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DECLARATION

This thesis is my original work and has not been presented for a degree in any other university.

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DEDICATION

For Ruth
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OPERATIONAL DEFINITION OF TERMS
The following key terms used in this study are defined as follows;

**Drug and Substance**: Harmful elements introduced into the body and that can cause Physiological Effect

**Drug and substance abuse**: Excessive intake of elements that cause physiological destabilization of the body for non-medical reasons.

**Addict**: An individual dependent entirely on drugs or substances.

**Theatrical**: The interaction between and among spectators and performers

**Theatricality**: The style that is used to define and distinguish theatre as an artistic form. It is also called the theatre style

**Semiotics**: The study adopts Keir Elam’s definition of semiotics as the science of signs and how they are used to communicate. In this case it is about the totality of signs, symbols and representations as used in a theatre production.
ABBREVIATIONS AND ACRONYMS
Abbreviations and acronyms used in this study will be understood to stand for the following;

**BAT**  British American Tobacco  
**EAEP**  East African Educational Publishers  
**GOK**  Government of Kenya  
**NACADA**  National Agency for Campaign against Alcohol and Drug Abuse  
**NGO**  Non-governmental organization  
**KICD**  Kenya Institute of Curriculum Development  
**KNDF**  Kenya National Drama Festival. This will be used to mean the National level of the competition of the Kenya Schools, Colleges and Universities Drama Festival.  
**KNDFC**  Kenya National Drama Festival Executive Committee  
**PROPS**  Properties used on stage  
**UNDP**  United Nations Development Programme
ABSTRACT
The Kenya National Drama Festival Committee usually enters into a sponsorship agreement with other institutions to help in disseminating certain messages through drama. One of these bodies is NACADA (National Agency for the Campaign against Drug and Substance and Alcohol Abuse). NACADA has sponsored a number of editions of the Festival in the hope that participants will be sensitized through the performances on the need for demand reduction and supply suppression of alcohol and drugs. It mostly targets the youth in Kenya who are said to be at the highest risk of becoming victims of drug and substance abuse. The youth are mostly in schools and most of the participants at the Festival are school going children. This study takes the Kenya National Drama Festival as its launch pad to interrogate the theme of the campaign against drug and substance abuse among the plays presented at the Festival as sponsored by NACADA between 2013 and 2015. The interrogation of this theme is intended to offer a platform of finding the best theatrical style of telling a story against drug and substance abuse among the youth since virtually all the performers are within the youth bracket of age. Using the Semiotics theory, the study responds to the questions of how the structural makeup of the performances, their characterisations as well as their language use and production design work in synchrony as agents of the campaign against drug and substance abuse by disseminating messages that hinge on demand reduction of drugs and alcohol as well as their suppression of supply. This is a qualitative study that relied on content analysis of pre-recorded performances. Data was collected through the use of observation and interview guides. Generally, the study found out that structures of the play were not strong as directors focussed more on the rewards rather than story-telling, plots tended to be prescriptive, characters were not fully developed and lastly production techniques were deployed to enhance the construction of the theme of fight against drug and substance abuse. This study is a key plank in the generation of knowledge on the analysis of pre-recorded performances as well as on the twin issue of drama and the campaign against drug and substance abuse. It is useful to educationists, anti-drug abuse campaigners, theatre researchers as well as the general reader.
CHAPTER ONE: INTRODUCTION

1.1 Introduction to the chapter
This chapter covers the background to the study problem, statement, objectives of the study, research questions as well as its justification. It further covers the methodological and theoretical frameworks as well as review of literature that relate to this study.

1.2 Background to the study
Over the years, drug and substance abuse has been a major social problem in Kenya. Many people abuse drugs and substances without knowing that the effects are adverse. With time it becomes a habit and they become addicts since they cannot control the urge to use the drugs more often (Ndewghah, 2014).

A survey report by the National Agency for the Campaign against Drug and Substance Abuse (NACADA) in 2012 revealed that the level of demand for drugs and substances keeps rising above the level of supply. That means the number of people engaging in drug and substance abuse is rapidly increasing and so is the number of addicts (NACADA, 2012). More people were getting involved in drug business due to unemployment and poverty. Drug business to them seemed the only way to make quick money and earn a living. Interestingly, since 2005, the youth were found to be the most affected in this regard as the earlier report of 2007 showed (NACADA, 2007).

Some measures have been taken to slow down drug peddling and abuse. The government of Kenya (GoK) initiated measures to control supply reduction way back in 1983 with the formation of a specialized Anti Narcotic Unit under the police force (NACADA, 2007). This unit was found to be ineffective since the fight against drug abuse was painstakingly slow in picking momentum. In a move to reign in on the problem of drug abuse and to supplement the efforts by the anti-narcotics police unit, the government created the office of the National Coordinator for the Campaign against Drug Abuse in 2001 headed by Mr. Joseph Kaguthi (NACADA, 2007). Its mission was to coordinate and harmonise drug abuse prevention education activities to create awareness with the aim of achieving behaviour and attitude change and eventually contribute to significant reduction on demand
and abuse of chemical substances. However, it was realised that the coordination office lacked the mandate to effectively handle the drug and substance abuse menace (NACADA, 2012). Thus in 2009, it was transformed into an authority i.e. The National Authority for the Campaign against Drug Abuse (NACADA). It was mandated and empowered to deal with all drug and substance abuse related cases including recommending prosecution. NACADA has been on the forefront in the campaign against drug and substance abuse. NACADA has adopted an intervention line that encompasses comprehensive education for long-term empowerment of the youth and general public to counter drug abuse. It has chosen to lay more emphasis on home-grown solutions that are conscious of the societal, cultural and economic influences and environments. In view of this mandate, NACADA’s work is largely focused on the areas of demand reduction and supply suppression (NACADA, 2012).

