

Lord of the Flies



Theatrical Year at Bedales

This year, the Bedales Olivier Theatre has been host to a huge variety of productions, with some of the most diverse and impressive pieces being performed by the students themselves.

The year kicked off in October with the BAC 'Kitchen Sink' performances, where Block Five drama students demonstrated their talents in a selection of extracts from plays written in the 1950s and 60s, dealing with playwrights such as John Osborne and Arthur Miller. The genre of 'Kitchen Sink drama' uses a style of social realism, requiring the set, props and the actors themselves to be intensely realistic in order to perform effectively. All the students seemed to take this obvious challenge completely in their stride, maturely and convincingly adapting their characterisation to fit the genre.

The idea of *Directors' Cut* was devised to allow teachers or sixth form students to try their hand at directing and a huge variety of performances have arisen this way in the years since it was first introduced. This year there were three shows in the *Directors' Cut* slot, all starring Bedales students. The first piece was a black comedy directed by 6.2 students Will Drummond and Holly Roberts. The little-known, one-act play, *Night Call* by Archie Wilson provided unexpected laughs and had a memorable final twist. Contrasting with the light-hearted laughter of the first performance was *Savage Love*, an abstract piece of physical theatre based on a selection of poems, directed by 6.2 students Charlotte Mallory and Veronica Stratford-Tuke. The piece, starring four Block Five students, brought the poetry alive using dramatic movement and dance combined with atmospheric music. The final performance of the evening was the first two acts of the infamous farce *Noises Off* by Michael Frayn, directed by resident LAMDA teacher Liz Housden. The play featured a cast of students from Block Four to 6.2 (many of whom were not actually studying drama) playing a cast of actors, a director and members of the stage crew attempting to rehearse and perform the ridiculous play *Nothing On*. The play requires perfect timing and intense focus, making it incredibly complex to perform successfully. The cast pulled it off with a control and self-possession whilst doors opened and closed, sardines disappeared and reappeared and a cactus gave someone a nasty surprise, making the performance a whirlwind of hilarious havoc from start to finish.

The senior play this year was *Oedipus Rex*, the profound and tragic Greek epic contrasting completely with the farcical humour of *Noises Off*. As well as the central characters the play featured a male and female chorus, whose precise synchronisation of speech and movement as a unit added another, intensely powerful dimension to the performance. Directed by Head of Drama, Jo Murphy, Sophocles' intricate and difficult text became accessible and the extraordinarily mature performances from the actors resulted in a play that was both extremely harrowing and unexpectedly touching.

The spring term featured exam performances from drama students from the top three year groups of Bedales. Block Five students presented *Myth and Mask*, a group of devised pieces based around a mythical story and told with the aid of sticks and masks as props. The chosen stories varied from *The Highwayman* to *The Selfish Giant*, and the limitations on props meant that the students were forced to use their creativity and imaginations, making each piece visually dynamic and highly original.

