

The Spirals Trust
REPORT ON SAN ENVIRONMENTAL CONSERVATION DRAMA
Joubertina
June-September 2007

Setting the Context

The Language of the Wilderness Foundation Trust (LOWFT) is an organisation based in the Langkloof Valley whose aim is to use the art of storytelling as a means of promoting moral, cultural-historic and environmental wisdom. Under the leadership of Rodger Smith and Natasja Wortel, LOWFT decided to stage a play based on the old San story of 'How Elephant became a Rain Animal' in September 2007. According to Natasja Wortel, 'plays serve to plant seeds of environmental awareness and cultural history, which are so crucial to the survival of the huge protected areas in our greater region (Baviaanskloof, Tsitsikamma and Addo National Park), and also holds many important morals and messages.'

The Langkloof valley lies between the Baviaanskloof and the Kougaaberg in the Eastern Cape. Up to eighty young people from historically disadvantaged communities in the Langkloof who had previously participated in LOWFT's programmes were identified as likely participants in the production. The young people came from the local towns Ravinia, Krakeel, Louterwater and Haarlem. Participants were aged between fourteen and eighteen.

The process of introducing the young people to the story started earlier on in the year with ecology lessons in the schools. LOWFT then took the young people on a day trip into the local mountains with the story of "How Elephant Became a Rain Animal" as the theme. During their day trip the young people were shown a rock formation that looks like a tortoise, an amphitheatre that LOWFT calls the Elephant Shrine, unique ancient rock paintings, a rain cave. The aim of this event was to give the young people first-hand experience of the profound links between people, animals and their natural environment, with the story as a basis for the experience and the journey. Thereafter the young people were taken on a seven day camp to build on the learnings of the first outing and connect further with the narrative.

According to Rodger Smith, 'The essence of the story is that Elephant was quite a tough guy. It is the early race, it's a bit like the story of creation in a sense, where all the animals and things are people; so the moon is a person, the springbok are people and anteater is a person. Anteater has this amazing ability to see into the future and he recognises that things are going to change. He tells Rain, who is also a very powerful person at the time, she knows now that it is very important that she get her rain animals together. One of the trickier animals for her is Elephant and she really needs Elephant on board. In essence Rain will allow the people then, through trance, to be able to connect to the rain, which in the early days was directly possible. It has a lot to do with mythology.' (The full story of 'How Elephant Became a Rain Animal' can be found in Appendix One).

Drama as a Learning Tool

Drama in education is a mode of learning. Through the participants' active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships. In creating and reflecting on a 'make-believe' world participants can come to understand themselves and the real world in which they live. According to Cecily O'Neill and Alan Lambert, in their book *Drama Structures*, the most significant kind of learning which is attributable to experience in drama is a growth in the participants understanding about human behaviour, themselves and the world they live in. This growth of understanding, which will involve changes in customary ways of thinking and feeling, is likely to be the primary aim of drama teaching.

Preparing for the Production

On 24 May 2007, Rodger Smith and Natasja Wortel travelled to Grahamstown to meet with the staff of The Spirals Trust. Spirals is a Grahamstown-based NGO whose mission is to facilitate creative processes that explore individual and group identities and values.

LOWFT's request was that Spirals provide facilitation in drama skills and a Director for the production. It was agreed that Theresa Edlmann (Spirals Trust Director) and Injairu Kulundu (Researcher) would conduct workshops in each of the Langkloof schools during the week of 11-14 June 2007 (see summary of these workshops below). The purpose of this process was to establish whether Spirals' methods were appropriate to the context, the extent to which LOWFT and Spirals' approaches complimented each other and whether the Spirals staff felt that they could undertake the requested tasks.

At the end of that week it was agreed that the project should go ahead – although time frames were very tight.

Theresa Edlmann contacted William le Cordeur from UKZN to ask if he would be able to take on the role of Director. He agreed to do this once he had completed the final phases of his Masters thesis.

While waiting for William le Cordeur to arrive from KZN in order to be lead facilitator and Director, two associates of Spirals – Jane Burt and Bongani Diko – spent 7 & 8 August in the Langkloof, facilitating workshops on drama skills (see summary of these workshops below).

The formal production process began when Theresa Edlmann took William through to Joubertina on 26 August to introduce him to Rodger and Natasja, orientate and brief him.

The Production Team

William Le Cordeur is a theatre director from Pietermaritzburg, who is currently completing his MA in Theatre and Performance before taking up a post in Malawi to run a local theatre company. He was Director of the production, while also playing the role of facilitator of the acting group and the director for the production. The role of a Director and facilitator are similar. However, unlike a director, the facilitator must be part of the creative process rather than controlling it, whereas a Director must have elements of control over the creative process and narrative structure so had his/her creative vision can be actualised.