Demand reduction involves preventive education, public awareness campaigns, life skills to vulnerable groups, treatment and rehabilitation and offering psycho-social support to persons and families affected by drug addiction. On the other hand, supply suppression involves enforcing policy, legislation, by-laws, administrative rules and other means of drug control (NACADA 2007). On the two intervention strategies, demand reduction is of interest to this study since the Drama festival is a platform that seeks to inform on ways of demand reduction. In its quest to meet the demand reduction of drugs and substance abuse, NACADA has sought to engage several other like-minded agencies through sensitisation programmes. One of the government agencies that NACADA has partnered with is the Ministry of Education through workshops, seminars and talk shows (NACADA, 2012). However, it seems that from the raft of sensitisation tactics, drama has stood out since the message is packaged in a vibrant, interesting and entertaining manner. It also stands out as the greatest area of partnership since it places young people at the centre of sensitisation. Sensitisation is geared towards inhibiting the youth from commencing or abusing drugs, alcohol and substances if they are already hooked. Furthermore, it is the young people themselves who create dramatic sensitisation items and present them to others in competition.
To this end, NACADA partnered with Kenya National Drama Festival strongly and firmly in 2013, 2014 and 2015 festivals by offering cash rewards and trophies to the winners during the festivals. The authority has also sponsored the 2014 and 2015 national drama workshops and also sent its officials to train trainers on how items on campaign against drugs and substance abuse should be packaged (KNDF, 2013). The underlying motivation for partnership has been the power of theatre to form ‘part of a sophisticated process of acquiring models of social behaviour, which we in part assimilate, in part adapt to suit our own needs; and in this case the need to avoid drugs and substances’ (Hilton, 1993:8).

It should be noted that the drama festival community has been engaging in efforts to bring to prominence the theme of campaign against drug and substance abuse prior to its engagement with NACADA in 2012. That is why plays performed as early as 1996 have the sub-themes specifically addressing the campaign against drugs and substance abuse. Furthermore, in 1998 BAT (British American Tobacco), a leading manufacturer of tobacco products in Kenya, tried to get involved in the festival by sponsoring a theme called ‘if you are too young to vote, you are too young to smoke.’ (KNDF, 1998)

The Kenya National Drama Festival (KNDF) has proved to be one of the key platforms in the campaign against drug and substance abuse. As a theatre festival, it has offered a platform in which messages on various campaigns in the country can be mainstreamed. It has been a platform of choice since a theatrical performance plays both to the affective as well as cognitive learning (Hilton, 1993). As Hilton (1993) further notes, ‘…learning, as perceived through performance is a communal, part applied, part pure discipline which not only depend on individual resources but also on individual contribution to group effort’ (p.3). The summoning of drama to aid in advocacy is an area of study that falls within applied theatre discipline. Thompson (2002) defines applied theatre as a ‘socially-engaged theatre’ that practically means the experiences of theatre in specific communities. This is a view supported by Prendergast & Saxton (2009) who in fact divide such theatre into other subcomponents including Theatre for Health Education (THE) which is important to this study. This study therefore examines the utilisation of theatre space within the KNDF in response to the call against drug abuse. The study interrogated items performed during drama festivals that conveyed messages on drugs and their effects.
1.3 Statement of the Problem
NACADA was the thematic sponsor of Drama Festival in 2013, 2014 and 2015 editions of the festival. This was after there was a national outcry that many youth were wasting themselves by indulging in drug and substance abuse. It further sponsored the 2014 and 2015 national drama workshops that preceded the Festival. NACADA did all these so that the theme of the campaign against drugs and substance abuse could be passed to drama enthusiasts as part of its mandate of disseminating information and sensitizing particularly the young people on the dangers of abusing alcohol, drugs and substances. In turn, quite a number of items were crafted and presented during the festival in response to NACADA’s call and the rewards it offered. The items presented used stage and theatre signs and symbols to communicate the message of the campaign against drug and substance abuse. This study was conceived to investigate the theatre style of some of the plays that presented the theme of NACADA in 2013, 2014 and 2015 editions of drama festivals. This was aimed at establishing the best theatre style that could be used in a theatre performance designed at staging a campaign against drug and substance abuse particularly among the youth.

1.4 Objectives of the Study
This study sought to emphasize the fact that the Kenya National Drama Festivals platform offer an effective forum where the campaign against drug and substance abuse and other social issues can be effectively presented to the public. Therefore its objectives were as follows;

1. To evaluate the structure and plot of the selected plays with regard to the campaign against drug and substance abuse.
2. To analyse the portrayal and use of characters in the plays in as far as the campaign against drug and substance abuse is concerned.
3. To examine the production designs employed in the performances in pursuit of the goal of campaigning against drug and substance abuse
1.5 Research Questions

The study sought to respond to the following questions:

1. What were the narrative structures of the dramatic tales being told and how did their conflicts and resolutions in the plays enhance the campaign against drug and substance abuse?
2. What was the portrayal of characters and how did this advance the message of campaign against drug and substance abuse?
3. Did the production designs convey the intention to campaign against drug and substance abuse?

1.6 Research Assumptions

The study was founded on the assumptions that:

1. The narrative structures of performances were in tune with the call for the demand reduction as well as suppression of the supply of alcohol and drugs particularly to youth,
2. The portrayal of characters was not only a sign but also an agent in the delivery of the message against drugs and substance abuse in the plays,
3. The production design used such as symbols, indices and signs worked to bring forth the call on the campaign against alcohol, drugs and substance abuse.

1.7 Rationale and Justification of the Study.

Studies in performing arts that address the connection between drama and the campaign against drugs and substance abuse especially in Kenya are few and far between. This study adds to the pool of studies on the link between the campaign against drugs and substance abuse and theatre arts. In this regard, NACADA as an agency stands to benefit from this study since it can derive best practices for campaigning against drugs and substance abuse using the arts. The drama festival could also benefit from this study as it could help in determining the level of involvement between the script writing and production on one hand and the sponsors on the other hand. The study could further benefit the general reader interested in the link between drugs and substance abuse and performing arts.
1.8 Scope and Delimitations.
The study assessed three plays presented at the drama festival in the years between 2013 and 2015. It selected this period since it fell within the time that NACADA sponsored the festival as thematic sponsors. An institution which was given the thematic sponsor title was considered as the most key sponsor in any festival. The chief executive officer of such an institution was usually given a full page of space in the official festival publication to express the desires of his or her institution in the Festival. Of these plays, only those with the theme of campaign against drugs and substance abuse were to be interrogated. Therefore, the study limited itself to plays in the Kenya National Drama Festivals and not other genres like cultural and modern dances, poems, screen plays narratives and mimes.
1.9 Review of Related Literature

1.9.1 Introduction
Before interrogating the plays, the study reviewed books, articles and scholarly journals on responsibility and position of art in the society. It also conducted reviews of other secondary texts on theatre as a ground for the campaign against drugs and substance abuse. The information from NACADA and KNDF through the adjudicators’ reports was useful in facilitating the review of related literature for this study.

