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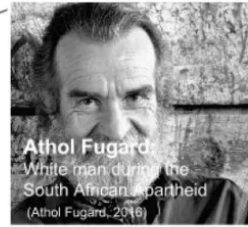
1. The play text, its context and the ideas presented in the play

While choosing a play to direct, I was drawn to Athol Fugard's play *Nongogo*.

This play rather than being solely for the purposes of entertainment, is used to promote a political message. Athol Fugard touches upon the difficulties that the South African apartheid inflicted upon the black populations of the townships. Instead of presenting straight up facts of racial segregation, *Nongogo* pulls the audience into the lives of 5 very real, and human characters. This allows for the audience to connect with the characters, feel sympathy and ultimately a need to fight the apartheid - and ultimately human oppression.

Inspired by Ancient Greek theatre (mimesis - naturalistic acting to portray real-life characters)

Politics do not affect Fugard's insight into people's strengths and weaknesses: his characters are always unable to fit into the social conventions created by apartheid and the whites



Fugard recognises elements of tragedy in South Africa, and his presentation of life under apartheid rule in order to define these tragic situations are targeted at people beyond the geographical borders of South Africa

political plays opposing the system of apartheid: *Nongogo* is part of five township plays written by Fugard each focusing on various themes of what the apartheid has inflicted on the blacks (Iain Fisher, 2016)

drew WORLD attention to this unjust system

his work is touched by realistic experiences and details that he has come to know through contacts with townships and their dwellers

Considers theatre a model for the world beyond the playhouse (theatre enacts realities and dreams)

South African Apartheid: the clear-cut facts

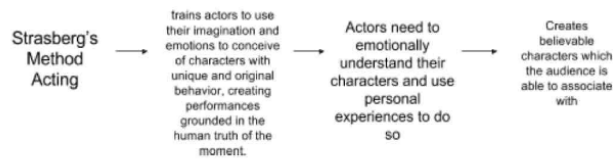
- Imposed by the National Party - government from 1948 to 1994
- Port Elizabeth underwent extensive changes in its land use patterns through the implementation of racially-motivated segregationist legislation
- Separation of citizens into: 'White', 'Bantu', 'Coloured' and 'Asian' suburbs (Apartheid, 2016)
- apartheid ideology did not consider Black workers as permanent components of urban life, but held that they would return 'of their own initiative and free will', to some rural 'homeland'
- Economic inequalities and social injustices were imposed by the apartheid
- Blacks were required to possess passbook with their national identification number (NI) which reduced the humans to little more than a number (eliminating their individuality and their pride)
- racial segregation touches upon all aspects of social lives - with sanctions of 'white only' jobs, and prohibition of interracial marriages
- South Africa has an abundance of natural resources requiring mining - an immensely dangerous job with horrible conditions for the workers
- The blacks employed in the life threatening jobs at the mines were lured in with promises of food, water and shelter (*History of Apartheid in South Africa*, (2016).



Townships. (2016)

Townships: living areas reserved for non-whites (specially segregated residence areas)
 → the setting of the play
 → specifically a Shebeen - where the poor come to drink themselves into oblivion and forget their woes
 → this image shows the horrifying living standards of the black populations - living in shacks - with no running or potable water, no electricity, or gas
 → this severely reduces productivity of these large populations and essentially economic growth - thus limiting the black's ability to escape destitution
 → the segregation did not only occur in living areas but also in education, healthcare, public services and even beaches (Townships (South Africa), 2016)

Fugard does not explicitly state that the lives of the characters stem from apartheid. In order for the audience to recognise the effects of the apartheid they must recognise that the lives of the five characters (all of whom are black), are restricted to the townships in the city of Port Elizabeth. Queeny's, position in society can only reach being the owner of an illicit bar, a Shebeen, with no ability to escape those constraints. As soon as she attempts to change her life for the better, Queeny is pushed back down. A powerful part of the play is that she is not pushed down by a white person - but by another black. This allows the audience to see that the apartheid has embedded itself in the culture of the blacks. Johnny - who brings hope into the play, is also the one that extinguishes it. Fugard's original intended audience for *Nongogo* is a privileged white audience - middle income and upwards (people well established in society - whose



this does not happen (the play does not have a 'happy' ending where she manages to improve their life) - the audience can finally acknowledge the limitations that these societies have created, and leave the play educated about the common lives of black individuals.

These effects are achieved through the use of Lee Strasberg's method (this is a theatre theory frequently employed by Fugard in his plays) (Method Acting, 2016).

Themes identified:

- **Hope/ chances for improving oneself and your life:** throughout the play Queeny wants to be a 'woman' instead of the owner of an illicit bar. When Johnny arrives at her Shebeen full of dreams she takes the opportunity to invest in him (with 10 quid which is a lot of money for them, and hope starts to grow)
- **Inability to surpass what you were born into:** the play does not end in a 'happy ending' and Queeny remains the owner of an illicit Shebeen, unable to improve her life, and live 'cleanly'
- **Apartheid rule and racial segregation:** this play is set in a township and the intended audience is the white population, the audience has to be drawn into the lives of the blacks and feel empathy towards their limitations. This play offers insights into the situation of oppression by external forces
- **Identity and pride:** this is specifically evident in Patrick's short monologue on page 76, and the difficulties he experiences when trying to choose a name for his children - which will develop their identity. The struggle is painful to observe as a name is all Patrick will be able to give to his children
- **Gender inequality:** Queeny being a 'nongogo' - a prostitute, and this mistake from her past restricting her from being treated well by men and her incapability of finding love and a happy marriage



Looking at these images provides a glimpse into the atrocious conditions that the black populations were subject to during the apartheid. These are basic violations of human rights, and it is no wonder that any human living in such conditions would wish to either escape - putting all their energy and resources towards completing this goal - or give up and drink themselves to death.

lives are filled with opportunities). This specific audience is essential to deliver Fugard's artistic intentions - presenting limitations placed on the blacks by the apartheid - to an audience who can make a change. The play presents a struggle of a black woman, Queeny, who is seeking a better life. Queeny was presented with an opportunity to improve but it was taken away by the people she surrounds herself with (with her past of being a Nongogo - a prostitute - still pursuing her). Throughout the play the audience comes to admire Queeny and wish for her success. When

Nongogo: 'A tale of love that almost was'

Characters (brief introduction):

In this play each character provides a different kind of conflict, and allows glimpses for the audience into restrictions and burdens within the black society under apartheid

- **Queeny** → main character who tries to escape her already set fate, previously a 'Nongogo'. She hates that she earns money off people's sorrows, and therefore decides to better her life which fails
- **Patrick** → a man who struggles to support his already large family and therefore resorts to alcohol to forget his inability to maintain a family and provide a future for his children.
- **Blackie** → a socially awkward man who has vowed to protect Queeny and please her in anyway he can - whether it be stealing or protecting her from other men
- **Sam** → a tyrant and a 'pimp', who tries to impose control over Queeny, and is furious with Queeny's attempts to change her life, something he does not understand
- **Johnny** → a man who is trying to forget his past and look for a better future - with an untainted, 'clean' wife and a good business where he is his own boss. He is unable to overcome his past, and limits Queeny as well. In Act 2 Scene 1, we are introduced to Johnny's past and the hardships he has gone through as a adolescent.

Themes:

Nongogo portrays the constraints of life under apartheid and the inability to escape these constraints. After research and my first read through I identified the themes of: hope, desire for a better life, and attempted pride. In addition thwarted aspirations and the inability to escape social constraints are scattered across the play - which are created by the apartheid. There are hints of romance as well between Johnny and Queeny (they talk about who they want to settle down with together). This is never truly realised, to the audience's disappointment, because the turbulent pasts of some characters (in this case both Johnny and Queeny) drags them down, not allowing them to move forward and prosper together.

Johnny and Queeny have a clear connection from the first time they meet - which I want to emphasise in the play (this is the only unrealistic part of the play but it should be presented completely realistically and act as a symbol of hope). Johnny turns up on the doorstep of Queeny's Shebeen selling tablecloths as a start up business. Queeny decides to invest 10 quid as she realises this man - who initially possesses so many dreams, may be her only chance to improve her life. In addition Queeny wants to cook for Johnny 'I like [cooking for people]. You know I never cooked for any man before?' - because all she wants is to be a respectable wife of a dignified man - who she believes can be Johnny.

