



Denver Center
Theatre Company

Inside

Out

A STUDY GUIDE

PRODUCED BY THE EDUCATION DEPARTMENT

JANUARY 1998

Valley Song

What's Happening, Where It's Happening and Who It's Happening To

“Nothing happens unless first a dream.”

—Carl Sandburg,
Washington Monument by Night

WHO

The Author—a white man in his early 60s. Abraam “Buks” Yonkers—a Coloured (of mixed blood) tenant farmer in his 70s. Veronica—Buks’ 17-year-old granddaughter. The author and Buks are played by the same actor.

The Author enters on a bare stage and introduces the audience to the character Abraam Yonkers, known in the village as “Buks” (pronounced “Books” and meaning “tree”). Buks is methodically planting his pumpkin seeds as he sings a song he learned from an Italian prisoner of war when he was a corporal in a Coloured division in World War II. Buks’ granddaughter Veronica lives with him, in the segregated village. Her mother died in childbirth; she does not know her father. Her grandmother, Ouma, is also dead and her entire family consists of her grandfather, whom she affectionately calls “Oupa.”

WHERE

A vast semi-desert region in the heart of South Africa called the Karoo. The Landman house and land are located in

the village of New Bethesda. Buks and Veronica live in the village known as Pienaarsig.

WHAT

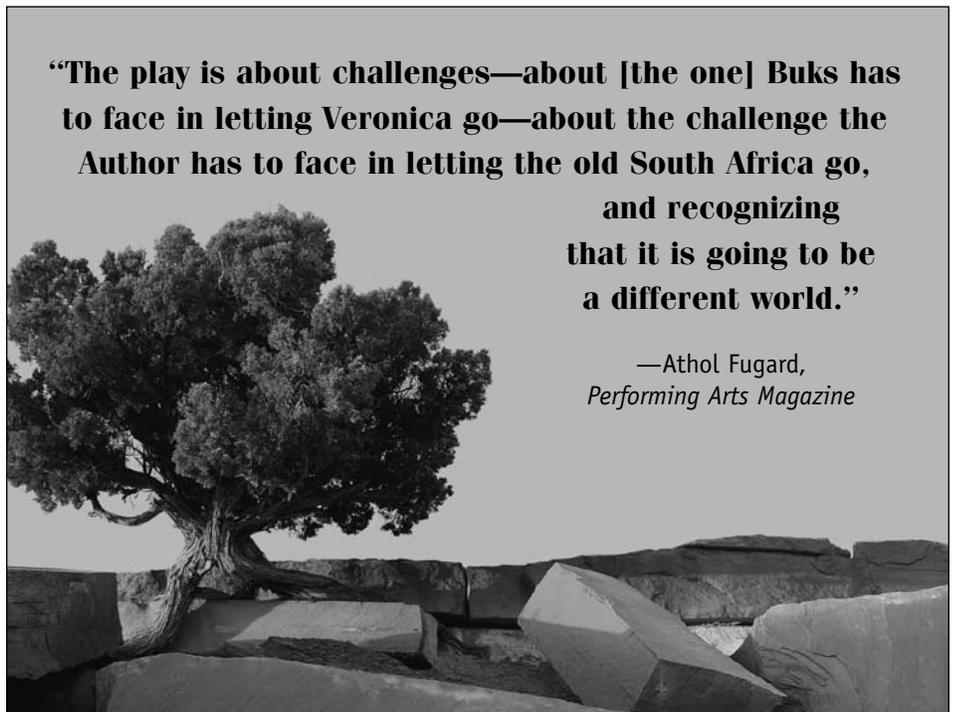
Buks makes his income by share-cropping, growing vegetables on land he doesn’t own, but Buks is worried because a white man has been by to look at the house and the land. If the white man buys it, Buks may lose his “akkers” (the field he farms). Veronica has no use for the land; she wants adventure and romance and to sing the songs that she creates. Buks doesn’t understand her; for

him, the Valley holds miracles in its growing things. But Veronica’s dream will not be deferred and she knows “a girl can’t make adventure and romance out of pumpkin seeds.” She secretly plans and saves for her way out, to Johannesburg, though the Author and Buks try to dissuade her.

Singing is Veronica’s life and if she stays in the Karoo, her song will die. In this play of generational and value conflicts, a girl begins her journey to find her future, while an old man and a white man must come to terms with a bitter past. ■

“The play is about challenges—about [the one] Buks has to face in letting Veronica go—about the challenge the Author has to face in letting the old South Africa go, and recognizing that it is going to be a different world.”

—Athol Fugard,
Performing Arts Magazine



Apartheid

"[South Africa's] present policies are anti-Christian, inhuman, and—suicidal. It has deliberately thrown away chance after chance. Those who love that country of immense potential pray that it may come to its senses while there is still time."