1.9.2 Theatre and the Campaign against Drug and Substance Abuse: Global Contexts
In 1998, UNDP initiated the Global Youth Network, a project that sought to address problems of the youth in a ‘youth-friendly’ way. One of this youth-friendly ways was found to be the use of theatre and performance which were used in designing and implementing drug abuse prevention projects so that their legitimate knowledge of issues surrounding youth culture could be effectively used to prevent substance abuse. What the Global Youth Network therefore affirmed is the assumption that drama indeed is a powerful tool that can be used in preventing addiction and demand reduction for drugs and substances. The results of this project in a way validate the assumption that drama is one of the best media in advocating for demand reduction of alcohol and substance abuse. This is an assumption that this study was premised on.

Zontou (2011) organized and facilitated a practical research project on the therapeutic community. The primary aim of the theatre project was to create a piece of theatre based on women’s experiences in the therapeutic programme. Zontou detailed her findings in a report which concluded that there is potential in using applied theatre with drug users. This study took into account her conclusions in laying claim that plays performed to the drama festival audiences can also be seen as applied theatre pieces that can serve the same function. However, the study departed from Zontou’s interrogation since it mainstreamed theatre style as its focus while Zontou mainstreamed theatre as a social therapy. Secondly, while the former studied actual patients of drug and substance abuse the latter looked at performances with audiences that are perceived to be in need of messages of the campaign against drug and substance abuse.
1.9.3 Theatre and the Theme of Campaign against Drugs and Substance Abuse: The Kenyan Context

Theatre is regarded as a powerful medium that communicates vicariously both to the performer and the audience (Read, 2003). It is this premise that the KNDF committee rides on when approaching different organizations to fund the Festival. These organizations hope that their agenda will be realized by partnering with the committee in the festival. NACADA is not an exception since it has its function of disseminating knowledge about the effects of drugs and sensitizing people on the needs to cushion themselves against drug and substance abuse. The KNDF provides an ample space in which youth from across the country converge hence, it is one of the best places for NACADA to disseminate its messages.

Theatre, besides music and counselling, has been seen as one of the most appropriate ways of engaging in the fight against drug and substance abuse (Okoth, 2008). This is because it allows the consumer of the theatre to vicariously learn about the dangerous effects of drugs at the same time enjoying the performance. Vicarious learning is recommended especially to addicts as it allows their mind to be drawn away from the cravings of the harmful drugs and substances and into the theatrical process at hand.

Okoth (2008) carried out a research with the patients suffering from drug addiction and abuse at Mathari Hospital in Nairobi. She concludes that…

…through drama therapy exercises like role-reversal, role play, storytelling and sharing through games and plays, the patients are able to express their feelings, emotions and needs and to understand themselves better in an environment of common understanding which is more fun and free. (p. 30)

Such activities encourage vicariousness which scholars on the use of drama in handling the drug and substance abuse advocate. The vicariousness of participation in theatre has a way of bringing the raw emotions that touch on the basic existence of human life. Indeed as Wilson (1998) notes, theatre has a way of bringing out the child in the adult, free and not withholding any fears, sorrows or disappointments, making the human spontaneously respond to situations in a way that is simple and easy to understand as well as opening doors to the hidden feelings and secrets which could not have otherwise been expressed in
a one to one or forum discussion. It is this trait of human freedom that practitioners in the prevention of drug and substance abuse using theatre seek to tap from and to serve their needs. NACADA too identifies the fact that theatre can help it fight drug and substance abuse in schools by vicariously involving students and pupils in delivering messages that are child-friendly and involved performance (KNDF, 2013).

Peer pressure has been found to be a contributing factor to drug abuse (UNICEF, 2010). Teenagers have an urge to belong and be loved which sometimes lures them into what is not expected to be done, as they seek to gain group approval and identity. It has been argued that peers initiate youth into drugs, provide drugs, model drug-using behaviours, and shape attitudes about drugs. According to Murimi (2012), if youth can be used to act out to fellow youth on the effects of drugs and substance abuse then it will look like positive peer pressure. The Kenya Schools and Colleges Drama Festival provides a platform for such a kind of interaction. Most times the drama teachers may become the facilitators in the play making processes and the subsequent performances that encourage students to shun abuse of drugs and substances as they go through the process of preparing and performing the plays to various audiences starting from the school community to the festival competition audience at the zonal, county, regional and national levels.

In response to the increase of drugs and substance abuse in Kenya, in 2006, the government formed an authority, NACADA, to deal with and to curb drug and substance abuse. It was also to oversee ways of rehabilitating drug addicts and also sensitize the public on the effects of drugs and substance abuse (NACADA 2012). In 2009, the authority was changed to an agency whose mandate was expanded to include working with other likeminded government bodies. NACADA viewed that people who are highly likely to abuse drugs are youth and since many of the youth are in schools, it decided to collaborate with the ministry of education because many youth are based in learning institutions (KNDF, 2013). Since then, NACADA has been a sponsor in different activities involving youth including drama festival, music festival and sports. However, the agency came into the Drama Festival forcefully as a key sponsor in 2013 by offsetting a number of costs in running the festival as well as offering rewards to winners who had addressed the theme of the campaign
against drug and substance abuse (KNDF, 2013). This motivated different producers and directors to do artistic items on the campaign against drugs and substance abuse.

Despite the national concern on the campaign against drug and substance abuse, the situation still remains a critical social problem. Other players like the religious organizations have stepped into the campaign against drugs and substance abuse. Over time, the church has organized activities that promote the campaign. Nzwili (2013) notes that most religious groups “organize music, poetry and drama classes” in a bid to sensitize the youth on the dangers of abusing drugs and substances.

The drug menace in Kenya has taken the intervention of the highest organs of state in trying to stem it out. In July 2015 President Kenyatta ordered the crackdown on illicit brews particularly in central Kenya in which thousands of litres of brew were decanted down the drain and property owned by local brewers worth millions of shillings destroyed. (Njoroge, 2015). The president sanctions go a long way to establish that indeed drug and substance abuse is a social problem that requires a multipronged approach. However, for each of these approaches there is need to keep evaluating the efficiency and effectiveness of each. This study is one such check that interrogates the practice of performing plays meant to ignite discussions around the use of drama as a means of sensitisation against drug and substance abuse.