Identity and the pride which stems from having possession of your identity - links to the passbooks which were the blacks were required to have with them at all times with their National Identification numbers printed inside of it. On the right is an example a passbooks - which had to be carried around by the owner everywhere they go, anyone caught without it was fined and incarcerated (Apartheid (1948-1994), 2016). These passbooks were completely ragged towards adulthood - and contained everything that ever happened in the individual's life - every visit to the doctor, every job, every child, their marriage. They were designed to segregate populations and record the migrations of blacks in shirt for work (Pass Laws, 2016).



Athol Fugard doesn't just present us with the facts of apartheid - he presents human characters who the audience can identify with, and feel empathetic towards the lives which remain constrained and impoverished.

Nongogo is slang for a 'cheap prostitute', and this is what defines Queeny in the eyes of men like Sam (but who accepts her nevertheless) and Johnny (who sadly does not). In the play Fugard also touches upon the themes of sexism and inequity between men and women. Johnny is a man striving for a better life and initially he promises the same to Queeny. She does everything she can to realise this - puts all her hope and trust into Johnny. But he believes a 'woman', can be either pure and untouched, or a prostitute - the lowest members of society. When he shuns Queeny for her past - a character who is initially respected for his work ethic and ambition, leaves the audience disappointed, and hopefully motivated to raise awareness about the oppression and the injustice occurring between human beings.

2. My artistic responses, creative ideas and explorations and my own experiences of live theatre as a spectator

After reading the play through, I was disappointed that Queeny does not escape the constrained life of her Shebeen and township. Throughout the play I began admiring and feeling empathy towards Queeny. When she was shunned by Johnny because of her past as a nongogo, despite her efforts of escaping that past, I was infuriated and disappointed - as I was expecting the typical 'happy-ending'. Fugard surpasses the audience's expectations of Queeny escaping the constraints, and instead presents the reality - that is impossible to escape the apartheid.

Fugard's intention is for the audience to develop a desire to do something about constraints of the society in South Africa and eliminate oppression. They revolve around starting a retaliation against the apartheid in South Africa - other places in

Identified themes include freedom, identity, changing your life for the better and forgetting your past (possibly some romance however Fugard avoids that

I believed that Queeny would manage to get out of the lifestyle she is stranded in - I wanted that to happen throughout the entire play. However the ending

Bare set, few thing - just a table and couch
Red table cloth seems to be the prop that jump starts the action of the play

Blackie seemed immensely menacing at first but develops into a loyal but naive character
His exterior is a direct contrast to his mental state - affected by the bullying he went through which Queeny saved him from

Initial Responses

-Queeny is an interesting character - she can be perceived in a myriad of ways. At first she is presented as volatile. However when we are introduced to her desires and her aspirations in life - our perceptions change and we begin admiring her and respecting her strife for improvement. The ending of the play is powerful - and contradicts all of our expectations of Queeny improving her life. Instead Fugard presents us with reality.

the world where oppression exists, by the more privileged white population - who would have the power to make changes. Since I am staging the play post-apartheid, my intention is going to focus on emphasising oppression, and creating empathy among the audience.

The frustration I experienced during my first read through is what I want the audience to experience. I want the audience to experience frustration towards the oppression each character experiences. The characters will be presented as real human beings - towards whom the audience can experience empathy. Amongst other feelings - disappointment that Queeny, a deeply admirable character, is unable to escape and instead resorts back to doing what she hates most - working at the Shebeen, taking money from broken people. The inability to improve her life stems from the people around her who are broken as well; they are unable to lean on each other and propel each other forward. Johnny was seeking for a better life and forget his past - but ended up being more mentally distraught than the others. A statement which jumped out at me while reading the play is when Queeny asks Johnny what he looks for in a woman his answer is:

"She's going to be clean..... Live and think clean? You can always wash your hands, or your face or your feet. But your mind? Could you wash that if you got to thinking dirt or living like it? I touched real filth once... never again!"

This is a statement is a turning point in the play. Johnny's perfect woman is 'clean' and 'untainted' - and most certainly not Queeny. At this point in the play Fugard eliminates all sense of romance, as Queeny's past restrict her potential of being a 'clean' woman, though she strives to be one. This develops unease within the audience, with the growing realisation that something will go terribly wrong.

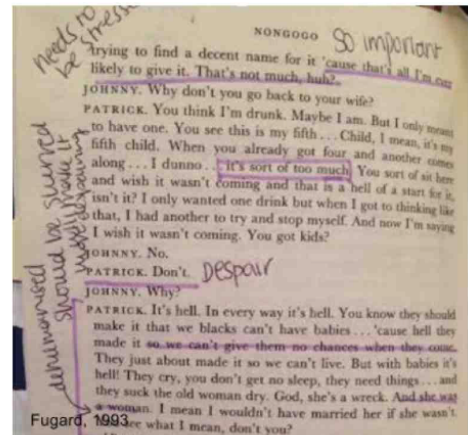
There are many themes touched upon by Fugard however I want focus specifically on oppression of each character (as I noticed that each character is affected by the apartheid in a completely different way), the limitations the characters experience and their lack of identity. Identity is an important theme and allows for dignity and pride - it is one of the few things the people can still possess.

While reading the play I found the extract on the right extremely powerful - in this dialogue between Patrick and Johnny, Patrick delivers the truth about his life to the audience. This opens up a window for the audience to understand the lives of the black populations in townships. Patrick is a minor character - and having a monologue of this importance, portraying his despair and inability to provide for his children, is something the audience will be unable to forget. The hardships his children are inflicting upon him and his wife are a complete contrast to the joy that children provide to the privileged audience watching the play. Hence monologues such as this, are essential to be delivered to the audience in a way in which they can be remembered.

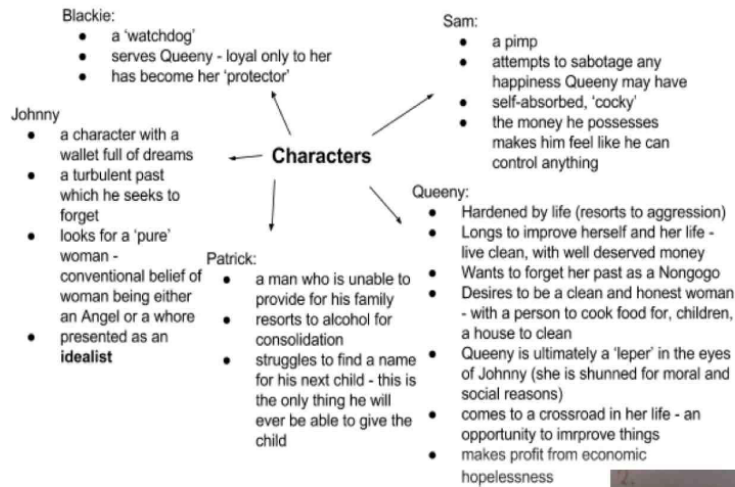
Characters:

Queeny is a difficult character to understand and it takes time for the audience to begin liking her - the audience needs to be exposed to all sides of her and understand that her aggression is stemmed from the way life her life has turned out.

She is a fighter for freedom, individuality and seeks to gain control of her life. She is a character who I learned to admire, she stands up for Blackie - and though she doesn't treat him well herself, when Sam doesn't call Blackie by his name, she defends him because names represent individuality. The name 'Blackie' is his only possession which gives him his identity.



In the stage directions Queeny is described as 'The very best but neglected' - reflecting her Shebeen. She possesses a 'powerful personality'. This shows the negligence and carelessness existing within the society - when something is 'the very best', it is cherished but this is not the case with Queeny nor the Shebeen.



Sam and Johnny seem to represent two extremes of men who were molded by the apartheid. Sam accepts the exploitation inflicted upon the blacks and attempts to make the most money out of a given situation. He takes money from people who can barely afford to buy a drink, offers a momentary escape from their bitter lives. He is thus considered unworthy of the money he does manage to salvage from the pockets of the poor.

Johnny on the other hand (the other 'overly-sensitive' side of the spectrum, especially noticeable towards the end of the play when Queeny reveals her past), proves to be vulnerable and caring way too much about people and their 'statuses' within society. This was particularly proven by the way he discarded Queeny as soon as she entrusted him enough to reveal her past.

