited in Clanwilliam.

The inebriated woman who comes into the street scene singing '*Jingle Bells*' and clutching in her hand a bottle of alcohol which she is still drinking, is a poignant and ironic stereotype. This is the only direct reference to the season of Christmas that emerged in the play. It is ironic because the theme of hope that this season implies is characterized by a drunken woman, who is kicked by Bennie when she falls on the pavement. By contrast, the image is poignant because it typifies hopelessness during this season of hope.

The troubled family is reflected in the dream sequence in which the father is an alcoholic and an abuser. The result of this alcoholism is a family torn apart by strife. Mr September is also a drug addict which suggests another cause of the difficulties carried by the dysfunctional family in Clanwilliam. Bennie and Matak represent young people who use drugs. Their striped shirts and caps worn back to front depict gangsters and drug users in the community. This image is accentuated by the swagger of these boys and their dialogue. 'Die manskap wag vir ons'. [*The other gang members are waiting for us.*] (*Jingle Dreams*, 2007).

The play represents different people in the community who have a strong influence in shaping the identity of young people. The stereotypes propose a mirroring of common characteristics in individuals which offers audiences and participants the opportunity for reflection, acceptance and rejection of qualities in the social identity of the community.

Jennie is the responsible one in the family. She characterizes the hardworking young person who has dreams and ambitions, yearning for a life filled with hope and a brighter future. She and her friends display an eagerness to audition, when they run onto the stage as the Talent Scout leaves, imploring him to give them a chance. Then they realize that they have more time to perfect their dance as they have another opportunity to audition later in the week. They follow through with determination when they practice in preparation for the next audition. In my view, the above mentioned steps are evidence of the contestation of the stereotype of young people presented by Bennie and Matak. Jennie displaces a former notion of social identity with a positive role model.

I am of the opinion that the songs below, written by the participants facilitates the interrogation of stereotypes. *Pa's en Vriende* [*Fathers and Friends*] reveals the father as a negative stereotype; *Ma's en Dogters* [*Mother and Daughters*] displays the stereotypes of mothers and their relationship to their daughters and *Iensy Wiensy Spider* typifies the drug user (De Bruyn, 2007/2008a).

*Pa's en Vriende*

Dis hard om te glo  
Dat ek was alleen  
Ma' jy was altyd my vriend, ja  
Maar ek het geglo  
Geglo aan my droom  
En daar was altyd  
Net hoop, ja  
My pa was nooit nie da'...  
Hy's altyd dronk  
My droom het waar geword  
En nou is ek 'n stêr  
'n Superstêr

*Fathers and Friends/ It's hard to believe/ That I was alone/ But you were always my friend  
yes/ But I believed/ Kept on believing/ And there was always hope yes/ My father was never  
there/ He was always drinking/ My dream came true/And now I am a star/A superstar.*  
(De Bruyn, 2007/2008a)

This song replicates the intergenerational distance in the community. It speaks to the stereotype of fathers in the community who do not support their children and often are physically absent because

they have left their homes or have no interest in the children. Some fathers, even though they are present, are too drunk to encourage and provide for their families.

This song also echoes the sentiment in the previous song that their friends 'were always there'. There is strong evidence that good friends who support and encourage their peers to pursue their goals could replace the older generation who should be the mentors and role models of success. The hope for the future is a strong attribute of this particular group of young people. This dream for a better future is possible if young people forge a good work ethic.

Jennie: Derrie, ek sal hard werk want ek wil suksesvol wees. [*Daddy, I will work hard because I want to be successful.*] (*Jingle Dreams*, 2007)

The following are extracts from the songs they wrote in support of their perceptions of their community.

*Ma's en Pa's*

In vandag se lewe hou almal van tik  
Die jonges gaan al agteruit en hul lewens versplit  
Ek was gewies gewas getik en gedas  
My ma lê dronk en my pa in 'ie tronk  
Rap to the cap  
Ek breek my nek  
En ek wys respek  
En ek sal ook nooit vrek

*Fathers and Mothers/ Today everyone likes tik/ Young people are retrogressing and their lives are falling apart/ I was drugged and collared and tied/ My mother lay drunk and my dad is in jail/ Rap to the cap/ I break my neck/ And I show respect/ And I will never die*  
(De Bruyn, 2007/2008a)

The group recognizes that the lives of young people are disintegrating because of drugs, especially tik. They seem to suggest that the adults in their families and in the community are unable to help them because the adults are also grappling with addictions. Ayden, Darryl and Sylvester made up the following song during one of our workshops:

*Ma's en Dogters*

Daar's 'n ma by die werk om geld te verdien  
Sy vat elke gaaping wat sy sien  
Maak'ie saak van oppie plaas of Check Inn

(En haar kind)  
Met drank in haar maag, tik deur haar nies  
Nou sit sy swanger: sies  
Dit maak my soma vies  
Sy't gehoop en gedroom sy kan iets bereik  
Ma' later besef dit was 'n faik tyd  
Sy hou net aan en aan met syp  
Min te wiet ha' tyd loop yt  
Tiek Tok Tiek Tok  
Daar is 'n vriend langs jou  
Maak jou oë oop 'n jy sal sien  
Help jou met 'n probleem  
Daar is 'n vriend langs jou  
In jou gemeenskap, dit is daar  
Soe vra die vraag  
Is dit beter om te waag  
As sit en staar

*Mothers and Daughters/ There's a mother at work earning money/ She takes every job she can/ Makes no difference where – on the farm – at Check Inn/And her child/ With booze in her stomach and drugs through the nose/ Now she's pregnant – sis –/ It makes me mad/ She hoped and dreamt that she could achieve something with her life/ But realised that time had run out/ She continues to drink/ Tick Tock Tick/ There's a friend alongside you/ Open your eyes and you'll see/ In your community – it is there/ So ask the questions/ Is it better to risk than just sit and stare*

(De Bruyn, 2007/2008a)

In the song above, the mothers in the community are reflected as eking out a living working on the farms and at the Check Inn, the local supermarket. Their daughters are drunk, use drugs and fall pregnant. This is a reflection of the lives of many young people in Clanwilliam, who have dreams for the future but cannot stand against the preponderance of alcoholism in the community.

The call is made for young people, to open their eyes, take risks, and question the values and attitudes that are prevalent in the community. They see their peers or friends who share the desire for a better future, as an important support structure. This suggests a cry for positive role models in the community. The representation of negative role models is, in reverse, a call for role models that are worth emulating.

The above are examples of the members of Com Net making sense of their reality through the processes of drama. Community Theatre creates the opportunity for a reflection on social identity because 'an individual's self-definition is dependent on understanding their social context, their place

in society and the meaning and significance of their actions and attitudes in that context (Oakes, 1994:82).

Throughout the process of developing the drama, including the process of writing the lyrics, the members of Com Net were probing into issues that were pertinent to their social context. The process of drama enabled participants to position themselves in respect of the choices they face in the community. The abuse of crystal methamphetamine (previously and hereafter referred to by its street name in the coloured community as tik) is a huge concern for the community. Reference to drug abuse appeared in all the songs written by the participants.

*Iensy Wiensy Spider*

Iensy Wiensy Spider  
Het Saterdag getik  
Toe skep sy ma sy Sondagkos  
Toe het hy verstik  
Nou lê hy ses voet ses  
Van heeldag net wil tik

*Iensy Wiensy Spider/ Iensy Wiensy Spider/ Tikked on Saturday night  
His mother dished his Sunday meal/ And then he choked/ Now he rests six foot under  
because he wanted to tik.  
(De Bruyn, 2007/2008a)*

The interviews below substantiate and represent the concern by community members regarding the increasing drug problem among the youth in Clanwilliam. These are further substantiated by the crime statistics during 2006/ 2007 (Western Cape Stations, 2006/ 2007).