It is important to note that all through the existence of the drama festival, there have been plays presented against the abuse of alcohol and drugs. This is because each year there has been in existence an award for the item that advocates for prevention of drug and alcohol consumption by teenagers. The period that this study is interested in is simply a time when the effort to curb and sensitize the public was reinvigorated.

In 2006 national drama festivals, St. Teresa’s Chakol Girls Boarding School presented a choral verse ‘The Glowing Claws’ which was about an effort by a juvenile to come out of drugs. Still in the same year Bondo T.T.C presented ‘keroro’ a choral verse on the effects of drug and alcohol abuse and ways of stopping the same (KNDF, 2006). In 2007, Menengai High School presented a play, ‘the potters pot’ about a character named Jeremiah
whose corruption leads to revelation of blackmail, hypocrisy and the unearthing of a network of drugs that had infiltrated his own family. He had enriched himself by encouraging children to consume and abuse substances KNDF, 2007).

From this sample, the theme of campaign against drugs and substance abuse has been found in the plays and other items presented at the Kenya Schools and colleges drama festival for as far as the festival dates. What has been lacking is a systematic assessment of these items and what exactly is in them that makes them suitable as items that campaign against substance and drug abuse.

1.9.4 The Study of Performances at the KNDF
Most of the publications done on and about performances at the KNDF have tended to focus mostly on issues of feminism (Otieno, 2000 & Chetambe, 2012), child centredness (Tsikhungu, 2008) and narrative strategies (Kinya, 2008). Otieno (2000) analyses the feminist or lack of gender equilibrium in selected plays presented at the Festival while Tsikhungu (2008) interrogates child centeredness in selected plays presented by primary schools in the festival. The two address themselves to themes that are not related to drug and substance abuse and neither do they look at them from the prism of semiotics. Kinya (2008) and Chetambe (2012) interrogate the oral narratives presented at the Kenya Schools and Colleges Drama Festival and not plays. While Chetambe (2012) looks at issues of disempowerment on gender terms, Kinya (2008) examines the aesthetics of the oral narrative at the Festivals. All these studies offered insights on how festival items can be analysed, hence, they were useful to this study.

1.9.5 Theoretical Framework
The study was anchored on the theory of theatre semiotics which lays a foundation to argue that the festival is an activity involving performance embedded in systems of signs and significations that help pass the message for campaigning against drug and substance abuse. This study used semiotics theory as propounded by Keir Elam (1980) in his text *Semiotics, Theatre and Drama* and as modified by Marvin Carlson (1990) in his text *Theatre Semiotics, Signs of Life*. 
Elam (2002) defines semiotics as a science that is dedicated to the study of the production of meaning in the society using the different sign systems and codes that are at work in society and the actual messages and texts produced there by’(p.1). While he credits Ferdinand de Saussure as the father of semiotics in the linguistics area, he argues that theatre and performing arts in general have simply appropriated what the linguists developed to explain the processes of generation of meaning in linguistic communication. Theatre semioticians like Elam (2002) argue that the transaction between the audience and the performer warrants and amounts to what can be termed as ‘theatrical communication’ which is just but a variation of communication (p.2). This theatrical communication is embedded in theatrical systems which are equivalent to the Sausurian linguistic systems.

The linguistic sign in semiotics is made of a vehicle or signifier and a mental concept; signified. This sign in theatre is radically transformed by the stage (Elam, 2002). Bogatyrev (1938) writes that all objects and bodies defined within the stage are metamorphosed, bestowing upon them an overriding signifying power which they lack-or which at least is less evident- in their normal social functions (pp. 35-6). Thus there is a primary signifying function of all those performance elements on a stage. In fact as Veltrusky (1940) declares, “All that is on the stage is a sign” (p.84). The very appearance of objects and subjects on a stage means that they leave the present world to enter the realm of the symbolic or signifying world. Thus the stage transforms the sign into a signifier. For example, an actor’s body acquires what Elam (2002) calls “its mimetic and representational powers by becoming something other than itself, more and less than individual” (p. 5). A seat on the stage is a theatre seat. Set, costumes, props, characters, happenstances, entries, exits, spoken words, unspoken words, gestures, expressions, sounds, (both diegetic and non-diegetic), lighting and others are signs that point towards something (Elam, 2002). They all conspire as signs towards a concept. This study looked out for all these signs in the plays that were selected and interrogated how were they realigned to bear the weight of telling the story of the campaign against drug and substance abuse.

Carlson (1990) opens up the space and analysis of theatrical performance by offering a broader and differently oriented analysis that balances consideration of the ways theatrical signs are produced with the ways they are received and creatively interpreted by the
audience. He regards the theatre experience not just simply as the physical realization of a written text on a stage but as a complex social event whose semiotics involves not only play and performance but the entire experience of attending theatre. Furthermore, theatre is both aural and visual and therefore a theatre semiotician has to formulate a taxonomy of analysis that is aware of these two channels of communication that include a range of elements: linguistic, paralinguistic, proxemic, kinesic, vestimentary, cosmetic, pictorial, musical, and many others. This tenet was important to this work since it helped anchor the analysis of the production design.

Since the plays presented at the KNDF are meant for a live audience and since NACADA intends to pass the message of the campaign against drug and substance abuse, the relationship between the packaging of the message and the delivery of the same message to the audience was sought for. The question of audience was particularly problematic since semiotics is a text-oriented theory. However, the notion of textual intimacy has been theorized to include audience through what Patrice Pavis (1993) calls, social context. Pavis (1993) ties semiotics to reception theories by introducing the concept of concretization which fulfils the quest of social context as one of the arms of meaning making in semiotics. He looks at the performance text as a meta-text that is concretized from within but still made whole by the other texts that are consistent or running alongside it. These texts include the script and the spectatorial text (what the spectator forms of the performance). He lastly, notes that “the concretization of the performance text is only fully realised in the stage enunciation; the circuit of the signifier, perceived from and through the social context, remerges to become associated with a precise signified” (pp.63-4).

Thus, the reading of the texts as conceptions embedded in the fight against drug and substance abuse was done putting in mind the concepts of the stage being a sign as explained by Keir Elam, the concept of audience reception as explained by Marvin Carlson and the concept of concretization as theorized by Patrice Pavis. This was done by reading the selected plays as performances that have characters meant to provide a social context, steeped in elevated production techniques meant to appeal to the audience experiences and had plots and structures that were meant to bring out the theme of campaigning against drugs and substance abuse.
1.10 Research Methodology

1.10.1 Research Design
This research was conceived as a qualitative design in the sense that Silverman (2000) looks at it as a soft, subjective and speculative approach of inquiry (p.2). The study adopted these attributes since it aimed at interrogating plays presented at a festival which is a very subjective social activity. It used close reading as well as content analysis which are critical techniques of a qualitative design.