Nyaki Tsana who has worked as a professional dancer with *The First Physical Theatre Company* and was the production manager for Andrew and Janet Buckland's theatre company *UBOM!* in Grahamstown, was facilitator and choreographer of the chorus group.

During September Injairu Kulundu took over as facilitator of the acting group. Injairu is a graduate of Rhodes University Drama and Politics and has been working with The Spirals Trust as a volunteer researcher for 2007.

Papiso Matsau who is a graduate of UCT, was a production assistant, prop-maker and Stage Manager.

This whole group was contracted and co-ordinated by Theresa Edlmann, the Director of The Spiral Trust.

LOWFT handled the logistics of the cast and production venue, as well as publicity for the event.

Summary of the Workshop and Production Process

Storytelling Workshop in Joubertina: Monday 11-Friday 15 June 2007

Introduction

Theresa and Injairu introduced themselves and let the participants know that they were here to do a bit of drama with them. The relationship between LOWFT and Spiral was explained.

Each participant was invited to introduce themselves and tell the facilitators something about themselves and what they enjoy doing.

Shipwreck

Warm up: The participants collectively decided which parts of the room were East, West, North and South. Injairu called out the different directions and all the participants ran as fast as they could to that side of the room. If Injairu shouted 'shipwreck', all the participants gathered in the middle of the rooms and collapsed in a huddle like a sinking ship.

Walking exercise

Creative movement warm up: The participants walked around the room and filled up all the gaps around them. Theresa called out descriptions about walking around the room as if the floor was sticky, hot, slippery, spiky, etc. The participants were asked to greet each other as if they haven't seen each other in a long time. They were then asked to walk as if they are really busy and in a hurry and reluctant to say hello to someone whom they knew but really do not want to see. The final stage of the exercise was to explore different ways of portraying people's characters through how they walked.

Rain Game

Soundscape: All the participants came together in a circle. One by one under the direction of the facilitator the participants began to whistle, rub their hands together, to click their fingers, stomp their feet in succession. The effect was one of the sound of rain coming and going in a storm.

ETV Soundtrack

After the previous sound track the participants were encouraged to think about the sounds that they heard in their community when they woke up. The group collectively did a practice soundscape of the sounds of their community. After the participants had established a sound for themselves the group began to make the soundscape in a circle one by one building on the sounds of their community.

Characters of Joubertina

The participants were then asked to share with the facilitators the kind of characters that one would meet in their community. Discussions arose about the types of characters for example the Mayor, school teachers, and well known characters on the street. The participants were invited to show the facilitators what these characters moved like, what they did and how they spoke. Participants presented physical representations of these characters to the rest of the group.

History of Joubertina

The participants were divided into small groups. Each group was asked to write down on newsprint the history of their community. These were then shared with the whole group.

Storytelling Induction

The participants were encouraged to acknowledge the insight they have of their community and what they had written down as a story. At this point the link between this workshop and their encounters with Rodger and Natasja was explained. When they went camping with Rodger and Natasja they saw many

paintings by the old old people who used to live there. Questions are asked about how the history of the old people was passed on. The importance of stories was highlighted within the discussion.

Team building and enrolling: The participants are asked to imagine that they were all storytellers. Each group was given a piece of crepe paper to use as bandanas that they could put on to signify their special group. Each group needed to decide on a name for themselves and to create a secret handshake that only they would know.

The Story

Each group was asked to use their fantastical imagination to come up with an original story of how fire first came to the earth. Each group shared their story.

The Drama

Each group was asked to develop their story into a piece of drama with every member of the group playing a role. Each group was given a percussion instrument and materials to make a mask to use in their drama. When all the groups were done each group performed their piece for the rest of the group.

Reflection

A ball was passed around and each person was given a chance to say what they enjoyed about the process that day.

Closure

Drama Skills Workshop Run By Jane Burt and Bongani Diko

7&8 August 2007

The following are the planning notes provided by Jane and Bongani:

1. Name game with rhythm: Clap clap on thighs then click. Say name in between the clicks.
2. Warm up: Fruit Salad – everyone sits in chairs in a circle. There is one chair too few. One person stands in the middle. Give each child the name of a fruit (4 fruits). The person in the middle calls out the name of a fruit and those who are called that fruit must change seats. At any time the person in the middle can shout Fruit salad then everyone has to move.
3. Voice Exercises: a) eating an apple – pretend you have an apple in your hand and take huge bites using your whole mouth. b) working with one word – using the word 'rain' see how you can make it sound differently by the way we say it. Say it slowly, fast, loudly and softly.
4. Human machine – Make a rain machine. Using voice make sounds of a machine. Add movement to noise. In the centre create a machine. If it does not work in the whole group split group up and get each smaller group to create a machine.