Tik could have been made bigger because it is an increasing problem in this community. Iensy Wiensy Spider was a song that resonated: [it] played in my head for weeks afterwards. (Josephs, 2008)

Bennie has negative and positive qualities. His life depends on the choices he makes between Matak and Com Net. Many young people can see themselves in Bennie. They have to realize their choices affect their future which in turn affects the future of the community. (Cloete, 2008)

The younger generation represented by Com Net reject the lifestyle of drug abuse. This is revealed by Ayden and Darryl:

Ok, ons sal jou aanvaar, maar laat ons jou vang met tik dan is jy uit. [*OK we will accept you. But let me catch you with tik and you are out.*]

Darryl says to Bennie: Maar jy kan mos nee sê. [*But you can say no.*]  
(*Jingle Dreams*, 2007)

During the devising process, the attributes of the characters Com Net developed were found from their memory bank of characters in their community. Milanie said in her interview: 'The father and the drunken woman and the children doing drugs are typical examples of people from the community that I recognized' (Constance, 2008).

'To the individual, stereotypes serve the cognitive function of systemizing and simplifying the environment, and the motivational function of representing and preserving important social values. At the group level, stereotypes contribute to the creation and maintenance of group beliefs which are then used to explain social events and justify various forms of collective action.' (Oakes, 1994:85)

Stereotyping became part of the group's attempt to make meaning of their reality and the values accepted as norms in that society. However, it seems that rather than maintain the values of the community, the participants contested them in a simplified and untested way through drama. I say 'untested' because their values will only be transformed as each individual embraces the changes they wish to see in the community at large. Thus what was reflected in the processes and performances of *Jingle Dreams* are the ideals for the community of which they form an integral part, in complete juxtaposition to their current reality.

The use of stereotypes within the context of drama creates an opportunity for these young people to investigate the social values found in their community that apply to them. Not with the intention of preserving the current social values, but with the view to challenging these values as individuals, as a group and for the audience. With the aid of like-minded friends, the values of hard work and respect for each other, as well as collective action might bring about transformation of the social reality for the young people in Clanwilliam, resulting in a transformed social identity. Their identity may then be shaped by more positive qualities.

Angelo summed up these ideas in his interview:

The play was for everyone in the audience: parents and children and the elderly. Auntie Vossie (a relative with whom I spoke after the show) could see herself in Jessie [who played the role of the grandmother]. There was the image of the business people and how they treat their workers. In life there is always conflict. The process was like life. We disagreed and fought, but we worked together because we wanted to perform a show. We had to trust each other and respect each other even when we disagreed. The process of making the show

also gave me an opportunity to see something about a number of different people and gave me the opportunity to understand other people's circumstances. It gave me a better understanding of what it is to be a father because I had to live in the role of the father. We have to accept people and treat people as individuals and with respect because we do not know what their circumstances are like. (Cloete, 2008)

During the process of making the drama, various stereotypes of the Other emerged. Young people who are drug users are juxtaposed with those who do not use drugs. Young people with hopes and dreams are balanced by those who have none or whose dreams have been destroyed. The youth of Clanwilliam are portrayed in contrast with the older generation. According to Pickering, 'stereotypes operate as a means of evaluating place, and attempting to fix in place, other people or cultures from a particular and privileged position' (2001:47).

'The translation of difference into Otherness is a denial of dialogue, interaction and change' (Pickering, 2001:49). In the process of creating *Jingle Dreams*, Otherness is open for interrogation, therefore creating a space for 'dialogue, interaction and change'. Bennie's father is portrayed as a drug user, an alcoholic and physical abuser of his wife and children. In the process of communication and interaction with his daughter Jennie, we see the transformation from a dominating, aggressive and unreasonable father to one who gives his support to her and Bennie. While Morris and I suggested placing such a scene in *Jingle Dreams*, our idea was taken from the improvisation of the 4 November, and so we suggested it for the play because I believe it indicates what the youth desire.

Pickering postulates that what is 'taken as normal or legitimate, in the production of texts and images, is never absolute, never fixed for all time, and always the site of different and conflicting ways of knowing it' (Pickering, 2001:xiii). In *Jingle Dreams*, the father represents a stereotype that is not fixed. Bennie also has to choose between joining Com Net or remaining in the gang. The realization that his behaviour is destructive is also testimony to the notion that stereotypes are not fixed but transform as society responds through dialogue with the Other.

Stereotypes are not the same as prejudice. 'Early theoretical advance in the study of stereotyping was constrained by the fact that stereotyping was typically equated with prejudice' (Oakes, 1994: 24). However, stereotypes can be positive. In the process of *Jingle Dreams* positive stereotypes and examples of prejudice are represented. The members of the Com Net, the groups, Vrinne and the Hip Hop Girls are examples of positive stereotypes.

The attitude and tone of the Talent Scout towards Ukaffor is an example of prejudice. The Talent Scout humiliates him by chasing him off the stage and stops the music before Ukaffor has the chance to complete his gumboot dance. In this scene, Com Net comments on the attitude of coloured people to black people which still operates in the community. The attitude that blacks are inferior raises the status of coloured people and gives more power to the coloured people who treat black people with contempt.

In contrast is the way in which Mr van Schalkwyk is treated when he appears at the auditions. His singing was out of tune and out of key, yet the Talent Scout praises him and encourages the audience to applaud him. His attitude towards Ukaffor is derogatory and discriminatory, while Mr van Schalkwyk is applauded for a bad performance and poor preparation. The young people of the Hip Hop group challenge this attitude by shouting: Ma' hy is nog'ie kla' nie. [*But he is not finished yet!*] (*Jingle Dreams*, 2007) Com Net deliberately satirizes the racial prejudice that still prevails in the town.

Stereotyping is a form of representation and through the processes of *Jingle Dreams* the young people in Clanwilliam were given the opportunity to dissect and speak about the difficulties they faced. 'The politics of representation cover both the power to speak of and for others who are represented' (Pickering, 2001:xiii). The dramatic space allowed young people to speak to and of community issues that shape their identity in a context where young people were able to express themselves, their dreams and their opinions without judgement. The drug addict is able to express the pressure in the gang to conform to their standards. The alcoholic father is able to explain some of the factors that led to his unhappy marriage.

Com Net was thus able to speak on behalf of others through the different characters they had created in the process. The analysis of the stereotypes in the process reflects the young people's desire to deconstruct a social identity based on the awareness of past issues that are a hindrance to the growth of the community, and the cultivation of contemporary values and attitudes that embrace humanity for the betterment of the youth of Clanwilliam. Stereotyping enables the participants to engage with beliefs and attitudes prevalent in the community. A symbol is the artistic language participants used to translate, articulate and represent their ideas in the fictional space of drama.

## CHAPTER 4: SYMBOLS

This chapter will focus on the symbols that participants introduced throughout the processes of collaboration and that eventually formed part of the final product. The Concise Oxford Dictionary (1964) defines a symbol as 'a thing regarded by general consent as typifying something by possession of analogous qualities'. In my view, the exploration of the processes of *Jingle Dreams* reveals significant symbols created by participants who express their dreams (the star), interrogate and challenge notions of social identity in the community (Kleinwillem) and evidence a reconstructed identity through the final dance sequence.

### The symbol of the star

The process of collaboration generated some core images. From the first weekend workshops when we arrived to develop a play, the star emerged as a significant image. The star was the direct link between the kind of play they wanted to perform and the Christmas theme that they wanted to explore. In the Christian belief system (one to which everyone in the group subscribes), the star refers to the Star of Bethlehem that guided the three wise men to the birth of Jesus Christ. The star shone brightly in the sky and led the three wise men to the place where they encountered the coming Messiah, regarded as the Saviour of the world.

The star is thus symbolic of the path that one follows on the journey to salvation. It also represents a dream which might be out of reach and many are seeking to attain. To the Christian, the inclusion of Jesus Christ also refers to the path out of spiritual darkness into light and suggests a moving out of darkness, a place of difficulty into a place where dreams are fulfilled and hope lives, thus speaking of revelation, redemption and success in their lives (De Bruyn, 2007/2008a). I propose that the star that guides and navigates the journey of the three wise men in the Christmas story represented the quest of the Com Net participants for a transformed future in which they might pursue their dreams.