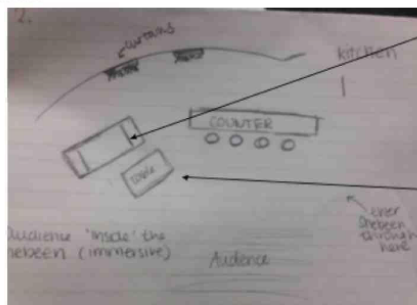
Johnny is an idealist and Sam is realist. This needs to be obvious to the audience as neither one of these extremes is good, especially under the constraints they are living in. Each character provides a different kind of conflict, and

allows glimpses for the audience into restrictions and burdens within the black society. Each character also experiences and struggles with a different social constraint which is stemmed from the apartheid.

Staging and Settings:

A shebeen is an illicit bar, usually present only in townships as blacks weren't allowed to enter normal pubs/bars (Shebeen, 2016). Queeny's is located in one of the Port Elizabeth townships - which is where the play is set.

Nongogo is wisely cut down to 5 actors and is set at a single time place and action, confined to one significant set. The Shebeen is described as 'the very best but neglected' and this is a parallel to Queeny herself - a beautiful and strong woman with



This is my first sketch of the ground plan. Throughout the play I noticed that Queeny regularly sits on the couch (almost like a break from everything that life brings her). The table with Johnny's tablecloth - which starts off this whole play - seems to be something that is essential to be noticed by the audience - with the first entrance of colour in the play. The audience is inside the Shebeen - this seems to be

This is the way I imagined the set to be straight after reading the play (my initial sketch). When I first read the play - the stage direction of 'the very best but neglected' stuck out to me - and it gives me a vision of being run down, shabby, with an attempted but failed cleanliness. I also imagine the atmosphere of the shebeen to be very depressed - it is not a place where people would go to 'drink socially' but rather a place where people go to get pissed drunk - to forget all their woes and worries.

a 'powerful personality', but worn down by society and the surrounding pressures of the society she is entrapped in. The general atmosphere must be depressing - surrounded by drunks trying to forget their woes and men scraping for the last few coins they have to spend on alcohol. While reading the play, Queeny's Shebeen seemed to be a representation (a gathering) of all the distress and destitution people experienced because of the apartheid, and essentially the oppression they are exposed to.

I also have a diagram on the right presenting the importance and symbolism of colour within the play. This is something I want to emphasise during the play. In the script time and time again the importance of colour jumps out at me, it represents a hope for the characters - especially for Queeny and Johnny. I want colour to be extremely noticeable, and almost slightly out of place in the midst of the Shebeen. I imagine that if I were to enter Queeny's Shebeen, it would be hazy due to smoke, shabby - with stains on the tables and rips in the couch. I also imagine it to be not very clean, with an obvious air of neglect.

I've explored several theatre companies (such as Punchdrunk) who have utilised immersive theatre by placing the audience into the action of the play. I think that in order for the audience to truly experience and understand life in the townships, placing them into the actual Shebeen will be most effective. They can sit at tables and observe the action from within the Shebeen. Their tables will also be accommodated towards to 'atmosphere' of the bar, with stains on the table, and dirty chairs (but this will all be designed, not actually dirty). Overall it will be a very real feeling location - transporting the audience to the Shebeen located in a township.

Techniques I want to incorporate:

This play encompasses the serious topic of oppression towards human beings. Therefore the message of the play - presented through the inability of Queeny to improve her life and constraints which other characters face, needs to be portrayed in a realistic way, to emphasise the reality and importance of this message.

By employing naturalistic style - the audience will be allowed to recognise the humanity within the characters - within Queeny, Patrick, Johnny and even Sam, and therefore feel sympathy and pity towards these humans who all exist in some part of the world at this moment (Wilson, K. 2003). This

Colour is a vital symbol throughout the play:

- represents hope
- change/ improvement of surroundings
- new beginnings
- signifying possibilities of freedom

'The red one... it suits the room much better' - Johnny (60)

When finally hope enters Queeny's life she embraces colour - especially red and says 'My colour Johnny' (89)

What Johnny can do for the Shebeen - give it a coordinated and put together look, he can also do for Queeny's life - restore her looks, coordinate meaning back into her life, and make her a more honest person.

As soon as this promise becomes a possibility - Queeny snatches it and invests not only her money into Johnny and his business, but also her trust. She wants to escape the cycle of neglect and destitution. She desires to be a wife, have a family and be treated with dignity. As soon as colour is brought in - these possibilities become a reality - however as soon Johnny leaves, taking the colour away with him, these possibilities are snatched away.



(Red table cloth, 2016)

Possible theatre theories to draw from:

Stanislavski's system

- create believable characterizations of actor's performances
- great acting is a reflection of "truth" conveyed internally and externally through the actor.
- convey "truth" through a human system of acting, encouraging an actor to build a cognitive and emotional understanding of their role
- utilise emotional memory and experiences to portray real characters

Aristotle & Mimesis

- the imitation of nature
- the central character should be a mixture of both virtues and vices. This mixture (instead of being purely bad/purely good) allows for the audience to feel sympathy as they view the character as being more human)
- Catharsis - purging the soul of emotions (pity and terror) and this can only be achieved through recognition by the audience
- Mimesis - conveys to us what the characters feel, so that the audience may empathise with them

Strasberg's method

- In the dramatic arts, method acting is a group of techniques actors use to create in themselves the thoughts and feelings of their characters, so as to develop lifelike performances.
- utilise emotional memory and experiences to portray real characters
- performances ground in human truth

There must be fidelity of real life present within the play in order for the audience to recognise their own humanity within these characters and feel sympathy towards the people who have a completely opposing life from the rich audience

realisation should hit the audience full force and make them motivated to do something about these types of living environments in which people who are denied their freedoms and rightful human dignities live.

I also researched about Aristotle's Mimesis - with characters to imitate real life people. This would be a powerful tool to achieve a lasting effect on the audience, fully engaging them in the action. I would like to attempt to incorporate this imitation/ illusion of reality. Art represents reality - and thereby this play also has to represent the reality of the townships and of the struggles faced by real living people (Imagi-nation.com, 2016).

Mimesis / realism/ naturalistic play → an illusion of reality

Influences:

I have watched several performances of Shakespeare - including *Much Ado About Nothing* and *Taming of the Shrew*. Both plays utilised direct speech address - delivering certain lines to the audience, 'speaking with them'. This breaks the fourth wall, which often exists between characters and the audience - and for me usually creates some sort of distance with the characters. When the characters on stage talked to me, I felt closer to the characters who did so, and more involved with the events happening to them. Through direct speech address, I liked the characters who talked straight to me more than those who rarely spoke to the audience. Thus I also paid more attention to the words the character was saying, with their lines leaving more of an effect. I could use this to stage Nongogo - as it will have the same effect on the audience as *Taming of the Shrew* did on me. Nongogo contains a powerful message of oppression and inequality - and it is vital for the audience to feel closer to each character and pay attention to what each character is saying.

Immersive theatre is what I want to incorporate. I have watched a production by Punchdrunk - who include the audience in the action of their production - making them silent observers with the freedom to walk around the elaborate set. I want the audience to be silent observers in Queeny's shebeen throughout the play. They will be immersed in the action as instead of being outside the set (looking into the Shebeen from afar), they will be inside of the bar and Queeny's Shebeen will be present all around them.

I recently watched *The Crucible* staged by Yael Farber (Old Vic theatre company): a production which terrified me, with powerful acting (which gave me shivers), and a gloomy set to maintain that mystery and terror which overtook Salem during the witch trials. This dark and menacing set is what stuck out to me the most. Throughout the entire production the dullness of the set persisted and it seemed like there was a shadow over the characters. The lighting was always dimmed and at times I had to strain my eyes to see what was happening. The darkness maintained the mystery and that feeling of not knowing what will happen next. This powerful effect which was inflicted upon me solely with the set design alongside the lighting is the effect I want my set to have on the audience - it needs to create a sense of destitution and poverty. Thus I believe that the most important things to do is to first of all to immerse the audience into the Shebeen - place them into the apartheid. And second create a stark contrast between the dull 'shades' of the Shebeen and the colours which Johnny brings into it, jumpstarting the action.