5. Working with rhythm: In a group create one rhythm. Work with keeping the rhythm steady. Rhythm with noise. Add human voice. Each person finds their own sound and then we add it to the rhythm. Depending on the sophistication of group can create a song with each person adding their own sound when want to or go around in the circle and each person gets a turn to use a sound.
6. Orchestra – Split group up into separate groups. Smaller groups come up with one sound. Then facilitator conducts them. Add movement to sound and again conducts them. If there is a very confident child can get them to rap over song or sing.
7. Rain song - asking smaller groups to use all that they have learnt during the day to come up with rain song of 'he –rain' and she-rain'. Practice in big group first. Each group gets a chance to make both he rain and she rain so as to get a sense of the difference between the two.

BREAK

8. Name game with movement: Give a movement with name
9. Walk and freeze with image: Young people walk with drum beat. Stop and freeze as a statue, change, change.
10. Walk and freeze in emotions: Young people walk with drum beat. Stop and freeze and make emotion of fear, anger, thirst and happiness. Related it to story before doing exercise and spoke about how animals felt different things at different times of the story. Practiced this
11. Becoming an animal: Depending on group being able to reach a place of stillness can get young people to close eyes and become aware of what makes them human and then to imagine they are their favourite animal and then keeping their eyes closed to start moving like that animal, eating and drinking, feeling fear, feeling anger, feeling thirst, feeling happy.
12. Creating animal images in groups: In smaller groups make animal images with all the members in the groups. Use animals from the story.
13. Take a part of the story and use all that we have learned to enact it without using language only sound, rhythm and movement: Chose the rain queen seducing the elephant as piece of play to enact.

Auditions

Auditions were held during the week of 27 August. From the original eighty possible participants, twenty four young people were cast in the production. The cast was then split into two groups: the actors and the chorus. The actors were from Louterwater and Haarlem and the chorus members from Ravinia and Krakeel.

Rehearsals: Week 1 (29th August – 2nd September)

This week was dedicated to introducing the pupils to the various animals they would have to portray in the production. Outlined below is what both groups did in their three hour workshops. This is the structure according to Nyaki Tsana.

- Activity 1: emotional warm up
 1. The facilitator goes around the group asking pupils how they feel on that particular day.
 2. Shows/ explains a Swallow mud nest and allows them time to contemplate the life and lifestyle of the birds.
- Activity 2: Physical warm-up
 1. pupils form a circle and meditate for a few minutes
 2. Body warm up – joint rotations and shakes
 3. tensing and relaxing upper body
 4. clapping and footwork (introduction to ‘ancestors dance’)
- Activity 3:
 1. Young people are divided into groups to conceptualise different animals. This activity allows the young people to learn how to use their bodies and vocal chords to mimic animals.
 2. Mimicking of bird movements
 3. Singing of ‘bird song’ combined with movement.
- Activity 4:
 1. clapping and rhythmic movement (animal mimicking)
- Activity 5:
 1. Dance: traditional and hip-hop

(Lunch)

- Activity 6:
 1. Eye contact exercises. Pupils work on concentrating on the facilitators body language with an exercise combining timing and clapping.
- Activity 7: Voice
 1. Voice warm-up; singing of a song the facilitator had taught them
 2. Singing and harmonising.
 3. Mimicking of bird sounds
 4. Incorporation of bird sounds and movement
- Activity 8: Birds
 1. The pupils are divided into pairs and without any discussion, only reading of body language, they act out the flight of Swallows. This exercise also teaches pupils how to use the stage.
 2. Pupils are asked to spend time observing birds; their movements, behaviour, colours, lifestyles, etc.
- Activity 9: Springboks
 1. The facilitator finds out what the young people know about the springbok, he asks for a detailed description. The young people appear to know a lot

about the Springbok and other animals around them. Both boys and girls were familiar with the Springbok and gave a keen and detailed description.

2. Pupils are asked to imitate the behaviour and movement of the springbok.
3. Again, pupils are asked to mime in pairs

- Activity 10:

1. The facilitator teaches the pupils the ancestors dance which involves open hand clapping and footwork.

- Activity 11:

1. Cool down; various relaxation techniques coupled with stretches.

Rehearsals: Week 2 (3rd September – 9th September)

Animals of the narrative

This workshop was facilitated by William Le Cordeur. The group of actors comprised of twelve students. It is from this group that the main characters in 'How the Elephant became a Rain Animal' were cast. The main character of this narrative were the Rain, which was made up of five female cast members, the Elephant which was made up of three males, the Tortoise (Skilpad), the Crow (Kraai), Korhaan and Anteater (the omniscient narrator)

- Activity 1:

1. William goes around the group asking each pupil how they are feeling on that particular day.

- Activity 2: Physical warm-up

1. Kiss- catch (the young people were in particularly low spirits but after this game moods definitely improved. More smiles and excited eyes could be seen in the group after this game)
2. Touch; a game of 'catch'.
3. Stuck in the mud
4. Snake; a game like 'catch' but people hold hands and create a chain and go after the people that have not yet been caught.