Over the weekend from 27 to 28 October 2007 the star was initially personified as a rich widow. On Christmas Day, the widow invited the poor farm worker and his son to her home. She offered financial support to the worker's son who wanted to attend the local dance school (De Bruyn, 2007/2008a). I propose that the wealthy farmer signifies the historical legacy and the financial power of the farmers in Clanwilliam. Financial assistance for the poor boy suggests the need for a redistribution of wealth to assist in the transformation of circumstances, and therefore social identity.

On 4 November 2007, the participants offered suggestions of the star in their improvisations. Morris and I suggested that the different groups devise scenes locating the star in the midst of very difficult circumstances and reflecting their interpretation of the star.

In one scene, the father murdered his wife and the daughter longed to escape from those circumstances. She wanted to be a singer - a star. In another scene, the father had lost his job and needed to provide for his family. A solution was to win the Lotto and escape his financial difficulties. In another scene, the drunken father stood in the way of the son accomplishing his dream of going to dance school and the father stabs his son. The son longed for an escape from his circumstances by joining the dance school and becoming a successful dancer. The son and his friends auditioned in the Talent Competition, similar to an Idols competition (based on the popular series screened on South African television) in the hope of winning the chance to a better future (De Bruyn, 2007/2008a).

The scenes revealed exaggerated scenes of family violence. From discussions with participants and community members, these scenes revealed the realities some individuals in the group face or to which they are witness (De Bruyn, 2007/2008b). Yet the participants gave no indication of how personal the stories were for them. Perhaps participants deliberately heightened the scenes to make it surreal as a means of distancing themselves emotionally.

From my point of view, as the facilitator, the youth sought to escape from their situations and strive towards their dreams. The scenes seemed to suggest that, without the help of extraordinary luck or good fortune, which is generally way beyond their grasp, it would be impossible for their community to change and for them to hope for a different future from that of their parents or the older members of the community. So, by means of the star, this extraordinary event was going to be achieved. In this way, they expressed a genuine desire to aspire to become more than they had witnessed in their community. I would like to suggest that this implies a search for change in their circumstances that shaped and would still come to shape their social identity.

## The symbol of the fictitious town, Kleinwillem

In the fictional space of drama, participants had the freedom to develop their characters around personalities found in their community. The participants wanted to use Clanwilliam as the place in which the action takes place. The Rooibos Tea factory was mentioned in the initial phase of devising (De Bruyn, 2007/2008a). The 'imagined space' of drama enabled participants to construct and reconstruct their experiences of class, race, familial, social and cultural issues in their community. As the process developed, the place dimmed in importance as scenes were continuously shaped and reshaped microscopically.

On the 3 December 2007, the name of the town became essential to the role of the Talent Scout who opened the performance by welcoming the audience to the fictitious town. The Com Net group and I agreed that we did not want to use the name Clanwilliam because we believed that the characters and scenarios could be too confrontational of local social problems and hence possibly alienate the audience. In our visits to Clanwilliam, Riana Alfreds often referred to the town as Kleinwillem. On the

day on which Morris and I were coalescing the many scenes into a final 'plot line' Riana suggested the name. I put it to the cast and so we agreed that this would be the name of the fictitious town (De Bruyn, 2007/2008a). So, in *Jingle Dreams*, Kleinwillem became a world which both commented upon, and reflected, the audiences' experience of their home environment.

In the processes of making *Jingle Dreams*, participants related to each other as individuals outside the theatrical space, and interacted as actors within the space. The techniques of Image Theatre used in collaborative improvisations developed the cultural and social milieu both of an 'imagined community' and the realities of contemporary Clanwilliam that has been shaped by historical influences.

Participants shared knowledge of the community, its values and past events through the processes of drama. Participants moved fluidly along the continuum of individual identity and collective identity as the inhabitants of both Clanwilliam and Kleinwillem. In her interview, Candice said: I liked the way I was able to be and live the character. (Jephta, 2008)

My perception is that in Clanwilliam the creative arts are not seen as a viable way of supporting oneself or one's family, but only as a form of recreation and entertainment. So, in the devising process, a group improvisation showed parents who do not approve of their children singing unless it is in the church (De Bruyn, 2007/2008a). Dance is viewed as pastime reserved for parties and nightclubs.

During my informal talks with participants between April and December 2007, none suggested theatre or dance as careers they wished to pursue (De Bruyn, 2007/2008b). However, subsequent to the performance some have expressed the possibility of dance and drama as career options. Ayden and Sylvester attended the UCT Drama Workshops on the 25 – 26 June 2008 in preparation for pursuing a career in drama (De Bruyn, 2007/2008b). Ayden and Darryl auditioned and were accepted to study dance at Jazzart Dance Company in Cape Town in 2009 to pursue a career in dance.

Candice and Howard wanted to audition to study drama at UCT. Candice's mother would not give her permission to audition for drama and insisted that she attend a teachers' training college. Howard went for the auditions in October 2008 and we are waiting for the results of the audition process from UCT (De Bruyn, 2007/2008b). The aforementioned is evidence of the power of the 'imagined space' of drama to change perceptions of the young people for themselves within a community and to create new possibilities for the future.

## The symbol of the final dance scene

The final dance scene was symbolic of young people working together and supporting each other in pursuit of their dreams. In her interview, Candice commented:

Sometimes people oppress you, but there is support. Sometimes our parents do not give us support or ask about the children's problems. There is not always money to study and the play was a reflection of the community issues. Parents make life hard for the children when they do not share their views with their children. (Jephta, 2008)

Candice wanted to pursue drama as a career and her mother would not give her permission to audition and also could not give her an explanation that she could understand (De Bruyn, 2007-2008c). Ayden said:

From my involvement in Com Net, I realised how dependent we are on each other. Without friends it is sometimes difficult to carry on in life. I did not have the support of my mother and grandmother to continue my dancing. But my grandmother realised that if I continue working hard, I will make a success of what I want to do. What happened in the show is like what happens in life. Like Jennie had to go back to her father over and over again, in the same way we have to go after our dreams even when we encounter opposition and difficulty. We must make an effort. (Van der Westhuizen, 2008)

The final dance was a triumphant celebration of a revitalized and renewed spirit of community that had developed among participants during the processes of drama. This community celebrated their success as negotiators of a reconstructed future for young people in Kleinwillem, and successfully performed a play that they had devised in collaboration with Morris, Fleishman and me as theatre practitioner interventionists. As Angelo commented: I liked the way the group supported and encouraged each other back stage. (Cloete, 2008)

The actors performing in the fictitious space created opportunities to shape, reshape and contest their social identity in real life. The qualities of Applied Drama and Community Theatre contributed to the opportunity to negotiate and thereby birth new social identity constructs.

# CONCLUSION

This dissertation has examined how the processes and performance of *Jingle Dreams* revealed the social identity of young people in Clanwilliam. When I initially scrutinised the processes and script of *Jingle Dreams*, I looked for evidence of social identity strongly rooted in race. Based on my experience, I was of the opinion that the racial connotations of the past still defined social identity. For decades, race has played a significant factor in defining social identity for individuals and families, and as a result, communities on the whole.

Closer examination of my discussions with the group and other community members, and further reflection on my own involvement, has altered my understanding of social identity. I find I have shifted my focus from the historical factors shaping identity to the more contemporary influences. This realisation has coincided with my personal search for identity. My examination of the instruments of this research uncovered a new way of defining social identity. I will conclude this dissertation by reviewing my findings.