I watched a play staged by a group of high school students at a bar - where they immersed the audience into the play by serving them drinks and other various beverages. This allowed them to feel as if they were actually present in a bar and watched the action unfolding before them while simply having a drink. This element of immersion is so innovative - and will be extremely useful during my production. Nongogo is set at a shebeen - and therefore to further immerse the audience in the action and allow them to be present while the action of the play is unfolding - prior to the beginning of the play, they can be served drinks from the bar.

A play I watched when I was younger and recall to this day is the *Phantom of the Opera* on Broadway. During the show there were moments when everything was silent inside the theatre (the actors and the audience as well) and there would just be one sound echoing across the theatre (often times either a clock or low single notes). This created such a powerful and foreboding feeling for me as an audience member - and therefore I would like to incorporate this sound device into my production. There is a perfect opportunity to do so at the end of Act 1 when the clock, that Blackie stole for Queeny, rings. The stage directions state:

'Blackie is still holding the clock outstretched as Queeny returns to her work at the curtains. She is humming softly. The clock in Blackie's hand begins to chime.'

A powerful ending to Act 1, allowing the audience to feel tension, but also excitement for the events which are going to proceed in Act 2. At this point the audience realises the severe conditions of life in the townships and cling onto the sliver of hope with Queeny for a better life. I want the audience to feel how I felt while watching the Phantom of the Opera - excited for the forthcoming action but also nervous.

Overall at this point I want the audience to experience the Shebeen, and feel the oppression through using immersive theatre. Breaking down the fourth wall will also emphasise the significance of what each character is saying, and resonate strongly with the audience.

3. My directorial intentions and the intended impact on an audience

Artistic Intentions:

My main artistic intention for this play will be to deliver Fugard's political retaliation and criticism of the apartheid, as well as launch the audience into a whirlwind of sensual experiences of the townships through immersion. Even though today the apartheid seems distant, this play centers around social oppression between human beings. Oppression still exists within society today - we still deal with racism, poverty and sexual discrimination. My production of Nongogo will allow the privileged audience to step out of their comfort bubble and realise that there are people experiencing conditions such as the characters in the play. People still live in poverty, they are still shunned for mistakes made in the past, and the audience has to be more aware of these things which may be happening not that far from them.

The intended audience will be a higher class audience - who possess money, and are rarely exposed to poverty. The presentation of real life human beings and the hardships which the character's face will allow for the message to be that much more powerful. Presenting broken characters with no hope of improvement in the future will allow for direct empathy from the audience; even the blacks have turned against the blacks.

I want the most sympathy from the audience towards Queeny - she is a strong woman, with morals, who is unable to reach her full potential. Through breaking down the fourth wall the audience will feel closer to Queeny - and will first grow to admire her, and gradually shift to liking her - when she opens up to Johnny as well as the audience. When Johnny discovers of the truth about Queeny's past, the audience should be infuriated, as it presents a double standard against the character they like most within the play. Queeny didn't treat Johnny any different when he told her about his past and getting raped by men. At the same time however the audience should understand that Johnny's inability to escape 'dirt', his desire to be 'clean' is engraved in the culture of all the blacks in the townships.

Each character presents a different theme within the play. I want to distinguish each character, and in this way portray each theme through them and their overall demeanor. Patrick represents the loss of identity and complete disintegration of a human - he is a minor character who possesses several important monologues about the loss of identity and thus dignity. Johnny shows the torment and the burden of his past, his inability to accept Queeny despite her past shows that oppression is now engraved in their culture. Blackie shows degradation of the population and the dependence required for him to survive. Sam is the depiction of the survivors who are molded by the constraints - he is hated by the audience by he is the only one who seems to end up mildly unaffected. Therefore these themes will be achieved through each individual character. Since there are only five characters, the audience will be able to focus on each one - and remember what each one has said.

The Set:

As the director - I imagine the set to be somewhat like the one represented by my finalised ground plan below. The entrance will be between the audience and the stage, allowing the audience to see who comes in and out of the Shebeen. They are going to be inside of the Shebeen, observing the action from within - here I will utilise immersive



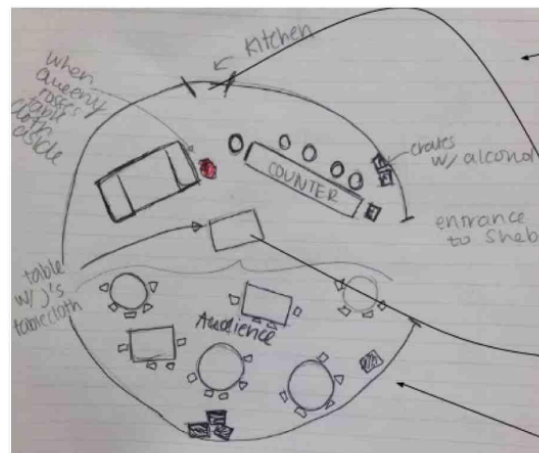
theatre. The majority of materials will be wood and plastic - the cheapest. The Shebeen itself will be round and resemble a shack, with a thatched roof - what the majority of buildings in the townships looked like.

To enter the Shebeen I want the actors to pass through a curtain of beads - similar to the picture on the right. This will contribute to the shabby atmosphere and poverty which existed in the townships, (bead curtains act as substitutes for a door). (The other entrance is the kitchen, used several times throughout the play but the inside is never seen). A few other elements adding onto the atmosphere will be run down plastic tables with stains, wooden crates, cracks in the wall. This atmosphere will persist all around the audience.

The sofa is always a returning point of action for Queeny and therefore is a place where the audience's eyes are drawn to - thus it will contribute to the feeling of neglect by having stains and several rips - a sofa which definitely needs replacement. The table will be directly center stage - as this is the table with the red table cloth, symbolising hope.

The counter is where Patrick's action is going to dominate. He will be alone at the counter - lost and hopeless with the loss of his identity.

Symbolism in the set will be contained in colours. The two images below on the left are what I drew inspiration from to understand what a Shebeen looks like. There is colour but it is muted with grime and dirt. I want to increase the lack of colour - in Queeny's shebeen there to be a noticeable lack of colour. If there is some colour - it will be always tinged grey. Therefore when Johnny waltzes into the Shebeen selling bright blue and red table cloths - they will seem out of place. Therefore colour will symbolise hope, and the lack of it signifies that there is no more hope of improvement.



Simple ground design of what I imagine the set to be like. As seen the audience are located inside of the Shebeen (immersion), however there is still a little separation so that the audience can observe clearly everything that is going on with the characters.

The Kitchen exit is used a couple times throughout the play however the audience never see what is inside. The two pictures at the bottom is what I drew inspiration from - quite open aired, shabby and run down.

The table that Johnny picked out the red table cloth for at the very beginning, making Queeny realise she wants to make a change. The set is round because in my mind the Shebeen is like a large shack with a thatched roof.

All the colours will be dulled and muted, because I want there to be a stark contrast with the colours which Johnny initially brings in. I want it to look like there is almost a layer of grime covering the seats, walls and tables

(The capacity for the audience will be around 40 people at one show)



The material most used will be wood - for the bar and the table and for the audience it will be plastic tables and chairs, which are the two cheapest materials

Before the play begins I want the audience to be offered drinks by a backstage workers, (not Queeny so that the introduction to her remains at the beginning, maintaining the impact); directly influenced by the production I watched staged by the high school students. This will further draw the audience in - with the entire action of the play unfolding while they are having a casual drink at a bar. This fourth wall will be eliminated - and the characters will simply be other people present at the bar as well. The audience must have the feelings of frustration, anger, sadness and disappointment rush to them while experiencing with Queeny that loss of hope, and powerlessness to improve and change her life for the better.

Thus the set will leave a powerful impact on the audience, just like *The Crucible's* set left on me. It will encompass all the living conditions of the blacks in the townships - experienced by the blacks daily. The one experience of these conditions for only an hour, will leave an impact on the audience - horror that such conditions still exist and limit the potential of life.

Props:

Some other essential props are a red table cloth. The red table cloth is of utmost significance as it represents the entrance of hope and the departure of it from Queeny's life. When Johnny comes in, he sells Queeny the red table cloth - a stark red colour against the muted colours of the shebeen (all dirty with tinges of grey). Johnny advises Queeny to purchase the red, fiery and powerful, colour instead of the blue one which she initially picked. This provides a strong hope for the audience and the first introduction of colour to the entire play. On the right is an image of wooden crates with alcohol, which will be dispersed all around the Shebeen - adding onto the mess and the negligence.