1.10.2 Location of study
The study was located in performance analysis since it sought to analyse certain aspects of several performances and how they motivated the theme of campaign against drug and substance abuse. The temporal location was fixed and closed as the study interrogated plays presented between 2013 and 2015. In terms of spatial location, the study was located in Kenya in a specific festival organized by the Kenya national drama festival, under the auspices of the state department of education of Kenya.

1.10.3 Sampling Design
This study analysed only three (3) plays presented at the Kenya schools and colleges drama festival between 2013 and 2015. Each edition of the festival usually has competitions in six genres divided into stage and screen productions. This study took the stage productions which usually have the play, the narrative, the cultural creative dance, the choral and solo verses and lately the stand-up comedy and the modern dance. This study selected the play genre only since the play genre takes a longer duration to develop the structure and plot which were points of concern for this study. Each year about two hundred (200) plays are presented by institutions of learning in Kenya. These institutions include Primary Schools, Secondary Schools, teacher training colleges, Technical training colleges, institutions with special needs learners, and Universities. From the whole population of over six hundred (600) plays that were presented in 2013, 2014 and 2015, the study first selected any item that had the theme of the campaign against drug and substance abuse, or popularly known in the Festival as the NACADA trophy winners. In picking the items with the theme on the campaign against drug and substance abuse, the study extracted winners from the awards
lists that are usually generated by adjudicators and appended on the festival programme of the subsequent years. On the awards lists are usually a section of awards given to those who have excelled in scripting and presenting plays with the theme ‘Campaign against drug and substance abuse’. There are usually four levels of reward for items with the theme. These are:

1. Overall Item with the theme
2. Play with the theme
3. Dance with the theme
4. Verse with the themes

This study selected the level of plays with the theme between 2013 and 2015, the years NACADA was the thematic sponsor of the Festival. From the awarded items, the research sifted out only plays and came up with the following list;

**2013**

Primary Schools: *Friendly Fire* Nakuru Lions

Secondary Schools: *The Docker* Menengai High School

*TTCs* Not Awarded

*TTIs* Not Awarded

*Universities* Not Awarded

**2014**

Univ. *Blackout* KEMU-NAIROBI

TTCs. *The Enemy Within* Egoji TTC

TTIs Not awarded

SEC SCH. Not awarded

PRY SCH. *Humble pie* Kerugoya Special School

**2015**

Universities *The Cathedral of Death* Jaramogi Oginga Odinga University of Science and Technology

TTIs *The Village Gauge* Kenya Aeronautical College

TTCs *The Surreptitious Accord* Egoji TTC
Sec. Schs  The Class of Grass (Play)  Laiser Hill School  
Pry Schools  Role of the Mother in the Society  Kedowa Special School  

The study used recorded plays at the Kenya Institute of Curriculum Development (KICD). This is the official body charged by the ministry of education to record and archive performances presented at festivals organized under the auspices of the state department of education of Kenya. To acquire the video tapes and DVDs of the plays, the researcher went to the KICD marketing division and ordered for the all of them. Unfortunately KICD did not have over half of them. Only Friendly Fire, the Docker and The village gauge were available. This posed a challenge that the researcher had to overcome by contacting individual directors and scriptwriters seeking recorded material. None apart from the Surreptitious Accord by Egoji, Class of Grass by Laiser Hill had been recorded. So the researcher added them to the list. The first previewing of the video recorded material led to a selection of only three (3) plays which had strongly brought out the theme of drug and substance abuse. These were The Docker by Menengai High School- Nakuru, Friendly Fire by Lions Primary School- Nakuru, and The Village Gauge by Kenya Aeronautical College. 

In selecting the three plays as the sample for the study, the research was guided by Charmaz (2006) who recommends that qualitative research ought to only use a sample beyond which no new property of the whole population is achieved. In the case of this study, the research estimated that beyond the third play, there will be no new material or ideas relevant to the theme of campaign against drug and substance abuse. Secondly the study limited itself to only three plays in order to maximally engage in a thorough content analysis within one year of study. The selection of these three editions of the Festival was purposeful since the study was interested in the editions that were heavily sponsored by NACADA as title sponsor. A title sponsor is considered a key ally to the KNDF in the organization and execution of the festival in a particular year. Such a sponsor is given a latitude of privileges including advertising its functions and products as well as branding most of the material and venues of the Festival.
Image 1: A grab image of the back page of the official programme of the 2013, 2014 and 2015 programmes advertising the functions of NACADA. Only a title sponsor of the festival is given such a privilege of advertising their functions on the back page of the official programme of the Festival as well as the back page of the booklet containing rules and regulations of the respective Festival.
In selecting the plays presented in the years that NACADA sponsored the KNDF, the study assumed that those plays presented profited from NACADA directly or indirectly since NACADA officials made presentations on how plays with themes on the campaign against drug and substance abuse should be done. This presentations benefited scriptwriters, directors and producers during workshops held at the Kenya School of government Mombasa, at Kenya school of government Embu and at Kenya school of Government Baringo in 2013, 2014 and 2015 respectively.

1.10.4 Data Collection Procedure
Primary data was collected by acquiring video recorded DVDs from KICD and from directors as established in the sampling procedure. Being fully aware that the recorded DVDs cannot elicit the same theatrical feeling like the live performance, the research hoped that the fact that the recording itself was of a live performance mitigated this shortcoming. Furthermore interviews applied to scriptwriters and directors helped fill the gaps that were left out during the content analysis of recorded plays.

Secondary sources of data included journals, articles, magazines, newspapers, books both edited and monographs and any written material that was deemed worthy in the course of research. These were mainly gathered from NACADA offices, libraries ranging from KICD, Kenyatta University’s postmodern library, University of Nairobi’s literature resource centre and Masinde Muliro University library.

1.10.5 Research Instruments
The research employed an observation guide in watching the video recorded plays (see the guide as appendix I). The notes that were taken during the observation phase formed the kernel of content analysis. It also used an interview guide which is appended here as appendix II. The interview guide was applied to the scriptwriters as well as the directors of the plays. The responses elicited from the interview guide were useful in filling lacuna that accrued after the content analysis that was obtained through the observation guide.