- Activity 3: Voice warm-up

1. Singing and body movements – volume of singing corresponds with body positions and running speed.

- Activity 4: Stretches

1. Body shakes
2. Joint rotations
3. Sun salute

- Activity 5: Muscular warm-ups

1. Pupils are asked to massage each others shoulders in pairs

- Activity 6: Casting
 1. Relying on what William had observed about the pupils over the last couple of weeks during the workshops, he utilises his role as a director and he decides who would best play the relevant characters.
- Activity 7: Statues
 1. Using notes that the students took on the behaviour patterns and movements of various animals the previous week, the facilitator asks the young people to create statues of the most significant parts of the narrative. This exercise encourages innovation, allows them to familiarise themselves with the storyline and makes the pupils to be conscious of other actors around them. The poses also allowed the pupils to be aware of their own body language.



(Lunch)

- Activity 7: Miming
 1. Pupils are asked to mime the storyline of 'How the Elephant became a Rain animal' this enables use of facial expressions and body language
- Activity 8: Dialogue
 1. Actors are now familiar with the storyline after weeks of being told and re-told the same story. In the previous exercise they were able to present the storyline with ease during the miming exercise. The young people are asked to improvise their own understanding of the narrative. This particular exercise permits the actors engage further with the narrative and also got them to work on character development.
- Activity 9:
 1. Cool down; stretches and breathing

Rehearsal: Week 3 (10th September – 16th September)

Working with the narrative

- Activity 1: Emotional warm-up
 1. The facilitator asks the pupils about their general well being.

- Activity 2: Physical warm-up
 1. Pupils are asked to form a circle and close their eyes and meditate. This exercise allows the young people focus their scattered energies and pay attention to where they are and the work that must be done.
 2. Joint rotations; toes, ankles, knees, hips, waist, shoulders, elbows, and neck
 3. Body shakes; pupils shake out their bodies to improve circulation

- Activity 3:
 1. The pupils are asked to get into pairs and think of five ways they can carry each other. This exercise allowed the young people and the director to explore and experiment with various ways that animals could be portrayed on stage.



- Activity 4:
 1. Pupils are asked to go outside of the community hall they were rehearsing in and make props out of the natural material they see around them. This exercise allowed the actors to use their imagination, all of them showed great innovation. For example, sticks could be used as a birds' neck or a tortoise's shell. The elephant, which was made up of three boys, exemplifies a successful execution of activity 3 and 4. The head and forefront of the elephant is formed by one actor carrying another on his neck and the body is made from a stick in each pocket of the actor being carried and supported by the actor representing the elephant's rear end.



- Activity 5:
 1. Using the material the young people collected outside, they act out the story using the props. Actors learnt how to use props to further accentuate their characters. For example, the two characters playing bird characters learnt to mimic a birds' neck and eye movement by using a stick as a point of departure for their every movement and the tortoise used two sticks crossing above his head to practice moving slow and consciously in and out of his shell.

(Lunch)
- Activity 6:
 1. Actors are encouraged to break up into various scenes so that they can refine movements' characteristic of their animals and to allow the director time to work with groups separately.
- Activity 7:
 1. Cool Down
 2. The facilitator congratulates the actors on their hard work and asks them to pat themselves on their backs to congratulate themselves on a job well done.

During this week the two groups got together for the very first time and went on a field trip the Addo and Knysna Elephant Park where they were taken on an educational guided tour of the elephant park. The tour started with a video presentation of the rules of the park as well as a brief history about the land and the kind of work they do there. They were then shown the elephants' feeding and sleeping quarters. From there the group was taken to an elephant that had recently given birth and the young people were encouraged to touch the new born.



After that the young people went on a drive deeper into the park to meet, feed and touch the adult elephants. The guide went over the rules of conduct the young people must adhere to when in the presence of the elephants. For example, the young people were told not to pass behind the elephants and most importantly not to bend down in front of them. Most, if not all, of the young people had never touched an elephant before and were very excited by the prospect. This trip also allowed the young people to familiarise themselves with the sheer size and presence of an elephant, which is the main character in the play. As according to the theatre production, they got to understand, through observation and information, that a creature that large has the ability to consume copious amounts of natural vegetation and without rain the elephants life would not be sustainable.