Queeny's last line is: 'Man? There was no man here.' clear reference to Johnny - whom she wants to eliminate from her memory. After this I want Queeny to go over the table next to the couch (seen above in my ground plan), remove the props on the table at that moment (champagne bottle and glasses - for the 'celebration' that was about to happen), and



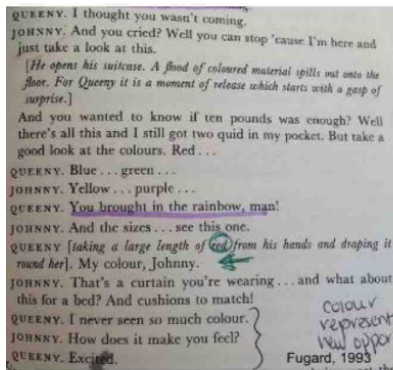
carefully fold the red tablecloth Johnny gave her at the beginning. By doing so she removes any hope of improvement from her life. This is the ultimate closing action and will eliminate hope from the audience as well. Removal of colour equals elimination of hope.

The Presentation of Colour :

As mentioned previously, something I noticed while reading the play is the constant presence of colour whilst there is a presence of hope in Queeny's life. Colour represents hope and the beginnings of something new. On the right is an extract from the script where Johnny brings back a suitcase full of materials of different colours and Queeny's excitement is evident to the audience; the 'rainbow' fills the room with colour and Queeny with possibilities of where the new business will take her. Colour is a rare commodity in the townships and the rapid abundance of it is joyous. Johnny's suitcase is an essential prop, filled with all the bright blues, greens, purples, yellows and and overall rainbow.

Lighting/Sound

My intentions for lighting within the play is simple. Lighting is an excellent way to deliver the mood which I want to present during the play. The lighting will be muted because the setting is a Shebeen, and bars have dimmed lighting (in addition Queeny can not afford expensive lighting which will illuminate the Shebeen, instead it's simply several light bulbs dispersed around the Shebeen). The lighting will be able



to add onto the dull and slightly depressing feeling.

This increase of brightness will correspond with Queeny's increasing hopes that she finally has the opportunity to change her life. Act 1 still finishes during the evening, however Act 2 begins in the morning. When Johnny finally comes the sun will almost be at 12 pm (the brightest). As

Johnny begins discovering about Queeny's past the sun starts setting - and the lighting within the play will be becoming less and less bright. Finally when all hope is gone and Queeny resorts back to her past, the initial lighting is back (as in the beginning). The dull atmosphere will be back once again, identical to the way that the play began (slightly dimmed as is usual for a bar).

As the play progresses the lighting becomes brighter - corresponding with day time and sunlight. I will use Lee colour effect filter number 763 (wheat) - which is the perfect wash of colour for a sunny day (adding warmth) to correspond with the increase of hope. When the peak of hope is reached I will use filter number 179 - a bright sunlight colour, with the most warmth. The filter which the action of the play will start off with and end with is 601 (silver) - it is the perfect dulled wash of grey, achieving the sense of intense darkness (LeeFilters.com, 2016).

I was thinking of also incorporating spotlights during the monologues of some characters to intensify the attention of the audience on them (such as Queeny's monologue about her past and Patrick's monologue about his children) but I decided against this because I want the action of the play to glide on. I feel like having a spotlight fade out on one character will create a pause between what the characters say. Also these large speeches are almost always plugged into dialogue - and a spotlight would interrupt the dialogues between two people.

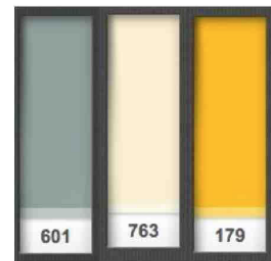
Moving onto sound devices briefly mentions above: the clock is going to be the sound device which creates a cliffhanger for the audience at the end of Act 1 - a hopeful awaitance for the improvement of Queeny's life - which never happens. The ringing clock will be the last sound the audience hears of the first act, ending in an echo after 12 rings (12 o'clock at night), which is a sound filled with mystery. This is the only sound which I want to incorporate. I was considering putting in background music or sounds from outside the Shebeen to possibly contribute to the immersion, however for me personally - this type of background music is usually unnecessary, and at times draw me away from what is happening on stage to listen to the music. This is something I can not risk for this particular production, as the elements need to come together to concentrate on the poverty and the oppression unfolding in front of the audience

Characters:

Each character in this play serves to represent a different theme/ problem that the apartheid has created. The designated theme should be clearly expressed by each character - and leave the audience to dwell on how it affects each member of the population.

Sam is the most disliked character in the play. To the audience's disappointment he is also the only character who ends up 'content', possessing satisfaction in who he is and what he does for a living. Thus the audience see that his life - stealing money and not caring about who is harmed in the process, is the only way to survive township life and remain sane. This provides a depressing reality for the audience who were hopeful that Queeny would prove Sam wrong.

On the right are pieces of clothing I want the character to wear. This goes along with the time period of 1950's - as these are fairly classic pieces of clothing. Sam must look stuck up - a failed attempt to resemble the higher classes. He exerts a vicious presence in Queeny's life, and alongside the apartheid, restricts her from improving her life. The hatred he feels towards Johnny will be easily seen by the audience through his scheming to drive him out of Queeny's life. Around Johnny he will act like a pitiful child - radiating jealousy that she is paying attention to another man. He will become more defensive and 'protective' when Johnny is around, obviously



A beret will be something he snatched up from the flea market, and the mustache/goatee will be his attempt to look dignified



Tweed Jacket (2016)
Beret (2016)
Goatee (2016)

Tweed blazer (alongside matching pants) - an attempt to look put together and higher class, but clearly a failed one. It will be a piece of clothing which looks like Sam puts a lot of effort into the maintain his condition.



uncomfortable, whereas when he is with Queeny his stance is more relaxed - hands in his pockets (obvious attempts to continue impressing her with his 'money', and other materialistic things - but she is clearly not impressed). In order to get what he wants - Sam ruins Queeny's hope of improvement through manipulating other characters - in the end he is the one who has the upper hand, and thus the character most disliked is simultaneously most powerful, showing the extent of which the apartheid is embedded into the culture.

Patrick is a jittery and uncertain character; the one who the audience feels most pity towards. He is completely rundown by the life that he was born into and he represents important themes of identity, dignity and pride, which there are a lack of in the society. His lines about the difficulty of having children should depress the audience and make them feel horrible for Patrick's family and thereby thousands of other family whom he represents (later discussed as one of my moments). The character should be a small man who is constantly fidgeting until finally drunk - at which point he slumps and stills. I want him to always be fiddling in his pockets - making sure he has a few extra coins to continue drinking. Patrick will always be looking around him, and his shoulders will be hunched over - portraying a lack of confidence and pride. He knows that he's doing the wrong thing getting drunk again and again, thus he truly is embarrassed - but his inability to improve his life, let alone his families, maintain the need to drink. Patrick should stoop under the others - looking at people from below, keeping his head low. All of this will come together to show his powerlessness; he will always be the character who has the least dominance on stage due to his lack of identity and pride (the themes which he represents).

Blackie is half-witted and utterly helpless, with an inability to survive in the townships alone. He portrays a 'macho-like' vibe when others are around Queeny in clear pursuits of protecting her, and appear menacing (this will be the audience's first impression of Blackie). However when he speaks to Queeny, she gains all the power in the scene, and he stoops under her. He is a naive character, needing someone to guide him through life. His vocabulary is limited due to his complete lack of education and his voice will be slow and drawly - unpleasant to listen to. He represents how oppression is engraved in the culture, as he has been shunned by other blacks from a young age.

Johnny starts off as a character full of hope. He will be business like, his walk will always be purposeful - attempting to move forward out of the past. Johnny is put together and overly clean, and will wear a crisp white t-shirt and Khaki pants - thus being the most clean out of everyone in the room. He will also have a handkerchief in one of his pockets. This handkerchief is going to be somewhat of a rock to Johnny - he will always be wiping his hands with it - but this will be an absent minded action.