—Rt. Rev. Joost de Blank,
former Archbishop of Cape Town (1964)

Though *Valley Song* takes place in the present, knowledge of South Africa's past practices and policies is important to understand the play. Apartheid came from the early Dutch settlers of South Africa. They believed in "baasskop," translated as "bosshead," which meant white domination. But what the whites desired was an increased degree of separation of races, so in 1948 apartheid (separation) became the government's official policy as well as philosophy.

Before 1994, of the many divisions in South Africa, race was the most important, followed by language differences within a racial group. The government determined that there were four racial groups: white, Bantu, Coloured and Asian.

1. The "whites" refer to the European immigrants, originally Dutch, French, German and English for the most part. With a population of 4.5 million, the whites, until 1994, held the economic and political power in South Africa. The descendants of Dutch, French and German Huguenot settlers called themselves Afrikaners and their language is Afrikaans, a sort of simplified Dutch.

2. The word "Bantu" has a precise anthropological meaning referring to a large group of people speaking related languages, but the word refers to the black population, numbering about 23 million. Under apartheid, blacks made a living by working a white man's farm, toiling in the mines, or doing menial work in the cities while they lived outside in the townships.

3. The "Coloured" people, numbering about 2.8 million, are descendants of the indigenous Hottentots, of slaves imported from Southeast Asia and Madagascar, and of whites—an embarrassing fact in a country where racial purity was an ideology. Coloureds have historically aligned themselves with the whites, though they have not enjoyed full privileges. As the blacks sought their rights, many Coloured joined in their struggle.

4. The Asian population of about 800,000 is descended from Indians brought to the country as indentured laborers. Because of a trade agreement, however, Japanese were considered honorary whites.

Throughout history, the white Afrikaners have been united against a perceived enemy—first the English "liberalism" and then the black "communism." They looked to each other for support and security; as a result, they turned inward and became isolated because of their obsession with ethnic purity. Thus, they were defensive about world opinion and saw their mission as God's will.

The bedrock of apartheid began with the Immorality Act of 1927. The mixing of races was forbidden; one could be forgiven for almost anything but diluting the pure racial strain. In 1948, the concept of apartheid was elevated to a systematic governmental policy. Certain statutes were passed that affected all races, but especially the blacks. Among them was the Group Areas Act, which declared certain areas for use by a particular race. In the vast majority of cases, the whites remained secure in their homes while everyone else was uprooted. Finally, blacks could only live in townships if they were working in the nearby city.

In 1952, the Pass Laws went into effect. All blacks, age 16 and over, were required to carry a reference book, nicknamed a "dom-pass." It contained an individual's identity number, employment history, permission to be at particular sites and information on taxes paid. An employer had to sign the book monthly and no black could leave one job for another without a discharge signature. The Pass Laws allowed the police to stop any black at any time and the result was often disastrous. Black resistance in South Africa was often synonymous with opposition to Pass Laws.

In addition, other security laws crippled the opposition. The Suppression of Communism Act (1950) was used to outlaw the African National Congress (ANC). The Riotous Assemblies Act (1956), the Unlawful Organization Act (1960), the Terrorism Act (1967) and the Internal Security Act (1976) were

used by the government to control persons it thought would promote hostility between races.

South Africa provides both the setting and raw materials for most of Fugard's writing. His early plays focused on township life; later plays touch upon the effects of particular apartheid laws. Only in his last three plays, including *Valley Song*, does Fugard look to the future with some hope. ■

"Life can only be understood backward; but it must be lived forward."

—Soren Kierkegaard, philosopher



A black South African displays the hated passbook.

The End of Apartheid

The battle for white supremacy became a struggle the whites could not hope to win. The planners of apartheid had underestimated black population growth by some 50%. During the 1960s, the black population grew by more than the total size of the white population, putting severe pressure on black homelands and forcing more people into the cities. There was a decline in the importance of agriculture and mining (where most unskilled blacks were employed) and a rise in manufacturing where skilled workers were required. The economy began to outgrow its traditional pool of skilled workers: the whites. A shortage of two million skilled workers was predicted by 1980. A flourishing South African economy needed capital and more skilled workers. The black consumer market was held back by apartheid's repressions and blacks were not qualified nor could they compete for skilled jobs. So, as the structure of the economy began to change, apartheid became an obstacle to growth.

International opposition and sanctions began to restrict South Africans' access to export markets, foreign capital, and technology; and after the 1976 Soweto riots, apartheid was seen as a threat to domestic stability, which also hampered growth. "The economy was suffering sorely because of an outdated, irrational racial policy that left the Afrikaner nation with perhaps the most important choices of its history; whether to remain poor but ethnically pure or rich and racially mixed; whether to allow blacks to do skilled jobs that could no longer be filled by whites; whether to become a modern, industrial economy or stick with the feudal economic relations that alone were compatible with apartheid."¹

In 1973, Prime Minister Voerster allowed blacks into white skilled work areas. Government money spent on black secondary education began to rise dramatically. With blacks in skilled positions, the next logical step was the formation of black trade unions—and they became the core of the anti-apartheid resistance of the 1980s. Township uprisings during the period of 1984-86 erupted because the Constitution of 1983 denied power to the blacks and a struggle to right a century's wrongs began.