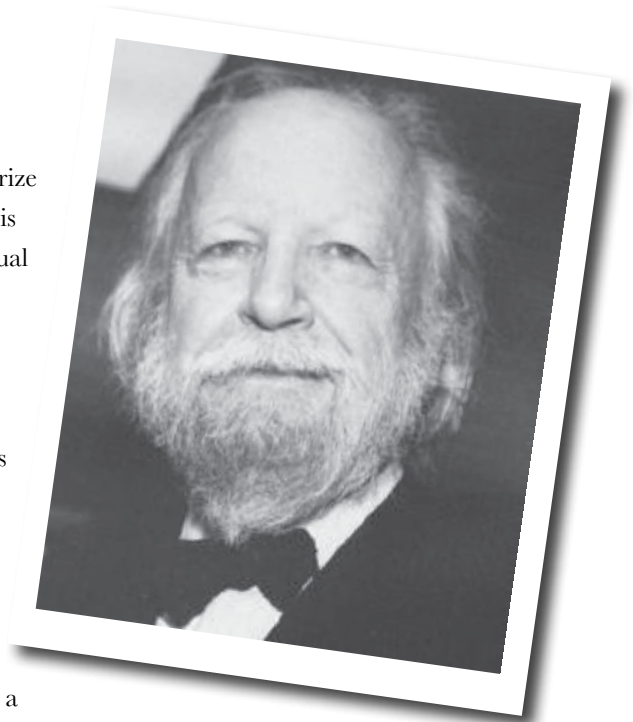
The year was unusual, in that a change of syllabus meant that, for the first time, A2 and AS drama students performed scripted pieces in the same term. However, this made no difference to the quality of the pieces and the overall standard was incredibly high. The 6.2 students were first to perform their pieces and, unusually, each group chose an extract from a comedy. Nonetheless, there was still an obvious diversity, as the evening featured playwrights such as the legendary wit Noel Coward and the respected modern writer Yasmina Reza. The groups were all slick and well rehearsed, providing the audience with constant laughs and the occasional poignant moment. The 6.1 scripted performances took place in the final week of term and the students chose extracts from a huge range of pieces that enabled them to display a great diversity of skills as a collective, as well as impressive individual performances. Plays varied from the tragic breakdown of a marriage in the naturalistic *Who's Afraid of Virginia Woolf?* by Edward Albee, to the obscure, absurdist style of *End Game* by Samuel Beckett set in an almost-deserted supermarket.

Flo Robson (6.1)

William Golding

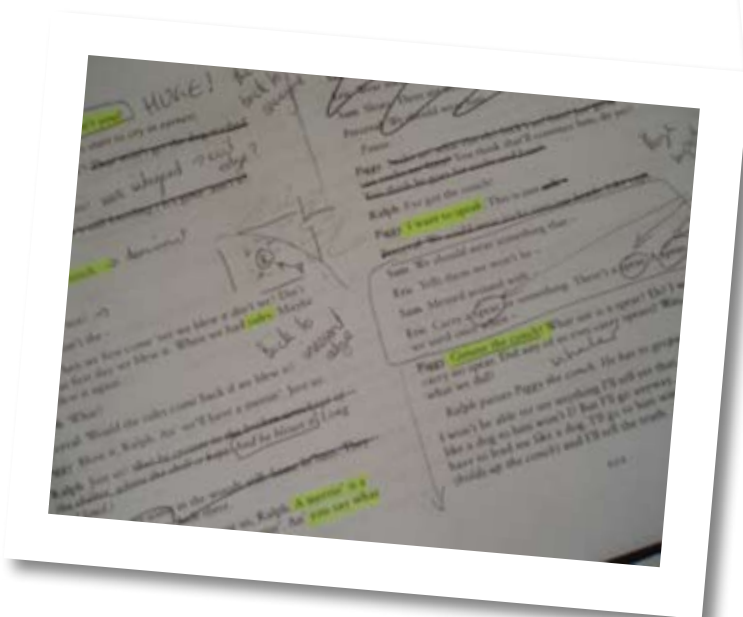
William Golding was a prominent English novelist, who received the Nobel Prize for Literature in 1983. Although no distinct thread unites his novels, his work is characterized by exploration of 'the darkness of man's heart' and deep, spiritual and ethical questions. His first novel, *Lord of the Flies*, introduced one of the recurrent themes of his fiction - the conflict between humanity's innate barbarism and the civilizing influence of reason.

He was born in Cornwall in 1911 where his father was a schoolmaster and his mother was a supporter of the British suffragette movement. As a child, Golding was gripped by adventure tales of man abandoned in nature, such as *Coral Island*, and started writing at the age of seven. Following the wishes of his parents, he studied natural sciences at Oxford but after 2 years abandoned science for English literature. Golding's first book, a collection of poems, appeared in 1934. After graduating from Oxford, Golding became a schoolmaster in Salisbury, teaching English and Philosophy.