He should be carrying an old ragged suitcase full of bright materials - this symbolises the brightness and the hope he brings into the Shebeen. He recognises people - from the beginning he sells Queeny the red tablecloth instead of the blue one, recognising the power and control Queeny possesses. He is an entrepreneur who has the potential to benefit the community and improve life in the townships - 'I got so many ideas in my head I'm bursting' (90). The audience should hate Johnny for hurting Queeny (achieved by the audience's empathy and respect of Queeny - established much earlier and reinforced by her desire to escape the gutters), and ruining her prospects of improving her future (as the audience's association with Queeny should be stronger than with any other character). After finding about Queeny's past from Sam's plan - Johnny will have a 180 twist in his attitude. At first he will attempt suppressing his changed



Flannel (2016).
Khaki Shorts (2016)
White tank top (2016)

He will wear a dirty tank top with matted khaki shorts. Over the top he will have a flannel shirt (which will also have a breast pocket in which Patrick keeps the picture of his family). The flannel will be open due to the heat, and to expose the dirty tank top.



Crisp, clean and white - Johnny's mental trauma is expressed in his desire for absolute cleanliness

Crisp white t-shirt. (2016)
Khaki pants. (2016)

attitude towards Queeny but this suppression should be obvious, he will speak in a lower voice, avoid Queeny's gaze and his posture will be more rigid. This change of heart towards Queeny's past will once again reinforce his desire to be clean and show how his past still haunts him. Thus he represents how the blacks have begun being oppressive towards other blacks - he pushes down Queeny though they both desire a better life and could potentially help each other achieve that dream.

He describes himself as a 'piece of trash', and implies that Queeny is one too. At the end of the play Queeny even goes as far as to saying that '[he] is worse than Sam - who just sighs when he passes the grave. [Johnny's] dug it up'. This diminishes Johnny in the eyes of the audience, and he should be viewed as lower than Sam (as Sam has never downgraded Queeny). All this is because of the audience's association with Queeny; they have observed her as a woman with desires, with faults - and she is the one who opened up to the audience most. Through immersion and being present in Queeny's Shebeen - she will be the character who is most real and human-like. The small opportunity she had was taken away once again by the people she surrounds herself with.

Queeny is a character with whom the audience sympathises with most. She is always defensive, afraid of opening up to people, but never showing it thus remaining cold to the majority (establishing relationships on power and control). Especially in the beginning part of the play - she 'barks' at people (Johnny when he first enters, Blackie, Patrick - who disgusts her, and most of all Sam). Even though she is rude to both Blackie and Patrick - she still respects their pride, realising its importance in the society they live in. She becomes furious when Sam does not call Blackie by his name, lashing out at Sam and defending Blackie - another of her admirable qualities. All her responses to Sam should be sharp - and she barely looks at him, she has no time for the likes of Sam and Patrick.

With Johnny, she has an obvious change of demeanor - her facial expression softens, and she is more willing to smile when she is with him. She should look him straight in the eyes as she does have time to listen to him and is interested in everything he says.

There will be an emphasis on Queeny's desire to be a normal 'woman'. All she wants is a man who is going to treat her with the respect and the dignity that she deserves, which has not been the case in the past with the likes of Sam surrounding her. Her change of attitude with Johnny will show this willingness to be a 'housewife' and to settle down. The two extracts from the script on the right present how she has been denied her rights of being a respected woman, and how elated she is when Johnny confirms that she really is a woman)

On the right is an extract which I want the audience to pay attention to as here Queeny expresses her change of heart to Sam.

SAM: After all we been through together?
QUEENY: You been through? You don't know half of it. You still don't and you're not getting any wiser.
[Now at the window.] When I stand here during the day I can see you in the shop, talking like hell to somebody, getting all excited 'cause there's a chance of selling something. And inside here it's quiet and empty and everything is waiting for the night. When I look at you I think he's forgotten. Maybe there wasn't so much for him to forget. I almost hate you when I think that, Sam, I almost hate you. **VERY POWERFUL**
Fugard, 1993

This is also another section of the script where Queeny's desire to change her life is reinforced to the audience, increasing their admiration.

Queeny is a beautiful character but at the same time obviously tired. She resembles her shebeen, her troublesome past is expressed in her facial features; she doesn't change her expression often - always held in a frown, with difficulty to smile - as it is not an expression she often has. Throughout the play she frequently sits on the couch - where she will reach for her cigarettes and smoke. During this time, she should

Sam.
SAM: That's funny ... coming from you.
QUEENY: Meaning?
SAM: Nothing. → *quit*
QUEENY: Don't be scared. I got a lot to remember and one of the things is that no one ever really treated me like a woman, took their hat off when they came in here, said please or thank you or said they liked my smile. I remember that all right, and I remember you. You got fat and rich and smooth on me. You worked me like men work horses and it lasted a long time, so long that I forgot I was a woman. I took this whole Goddamn city to bed with me so that you could get fat and rich. I also made money out of it. ... I remember that too, but it's money I don't like the feel of. It's a greasy coin that stinks of dirty sheets and unwashed men. So if I want to give it away, if I want to give away every penny I got, I don't think I should be ashamed. [Pause.] I'm going out now, Sam. When I come back it's going to be my home 'cause that's what it is and that's the way you and everybody else is going to treat it.
QUEENY: I don't know how to sew.
JOHNNY: So you learn. Other women can, you can. You're the same as them.
QUEENY: Say that again.
JOHNNY: I said you're like the other women. Anything wrong?
QUEENY: Nothing. Nothing at all. I just wanted to hear you say it.
Fugard, 1993

have a faraway gaze - disconnected from other action happening on the stage at the same time, dwelling on her past.



A powerful moment (one that also reveals Queeny's softer side is when the audience discover her real name which is Rose. Rose is such an uncharacteristic name to be given to the Queeny that the audience come to know. Queeny radiates power, but Rose represents something soft and delicate. She reveals her name only to Johnny - this was a carefully planned out choice showing that she puts her trust and her vulnerability into Johnny.

Queeny's outfit will constitute of light, summer dresses - with little colour, mostly consisting of animal prints (leopard/ tiger) - along the lines of the dress and patterns on the right. First of all these consist of muted colours - contributing to the dullness of the Shebeen. And also when I picture Queeny, I picture a simple dress similar to the one on the left - there isn't much thought put into the outfit by her, but she still looks presentable (not like she would care much). I also want the character to wear a large scarf which covers her shoulders. This will be an attempt to escape her past as a prostitute. She will continuously draw it around her shoulders trying to cover herself, a sign that she is still affected by her past.

All throughout the play Queeny will catch onto every word Johnny is saying - he is her lifeline out of the Shebeen lifestyle, out of its constraints. Her attitude towards him is completely different than towards the other characters, because to her Johnny represents a life beyond the oppressions so far experienced in her life. When Johnny shuns her and calls her 'filth', Queeny's attitude changes towards him automatically. She regrets opening up to him, she regrets all her actions (giving money to Johnny for the start up business) and resorts to believing that nothing good can come. There will be a difference in her stance - once again provocative, mocking Johnny. Her change is instant, and all hope of Queeny changing her life is wiped away from the

audience (who would have been hoping that she would succeed and overcome oppression with the typical happy ending). Queeny hardens once again, becomes defensive and retaliatory, she opened up to Johnny, simultaneously to the audience, and he only let her down.

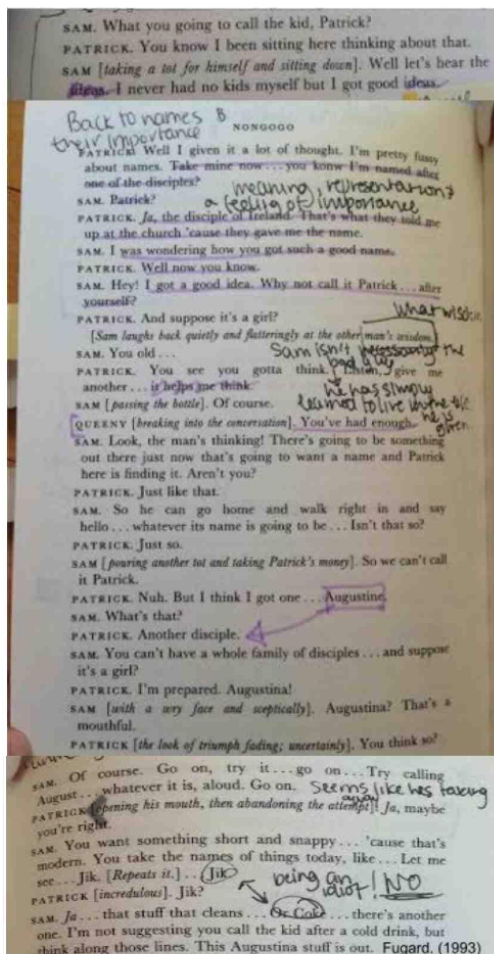
In the extract on the right - the stage directions state that she will put on red lipstick and earrings - both of which are associated with sexuality. She will once again be untouchable by all, her defense mechanisms brought up again with a faked attempt at enjoying herself while drinking and being the 'Shebeen Queen'.