Firstly, I will be discussing the influence of Magnet Theatre on changing social identities. Magnet Theatre supported my work with Com Net through funding from various sources. This suggests a redistribution of resources that were not easily accessible and available to those disadvantaged under the apartheid government. This intervention in Clanwilliam can therefore be seen as an example of a transformative and affirmative strategy, a remedy for the cultural injustices of the past and a dismantling of social identity based on race. Fraser says that 'cultural injustices are rooted in social patterns of representation, interpretation and communication and require redistributive, affirmative, transformative action to redress the injustices of the past' (1995:70-71). Magnet Theatre's involvement in Clanwilliam addresses historical as well as contemporary socio-economic injustices. Social identity is reconstructed as past injustices are remedied through the intervention of drama and theatre organisations and practitioners. The processes and performance of *Jingle Dreams* created the opportunity for young people of Clanwilliam to reveal how the past and present have shaped their lives, and to reshape social identity in the present.

Secondly, I propose that the findings in the dissertation support the premise that Community Theatre creates the opportunity for the redefinition of social identity. When Com Net wrote, produced and rehearsed a play called '*The Strollers*' in May 2007, it was apparent that they were acknowledging their historical past. The play was a celebration of slaves, the /Xam and how the identity of coloured people had been shaped.

Furthermore, Com Net's involvement in retelling the stories of the /Xam added depth to their knowledge and acceptance of their historical legacy. I am of the opinion that these dramatic processes contributed to 'filling the (w)hole of memory' of which Malkin (2002) speaks. One of the elements for the formation of social identity is historical legacy. Because the young people of Com Net

had already begun to renegotiate their history, I believe that the premise was set for the group to explore socio-economic factors as another dimension of social identity.

During the first *Jingle Dreams* workshop in Clanwilliam in October 2007, I expected the participants to see themselves as young, disadvantaged coloured people and that this racial classification would be the thrust of their discourse through drama. My assumption was that they would want to display only the effects of the historic past of apartheid through images of white oppression, and the attitudes of white people towards coloured people in various situations pertinent to their experiences in Clanwilliam.

South Africa's historic past underscored *Jingle Dreams* because contemporary issues like poverty, domestic violence and alcoholism are located in the context of the legacy of the past. The prevalence of drug addiction is a contemporary issue. However, Com Net did not indicate that they viewed these factors as political. The group identified these as socio-economic problems. In the workshop of 20 -21 October, the participants offered the issues they wanted to address in the performance as social issues in the community (De Bruyn, 2007/2008a). I deduce that the members of Com Net identified these issues as factors that influence their lived experience and therefore, I propose, are impacting upon their individual and social identities.

On analysis of the processes and the performance, I conclude that Com Net (as representative of the coloured youth in Clanwilliam) may be suggesting a new mode of thinking about social identity – not one attached to race (though not devoid of racial connotations) – but one which is based on a collective identity of the 'imagined community' with whom they are working towards a common goal (Anderson, 1983:6). They articulated this vision when they formulated their goals as an organisation. 'We want to make a difference in our community through the creative arts' (De Bruyn, 2007/2008b).

I deduced that these young people do not want to be identified as young people who are drug addicts or drunkards, but as young people with a vision and the courage to change their circumstances. Their identity has been shaped by their historic past and their lived experience. But the re-assembling of the fragments of their lives in the dramatic space contained by a cohesive narrative allowed the opportunity for a reflection, deconstruction and reconstruction of the identities of young people in Clanwilliam. I propose that the young people of Com Net are suggesting that too much power resides in the hands of substance abusers. They, therefore, appear ready to negotiate a new way to define themselves in their community.

The processes of drama, particularly Boal's Image Theatre and Rainbow of Desire techniques, based on Paulo Freire's 'pedagogy of the oppressed', are transformative. Freire's 'pedagogy of the oppressed' encourages members of the community to reflect on their experiences as individuals, to use their ideas to imagine new ways of being and to develop new ways of social action. He describes this process as an 'act of knowing' in which participants re-order, reshape and re-evaluate the stories and knowledge they already possess to gain new insights into their own situations (Freire, 2002:31).

application of Freire's practice to the community context suggests that the process of bringing people together to share and question common experiences not only has the political effect of ensuring that marginalised voices are heard, but it also has clear psychological and social benefits for the participants.

The collective action of the group has the potential to transform the social reality of young people in Clanwilliam, resulting in a transmogrified social identity. Older members of the group leave Clanwilliam to pursue studies and job opportunities in other towns. When they leave, they take with them a transformed sense of self, which will impact the people they meet. New members join Com Net every year. I propose that the transference of the new mindset from the older members to the new members will continue to transform social identity, as they interact in the dramatic space of the 'imagined community' formed by Com Net.

Finally, the research for this dissertation and in particular, my engagement with Com Net has had a profound impact on my social identity. I said in the introduction, that it was my quest for identity as a coloured woman in post-apartheid South Africa that generated the exploration via the field work project which culminated in this dissertation. The examination of the dramatic processes mirrored my search for a transformed identity. I conclude this dissertation with new insights about my social identity. I am not defined by race as a 'Coloured' woman. My social identity is continually being shaped in community with others with whom I share a common goal, a common vision, and shared experiences of belonging.

## Postscript

I continued to work with Com Net, and in 2008, an official at BOSASA invited Com Net to conduct dance and drama workshops in celebration of Youth Day on the 17 June in Clanwilliam. These workshops were conducted at the BOSASA complex which is a place of safety, provided by the provincial Department of Social Development, for boys up to the age of 18 who are charged with committing a crime and who have been assessed by a probation officer and found to need restrictive placement while they await trial and the finalisation of their court cases. My role in this project was to facilitate the activities they wanted to present. Angelo Cloete and Jesmary Jooste had written an original story for the occasion. Com Net then presented the workshops. They produced dance and drama sequences with various groups around the storyline. Com Net then selected willing participants from the groups to perform their sequences. A volunteer from the group narrated the story while participants performed and danced.

Com Net assisted as co-facilitators with Drama Two students from UCT at the Clanwilliam Arts Festival in September and performed in the show based on the /Xam story, *The Children are sent to throw the Sleeping Sun into the Sky*.

One of the exciting developments in 2008 was the inclusion of Mrs Kammies as part of the Com Net. I had approached various community members in 2007 to co-ordinate Com Net's activities. After the performance at the Clanwilliam Arts Festival, Mrs Kammies, an educator at Cedarberg Primary School, and Mrs Fortuin (another community member) indicated that they wanted to assist Com Net. In October, Cedarberg Primary School invited Com Net to produce a show for the school. Together with learners from the school, Com Net produced a show with dance and drama activities, which was a resounding success and they were invited to repeat the show at the school's annual prize-giving ceremony.

At the end of 2008, Com Net produced *Miracles of Life*. The processes of creating the play was based on the dramatic strategies followed in 2007. One highlight of this time was that Angelo Cloete and Jesmary Jooste assisted me as co-creator-directors. In addition to this, the group increased in numbers and the membership now stands at twenty. The additional members were from Cedarberg Primary School. During the process in 2008, the older Com Net members easily and naturally mentored and assisted the new members. They were keen to impart the drama knowledge that they had acquired.

The members of Com Net have the potential and the capacity to help young people in Clanwilliam process issues and pose alternatives to the challenges they face. Community Theatre creates the platform for contemporary discourses of social identity to be transformed.

The members of Com Net are thus making a positive contribution in Clanwilliam by creating the opportunity to help young people process issues and pose alternatives to challenges they face. Their work creates the platform to explore contemporary discourses of social identity which impact their own lives, as well as the lives of young people in the fictitious space of drama.