In 1989, F.W. de Klerk was elected president of the Republic. He met with Nelson Mandela, a leader of the African National Congress (ANC) who had been imprisoned since 1962 for plotting to overthrow the government. In 1990, de Klerk finally legalized the ANC and freed Mandela.

By 1993, the basis of political power lay in the relationship

between de Klerk and Mandela. They shared the Nobel Peace Prize for that year. From December 1991 to November 1993, in a series of conferences known as the Convention for a Democratic South Africa (CODESA), representatives of South Africa's major political parties and some black homelands negotiated the nation's political future. Free and full elections were scheduled for April 27, 1994 and would create a transitional government of national unity expected to serve for five years.

The elections resulted in a resounding victory for the ANC and Nelson Mandela, as its leader, was chosen president by the new National Assembly. F.W. de Klerk, heading the National party, won the second largest number of votes and joined the cabinet as second deputy president. (He recently resigned both his cabinet position and his leadership of the Nationals.) With the vote, a new flag, constitution and bill of rights went into effect.

Mandela made non-racialism his first priority for the new South Africa. To that end, he publicly supported South Africa's rugby team in the World Championship games. For blacks, this sport symbolized the arrogance of Afrikaner power and the brutality and aggression that went with it. Nevertheless, Mandela turned up at black events wearing the green supporter's hat and asking them to support the all-white team "because they are our kind."² At the World Rugby Cup championship game in May, 1995, with a huge dose of enthusiasm and patriotism, Nelson Mandela

evoked a demonstration of national reconciliation. The South African team won the championship. "For the first time in history, blacks had a chance to be proud of their white countrymen—and whites were hugely grateful to Mandela for that—and for restoring their national pride."³

Though South Africans still confront the problems of economic inequities, fears of crime and violence and incompetence and corruption in the new administration, the people look to the future with a new perspective. The end of apartheid is one of the great events of 20th-century politics and, for now, that is enough. ■

"Wat verby is verby." (What's done is done.)

—Nelson Mandela

"I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society. ...It is an ideal which I hope to live for and achieve. But, if needs be, it is an ideal for which I am prepared to die."

—Nelson Mandela, speech made in the court docket April 20, 1964

The Playwright

Athol Fugard was born in a small town, Middleburg, in the Karoo, a semi-desert sheep-farming area of South Africa's Cape Province on June 11, 1932. When he was three years old, the family moved to Port Elizabeth and he still resides there. It is an industrial city on the Indian Ocean with a population representative of South Africa's racial mix. Fugard has set many of his plays there.

From 1938-49 Fugard went to school in Port Elizabeth. His mother began managing a tea room in 1941 because her husband became an invalid. From 1950-52, Athol attended the University of Cape Town on a scholarship where he studied philosophy. In 1953, he dropped out of school to hitchhike up Africa to the Sudan and to work his passage around the world on a tramp steamer. In 1955, he became a regional news reporter and married Sheila Meiring, an actress. Together they formed a theatre workshop to stage his one-act plays.

Fugard and his wife moved to Johannesburg, in 1958 where he became a civil service clerk in a Native Commissioner's Court, which existed primarily to administer to Pass Book offenses. The job was to have a lifelong effect on him. He began to understand how apartheid functioned in South Africa. He says: "I knew that the system was evil, but until then I had no idea how systematically evil it was. That was my revelation. As I think back, nothing that has ever happened to me has eclipsed the horror of those few months."⁴

His plays began to reflect the effect of particular apartheid laws. *No Good Friday* (1958) and *Nongogo* (1959) are based on township life; *Boesman and Lena* (1969) on the Group Areas Act; *Statements After an Arrest Under the Immorality Act* (1972) on the Immorality Act; *Szwie Bansi is Dead* (1974) and *Marigolds in Autumn* (a film in 1980) on the Pass Laws.

Most of Fugard's plays begin with a single character on stage; like the Greek tragedies, they require only two or three more. Such simplicity accents the basic themes and questions, which are the focus of the work, and allows the audience to concentrate on the struggle of the characters.

In an interview in 1989 Fugard said: "The most immediate responsibility of the artist [in South Africa] is to get people feeling again.... It is the moral responsibility of the artist... to keep alive the realities of our time."⁵ In the

*"In everything he has written, Fugard's ultimate concern is the universal plight. ...His characters learn not to cure their ailments but to live with them. ...The plays affirm nothing but man himself."*⁶

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last 12 years Fugard's plays have developed new qualities. *My Children! My Africa!*, *The Road to Mecca* and *Valley Song* are all set in New Bethesda, a village in the Karoo. They have simple, almost bare, settings. Even the darkest one ends on a note of hope and the absolute refusal to be pessimistic. Fugard attributes this attitude to the relationship with his daughter, Lisa, and the new administration in South Africa. ■