Rehearsals: Week 4 (17th September – 23rd September)

Moving into the Venue

The only opportunity the young people had had to see each other was during the trip to the Knysna Elephant Park on the 12th September 2007 mentioned above. At this stage of the process the venue was ready for the cast to rehearse in it. It is also worth noting that not only were the young people working in the same space for the first time, but so were the facilitators. Injairu Kulundu and Theresa Edlmann also came during this week to support William Le Cordeur in his role as facilitator because he now had to focus on his role as the director. To mark the special occasion the *Ndiyindoda* cast came down from Grahamstown to perform for the young people. '*Ndiyindoda! I am a Man!*' is a Spirals Trust production that explores issues of masculinities, the play also appeared at the *Grahamstown National Arts Festival* this year.

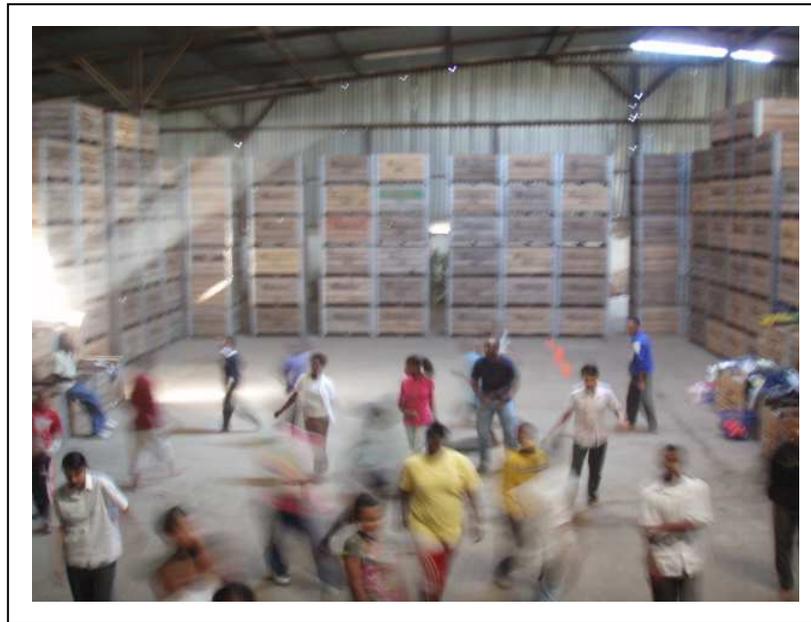
Working in the Venue (10th September – 16th September)

The venue set for the production was an old packing house in Diepkloof, Joubertina. Transforming a space the size and material of the packing house held its challenges. Issues of lighting and sound had to be carefully considered in order to convert a packing house onto a theatre space.



During this time the actors and chorus were still rehearsing in different spaces and the time was fast approaching when they would have to start rehearsing as one group. The venue was then cleaned out and crates that were to serve to construct an amphitheatre and a show tunnel were moved in. By the end of that week the space was ready for the young people to start working in.

Working in the Venue Week 2 (16th September – 23 September)



The amphitheatre was constructed and the cast was ready to move into the venue and familiarise themselves with what would soon be their performance space. During this week the tunnel leading to the amphitheatre was being decorated to resemble a cave tunnel with photographs, shrubs, springbok horns, and various ornaments relevant to the nature theme.



By this time the old packing house was transformed into an amphitheatre where the dramatisation of the ancient San tale came alive. From the time audience members entered the venue they were invited to connect with the beauty and magic that surrounded them. First they would go through a magnificently decorated tunnel that highlighted the journey the pupils had undergone; the fun they had had and the sacrifices they had made to be able to stand on stage and tell the story of 'How the Elephant became a Rain animal'. Then the audience would stop at the end of the tunnel to hear Rodger Smith, one of the key people in this project, narrate the story to them. From there the audience would enter the amphitheatre, stepping into a world of infinite possibilities and keen talent.



Performance Week: 24th September – 30th September

On the day of the plays' debut, *Morning Live* did a feature show of the Langkloof valley and 'How the Elephant became a Rain animal' was part of that feature. Towards the end of the programme the young people were asked how their experience of being involved in the production was and this is what one of the cast members called Laura said 'I have enjoyed it. I did not expect it, but as they say, if there is a chance you have to do something and I didn't want it to slip through [my fingers] because they say in life there is only one chance and you have to take that chance, because it is never going to come your way again.'

Nicole Schafer, who was making a documentary on the process of the production, allowed the *Morning Live* crew to use her footage to further inform their feature.

(Still to write notes on performances and structure of days during this week)

Synopsis of the Play

Performed at The Packing House, Diepkloof, Joubertina

Produced by The Language Of The Wilderness Foundation (LOWFT)

Directed by William Le Cordeur in association with The Spirals Trust

Scene one

Cast enters from backstage singing and dancing, acting out their animal (springbok, snakes, birds, etc).