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# APPENDIX A

## ***JINGLE DREAMS***

### **Characters**

Talent Scout (Ray Raymond)  
Martinus van Schalkwyk  
Ukaffor  
Mr September  
Mrs September  
Jennie September  
Spikes  
Anna  
Lola  
Bennie September  
Matak  
Killer (Drug dealer)  
Mr Willemse (Store manager)  
Mrs Jantjies (Customer)  
Smiley  
Drunken woman  
Com Net member 1  
Com Net member 2  
Friend 1 with Com Net member  
Friend 2 with Com Net member  
DYC Dancers  
Hip Hop Girls  
Beat Boys  
Vrinne

### **Cast members**

Gilroy Fortuin  
Jacques Witbooi  
Sergio Fortuin  
Angelo Cloete  
Jesmary Jooste  
Candice Jephta  
Howard Kotze  
Rozaan Holland  
Nicole September  
Sergio Fortuin  
Jacques Witbooi  
Gilroy Fortuin  
Howard Kotze  
Amber Taylor  
Howard Kotze  
Rozaan Holland  
Darryll van Schalkwyk  
Ayden van der Westhuizen  
Nicole September  
Meryl September  
Ayden van der Westhuizen, Darryll van Schalkwyk, Gilroy Fortuin  
Jesmary Jooste, Nicole September, Meryl September  
Gilroy Fortuin, Sergio Fortuin, Jacques Witbooi  
Candice Jephta, Howard Kotze, Rozaan Holland

# JINGLE DREAMS

## Transcription of *Jingle Dreams* by Lavona de Bruyn

### Toneel Een

(Musiek speel en Talent Soeker, Ray Raymond [RR] kom in.)

RR (stap deur die gehoor.): Goeienaand dames en here! Hoegaanit? Ek kan julle nie hoor nie. Kannie Horie! Is julle hier vir die Talent Kompetisie?

(Op verhoog)

RR: Goeienaand dames en here van Kleinwilleem. Ek is hier vir die groot, groot, groot Talent kompetisie. So eerste op ons lys is die Hip Hop Girls.

Hip Hop Girls:

In vandag se lewe hou almal van tik  
Die jonges gaan al agteruit en hul lewens is versplit  
Ek was gewies gewas getik en gedas  
My ma lê dronk en my pa innie tronk  
Rap to the cap  
Ek breek my nek  
En ek wys respek  
En ek sal ook nooit vrek

RR: Dames en Here, 'n hartlike applous vir die Hip Hop Girls.

(Gehoor applous)

Anna:(een van die Girls na hulle sang en dans vertoning): Is ons in? Is ons in?

RR: Af, af! Volgende op ons lys is die gumboot dans deur Ukaffor

(Gehoor applous)

RR (onderbreek die dans): Dankie. Dankie. (stoot hom af).

Jennie (van die groep Vrinne): Ma' hy is nog nie kla' nie!

RR (steur hom nie aan haar nie): Volgende op ons lys is Martinus van Schalkwyk met die lied *Why does the Stars keep on Shining* -

Why does the stars keep on shining  
Why does the stars still crying?  
Why this heart this heart beating?

(Groot applous en gelag van die gehoor omdat hy so vals sing en die woorde verkeerd kry.)

RR: Hy's briljant is hy nie? Joh Joh Joh! Dames en Here, dis al vir vanaand.

Anna (van die groep Vrinne wat tussen die gehoor sit): Nee, meneer. Wag vir ons.

(Groep hardloop na RR op die verhoog.)

Anna: Asseblief meneer. Ons is gereed, meneer. Dit sal net vyf minute vat.

RR: Ek is jammer. Ek het 'n belangrike afspraak.

Spikes: Joh! Ons het so hard gewerk. Ons het so hard geoefen.

Jenny: Dit wil sê ons het nog n langer tyd om meer to oefen.  
Spikes: Ons het al klaar so hard geoefen vir vanaand.  
Jennie: Kom ons gaan.

### **Toneel Twee**

*(Bennie en Matak kom deur gehoor na verhoog met karton dose.)*

Bennie: Het jy gisteraand vir Van Schalkwyk gehoor?  
Matak: Ja, ma' hy het vals gesing. Die ding is van die ...  
Bennie: Wat is daai song wat daai girls nou weer gesing het ?  
Matak: O Ja, van Tik.  
Bennie: Wat wiet hulle van tik!  
Matak: Is ja  
Bennie: Hulle sing van tik maar ons ken van tik.  
Matak: Is ja, my broer.

### **Toneel Drie**

*(Dwelms handelaar (Killer) kom in en skop Bennie en Matak se bokse weg. Hulle gryp die karton dose en hardloop. Mr September [Mnr S] kom in.)*

Killer: Mr September, waar's my geld?  
Mnr S : Kan jy nie wag tot Christmas nie?  
Killer: Dis te lank.  
Mnr S: Vrydag?  
Killer: Te lank - Woensdag.  
Mnr S: Dis te kort. Waar gaan ek die geld kry?  
Killer: Woensdag. As jy nie kan nie ... is dit daai dogtertjie van jou.  
Mnr S: Los my kinders uit, asseblief.

*(Jennie onderbreek hulle gesprek.)*

Jennie: Derrie, derrie.  
Mnr S: Wat soek jy hier?  
Jennie: Ek het vir Derrie kom soek.

*(Killer stap af)*

Killer: Waaroor kyk djy?  
Jennie: Hoekom staan derrie hie' ?  
Mnr S: Waarvandan kom jy?  
Jennie: Ek kom van die huis af. Die kos is al lankal klaar.  
Mnr S: Waar's Bennie?  
Jennie: Ek weet nie waar Bennie is nie.  
Mnr S: Gaan kry hom!

*(Jennie stap weg).*

## Toneel Vier

(*Beat Boys kom in.*)

Poen: ... 5, 6, 7...

Bennie: Naai man, ons doen daai ander number. Dit gaan soe' .

Matak: O's kyk.

(*Bennie en Matak sit.*)

Bennie:

Daar's 'n ma by die werk om geld te verdien

Sy vat elke gaaping wat sy sien

Maak'ie saak van oppie plaas of Check Inn

(En haar kind)

Met drank in haar maag, tik deur haar nies

Nou sit sy swanger: sies

Dit maak my soma vies

Sy't gehoop en gedroom sy kan iets bereik

Ma' later beseef dit was 'n faik tyd

Sy hou net aan en aan met syp

Min te wiet ha' tyd loop yt

Tiek Tok Tiek Tok

Daar is 'n vriend langs jou

Maak jou oë oop en jy sal sien

Help jou met n probleem

Daar is 'n vriend langs jou

In jou gemeenskap, dit is daar

Soe vra die vraag

Is dit beter om te waag

As sit en staar.

(*Bennie en Matak lag.*)

Matak: Naai man – daai anne een.

Bennie: Ons doen *Iensy Wiensy Spider*

Bennie, Poen en Matak:

*Iensy Wiensy Spider*

Het Saterdag getik

Toe skep sy ma sy Sondagkos

Toe het hy verstik

Nou lê hy ses voet ses

Almal: Nou lê hy ses voet ses van heeldag net wil tik

Matak: Tik.

Poen: Tik.

Bennie: Naai man – is van daai kant af.  
 Mnr S: Bennie, wat maak jy hier?  
 Bennie: Ons oefen onse rap stuk vir die audiesies.  
 Mnr S: Wat sing julle?  
 Bennie: Dit gaan oor tik.  
 Mnr S: Bennie tik jy? Tik jy?  
 Bennie: Net so 'n klein bietjie maar...  
 Mnr S: Maak dat jy by die huis kom.  
 Bennie : Maa' derrie ...

*(Pa maak sy gordel los. Poen en Matak hardloop weg.)*

### **Toneel Vyf**

Jennie: Waar's Lola? Kyk hoe laat is dit.  
 Lola (*uitasem*): Is ek laat?  
 Jennie: Ja, hoekom is jy laat?  
 Lola: Ek het my naels gedoen.  
 Jennie: Al die mooi goed is nou al uitverkoop.  
*(Matak en Bennie kom in en dobbel.)*  
 Smiley: Waatlemoene! Waatlemoene! Lekka soet!  
 Ouma: Wag, Wag. Ouma is oud. Sy kannie so vinnig stap nie.  
*(Dronk vrou sing: 'Jingle bells jingle bells jingle all the way'. Sy val en lê daar.)*  
 Bennie: Djy kan mos nie hier kom lê nie.  
 Ouma: Bennie, kan jy nie sien sy rus ma' net nie.  
 Bennie: Ag loop. Wat soek sy hier? Sy moet ander plek gaan lê. Nou is dit al slaap plek hierso.  
 Ouma: Nee Bennie. Mens praat nie so met ouer mense nie. Kinders van vandag het ook geen respek vir ouer mense nie.  
 Bennie: Respek se voet.  
 Ouma: Bennie, jy moet onthou. Eendag as jou ma en jou ouma nie meer daar is nie, dan maak dieselfde dronk vrou, die deur in jou gesig toe.  
 Bennie: Ag gaan, man.