1.10.6 Validity and Reliability
Validity of the data was assured through aligning the content being studied with the objectives of the study and the research questions. This was achieved through the
observation guide and interview questions that were tailored to respond to the questions and meet the set objectives. The research followed the interview and observation guides in carrying out data collection. This ensured that the data collected address specifically the problem statement.

The strict adherence and the consistency in using the data collection instruments i.e. interview and observation guides as well as relevant archival data led to the reliability of the research. In this way, any other research that applies these instruments to such a study will obtain similar findings. Additionally, the checks and balances established by the University research mechanisms through supervision and examination of the study further assures reliability of the study.

1.10.7 Data Analysis and Presentation
Data collected from the recorded plays was analysed using content analysis approach as discussed by Therese Baker (1999) at the same time using the tenets of semiotics as established by Keir Elam (2002) and modified further by Marvin Carlson (1990). Baker (1999) suggests that content analysis can use a scheme in which the frequency of occurrence and recurrence of patterns in content, amount of that pattern of content, absence or presence of certain qualities within the content, type of content, source and degree of intensity of that content is used to analyse it. Using the above parameters, the study categorized content in the plays in regard to the research questions on characterisation, production design as well as structure and plot. In discussing characterisation, the portrayal of figures and elements as signs and symbols of the fight against drugs and substance abuse were investigated. The structure of the performances in allowing for a cathartic flow of events was also subjected to inquiry. Techniques that helped the directors and playwrights impact positively on the audience through the structuring of the plays were interrogated. Lastly, the analysis endeavoured to appraise the production design and how they act as landmarks and beacons of the message of the fight against drug and substance abuse.

Data gathered is hereby presented in this thesis in form of an analytical discourse with five chapters.
1.10.8 Ethical Considerations

The researcher obtained a permit from the Kenya National Drama festival office, Ministry of Education to obtain and use already recorded dramatic pieces.

All sources of data whether primary or secondary are duly acknowledged. While the written texts of the plays are credited to the playwrights, the performance texts are credited to the directors of the plays. In case of conflict between the directors and the playwrights of the plays, the former are given priority since this study is a performance analysis more than a script analysis.

1.11 Conclusion

This chapter has stated the problem that this study set out to understand and interrogate. It then stated the objectives that the study set out to achieve as well as the questions that the study set out to answer. It reviewed related literature and appraised both theoretical and methodological perspectives that the research adopted. This is meant to lay ground for the analysis of the plays which is discussed in the subsequent three chapters i.e. chapters two, three and four.

The next chapter is a discussion of the plots and structures of the plays as semiotic signs which helped the performances pass the message of the campaign against drug and substance abuse.
CHAPTER TWO

2.0 PLOT AND STRUCTURE AS THEATRE SIGNS

2.1 Introduction
This chapter examines the structural make-up of the plays as signs that help the plays construct the theme of the campaign against drug and substance abuse. The chapter appraises the plays as communicative agents against the abuse of drugs and substances. But first it makes a literary survey of what plot and structure means to different scholars of drama and theatre arts. This survey reveals the three important stages of play construction which are the exposition, the development and the resolution.

The chapter concludes that although the plots and structures of the plays are aesthetically arranged to make the stories flow, they nonetheless do not necessarily on campaigning against drugs and substance abuse.

2.2: Summaries of the Primary Texts

2.2.1 The Village Gauge written and directed by Malvin Indachi (2015) and produced by Kenya Aeronautical College.
The Village Gauge was awarded best item and best play on the fight against drug abuse in the 2015 edition of the Kenya Schools and Colleges Drama Festival in the category of Technical Training Institutes. It revolves around three installations which are a mortuary, a chemical facility and a drinking den. Uniting all these is Mr. Stephen Kafoka, his wife Mary and his brother Dr. Kessy. Kafoka, in the words of his wife, is poor, illiterate and jobless and therefore his wife has to find ways and means of fending for the family. Since she fends for the family alone and when her rich brother in-law Dr. Kessy tempts to “drink from her well,” she readily accepts and this results in a pregnancy that brings to life her ailing daughter. In exchange, the brother in law gives her a piece of land and installs for her a drinking den where she gets the ‘brew’ from the same brother and sells to the villagers. The business seems to be doing well until it is discovered that villagers who drink from it become impotent since they cannot “raise their jembes, and if they do, they cannot dig and if they do, it cannot rain.”
In a reversal of events, it is discovered that the ingredients of the chemicals used in making the brew are detrimental to human health since they inhibit the sexual urge. Additionally they can make one go blind if imbibed. It is only later that the audience comes to realize that the three installations are co-owned by Dr. Kessy the brother to Kafoka. He established a chemical processing plant so as to make chemicals that will be used as body preservatives in the mortuary. Additionally he established the drinking den and put his sister-in-law, Mary, in charge for the express purpose of selling part of the chemicals that the chemical plant manufactures as brew.

In a failure of the plot, the play seems to punish Kafoka more than it punishes the real culprits that make drinking to the youth and villagers easily accessible.

2.2.2 The Friendly Fire written and directed by Lilian Madigo (2013) and produced by Lions Primary School, Nakuru

The Friendly Fire which was awarded the best play on the theme of the fight against drug and substance abuse in the primary schools’ category of the 2013 edition of the Kenya Schools and Colleges Drama Festival, tells the story of Sally, a hyper active and curious boy who finds himself hooked to a substance that he even doesn’t know the name. The play starts with the boy in a dream re-enaction in which his fellow pupils at school are teasing and playing with his inhaler. Intervention by his mother brings him back to reality and he explains his predicaments at school. Scene changes to the school where he is late, and is sent back home to come with his parent. In between school, home and the classroom, Sally has been having bouts of asthma which can only be healed by a puff from the inhaler. On returning to school, the teachers express their concern on his dwindling performance in class. This sets the stage for finding the reason. It is later revealed through a skit in a play that the boy has actually been taking a substance that his driver Madagaa has been taking.

A minor subplot that runs in the play is the place of domestic servants in the inadvertent use of substances by children. The boy Sally has a driver who is also a personal assistant as well as a special chef who actually has studied nutrition and dietetics. Asked who introduced him to drugs, Madagaa confesses that it a neighbour’s house-help. These instances in the play reveal that domestic servants have a role to play in the addiction to
drugs by children. The play ends on a preaching note where an official from NACADA steps up to tell the audience of the effects of drug and substance abuse.