During World War II, Golding saw active duty in the Royal Navy, and this is likely to have helped shape his interest in the theme of barbarism and evil within humanity. After being demobilised in 1945, Golding returned to writing and teaching, but with a dark view of the European civilization. Recalling later his war experiences, he remarked that "man produces evil, as a bee produces honey." Golding's most widely read book, *Lord of the Flies*, was released in 1954 and despite being turned down by 21 publishers; it became an International bestseller, was translated into many languages and was filmed in 1963 and 1990. Golding resigned from teaching in 1961 and devoted himself entirely to writing, but most of his works were overshadowed by the popular and critical success of *Lord of the Flies*. He lived quietly in Cornwall, gaining the reputation of a mildly eccentric and reclusive person. In 1965 he received the honorary designation Commander of the British Empire (CBE) and in 1988 was knighted. Golding died on the 19th of June 19, 1993.

Sophia Turner (Bl 4)



“The world, that understandable and lawful world, was slipping away.”

The annoyance and irritation of working with such a motivated and stubborn director is virtually inexpressible. There were certainly moments when Steve's uncompromising dedication to a theme left me despairing outside the theatre.

However, having witnessed the birth of a production that has completely stunned my naive understanding of dramatics, I realise my frustration was duly met. No doubt my inexperience and arrogance led me straight through clichéd absurdity to confirmation; and Steve's innovative, creative and strangely beautiful ideas clashed with that. Nothing could deter my excitement at the prospect of seeing our first performance.

“However Simm thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick.”

Being given the chance to direct for the first time and see my ideas come to fruition instantaneously is a new experience I will certainly look forward to repeating. My greatest enjoyment came from experiencing the indubitable quality of the cast. Getting a cast of people I had hardly spoken to, to shout the Hakka of the All Blacks - *with* facial expressions - in a warm-up was one of the most terrifying moments throughout the entire rehearsal process.

“Here, invisible yet strong, was the taboo of the old life.”

Now, at the upper end of the school, assuming the position of assistant director where once I trembled under such wrath, I have a toe-curling affection for the cast (and a somewhat reluctant admiration for Steve Gardner's directing genius). The disagreements quickly subsided and it has been wonderful to harmonise with Steve on so many elements of the production. It will be undoubtedly hard to accept the transience of this art.

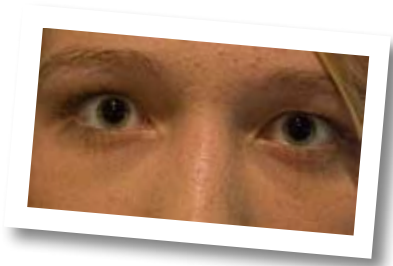
“Surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simons dead body moved out toward the open sea.”

Kate Banks (6.1)



Cast List

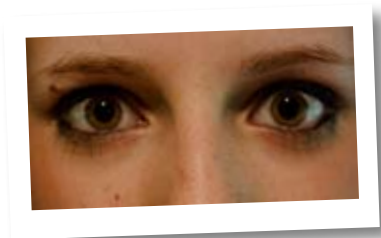
Christy Callaway-Gale



Katie Shannon



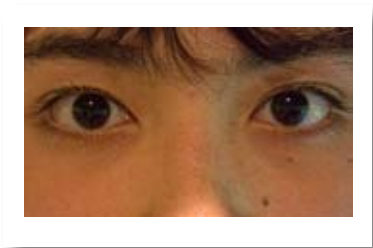
Claudia Turner



Kristiaan Fisher



Darren Siah



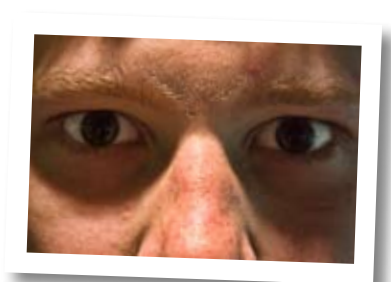
Laura Stewart



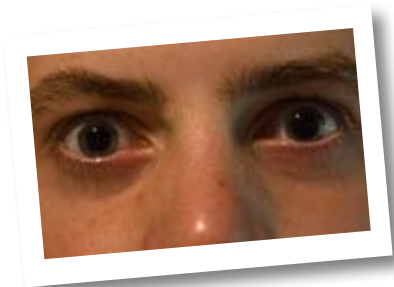
Gorka Cowrat



Oscar Cooper



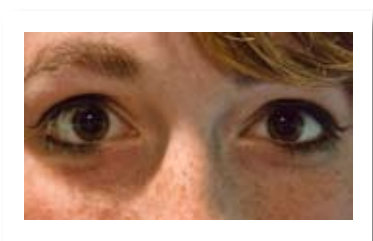
Jacob Norman



Sophia Turner



Kate Macrae



The Others

Claudia White
Elize Layton
Georgie Wadstein
Josh Graham
Kitty Jenks
Lucy Waterhouse
Poppy Carter
Rosie Crawley
Talia Pick