[Hands on her hips, she starts laughing at Johnny and walks up to him provocatively. He turns and goes out, with Queeny laughing loudly. When Johnny has gone, Queeny goes to the door, flings it open, and shouts out into the street.]
 QUEENY. Where's everybody? This damn place is a graveyard! I've got a locker full of booze and it's not diluted!
[Queeny goes back into the room. She goes to the mirror, puts on lipstick . . . rouge . . . earrings . . . bracelets, and dolls herself up into the real tart.]
 Fugard, 1993

All these ideas will come together to reinforce poverty, and constraints of the apartheid on the blacks in townships. The blacks are represented in these five characters - of who each one represents a different theme, a different limitation. This shows the audience nobody is able to escape the apartheid which is now embedded in the culture, and engraved in the behaviour of the blacks. The intended impact of the play - will be the build up of hope in the audience paralleling Queeny's rising hope of improvement and change. This will be achieved through the immersion in the setting and admiration for Queeny as a human being. When this hope is crushed - the audience's respect for Queeny is not crushed and therefore they will be left heartbroken by the events of the play - their initial expectations of her escaping the Shebeen constraints and thus the apartheid demolished.

4. How I would stage two moments of the play

The first moment of theatre I chose to stage concerns the theme of identity expressed through Patrick's inability to give his children anything but a name on page 69 to 71. This revolves around one of the most powerful themes in the play; identity is something I want to emphasise to the



audience as I believe it can have a powerful impact and motivate change. This moment depicts Patrick drinking himself into oblivion while his wife is giving birth. The most devastating part is that it is not for the lack of caring for his wife or children, it is his shame for not being able to provide for his family like any other man would. Each character represents a theme - and his theme is the inability to determine your own identity. Identity supports pride and dignity, Patrick has a lack of both, as he does not know what his place/purpose is. (The audience however will be fully realised people - all possessing some pride in who they are and what they have achieved).

The intent of this moment is to resonate with the audience - especially the males, who are all able to provide for the families, and do extra (such as travel, buy toys, etc). Patrick's life is a contrast to the audience. Sam is almost mocking Patrick, not caring, and possibly not even understanding the severity of the situation, reinforcing dislike towards him.

This moment begins with Sam pulling up a high chair and joining Patrick at the counter with another drink for him (Sam keeps forcing drinks down Patrick's throat to get money. Patrick will be slumped over the counter sitting on the high chairs, with a shot glass in his hand, and several other cans of alcohol next to him - reinforcing his drunkenness. There will be a moment where Sam looks at Patrick to check what state of drunkenness he's in, and then looks around to double check that Queeny is still in the Shebeen on the couch (Sam wants to look superior in comparison to Patrick - though that is a pitiful comparison to make). Only after making sure that Queeny is still there, does he launch into the conversation.

Identity is engraved in the play; it is something the apartheid has taken away from the townships. In this moment identity is referred to continuously through the mention of 'disciples' and how Patrick only considers names of disciples for his future children. They are powerful names, of people who have been admired and are still admired. Patrick hopes that giving his children the names of such admirable people, will help them in the future and supply them with a fair share of dignity.

Patrick's desire to find a perfect name contrasts with Sam's carelessness towards this matter - offering names like Jik and Coke - which are quite frankly disgusting names, which will never earn respect. Sam's dismissal, and Patrick's drunk attempts to think of names molds this scene to allow for immense sympathy from the audience. It opens up the privileged audience to problems which have never been experienced by them - with the only questions they ask when naming their child is whether it's a 'pretty' name.

As soon as the conversation launched about his children's names, Patrick perks up, but remains submissive. Throughout the scene the power will be possessed by Sam, he will be leading the conversation and mocking Patrick and his name choices. His posture will be

more relaxed and condescending, leaning back in the chair, and seeming very disinterested in the conversation (almost regretting that he ever started it).

Patrick has only a couple coins in his pocket - which is all he earned that day (I imagine him working at a factory as the majority of township men worked in factories for a miniscule wage, with horrible safety hazards - endangering their lives). To reinforce care towards his family, he will carry around a carefully folded but withered photograph of him and his five children. Throughout the play the photograph will be frequently pulled out and looked at by Patrick as at the beginning of this moment - absorbed in his own world thinking. At that very moment his wife is giving birth to another child - and his family is the main thing on his mind that night, which even drinking can not make him forget. When Sam sits beside Patrick he will hand him another shot glass in an attempt to get more money from Patrick, aggressively snatch the photograph out of his hand, observe it for a second and hand it back to Patrick. This will show Sam's complete lack of respect for other humans, and Patrick's inability to defend his property.

Sam considers himself superior to Patrick, and thus finds it a waste of time talking to a pitiful drunk. Thus as the conversation progresses, Sam's disinterest grows, and he keeps looking around at Queeny, to check on what she's doing.

Identity must be translated to the audience within this moment, and the most effective way to do so is through resonating with the parents in the audience with the love and protectiveness towards their children. They can empathise with Patrick in that mutual love. However through observing Patrick's inability to maintain a family, despite his efforts and his desire to do that, the parents will see the difficulties that the racial segregation has caused for parents. They are unable to provide sufficiently for their children, which is the highest level of oppression and injustice that can be experienced by many parents.

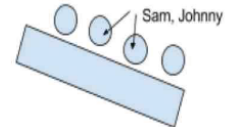
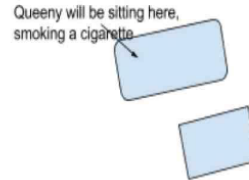
Meanwhile the only other person in the room is Queeny, who will be sitting on her sofa, smoking a cigarette, and alternating between staring into space and reading a magazine on her lap. (Therefore the two action spots occupied will be the sofa and the bar). This is one of the moments where she is drawn to the sofa, and stares absently into space - thinking about her past, and how her life has unfolded. The sofa is Queeny's comfort spot - where she feels most comfortable at in her Shebeen.

At this point the lighting is dimmed as the moment occurs late at night (around 11 - before Act 1 ends), depressing the moods of the audience with the darkness enveloping Patrick.

This moment will show the audience what the life of a black parent during the apartheid was, how the oppression has limited his capacity to provide for his family and live up to the status of a 'man'. Patrick lacks pride, as ultimately there is nothing to be proud of - and he will stoop under the rest of the characters. It is a direct contrast to their life, where having children isn't a burden but a joy.