The anteater interjects to introduce his character, the omniscient narrator, and the story and setting of 'How the Elephant became a rain animal.'

Anteater talks about the time of 'chaos' when people and animals coexisted and intermarried. He introduces the process of change that will be acted out in the play. Animals exit.

Scene two

Rain enters, she praises all her rain animals and confesses that there is still one animal she is having difficulty converting- 'elephant'.

Enters elephant, Rain gossips and jeers and then exit the stage. Elephant is now alone on the stage eating, singing and exploring the land.

Rain enters from different directions, they see Elephant and moves towards him and they have their first meeting. Rain compliments him about his strength and size.

She asks him to pick some fruit for her, he agrees and she gives Elephant a special necklace and proposes marriage. Elephant agrees.

Wedding song 'ndiyaithanda lentaga ngoba ibaba nyamaphiko', other animals enter from different directions to join the celebration (singing and dancing).

Anteater says, 'Elephant and Rain got married, but all is not well.'

Elephant gets drunk and uncontrollable, starts terrorising the other animals and changing them around stage.

Rain gets angry, 'Elephant you are drunk!' and storms of the stage.

Anteater, 'Rain and Elephants marriage is a flop.'

Scene three

Elephant is hung-over; he is tired and is dragging himself across the stage. Rain enters and asks Elephant how he is doing and he complains. Rain asks Elephant to pick some fruit for her and he refuses, Rain says, 'please Elephant, just one.' Elephant says, 'get it yourself.' This angers Rain. Then Elephant tells Rain that he can live without her and he can get himself another wife. Rain gets livid, she says, 'we will see about that Elephant!' and she exits.

Scene four

Elephant goes around the stage abusing and destroying nature. He causes a drought. Elephant starts to lose energy and suffer; he wanders the stage looking for some sustenance but finds nothing. He collapses and starts to die.

Scene five

Korhaan enters, starts hopping around the stage looking for food. She stumbles across the elephant. Elephant asks her to go to Rain and ask her to come back because he is dying and he needs her help. Elephant gives Korhaan the necklace Rain gave him and sends her on her way.

Korhaan finds Rain and conveys the message. Rain is still angry and she chases her away. Korhaan returns to Elephant and tells him she has failed and gives back the necklace.

Scene six

Crow enters the stage; he too is in search for food. He comes across elephant and attempts to feed on him. Elephant is still alive and cries out in protest. Elephant then asks Crow to go to Rain and intervene on his behalf, crow says, 'all the trees and animals are dying and there is no water, and it is all your fault!'

Elephant appeals to Crows ego and tells him that if he does as he says he will make him famous. Crow agrees to go and Elephant gives him the necklace. Crow goes into the audience asking people if they know where rain is, and then he sets off looking for Rain.

Crow finds Rain and negotiates with her. Rain agrees to return to earth but says she will do it in her OWN time.



Scene seven

Rain enters with a big package being carried by her helper animals. She rains on elephant and the rest of the land. Elephant starts to regain some strength and is very excited. The watering hole is restored. Rain opens the package and tortoise comes out. She instructs Tortoise to take care of the water and make sure that all the animals have access to it. Rain exits.

Elephant wants to wonder off and explore and tells Tortoise not to let any other animals drink from HIS watering whole. Elephant exists singing jovially.

As soon as Elephant exists all the animals come in from different directions to drink from the watering hole, Tortoise tries to stop them but the animals are not listening, they continue to drink.

Elephant enters still singing, he notices all the animals around the watering hole and he charges at them. The animals panic and run away.

Scene eight

In anger Elephant eats Tortoise. Tortoise starts to scratch at Elephants stomach and he is in excruciating pain, he screams and finally vomits old Tortoise out.



Anteater then appears and says, 'look, the small Tortoise killed the BIG Elephant.'

All the animals gather around Tortoise and praise him and carry him around the stage.

Elephant then wakes up and is greatly humbled. He gives Tortoise a piece of skin to put around his neck to improve his mobility and he invites the rest of the animals to enjoy the watering hole too.

Rain enters and announces, 'you are now a rain animal Elephant' and all the animals sing and dance.

Anteater enters, 'and that is how the Elephant became a Rain animal.' and joins all the other animals in the dancing and singing.

The End

Appendix one

How Elephant became a Rain animal?

Long ago, when the world and all its people were still new, the anteater made an alarming prediction. His peek into the future revealed the end of the 'early race', which meant that people would be separated from the other animals and plants, the stars, mountains, rivers and planets. The animals would be further separated into meat and plant eaters, finally a more sensible, less chaotic balance would be realised. Can you imagine a time when springbok married caracal, or a mantis with springbok young people – this was definitely a change for the better.