2.2.3 *The Docker* written and directed by Silas Temba and Michael Kiguta (2013) and produced by Menengai High School

*The Docker* was the best play on the advocacy against drug and substance abuse in the 2013 edition of the Kenya Schools and Colleges Drama Festival in the secondary school category. Written and directed by Silas Temba and Michael Kiguta, the play rode on the wave of lascivious life of Mombasa, a beach city of Kenya, to tell the story of delinquency, intergenerational love affairs, and drug trafficking and illicit romances. Set on the docks, the play uses Octopus, a foreigner and a wheeler dealer who lures a local woman, Camilla, and uses her as a conduit of drugs from his ship. Being a randy man, he impregnates Camilla who begets Jasmine who he never meets until when seducing her online. Another strand of the plot has the story of Jamal, a classmate and boyfriend to both Camilla, and her daughter Jasmine. Jamal gets drugs from Camilla and peddles them to the other students. The plot is resolved by the school principal who side steps the school policy of dealing with truancy and involves the policemen who arrest the errant students, the suppliers and the conduits of drugs hence actually shuttering the ring of drug supply and consumption.

2.3 Plot and structure

The Aristotelian definition of the plot as the soul of the play looks at it as the imitation of dramatic action and meaning in a series of connected events. However, this definition leaves out the vehicles that carry that meaning. This is why Dace (1932) defines dramatic action as that that reveals a character or rather revealing thoughts that go through the mind of a character and determines his overt acts which in turn reveal what kind of person he/she is. In theatre production, it is both a scriptwriter’s work and the director’s headache since the actions are supposed to be done in such a way that they reveal the thoughts that go on in a characters mind on stage (Thomas, 2005).

Styan (1960) observes that elements of drama are those that build the events on stage (the score) the way these events may be put together (orchestration) and the reaction of the
playgoer (values). Score has dialogue and use of words. Orchestration has sequence, tempo characters and continuity. Values has audience participation and judgment. On the other hand, Sanger, K. (2001) observes that plot has an exposition, rising action, climax and falling action. Brockett & Ball (2004) aver that,

‘plot is the overall structure of a play and it has a beginning, a middle and an end. The beginning establishes some or all of these: place, occasion, character, mood, theme and the internal logical that will be followed. Exposition is the setting forth of information usually about earlier events, the identity and relationship of characters and the present situation’ (p.39).

This is a view supported by Wilson & Goldfarb (2002) who note that dramatic structure is the framework of the dramatic action that includes conflict, pace and tension; all within time and space. They note that the essential elements of dramatic structure are story, plot, action, conflict, and lastly, a balance being struck between the opposing forces. The plot is what actually happens on stage and not what is talked about. They argue that every playwright provides “a test devised to show how characters behave under stress. Such a test, and the characters reaction to it, is one way that the meaning of a play is brought out” (p.152). They further argue that opposing forces are people determined to achieve their goal. These forces are powerful adversaries and they usually lack an avenue of escape out of their adversarial situation hence they must square it out.

In creating a dramatic structure, Wilson & Goldfarb (2002) opine that it has an opening scene which sets the tone, style, action in motion and ‘shoves’ characters towards their destination. It presents “the characters with a problem or establishing an imbalance of forces which compiles the characters to respond.” This imbalance /problem occurs just before the play begins or it arises immediately after the play opens. They further also note that a dramatic structure has obstacles and complications which are occasioned by the movement of characters through a series of steps alternating in between achievement ad defeat, hope and despair so that the moment they accomplish one goal, a new hurdle or challenge is thrown up and thy must overcome. These hurdles that block a characters path or outside forces introduced at the inopportune moment are what they call obstacles and complications. They further discuss crisis and climax as elements of dramatic structure when they observe that crisis result from conflicts, obstacles and complications that
character are involved in. Resolutions of one crisis leads to another until a final and most significant one which they refer to as climax.

In as far as the types of plots are concerned, Wilson & Goldfarb (2002) pronounce that a dramatic structure may have two types of plots which are climactic and episodic plots. While acknowledging that climactic plot is the most preferred by many dramatists, this study concurs with them particularly in as far as choices by playwrights and directors at the Kenya National Drama Festival is concerned. They further note that climatic plot is the intensive structure which is restricted in scenes. Locales and characters so that events are compacted and linked in a chain like by cause and effect. The Episodic plot which they note covers an extended period of time, involves many places and proliferates many events is rarely used by playwrights. It does not necessarily have a cause effect development since events simply pile up and are eventually resolved in the denouement.

Barnet et. al. (1997) argues that a play can be designed different from the known structure. They insinuate that one can have a same story told in different ways. What makes it possible to tell the story in different ways is the plot since plot gives a play its structure. On the types of plots, they further posit that a play may have a pyramidal structure or a linear structure that has several crises. They conclude that a good play has a plot that has its moments of tension, but the location of these tensions will vary with the play. They are the product of the conflict...’ (p.6).

In semiotic study of theatre, Hilton (1993) asserts that, there is a contention that in the theatre, any plot or action exists only in the moment of performance and has no stable meaning or identity outside of the performance (p.7). This in turn means that there is no single or necessary definition of what plot or action is, even in the case of a play with an authoritative source text. This is because every performance defines, however, marginally, the nature of the performed (Hilton, 1993). That is why this study adopted only performances of the same play performed at the national level of the competition and recorded by KICD.
The plots in all the plays selected for analysis are pyramidal in structure. This is the structure that Barnet et. al. (1997) affirm to be most common since it is a predictable structure; an exposition followed by rising tension that leads to a crisis which is resolved at the climax followed by the falling action and lastly, a denouement. Of interest to this study is that Barnet et. al (1997) also link plot to the theme when they note that, ‘a plot is what happens; a theme is what the happenings add up to” (p.7). This study is interested in not just what happens in the plays but how it happens so that it adds up to communicating the theme of the fight against drug and substance abuse.