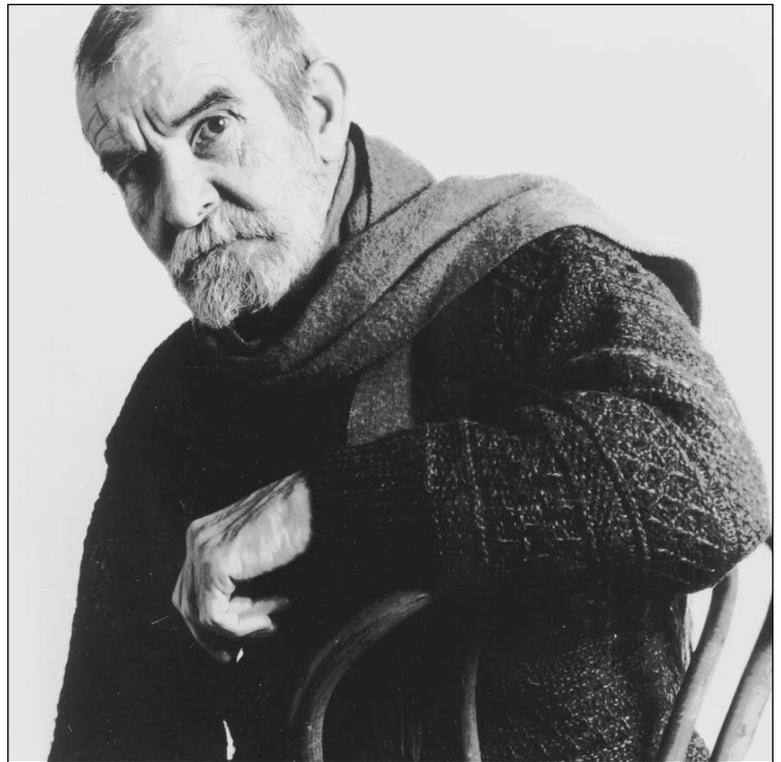


PHOTO BY T. CHARLES ERICKSON

"[I am] a classic example of the guilt-ridden impotent white liberal of South Africa."

—Athol Fugard, *Performing Arts Magazine*

ACTIVITIES

Special thanks to La Jolla Playhouse Education and Outreach
for the use of Study Guide materials

1. The timeline included in this study guide only chronicles events that occurred before the time that *Valley Song* takes place. Research the last eight years of political events in South Africa and complete the timeline. Be sure to include such events as the elections, abolition of apartheid laws and the participation of important political figures.

2. Some people have described this play as a parable, a simple story illustrating a moral or religious lesson. As a class, discuss what lesson or lessons might be learned from this play. What lessons might a South African learn?

Have each student chose a historical event that is important to them, either local, national or international. Using the event as an inspiration, have the student then write a short story or scene as a parable.

MIDDLE SCHOOL

MAP ACTIVITIES FOR MATH AND GEOGRAPHY SKILLS

Maps are provided in **Appendix D** for these activities. The teacher and students must determine the map or combination of maps best suited to the particular activity. To learn more about South Africa, check out travel books from a local library, or use search engines on the internet to locate more information and images.

1. Imagine Veronica has become a successful singer in Johannesburg. List five major cities you would pass through if you were traveling from the Karoo to see Veronica perform.

2. You are a travel agent. Using your Africa maps, present to a customer the advantages and disadvantages of traveling the inland route from the Karoo to Johannesburg. Present the same for traveling the coastal route. Be sure to mention such features as mountains, bodies of water, big cities and other vacation spots.

You are a customer at a travel agency.

Explain what kind of vacation you want to take in South Africa. What kinds of things do you want to see and do? Have the “travel agent” help you plan your travel route from the Karoo to Johannesburg. Draw the route on your Africa map.

3. As a class, calculate the distance from your school to the Karoo and between the different places your class would want to visit. What modes of transportation would you use on your trip?

On your map of South Africa (or on a transparency placed over a class map) connect Durban, Johannesburg and Cape Town with three lines. Color in the shape these lines make with a yellow pencil. Then connect Cape Town, Kompasberg Mountain and Port Elizabeth. Color this shape blue. The area colored in yellow is Veronica’s world of her future. The blue area is her present world with Oupa.

4. Although Veronica has never been to Johannesburg, the place holds a great deal of meaning for her. On a Colorado map, find the place that means to you what Johannesburg means to Veronica. What modes of transportation could you use to get there, other than a plane? How long would the trip take? What major cities would you pass through or near on your way?

6. Find pictures of places that you have been that could be Johannesburg or in the Karoo, or write a journal entry describing places that you have been that remind you of these places in South Africa.

7. Copy the game cards in **Appendix E** for a game of Geoparody. Split the class into 17 teams and give one card to each team. A team starts the game by reading the question or statement on the card out loud. The team with the correct answer at the top of its card (in bold capital letters) calls out the answer, then reads the statement on the card. The game proceeds in this way until every team has given a correct answer. The last team to give an answer should be the

team that started the game. The teams will need to refer to **Appendix D** in order to answer the questions.