Xanus, queen of the Rain realised the consequences of this dramatic change and set about using her magic to win-over the hearts and minds of her servants of the rain. It was a fairly straightforward process for the moon, the river serpent, the hippopotamus and the crocodile. Hamerkop, tortoise, the swifts and swallows were soon to follow before Xanus took a breather to strategise the more difficult task of winning over Quap the Elephant. Her plan would need to be meticulous and patiently implemented if she did not want any blood spilt.

Springtime was always a special season as the cold bite of winter had melted and the grasp of hot and dry summer still to gain its grasp over the land. It was a season of plenty, a season of birthing and pairing, and the clean air full of birdsong and insect excitement. This was a perfect setting for a seduction and Xanus – Queen of the Rain with a veil of soft, warm she-rain skipped flirtatiously into the jacket-plum grove frequented by Quap the Elephant.

Xanus knew her presence was noticed by the deep rumblings of Quap, but she could tell the combination of the sweet/sour fruit, and her soft warm approach was working. A submissive, low threat approach needed to be maximised by stroking Quap's big ego and this is what happened next:

Xanus (frightened scream) I am so terribly sorry - for your great size you are so camouflaged. The fact you eat so quietly and elegantly tells me you are indeed a most regal animal, I am really embarrassed to have disturbed you. (A long intestinal stomach gurgle, followed by a wet, flapping passing of wind is Quap's reply) Xanus submissively asks for permission to pursue some of the fruit that is quite plentiful. An unhealthy silence (pause) (Quap, purposefully tears of a big branch and throws it to the floor as a sign of his annoyance and dominance) Xanus reacts by stroking his ego and is submissively grateful for his powerful gesture and intellect. Quap knew she could not reach up to the high branches where the fruit was plentiful, and she was humbled by his compassion for such a small delicate being (referring to herself). As a token of her appreciation she hangs a beautiful white, ostrich shell necklace around his neck and declares her admiration for Quap and his size and power. Quap immediately pushes over a tree to show his impressive power and dominance causing rain to burst into tears and cower in fear. The heavy crocodile tears of rain in the bright sunshine of spring highlights the beautiful rainbow dress of Xanus and Quap falls head over heels in love. This soft moment is maximised by Xanus who states her wish to have such a powerful person

in her life to protect her and her vulnerable frailty. She emphasises her lonely lifestyle and need for company.

In a moment of weakness and completely out of character Elephant proposes and the two unlikely people are married in ceremony attended by all the other creatures.

In a heady display of Quap's ego and after to much honey wine (**karree**) he proceeds to trumpet loudly and rip up trees. This frightens all the guests and Xanus reacts firmly in an unprecedented 'He Rain' performance that leaves Quap a little stunned.

This incident serves Xanus well and by combining her 'she rain' and 'he rain' powers the once cordial relationship deteriorates quickly with the displays of Quap and his threatened ego becoming more and more obnoxious.

Xanus – Queen of the Rain had Quap just where she wanted him and orchestrated her next move with aplomb:

Xanus reminds Quap during one of his temper displays that he cannot survive without her water gifts and Quap reacted impulsively telling her that his strength and intellect would allow him to access water without her. Xanus annoyed at his arrogance puts on a mighty 'He rain' display and leaves Quap. He goads her on with much ear flapping and charges destroying all in his path.

Over the next few weeks Quap notices the deteriorating habitat and begins to struggle with getting enough moisture to sustain his bulky mass. Digging for bulbs, stripping bark and eventually digging huge holes in the dry riverbed exact a toll on his condition and he becomes fearful of pending disaster. Lying in the cool sand pit one hot and dry afternoon, Quap realises he is slowly dying of thirst and when Xan-Bib (Korhaan) or 'man with the whistle' is startled by his whispered rumblings, he commands this feeble servant to run to Xanus – Queen of the Rain and relay his plight. In a desperate gesture he removes his beautiful ostrich shell necklace and places it around Xan-bib's neck.

Fearfully Xan-Bib heads off towards the smell of rain far in the distance.

When Xanus – Queen of the Rain noticed Xan-Bib coming her way she was thrilled to see her necklace as she was rather anxious that Quap's stubbornness could easily lead to his death and derail her plans. She knew however that he was not quite ready for her attentions and put on a 'he rain' display that stopped Xan-bib in his tracks and sent him packing. Xan-Bib was just to flimsy a messenger and Quap would have known that.

Xan-Bib's return was treated to a furious reception from Quap, and fled leaving the necklace in his hurry.

Three days pass and Quap is literally on the brink of death. Crow has been sitting and watching this deteriorating potential meal. Quap becomes very still and crow ventures up close expecting the worst. Quap feels crows sharp claws on his

dehydrated skin and makes a final plea to get relief. He knows Crows weakness is vanity and he sells his request reminding Crow how important and respected he would become should he save Quap from sure death, and how he could brag about being a trusted acquaintance of Xanus – Queen of the Rain. The fact that the drought, brought on by the argument meant that food had been plentiful for crow and his stomach was full, gave much strength to the potential success of the plea from Quap. Crow agreed and with haste slung the necklace around his neck and set off for the Rain Queen.