Production Team

Director: Steve Gardner

Assistant Directors: Kate Banks, Jordan Theis, Hattie Adams, Jack Murphy

Designer: Joanne Greenwood

SM: Olivia Bishop

DSM: Kim Viljoen

ASM: Rosie Gregory and Aurora Palmer

LX: George Veys

SX: Tom Hardiman

Filmography: Simon Kingsley-Pallant

Photography: Theo Acworth

Choreography Consultant: Jo Alldridge

Make-up Supervisor: Liz Housden

Make-up Assistants: Olivia Chipperfield

Arts Co-ordinator: Theatre Manager: John Barker

Wardrobe Mistress: Lesley Dakin

A Special thanks to:

Jo Murphy for a year of inspiration and motivation, Jenni Brittain, John Scullion for awesome support and 'gravitas', Bedales Estate Yard, Chris Wade, Junior and Senior Stage Crews, Rob Reynolds, Nick Gleed, Luke Bacon and my wife for tolerating me during the rehearsal period...

Similes, Metaphors and Lord of the Flies

Before Joe was three he was using similes. I failed to note them at the time and I've forgotten pretty well all of them, but one sticks in the mind. On 5th November 1985 he described a firework that showered white sparks into the air as being 'like ice cream'. This seems to me a fairly inventive comparison for a two year old and one which is not immediately obvious.

He is now nearly five and there have been many of these similes when a likeness strikes him between one object and another. As yet, though, I have not been aware of him using metaphors. No doubt his speech is peppered with the kind of idiomatic metaphors which we all use all the time in everyday language, but as yet I don't think he has coined a metaphor.

This suggests to me a confirmation of something which is pretty obvious anyway: that metaphor as an inventive way of seeing the world requires a greater sophistication than simile.

In the first chapter of *Lord of the Flies* William Golding's island is explored by three of the boys: Ralph, Jack and Simon. Ralph is a decent, ordinary boy whose democratic leadership of the boys on the island is succeeded by Jack's absolute dictatorship, based on terror and brutality and the provision of meat to his hungry subjects. Simon is the saint or seer of the novel, unable to articulate his understanding, but grasping truths about humanity which the others fail to see. They dismiss him as 'batty'.

As these three begin their exploration Ralph is the first to use simile. He sees the guano on the pink rocks and says 'Like icing on a pink cake.' Jack's response is practical and literal. 'We shan't see round this corner because there isn't one. Only a slow curve...'

The boys continue to explore, having fun and making some intelligent remarks until they come upon a particular kind of tree. 'Here they paused and examined the bushes around them curiously.' Their responses to these bushes mark the boys out in the roles they are to play. Golding mentions that 'Simon spoke first' and his words are significant:

'Like candles. Candle bushes. Candle buds'.

Simon begins with a simile just like Ralph's earlier one, but then he goes on to make his first tentative steps towards metaphor. By the time he is calling them 'candle buds' he is using a fully fledged metaphor. Ralph's response fails to understand the metaphor and turns it back into a simile. 'You couldn't light them,' he says. 'They just look like candles.' He cannot see the metaphor but can at least understand the simile; not so with Jack, though.

'Green candles,' said Jack contemptuously, 'we can't eat them. Come on.'