WRITING ACTIVITIES AFTER THE PLAY

1. “What’s the use of a little dream? A dream must be big and special. It must be the most special thing you can imagine for yourself in the whole world.”

—Veronica

Draw a picture or write a short letter in response to Veronica’s statement. Do you agree or disagree with her? Give examples from your own life or from the life of a great person in history.

2. Late in the play, Veronica tells the Author that dreams “can’t hurt me.” The Author believes they can. “It’s a very special hurt—the big dream that didn’t come true.”

Perhaps the author bases his view on his experience of a special dream not coming true. Write an account of an incident that could have happened to the Author to make him believe that dreams can hurt. Write this account from the Author’s point of view, paying special attention to how the character speaks in the play.

3. Although only three characters appear in *Valley Song*, other people are mentioned in such a way that they almost seem to be characters in the action of the play.

Write a modified poem about one of the characters or one of the people mentioned in the play. Follow the structure for a diamante poem and use a character such as Buks (Oupa), Veronica, the Author, Caroline (Veronica’s mother), Betty (Ouma), Mrs. Jooste, the Government, or any other that you remember from the play.

Structure:

Name or character

2 nouns that fit the character

3 adjectives that fit the character

A verb phrase using 4 words

A synonym for the first line (1 word)

Example:

Veronica

Farmer's daughter

sings, cares, strives

Going away to sing

Dreamer

CLASS PROJECT: Each student can create a collage of images, found in magazines and newspapers, around the poem. Post the poem collages around the classroom so that everyone can view and discuss them

4. In the play, Veronica reads a letter from her friend, Priscilla (see **Appendix A**). Based on what Priscilla wrote in response to a letter from Veronica, what do you think Veronica wrote in her initial letter to Priscilla? Writing from Veronica's point of view, write the letter that Priscilla received from Veronica before she wrote her response.

5. "Spring has arrived! With any luck the Valley has had its first rain and that wonderful smell of damp earth is mingled with the fragrance of roses and pine trees. After its long winter sleep the little world is rowdy again with birdsong and bleating lambs and noisy children." Write about the sights and sounds of spring or summer where you live. Notice how in this passage the author includes the aromas of this time of year and the feelings he associates with them. In your account be sure to focus on how your "world is rowdy again." You may wish to write your account as a poem, journal entries, letter to someone living far away, or as an article for a travel magazine.

6. Veronica's goodbye to her Oupa is a song she has created. Write the lyrics for your own song of goodbye (refer to songs in the plot synopsis).

7. Throughout the play, Veronica creates little songs to describe her mood or to get across an idea. As a class project, choose a story or play that is familiar to the class. Have some students create four or five songs for one character to sing as a way to express that character's point of view in the story. Have other students set the lyrics to music, sing the songs and record the results. Stage a reading of the story/play and play the music at the

appropriate times.

8. Write a letter to Veronica telling her about your big dream in detail.

HIGH SCHOOL

Read the section on apartheid in the study guide. (Synonyms of the word *repression*: suppression, quelling, subjugation, subjection, curbing, control, constraint.)

RESEARCH

Pick one of the following or one of your own.

The Holocaust (World War II), Armenian genocide (at about the beginning of World War I), Native Americans and Blacks in the developing United States, enslavement anywhere, women's rights, Asians in early California. Discuss the forms of repression. Were those repressed considered chattel (property) as with slaves and women? Could they be bought and sold? Was their movement constricted? Could they vote or own property? Could they make decisions for themselves? Could they work anywhere they wanted to? Were they allowed to read and be educated? What were they excluded from? Did the prevailing laws protect them as well as others?

DISCUSSION

What is happening between Veronica and her Oupa? Why does Veronica need to leave? What are the needs of Buks (Oupa)? Is this struggle during the "leave taking" time whether for school, military, marriage or just moving out common? Why do you think it is or isn't?

DRAMA ACTIVITIES

1. Buks: "Where does this nonsense come from? Who's been giving you these ideas?"

Veronica: "Nobody. I don't need other people to give me ideas. They're my own. And it's not nonsense!"

Improvise a scene that ends with the above dialogue. Create the scene using characters like the ones listed below or make up different characters.

- a man or woman talking to his/her child
- an older person talking to an adult child
- two teenagers
- a husband and wife

2. Split the class into several teams of two. Copy the scene from **Appendix B**

and give the teams time to stage and rehearse it. After each team presents its interpretation of the scene, discuss the results as a class. In what ways were the scenes similar, or different? What did the actors do to make the scene clear and what did they do that didn't work?

Discuss how placing different actors in the same scene produces varying results. How does this affect the director's job?

3. Divide a piece of paper in half. On one side write Veronica's name at the top and list several emotions and actions (such as frightened, jumping rope). Write "Mrs. Jooste" at the top of the other half and copy the list.