Xanus greeted the necklace carrying crow with the same disdain, shooting her lightning and booming her thunder. Crow being more nimble and resolute, persevered – the idea of being seen as ‘important’ was a strong opiate. The persistent nagging of crow, emphasising the dire situation of Quap the Elephant resulted in a wry smile from Xanus, which signalled success for the Crow. She told him to hasten back to Quap she was going to pack her bags and bring him relief. Once crow’s beady eyes were well away she slung tortoise into her bag (her trustworthy rain-animal) and departed for the valley of Quap the Elephant.

As crow returned the rumblings of thunder could be heard in the distance. Crows excited banter confirmed his success in this important mission and a rather pathetic Quap was comforted and extremely grateful.

Rain made her appearance in a dramatic ‘he rain’ display and then softened into gentle, soaking ‘she rain’, reminding Quap that he should take note of his situation, and re-evaluate his ability to live without water. ‘You live because of me she said’. I will leave a pool of water in the shady kloof, use it wisely and she left. In the shady kloof she left tortoise to guard the pool and went on her merry way, a splendid rainbow left as a reminder of her presence.

Quap the Elephant lay soaking in a pool of water, his thick dry skin slowly soaking up the life giving moisture. Eventually he manages to get back to his feet and started feeding ravenously on the new green bite on the veld. He slowly gains back his strength before the hot and dry conditions return, forcing him to seek out the pool left for him in the shady kloof.

Finding the lovely cool water resource meant the inevitable meeting with Tortoise, and Elephant promptly employs the services of the slow, wise one to watch over the water and not allow others to use it. Tortoise can only agree and Elephant heads off on a food foraging expedition.

At the waterhole, Tortoise is soon confronted by the predicament forced on him by Elephant. All the other smaller animals arrive in stages to drink water, and although Tortoise informs them of Elephants wishes he cannot forbid them access.

The next morning Quap the Elephant was feeling more like his old self and he sauntered arrogantly up the kloof to his watering hole. On his arrival he became angry as the water was muddied and numerous animal tracks surrounded the pool. Tortoise he boomed, who has been at my watering hole? I told you to protect this resource from all the other animals and clearly you have failed dismally in your

duty. A meek response came from the grassy patch Tortoise was resting in, explaining that he did not feel it was right to prevent the other thirsty animals from drinking.

Quap was furious with this insubordination and ripped a tree out of the ground roots and all as a show of his great strength. He berated Tortoise continually and threatened to swallow him whole.

Tortoises submissive response indicating that the water was for all the animals and plants and that Quap was unreasonable in his request, was too much for Quap and he picked Tortoise up with his trunk and swallowed him whole.

Tortoise was really frightened inside Quap's stomach and immediately started clawing and struggling to get out. The impulsive and angry gesture by Quap was now causing him great discomfort and he immediately toned down his demeanour and pleaded Tortoise to come back out of his mouth as his struggling was causing him excruciating pain. Tortoise refused for fear of Quap trampling him to death with his powerful feet.

"Xanus the Rain Queen had achieved her goal, as the swallowing of Tortoise was the equivalent of swallowing medication for us. The wriggling and clawing Tortoise was causing much pain and discomfort for Elephant both on a physical as well as a mental level. The metamorphosis of Quap would be complete only when Tortoise had destroyed all the arrogant, egotistical parts of Quap, to ensure a humble and wise servant for the rain."

After many hours of uncomfortable struggle, much pain and blood letting, Quap finally collapsed in a heap. All the other animals who had been watching from a distance, hidden were amazed to see Tortoise come slowly out of the mouth of Quap. They sang his praises, referring to his small size and slow actions being able to overpower the huge and seemingly all-powerful Quap the Elephant.

Quap awakened to these praise songs, and the animals became nervous. Strangely Quap somehow looked and acted different. His eyes seemed to have softened and he spoke with deep, guttural soundings. He thanked Tortoise for his guidance, and suggested he go back in his mouth and take a piece of his 'derm' to use as a neck. Tortoise did this and although painful for Elephant the glee of Tortoise at having a retractable neck was payment enough.

From this day forward Quap became a most admirable and reliable rain animal, and his bonds through a life altering experience with Tortoise would always ensure a healthy friendship between them. Quap never tried to prevent animals from using the waterholes, he cut paths in the thick vegetation that all the other animals could use and even shook the high fruit bearing branches of the Jacket Plum to ensure other lesser animals got to enjoy this delicious fruit.