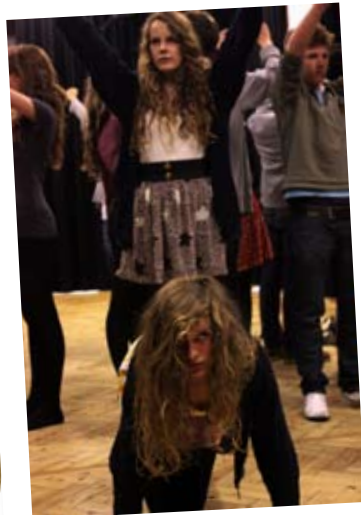
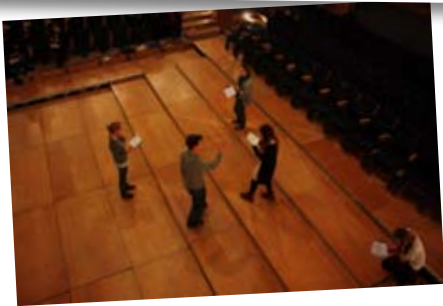
The contempt and the desire to get on show Jack's insensitivity to figurative language and the way of thinking it implies.

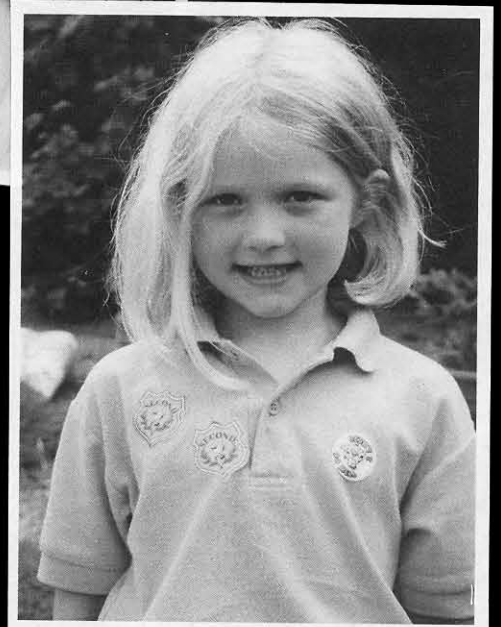
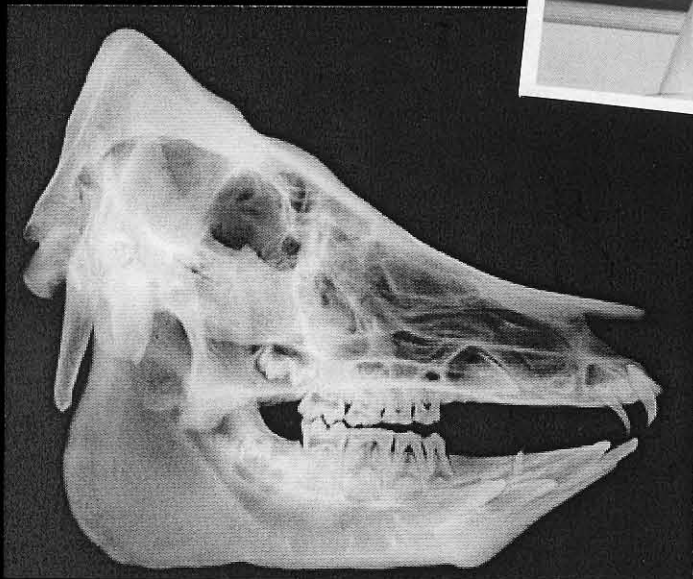
The significance of this becomes obvious later in the novel. Simon comes to understand the beast that the boys fear as part of them. This is a metaphysical understanding and thereby involves the necessity of metaphor. Since Simon is the only boy on the island capable of venturing into metaphor it is hardly surprising that his message cannot be communicated.

The other implication is that Jack's literal-mindedness is a part of his eventual vicious dictatorship of the island. The failure to see the world in terms of similitudes is perhaps a crucial limitation of one's humanity.

Things are not as simple as that, though, because the other character who never employs simile or metaphor is Piggy, who insists that the world is straightforwardly intelligible in terms of scientific explanation. He is as literal-minded as Jack, but also the most civilising influence on the island.

Piggy and Jack, paradoxically, share the same limitation. It allows Jack to turn brutal, and prevents Piggy from combating that brutality. It almost seems as if the capacity to make similes saves mankind and the capacity to make metaphors redeems him.







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Gilad Atymon



Harriet Logan

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