Two people improvise a scene between Mrs. Jooste and Veronica. Two helpers each hold one of the lists. As the actors improvise the scene, the helpers call out an emotion or action for their respective character to perform. The person with Veronica's list calls out instructions for her and the other person does the same for Mrs. Jooste. The actors incorporate the instructions into their scene, so Veronica might be jumping rope while Mrs. Jooste feels intoxicated.

4. Copy scene from **Appendix B** for a team of two actors to interpret. The objective in this scene is to make sure both characters are "winners" by the end. In other words, however they feel during the scene, they should be reconciled at the end.

5. You are the costume designer for *Valley Song*. Write character descriptions for both Buks and Veronica, including detailed descriptions of where they live (is it dry or wet, dusty or forested) and how they live. Then do design research by looking in magazines, encyclopedias and other books for pictures you will use as inspiration for your design. Cut out the pictures, or make copies, and create a collage. If you like to draw, use colored pencils to draw your designs. If you prefer to write, describe in detail the clothing you would design for these characters. Keep in mind the personalities of the characters and the kind of conditions under which they live. Be sure to mention color, textures and types of fabrics, and how the garments fit. Are there any accessories? Give a design presentation for the class—show your research and designs and explain your reasons for the design. How does your design help the audience understand these characters? ■

Veronica's Songs

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RAILWAY BUS O RAILWAY BUS

Railway Bus O Railway Bus
Why don't you come no more?
I want to travel fast, yes
On the smooth tar road
Far away, far away
Far away, far away
Far away, far away
I want to see Big Cities
And strange places
Far away, far away
Far away, far away
Far away, far away

THE ARMY MAN

My Oupa was a soldier
But he didn't win the war.
He had a gun and bullets
But he didn't know what for.
Put a pumpkin on the left
left-right left-right left-halt
Put a pom-pom on the left
left-right left-right left-left-left.

WAKE UP AND DREAM PROPERLY, ALFRED WITBOOI

Pa doom, pa doom, pa doom
ahhh
Pa doom, pa doom, pa doom
ahhh
Wake up and dream properly,
Alfred Witbooi.
Don't waste your life on a second-
hand dream, Alfred Witbooi.
Dream it now and dream it new.

That bicycle was meant for you
Wake up and dream properly,
Alfred Witbooi.

THE WINDMILL IS TURNING AROUND AND AROUND

The wind is blowing
And the windmill is turning
Around and around
Around and around
Yes, the windmill is turning
Around
The water is flowing
And everything is growing
In the ground in the ground
In the ground in the ground
Yes, everything is growing
In the ground

Tomatoes and onions
Cabbages and beans
Quinces and peaches
That's what summer means.

Potatoes and carrots
Pumpkins and peas
Apples and walnuts
As much as you please.
The wind is blowing
The windmill is turning
And everything is growing in the
Ground, yes
The wind is blowing
The windmill is turning
And everything is growing in the
Ground.

APPENDIX B

Veronica

I know Oupa means good for me and I'm very grateful...but No!... Oupa mustn't just...decide like that...what I mean is you promised Oupa that when the time came we would talk about these things first...yes you did!...

Buks

Veronica?

Veronica

What I'm trying to say, Oupa, is that I also got ideas...other ideas about what I want to do about my future and everythin'...so Oupa mustn't decide just like that...

Buks

You're talking too fast for me. I don't understand what you are saying. Talk so that I can understand you.

Veronica

I don't want to do housework, Oupa.

Buks

But you do it here every day, Veronica.

Veronica

This is different, Oupa. This is our house. I'm doing it for us. I don't want to do it for other people. I don't want to do it for a living. Specially the Landman house.

Buks

What is wrong with getting work there? Your Ouma cleaned that house.

Veronica

Exactly Oupa! That's what I been trying to say. Isn't it supposed to be different now.

Buks

What must be different?

Veronica

Everything. Our lives and...and everything. Isn't that why there was an election. Oupa 'mos' voted in it...and all that talk that was going on about how things was going to change and be different from now on. Well this doesn't look like it. Here we are carrying on and talking just like the same old bunch of useless coloureds we've always been, bowing and scraping, frightened of the White man, ready to crawl and beg him and be happy and grateful if we can scrub his floors...

Buks

Veronica? Where does all this nonsense come from? Who's been giving you these ideas?

Veronica

Nobody. I don't need other people to give me ideas. They're my own. And it's not nonsense Oupa...

Buks

Veronica!
[It takes him a few seconds to control his anger before he can speak coherently.]

Okay—now you listen to me very carefully my child. I've never talked to you like this before and I don't ever want to talk to you like this again. You wouldn't be alive

today, standing there insulting the memory of your Ouma...

Veronica

No, I didn't!