### **Toneel Ses**

*(Mnr S pak rakke by Check Inn.)*

Mevrou Jantjies (Mev J): Goeie Môre, meneer.  
 Mnr S: Goeie môre, mevrou.  
 Mev J: Verskoon my, ek soek appels, piesangs en pere.  
 Mnr S: Mevrouw, dis daai kant by die vrugte..... Ek's n pakker.  
 Mev J: Kan jy dit gou vir my gaan haal asseblief?  
 Mnr S: Mevrouw, daar is 'n dame daardie kant wat jou gaan help.

Mev J: Verskoon my.

Mnr S: Mevrou, hoeveel keer moet ek sê? Ek is maar net 'n pakker. Die vrugte is daai kant en jy kan dit self gaan haal.

(Mev J loop weg.)

(Mnr Willemse [Mnr W] die winkel bestuurder stap nader.)

Mnr W: Meneer September, het jy 'n probleem? Die feit dat jy met die kliënte so praat. Elke dag kry ek meer en meer klagtes as gevolg van hierdie situasie.

Mnr S: Jammer meneer, ek het baie dinge in my kop, nou haal ek dit op die kliente uit. Ek is jammer, meneer. Moet my nie fire nie. Asseblief meneer.

Mnr W: Mnr September, het dit enige iets te doen met jou vrou?

Mnr S: Hoe meen meneer nou?

Mnr W: Nee, ek vra sommer maar net.

Mnr S: Meneer, is ek verskoon want ...

Mnr W: Mnr September, ek verskoon u. Dis jou laaste waarskuwing. Volgende keer, dank ek u af.

Mnr S: Ek is jammer, meneer. Dit sal nie weer gebeur nie. Ek is jammer, meneer.

### **Toneel Sewe**

Anna: Waar is Spikes?

Jennie: Hy's ook altyd laat.

Anna: Spikes, hoekom is jy so laat?

Spikes: Ek het....

Jennie: Kom sit. Laat ons begin. ...5, 6, 7, 8

Anna en Jennie:

Dis hard om te glo

Dat ek was alleen

Ma' jy was altyd my vriend, ja

Maar ek het geglo

Geglo aan my droom

En daar was altyd

Net hoop, ja

My pa was nooit nie da'...

Hy's altyd dronk

My droom het waar geword

En nou is ek n stêr

'n Superstêr

Mnr S: Wat gaan hier aan?

Jennie: Derrie, ons is besig om te oefen.

Mnr S: Ek het nie geweet daar is dans en sang. As jy wil sing, gaan sing in die kerk. Maak laat hierdie twee snotgatte uit my plek kom.

(Anna en Spikes loop.)

## Toneel Agt

Jennie:            Waarom gaan derrie so aan?

Mnr S:             Ek dink nie die dansery is goed vir jou nie.

Jennie:            Ma' derrie, wat is verkeerd met dans?

Mnr S:             Niks goed kan daarvan kom nie.

Jennie:            Ek wil 'n sukses maak van my loopbaan.

Mnr S:             Jou ma was ook 'n danser. Sy het haar liggaam blootgestel aan mansmense. Ek het haar op die dansvloer ontmoet. Daai tyd het ek en sy.... Ons was gevorseer om te trou. Ek wil nie hê jy moet dieselfde pad loop as ek en jou ma destyds nie.

Jennie:            Hete derrie. Ek is mos nie derrie of mammie nie of Bennie wat tik nie.

Mnr S:             Maar ek wil nie hê dat jy dieselfde pad moet loop as wat ek en jou ma geloop het nie.

Jennie:            Maar derrie...

Mnr S:             Jou skaduwee sal sewe keer oor jou graf gaan voor jy besef waarmee jy besig is. Ek dink dat jy moet dink oor jou doen en late. Gaan na jou kamer toe. Ek dink jy moet gaan slaap.

Jennie:            Maar derrie ...

Mnr S:             Gaan na jou kamer toe.

Jennie (*in haar kamer*): Hoekom moet hy so aangaan. 'n Mens sou dink ....

(*Sy val aan die slap en droom.*)

(*Musiek begin. Celine Dion – Have You ever been in Love*)

*Dansers kom in en Jennie gaan dans saam. Haar pa kom in. Hy is besope and stoot die dansers weg om by Jennie te kom. Die ma kom tussen Jennie en haar pa om haar te beskerm. Bennie spring in om the bakleiery te stop. Die pa slaan vir Bennie weg. Die ma probeer om vir Bennie te beskerm en die pa slaan en skop haar. Die ma beweeg weg, trek har baadjie aan, tel haar handsak op en stap uit. Bennie en Jennie wil saamgaan, maar die pa hou hulle vas. Hy trek hulle nader, bid en sorg vir hulle, voer hulle en was hulle gesigte. Bennie en pa loop weg waar pa vir Bennie wegstoot. Jennie slaap aan en droom eindig.*

Jennie (*word wakker*): Nou onthou ek hoekom my ma weggegaan het.

## Toneel Nege

(*Ayden, Darryl, Meryl en Nicole kom in.*)

Meryl:             Julle is van Com Net.

Ayden:            Julle kan maar so' sê.

Nicole:            Kan enige een aansluit?

Ayden:            Ja, ons welkom nuwe lede.

(*Bennie en Matak kom nader. Bennie raak aan Ayden se skouer.*)

Ayden:            Wat?

Bennie:            Is jy van Com Net?

Ayden: Soos jy kan sien.

Bennie: Dis Matak.

Ayden: Nou wie is jy?

Bennie: Ek is Bennie.

Ayden: Bennie?

Bennie: B\_E\_N\_N\_I\_E.

Ayden: Bennie?

Bennie: Ek is Jennie se broer.

Ayden: Bennie?

Darryl: Jennie?

Ayden: Is jy Bennie - die een wat so tik?

Bennie: Net n klein bietjie -

Ayden: Dis jammer. In Com Net is daar geen tik nie. Jy moet besluit wat jy gaan doen. Of tik of Com Net. Jy kan nie altwee nie. Ons soek nie tikkoppe in Com Net nie.

Darryl: Jy kan mos nee sê.

Matak: Ons loop liewerste.

Bennie: Nee wag, man. Hoe's dji dan?

Matak: Die manskap wag vi' ons.

Bennie: Die manskap is oraait man....

Matak: Die manskap het ons nodig.

Bennie: Kyk hier, ons het hulle opinie nodig, man. Kyk hier....

*(Matak trek vir Bennie.)*

Matak: Ek sê, dji. Kom ons line.

Bennie: Nee wag man. Kyk hier. Wat as my ma nou vandag hie' gewies het? War sou sy van my gedink het?

Matak: Ma' wat gaan'ie manskap sê? Moet'ie nog warrie van daai jonges 'ie. Kom o's line. Jou ma is mos'ie hie' nie.

Bennie: Ja, ma' nog altyd.

*(Bennie trek van Matak weg en beweeg na Ayden en Darryl.)*

Bennie: Ek het nou besluit, man. Ek is klaar met tik. Sal julle my aanvaar by Com Net?

Ayden: Ok. Ons sal jou aanvaar. Maar laat ek jou vang, dan is dji uit. Nou kyk hier. Hier is nou net twee meisies.

Bennie: Is oraait -

Ayden: Nou kom ons gaan.

## **Toneel Tien**

*(Mnr September pak rakke by Check Inn.)*

Jennie: Derrie, derrie ek wil vir derrie iets vra. Derrie, dis belangrik.

Mnr S: Dit kan mos wag vir by die huis. Jy kan mos sien ek werk.