The second moment of theatre is depicted below. The first line of this moment of theatre is by Johnny (it is on the previous page not shown below, but the line following is Queeny's reply on the script above): *Johnny: "Isn't there anything you want, Queeny?"* The rest of the lines follow on the image of the script until Queeny's line which takes us back to the theme of colour which represents new hope: *Queeny: It's the start, Johnny... the clean start. Yours as well as mine. And I still say they look like the rainbow.*

I chose this moment because it shows the audience what racial segregation forces the blacks to do. The audience discovers Johnny's past how the trauma affects him to this day. The end of this moment is when the audience's hopes are raised most - hope that Queeny will be able to



The positioning of the characters during this moment (Sam moves to Patrick from the couch - where he was previously talking with Queeny)

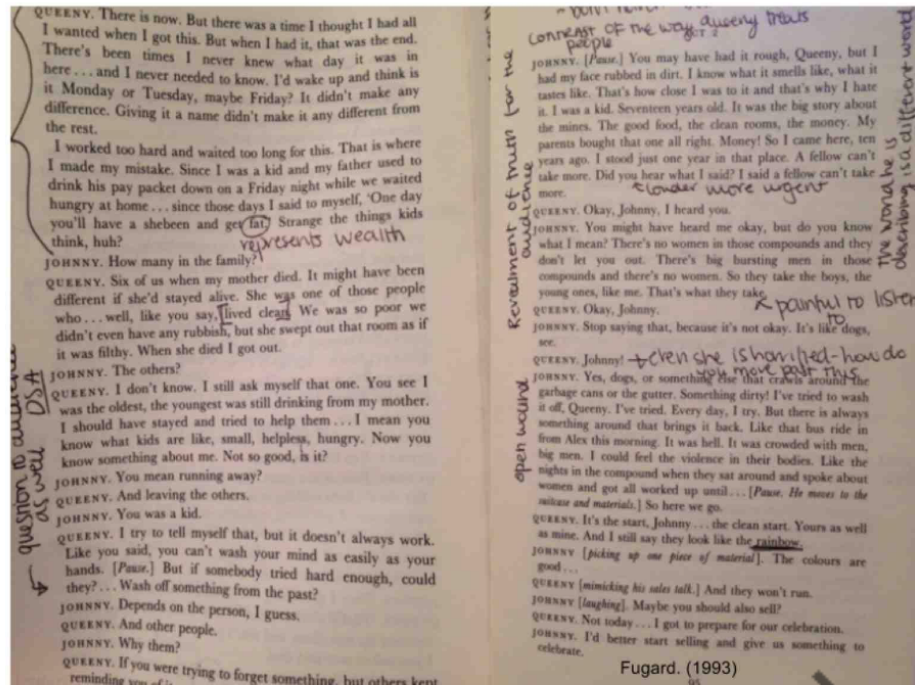
escape and 'conquer' oppression. The audience entirely believes that Johnny and Queeny will each other out of the gutters, and have a relationship in the future (Queeny will finally be a wife, and Johnny will be a dignified man) - this is implied throughout the play, and at the end of this moment Johnny and Queeny will be in the middle of the Shebeen, with the suitcase filled with bright materials in between them. The last word of this moment is 'rainbow', symbolising the hope of starting up the business.

During this moment the only two people in the Shebeen are Johnny and Queeny. The audience will experience a buildup of tension between Queeny and Johnny as they find out events which occurred in their pasts. Unfortunately Johnny's past still affects him and leads him to ruin Queeny's aspirations upon finding out about her past as a prostitute later on in the play. The tension will build up by Johnny's explosion of emotion, tearing down his previously put together self.

At the beginning they will be seated on the couch. When Queeny starts opening up, Johnny leans in and listens attentively, supporting her and encouraging her to open up through nodding and looking straight at her. The conversation continues and reaches the end of the first page where Queeny says: 'If you were trying to forget something but people kept reminding you of it.' At this point there is going to be a long silence - with Queeny gazing up at Johnny expectantly, waiting for a response. The silence must stretch out to the point where it becomes uncomfortable for the audience and for Queeny.

During this silence Johnny looks away, no longer paying attention to Queeny, his eyes glazing over as he recalls his past.

When Johnny begins talking, revealing what has happened to him, tension will build up simultaneously evoking empathy from the audience. In his first speech (on the top of the right page), Johnny begins opening up. He will blurt out the words slowly and quietly as it is painful to talk about



it, and he will not dare to look at Queeny, deeply ashamed of his past. This difficulty of voicing out what has happened to him will cause the audience to feel sadness. His previously confident and purposeful demeanor will be washed away and he will slump over. Talking about his past must be physically painful to him, and he should cringe away and become 'smaller' by hugging himself and protecting his body from any possible physical contact.

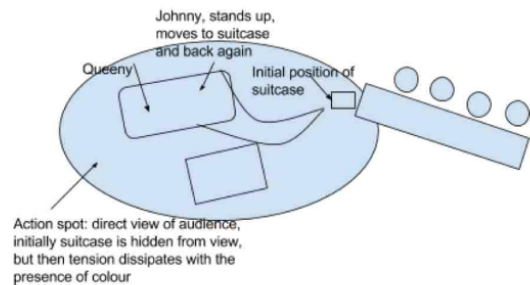
The two lines 'I was a kid' and 'Seventeen years old' should be said quietly and numbly. I believe that to this day Johnny has a sense of disbelief that this actually happened to him, but his memories determine that it really did. This will shock the audience - evoking a sense of disbelief as such atrocities are unimaginable to them. While speaking about dirt Johnny will sound bitter and spiteful - he's had too much of it in the past and this explains his quest to find a 'clean' woman, and overall avoid dirt at all costs.

When Johnny spits out the word 'Money!' - he will rapidly stand up from his seated position on the couch handle, almost like an explosion of emotions within him, disbelief, shock, loathing towards his parents for giving him away to the mines. Queeny should jolt back due to the unexpected movement and shift to the side of the couch. This will create a distance between the two characters and create an increase of tension within the Shebeen, felt by the audience as well. After he spurs out the word there will be a pause, when Johnny calms down, his breathing slows down, and he looks back at Queeny and continues talking (still standing). When he says that 'a fellow can't take no more', he needs to start moving his head from side to side - on the brink of tears.

Queeny will be completely flustered, she will have an expression of disbelief and pity on her face, she will grasping arm of her couch - her fingers digging into the material. She has never been put into a situation like this, and has no idea how to deal with it, so she will remain pressed to the side of her couch, with 'Okay' and 'Johnny' as the only words to offer him. The audience however should be in the same exact position as Queeny, unable to come up with a response due to the simple disbelief of it all. Johnny is completely unable to stop, he doesn't hear Queeny's words, and begins pacing in aimless circle, still shaking his head and caught up in the moment, recalling his past. At this point Queeny just wants to calm him down, and she musters up the courage to stand up and calmly says 'Okay Johnny'. This only sets him off more, he yells out the words 'Stop saying that', and then he looks up at her and continues the line. He wants to carry across his message to her, and he feels like she just doesn't get it.

When Queeny exclaims 'Johnny', this is a pure expression of shock, and disbelief - even Queeny, with her tumultuous past, living with Sam, has not come close to such suffering, and shocking conditions of the lives of some blacks. When Johnny says that 'it's like dogs' - this dehumanises the people who worked at the mines and raped him. This diminishes blacks even further - they are no longer even human, and neither Queeny nor the audience is capable of believing that humans would do these things to other humans.

During Johnny's last long speech ('Yes, dogs, or something...'), he will get choked up, as clearly there are constant reminders of what he has been through in the society that he lives in and that terrifies him. To this day it also affects him - creating an inability to improve his life - which later transfers to Queeny. Towards the end of it he begins to calm down and breathe heavily - showing the struggle of these memories. When he regains control of himself, composing himself back to the 'business-like' Johnny we all know, there is a long pause for Queeny to be able to absorb this other side of Johnny.



Meanwhile Johnny will walk towards his suitcase which will be placed from the beginning on the left side of the counter. He will pick it up and bring it back to the sofa, placing it on the table with the red tablecloth, opening it and finding comfort in the colours and materials. During this Queeny looks at Johnny making sure that he is alright, relaxes and sits back down on the couch beside Johnny, comfort and hope is found within each other's presence. Queeny looks towards the suitcase, and marvels at the colours - once again confident that together with Johnny they can overcome the difficulties and achieve their start up business. After this pause she says the last line of the moment - ending with 'rainbow'.

Johnny's suitcase is an essential prop in this scene and needs to be filled with a range of colourful materials for his and Queeny's start-up business - the hope for their own honest source of money in the future where they are 'their own bosses'. The materials must include every colour that is listed in the script (Queeny's line when she is focusing on the colours' and more as Queeny describes it as a 'rainbow'). Once again the significance of colour is recognised and there is a possibility of the business actually working and prospering in the future. The materials and colours will calm Johnny down, he finds reassurance in them as they are the hope for his future business.

I chose this moment because it ends with a hopeful note, leaving the audience excited for what may come in the future for Johnny and Queeny, without any suspicion of the character's lives degrading in the near future. Johnny's speeches about his past, and the emotional turmoil this creates inside of him, causes Queeny and the audience to empathise with him, and understand that the apartheid is damaging individuals through inside out. Johnny's complete loss of composure, his loss of confidence in himself through shrinking into himself will depict the trauma from his past. This rapid increase and decrease of tension, will open the audience up to the pasts of these two characters