Buks

[ignoring her]

...insulting the memory of your Ouma, if that 'useless old-coloured' hadn't gone to the city and rescued you. Ja. You would most probably be lying in the same grave as your mother if Betty Bruintjies hadn't climbed into that vervloekte railway bus and found you and brought you back here. Broken hearted as she was she nursed you and gave you a start in life. Ja, it's true she scrubbed floors in that Landman house, went down on her hands and knees and scrubbed and polished, but if you can walk through your life with even half of the pride that that woman had in herself and her life, then you will be a very lucky girl. As for this 'useless old coloured' ...you're right—I've done a lot of crawling and begging in my life and I am ready to do it again for those few akkers. You want to know why Veronica? So that I can grow food there for you to eat, just as I grew food there for your mother and your Ouma to eat, and as my father grew food there for me to eat.

Veronica

[struggling to hold back tears.]
I'm sorry Oupa.

Dear Veronica,

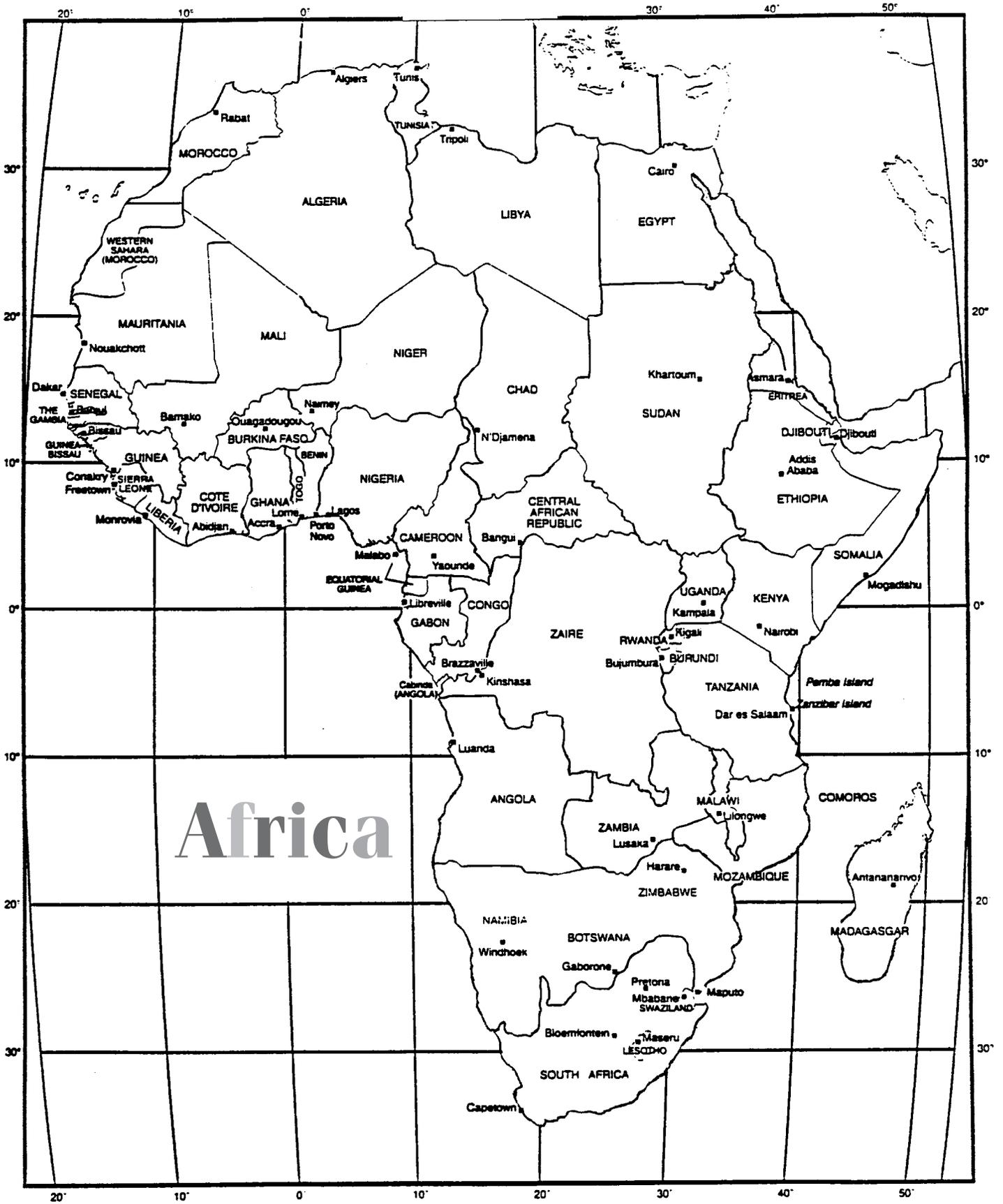
I got your letter and goodness gracious what a surprise it was! I asked my mother like you said and she said I must write and tell you that you can certainly come and stay here with us. I sleep on a double pull-out sofa in the lounge so there is plenty of room for you as well.