Jennie: Nee, derrie, dit kan nie wag nie. Die laaste audiesie is vanaand. Derrie, asseblief. Dis belangrik. Derrie, asseblief. Dis vir my 'n groot besluit. Ek gaan hard werk. Ek doen altyd my huiswerk in elk geval. En ek wil nie dieselfde pad volg as mammie en derrie nie, en Bennie nie. Ek wil 'n verskil maak. Derrie, derrie het vi' mammie weggeja. Nou moet ook nie vir my wegja nie. Die audiesie is baie belangrik vir my. Ek wil iets van my lewe maak. Ek wil nie net Jennie van Kleinwillem wees nie. Ek wil Jennie van New York wees. Ek wil my eie pad volg en 'n sukses maak van my lewe. Ek sal hard werk om my doel te bereik.

*(Pa staan op.)*

Mnr S: Nou luister vir my. Jy gaan baie hard werk. En jy gaan jou needrigheid behou.

Jennie: Derrie, ek sal hard werk want ek wil suksesvol wees.

Mnr S: Jy kan maar gaan.

Jennie: Regtig, derrie?

Mnr S: Jy kan maar gaan.

Jennie: Is Derrie ernstig?

Mnr S: Ek het mos gesê jy kan gaan. Nou loop voor ek my mind change.

Jennie: Dankie, derrie. Dankie.

## **Toneel Elf**

*(Musiek speel)*

RR *(soos hy instap deur die gehoor oppad verhoog toe)*: Goeienaand, dames en here. Goeienaand. Hoe gaan dit hier in Kleinwillem? Hoe gaan dit met julle? Sê vir my hullo. Ek kan nie hoor nie. Sê my hoe gaan dit met julle. Ek kan julle nie hoor nie. Sê dit weer. Hullo omie. Sit oom. En hoekom is oom hier vanaand?

Mnr S: My dogter dans vanaand.

RR: Is sy talentvol?

Mnr S: Ek weet nie.

RR: Ons sal maar moet sien. Dames en here, ek is hier vir die audiesies vir die groot groot Talent Kompetisie. So eerste op ons lys is die DYC Dans Groep wat vir ons 'n dans item gaan lewer.

*(DYC dans.)*

RR: Volgende op ons lys is die Com Net Creative Arts Group.

*(Almal in die toneelstuk dans, behalwe vir Mnr September wat nog in die gehoor sit.)*

Jennie *(van die verhoog)*: Is derrie ook hier?

Mnr S *(gaan na die verhoog)*: Kom help jou pa. Bennie, kom uit. Ek het jou al lankal gesien. Bennie en Jennie, ek is baie trots op julle.

*(Hele groep dans en stel hulleself voor aan gehoor.)*

**DIE EINDE**

# APPENDIX B

## Translation of the transcription of Jingle *Dreams* by Lavona de Bruyn

### Scene One

(*Music - Arrival of Talent Scout, Ray Raymond [RR].*)

RR (*walking through the audience*): Good evening ladies and gentlemen. How are you? I can't hear you? Are you ready for the Talent Competition?

(*On stage*)

RR: Good evening, ladies and gentlemen from Kleinwillem. I am here for the big big big talent competition. First on our list we have the Hip Hop Girls.

Hip Hop Girls:

Today everyone likes tik  
Young people are retrogressing and their lives are falling apart  
I was drugged and collared and tied  
My mother lay drunk and my dad is in jail  
Rap to the cap  
I break my neck  
And I show respect  
And I will never die

RR: Ladies and gentleman, a warm round of applause for the Hip Hop Girls.

Anna (*one of the girls after their song and dance performance*): Are we in? Are we in?

RR: Off, off the stage. Next on our list we have the gumboot dance by Ukaffor.

(*Audience applause*)

RR (*interrupting the dance*): Thank you. Thank you. (*Pushes him off stage*)

Jennie (*a member of the group Vrinne*): But he is not finished yet!

RR (*ignoring her*): Next we have Martinus van Schalkwyk with the song *Why does the Stars keep on Shining?*

Why does the stars keep on shining  
Why does the stars still crying?  
Why this heart this heart beating?

(*Huge applause and laughter by audience because he sings out of tune and forgets the words.*)

RR: He's brilliant. Isn't he? Wow! Ladies and gentlemen, that's all for tonight.

(*From the audience another group appears.*)

Anna: Please sir, we are ready. We will only be five minutes.

RR: I am sorry. I have an urgent engagement.

Spikes: Please sir, we worked so hard. We have practiced very hard.

Jennie: But this means that we now have more time.  
Spikes: But still we worked so hard for tonight.  
Jennie: Come we go.

## Scene Two

*(Enter Bennie and Matak from the audience onto the stage carrying cardboard boxes.)*

Bennie Did you hear Van Schalkwyk last night?  
Matak: Yes, but he sang so out of tune. The thing is...  
Bennie: What was that song those girls sang?  
Matak: Oh yes, about tik!  
Bennie: What do they know about tik!  
Matak: Yes.  
Bennie: They sing about tik, but we know about tik.  
Matak: Oh yes, brother.

## Scene Three

*(Drug dealer [Killer] enters and kicks away Bennie and Matak's boxes. They grab and run.)*

*Enter Mr September [Mr S].)*

Killer: Where's my money?  
Mr S: Can't you wait till Christmas?  
Killer: That's too long.  
Mr S: Friday?  
Killer: Too long – Wednesday.  
Mr S: That's too soon. Where must I get the money?  
Killer: Wednesday. If you can't ... it's that lovely daughter of yours.  
Mr S: Leave my children alone, please.

*(Jennie interrupts.)*

Jennie: Daddy, daddy

*(Killer walks away)*

Killer: Who are you looking at?  
Mr S: Where do you come from?  
Jennie: I come from home. Supper's ready long time ago.  
Mr S: Where's Bennie?  
Jennie: I don't know where Bennie is.  
Mr S: Go and find him.

*(Jennie exits.)*

## Scene Four

*Enter Beat Boys*

Poen: 5, 6, 7...

Bennie: No man. Come we do that other number. It goes like this.

Matak: Let's see.

*(Bennie and Matak sit down.)*

Bennie:

There's a mother at work earning money  
She takes every job she can  
Makes no difference where – on the farm – at Check Inn  
And her child  
With booze in her stomach and drugs through the nose  
Now she's pregnant – sis –  
It makes me mad  
She hoped and dreamt that she could achieve something with her life  
But realised that time had run out  
She continues to drink  
Tick Tock Tick  
There's a friend alongside you  
Open your eyes and you'll see  
In your community – it is there  
So ask the questions  
Is it better to risk than just sit and stare

Poen: Iensy Wiensy Spider

*(Bennie and Matak laugh.)*

Matak: No, man . Not that one.

Bennie: Come we do *Iensy Wiensy Spider* again.

Bennie, Poen and Matak:

Iensy Wiensy Spider  
Tikked on Saturday night  
His mother dished his Sunday meal.  
And then he choked  
Now he lies six foot under  
Because he wanted to tik

Matak: Tik

Poen: Tik

Bennie: No man. It's from that side.

Mr S: Bennie, what are you doing here?

Bennie: We are practicing our rap item for the auditions.

Mr S: What are you singing?

Bennie: It's about tik.  
Mr S: Bennie, do you use tik?  
Bennie: Only a little bit but ...  
Mr S: Get home.  
Bennie: But Daddy ...

*(Father loosens his belt. The boys run.)*

### Scene Five

Jennie: Where's Lola? Look at the time.

Lola (*out of breath*): Am I late?

Jennie: Yes you are. Why are you late?

Lola: I still had to do my nails.

Jennie: All the best stuff will be sold out.

*(Matak and Bennie enter and start gambling.)*

Smiley: Watermelons! Watermelons! Nice and sweet.

Grandmother: Wait. Not so fast. I'm old. I can't walk so fast.

*(Drunken woman enters singing Jingle bells jingle bells jingle all the way. Then she falls down.)*

Bennie: Hey, you can't lay here.

Grandmother: Bennie, can't you see she's only resting.