So come quickly. You will like Eldorado Park. It's a crazy place. There are a lot of crazy things here in Johannesburg and I will show them to you. And you don't have to worry about finding work here also. There's plenty of jobs here in Johannesburg, specially for a clever and goodlooker like you.

Are you still so crazy about singing? Write me another letter and tell me when you are coming. Give my love to everybody, especially Diedericks. Is he still so handsome as ever? Goodbye for now.

*Your ever-loving friend,
Priscilla*

APPENDIX D, page 2



THE PROVINCES



CAPE TOWN

Name the mountain range that separates the Great Karoo from the Little Karoo.

DURBAN

What is the name of the port closest to St. Francis Bay, where the character “Author” is from and where the playwright grew up?

NAMIB & KALAHARI

The city from which the railway bus used to come.

**BLOUBERG,
KOMPASBERG,
GAKAROSA &
CHAMPAGNE CASTLE**

This northeastern province contains the Limpopo River, the cities of Pretoria and Johannesburg, and is where Buks was stationed

**GROOT, GREAT FISH,
GREAT KEI**

What bay is closest to Port Elizabeth?

**GROOTVLOER &
VEREUKPAN**

St. Helena Bay is on the coast along this ocean.

PORT ELIZABETH

Name four mountains in South Africa

SWAZILAND

What country forms an enclave within South Africa? Locate the word “enclave” in a dictionary.

GRAFF REINET

What is the special name given to the very tip of South Africa’s coast?

**THE CAPE
OF GOOD HOPE**

**Name the five nations
that make up
South Africa's
northern border.**

LESOTHO

**Which is closer to Karoo?
Durban or Johannesburg?**

ALGOA BAY

**Outside the nation
of South Africa is a
tiny nation on the
east coast called
_____.**

INDIAN OCEAN

**Name the capital city
of the province in which
Veronica and Buks live.**

**SOUTH ATLANTIC
OCEAN**

**Name three rivers that
connect with the southern
coastline of South Africa.**

TRANSVAAL

**Name the ocean that runs
along the coast where
Durban is located.**

**NAMBIA, BOTSWANA,
ZIMBABWE,
MOZABIQUE &
SWAZILAND**

**Name two salt flats
in
South Africa.**

CAPE MOUNTAINS

**Name two deserts
in South Africa.**

GLOSSARY OF DUTCH AND AFRIKAANS TERMS

boer mixed blood	skeef off-beat	groat Kokkedoore big spend-ers (spankers)	Totsiens farewell
akkers field	moenie vergeet don't forget	klomp arme ou Kleurlinge poor group of Coloured men	Spitskop name of a mountain
Eerste Graad prime grade	tickie draai the twist (music)	vervloetke cursed	sneeu snow
dwarrelwindjie whirlwind	rand South African coinage (A rand is worth 50 cents in American money)	Meneer gentlemen	korrels grain
veld wide field	stoep verandah	Mevrou ladies	hanepoot sweet white grapes
aartappel potatoes	loer look	Dankie thank you	skoffel to clear the land
wortels carrots	bangbroek coward	bakkie pick-up truck	
pampoen pumpkin			
waar true			

Valley Song Resource Guide

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In Our Own Image: A Cultural Studies Textbook for Southern Africa. Judy Seidman. Foundation for Education with Production, 1990.

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South African Women on the Move. Jane Barrett, Aneene Dawber, Barbara Klugman, Ingrid Obery, Jennifer Shindler & Joanne Yawitch. Zed Books & Catholic Institute for International Relations, 1985.

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Suggested Films

Bopha! (1993 PG-13) - Father/son strife set against the anti-apartheid

movement. Son has become an activist and father is a township police officer. Based on the play by Percy Mtwa. The title is a Zulu word that stands for arrest or detention. Stars Danny Glover and directed by Morgan Freeman. *Cry, the Beloved Country* (1951) - A black country minister travels to Johannesburg to be with his son after the youth is accused of killing a white man. Through the trial, the horror, oppression and destruction of apartheid are exposed. This was the first feature film to depict apartheid. Stars Sidney Poitier.

"Master Harold"... and the Boys (1984) Presentation of Athol Fugard's stage play set in South Africa about a white teenager and two servants. Stars Matthew Broderick.

Sarafina (1992-PG-13) - Based on Mbongeni Ngama's stage musical, this is the story of Sarafina, a young girl in a Soweto township school in the mid-70s, who comes to a political awakening amidst the Soweto riots. Leleti Khumalo recreates her stage role of Sarafina, Whoopi Goldberg plays her outspoken and inspirational teacher and South African singer Miriam

Makeba plays Sarafina's long-suffering mother.

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Notes:

1. Waldmeir, p. 26.
2. Waldmeir, p. 269.
3. Waldmeir, p. 270.
4. Vandenbroucke, p. 14.
5. Gray, p. 83.
6. Vandenbroucke, p. 195.

Inside Out is intended for students and teachers but may be enjoyed by audiences of all ages.



Denver Center Theatre Company

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