Bennie: Go away. What is she doing here? She must sleep somewhere else.

Grandmother: No Bennie, one does not talk like that to older people. Children of today have no respect for their elders.

Bennie: To hell with respect.

Grandmother: Bennie, you must remember. One day when your mother and granny are no longer alive, then this same drunken woman will shut the door in your face.

Bennie: Oh go, man.

### Scene Six

*(Mr S is packing shelves at Check Inn.)*

Mrs Jantjies (*Mrs J*): Good morning, sir.

Mr S: Good morning, madam.

Mrs J: Excuse me. I am looking for apples, bananas and pears.

Mr S: Madam, it's on that side in the fruit section. I am a packer.

Mrs J: Can you fetch it for me please?

Mr S: Madam, there is a lady in that section that will help you.

Mrs J: Excuse me.

Mr S: Madam, how many times must I tell you. I am only a packer. The fruit is over there and you can fetch it yourself.

*(Mrs J leaves.)*

(Mr Willemse [Mr W] the manager approaches Mr S.)

Mr W: Mr September, do you have a problem? The fact that you speak to the customers like that. Every day I get more and more complaints about this situation.

Mr S: I am sorry, sir. I have a lot on my mind and I am taking it out on the customers. I am sorry. Please don't fire me. Please, sir.

Mr W: Does it have something to do with your wife?

Mr S: What do you mean, sir?

Mr W: No, I'm just asking.

Mr S: Am I excused sir, because ...

Mr W: Mr September, I am excusing you now. But this is your last warning. Next time you will get fired.

Mr S: I am sorry, sir. It won't happen again. I am really sorry, sir.

### Scene Seven

Anna: Where's Spikes?

Jennie: He's always late.

Anna: Why are you late?

Spikes: I er...

Jennie: Sit down. Let's start. ... 5, 6, 7, 8

Anna and Jennie:

*It's hard to believe*

*That I was alone*

*But you were always my friend yes*

*But I believed*

*Kept on believing*

*And there was always hope yes*

*My father was never there*

*He was always drinking*

*My dream came true*

*And now I am a star*

*A superstar.*

Mr S: What is going on here?

Jennie: Daddy, we are practicing.

Mr S: I did not know that there was dancing and singing. If you want to sing, go and sing in church. And get these two scallywags out of my house.

(Anna and Spikes leave.)

## Scene Eight

Jennie: Why do you carry on like this, daddy?

Mr S: I don't think the dancing and singing is good for you.

Jennie: But daddy, what wrong with dancing?

Mr S: Nothing good can come from this

Jennie: I want to make a success of my career.

Mr S: Your mother was also a dancer. She also exposed her body to men. We met on the dance floor. Things happened and she ... We were forced to marry. I do not want you to follow the same path as your mother and I did then

Jennie: But daddy. I am not you, or mummy or Bennie who does tik.

Mr S: But I do not want walk down the same road that your mother and I followed.

Jennie: But daddy ...

Mr S: Your shadow will walk across your grave five times before you realize what you are doing. I think you must think about what you want to do. Go to your room. Go to bed.

Jennie: But daddy...

Mr S: Go to your room.

Jennie (*in her room*): Why must he always carry on like that? One would think ...  
(*She falls asleep and dreams.*)  
(*Music starts. Celine Dion – Have you ever been in love.*)  
*In her dream she gets up and joins the dancers. The dad enters her dream. He is inebriated and pushes the dancers away to reach Jennie. The mom comes between Jennie and her father to protect her. Bennie enters and wants to stop the fight between his mom and dad. The dad hits Bennie away. The mom intervenes, pushes Bennie away and the dad hits and kicks the mom. The mom moves away, picks up her bag and leaves. Jennie and Bennie are held back by the father. They try to break free but he holds onto them. The father takes care of Bennie and Jennie. He draws them closer, prays with them, feeds them and washes them. Dad leaves with Bennie and pushes him away. Jennie goes back to sleep and dream ends.*

Jennie (*waking up*): Now I remember how and why my mother left us.

## Scene Nine

(*Enter Ayden, Darryl, Meryl and Nicole.*)

Meryl: You are from Com Net right.

Ayden: Yes, you can say so.

Nicole: Can anyone join Com Net?

Ayden: Yes, new members are always welcome.

(*Enter Bennie and Matak.*)

(*Bennie goes over to Ayden and taps him on the shoulder.*)

Ayden: What?

Bennie: Are you from Com Net?

Ayden: As you can see.

Bennie: This is Matak.

Ayden: And who are you?

Bennie: I am Bennie.

Ayden: Bennie?

Bennie: B-E-N-N-I-E.

Ayden: Bennie?

Bennie: I am Jennie's brother.

Ayden: Bennie?

David: Jennie?

Ayden: Jennie's brother - the one who does tik

Bennie: Only a little -

Ayden: I am sorry. In Com Net there is no tik. You must choose. Either tik or Com Net. You can't do both. We do not want tik users in Com Net.

Darryl: You can say no.

Matak: Hey you, let's leave.

Bennie: No wait, man. Don't be like that.

Matak: The other gang members are waiting for us.

Bennie: The gang is alright, man.

Matak: The gang needs us.

Bennie: Wait man. They can help us. Look here...

Matak: Come.

*(Matak pulls him.)*

*(Bennie draws back.)*

Matak: Hey, come we leave.

Bennie: No wait. Look here. What if my mother was still here? What would she have thought of me?

Matak: But what will the gang say? Don't worry about those youngsters. Come we go. Your mother isn't here.

Bennie: Yes, but still.

*(Matak leaves.)*

*(Bennie goes back to Ayden and Darryl.)*

Bennie: I have decided to stop with the tik. Will you accept me into Com Net?

Andy: OK, we will accept you. But let me catch you. Then you are out. Sorry pal, there are only two girls.

Bennie: It's ok.

Andy: Now come we go.

## Scene Ten

*(Mr September is packing shelves at Check Inn.)*

Jennie: Daddy, daddy, I want to ask you something. Daddy, it's important.

Mr S: It can wait till I get home. You can see that I'm working.

Jennie: No daddy, it can't wait. The last auditions are tonight. Please daddy. It's important. Daddy, please. This is a big decision for me. I will work hard. I always do my homework in any case. I do not want not follow the same path as you and mummy, or even Bennie. I want to make a difference. Daddy, daddy chased mummy away. Don't chase me also away. This audition is very important to me. I want to make something of my life. Daddy, I don't just want to be Jennie from Kleinwillem. I want to be Jennie from New York. I want to follow my own path and make a success of my life. I will work hard to achieve my goals.

*(Father stands up.)*

Mr S: Now listen to me. You will continue to work hard. And you will stay as humble as you are.

Jennie: Daddy, I will work hard because I want to be successful.

Mr S: Ok, you can go.

Jennie: Really, daddy?

Mr S: Yes, you can go.

Jennie: Daddy, are you serious?

Mr S: I said you could go. Now go, before I change my mind.

Jennie: Thank you, daddy. Thank you.

## Scene Eleven

*(Music starts)*

RR *(as he enters through the audience towards the stage)*: Good evening, ladies and gentlemen. Good evening. How are you here in Kleinwillem? How about greeting to me too? I can't hear you. I can't hear you. Tell me how you are. Say it again. Hullo uncle. Sit uncle. And why are you here tonight, uncle?

Mr S: My daughter is dancing here tonight.

RR: Is she talented?

Mr S: I don't know.

RR: We'll see. Ladies and gentlemen, we are here tonight for the auditions for the big big Talent Competition. First on our list we have – the DYC Dance Group who are going to dance for us.

*(DYC dance.)*

RR: Next we have Com Net Creative Arts Group.

*(Whole cast dances except for Mr September who is still sitting in the audience.)*

Jennie *(from the stage)*: Daddy, are you also here?

Mr S (going to the stage): Come, help your father. Come out, Bennie, I saw you already. Jennie and Bennie, I am very proud of you.

*(Cast members dance and introduce themselves.)*

THE END

University of Cape Town