2.4 Exposition

Sanger, K. (2001) notes that the exposition is an opening act and lines that mark the intentions of the play giving ideas to the audience. Some plays start by a prologue; others a direct address to the audience while others by a song. He further argues that the exposition is a setting out of the play’s parameters and indication of what is involved, who is involved, a sense of conflict perhaps an impending drama or a waiting for something to happen. He identifies the following as some of the ways the exposition is done;

1. A direct address,
2. Characters talking about a situation,
3. Character setting up audience anticipation by mentioning a major character repeatedly for example the stubborn but brilliant girl and the inhaler prop in the Friendly Fire as discussed later in this chapter,
4. Characters in a party or a ceremony in readiness for something to happen.

Thomas (2005) supports this view by observing that lives of characters begin long before they appear on stage and their pasts are indispensable for understanding their present lives on the stage. This is the most important part of the exposition since it tells the audience everything they need to know about the past; to understand what they are going to see or what is in the play (p.57). This exposition must be made in a compelling way so as the audience is not encumbered by trying to look at it as an obstacles to overcome in order to understand the story.
Thomas (2005) gives several ways of giving the exposition. Characters disclose the past while simultaneously advancing the story occurring on stage. This seems the best way to tell a story hinged on the theme of the fight against drug and substance abuse. Thomas (2005) goes further to divide into external action, internal actions, progressions and structure (p.82). Plot provides external action and external action needs to carry the story in physical terms. What the characters are seen to be doing on stage. When External activities are specific in dialogue, it is considered an elementary part of the plot. External activities stimulate the actor’s imagination and this would be followed by psychological actions which are internal. He further looks at the types of external actions that include entrances and exits which answer the question who precisely is, was or will be on stage. Blocking as an external action is location and movement of characters on the stage. Use of properties is another element of the external action. These are real in a performance hence provide a link with the real world and offer opportunities for informative stage business.

Some external action may prepares plot formation e.g. don’t touch the gun it is loaded presages the imminent accidental and fatal injury by shooting. Some special activities like dancing, playing music instruments and acrobatics can be used to capture the emotional expressiveness of the plays hence advances the plot. As discussed later in this chapter, *Friendly Fire* uses a fashion show simulation and music to advance part of the plot.

Brockett & Ball (2004) further elaborate that the amount of exposition required about the past events is partly determined by the point of attack; the moment at which the story is taken up. An early point of attack requires that the play takes off relatively at the beginning with little exposition. Late point of attack requires that many previous elements be summarized for the audience’s benefit. In musical play, exposition may begin in a song and dance. They further note that point of attack is realized at the inciting incident moment which is an occurrence that sets the main action in motion. For the case of anti-drugs, it is the theme or the potential conflict moment. They note that “not all plays include inciting incidents, however, all have focal points frequently a theme, or a controlling idea around which action is centred” (p.40). This is very useful in this study since the focal interest is a theme on the campaign against drug and substance abuse.
These definitions will guide the arguments in the analysis of the exposition in the three plays selected for this study.

2.4.1: Exposition in The Village Gauge

Indeed the play *The Village Gauge* starts at the point that Kafoka is seeking the release of the wife from jail after having been accused of killing a person. What the audience later comes to realise is that the characters had been entangled together for some time before they appear on stage as husband, wife and brother in law. It is from their words in the exposition that we indeed get to know what had transpired since Kafoka’s brother had impregnated the wife. We also come to learn that the drink that Kafoka’s wife sells is laced with a chemical that has wreaked havoc in the community as the prologue shows. In the prologue, villagers come from the wings into the stage complaining of various ailments. The village spokesman points an accusing finger at the chemical plant. The owner of the chemical plant who is Kafoka’s brother denies any wrong doing and actually dares them to report the matter to the courts for a fair hearing. Even before the village gauge starts there is prologue of mourning villages coming to the office of Dr. Kessy to complain about his chemical plant and the brew that she sells. They lament that the brew is making them zombies that cannot use their energy and muscles to build the nation.

Indeed this exposition seems to have come out of the media reports in Kenya where it was reported that there was an outcry by women whose husbands had taken to alcohol. Malvin Indachi, the scriptwriter and director of this play informed the study that he actually used these media reports to craft the play. Asked about why he chose to write about this theme, he replied as the transcription of the interview captured here-below shows;

> Kenyan media reported a saddening case of rampant increase in the number of deaths resulting from the consumption of illicit brews in 2015 stretching towards 2016. The government launched a nationwide campaign against the same through NACADA. However, people continued to die. I sat down and came up with an emotional story that could enhance the campaign from a different dimension. Prior to all these, my late grandfather suffered a permanent stroke one side of his body that resulted in deformation of the shape of his mouth, a condition that affected him even until his death. Despite the stroke and medical advice, my late grandfather ceased not to taste of the bitter sip.
This then gives us information on what exactly was in the mind of the director as he directed the exposition of the play which is expressed by Kafoka coming on stage and introducing himself as Stephen Kafoka and telling the audience that the play is a riddle of his story. He says,

Stephen Kafoka: Ladies and Gentlemen. My Name is Stephen Kafoka and this is the beginning of a great riddle.
Mary: Please allow me to record that statement another time. My family needs me.

A riddle is a theatre technique meant to make the audience want to go behind it to unravel its meaning (Abrams, 1999). The use of this riddle therefore presents the need to discover what Thomas (2005) calls the lives of characters before they come on stage.

Another instance of exposition comes in the form of the presence on stage of a sickly Joweta in the hospital being attended to by the doctors. Simultaneously the dialogue between Dr. Kessy and Kafoka raises more questions that are likely to be answered as the play progresses. The audience would easily want to know why Joweta is sick, of what interest do the two brothers have in her? Why is Dr. Kessy insisting that she is the daughter to Kafoka and Kafoka denying it saying that since she has been living with Kessy, then she is his daughter? Why is Kafoka accepting responsibility on condition that Dr. Kessy helps him have his wife released from jail? One cannot accept responsibility by just being helped? The exposition therefore in this play actually serves the purpose of raising curiosity in the mind of the audience to want to unravel all these conditions. Therefore the director succeeds in using it to raise interest. However, one can also argue that the interest raised is not relating to the issue of drug and substance abuse. There are no likely signs and symbols to signpost the reader’s attention towards the story being for the suppression of supply or demand reduction of drugs.

2.4.2 Exposition in The Docker
While the play The Village Gauge fails to provide the signposts that may lead the audience to drug supply suppression or demand reduction, the play The Docker provides the question of supply suppression in a multi-layered exposition. The first exposition is an idea. The idea of young girls being lured by the riches that comes with the ship docking. The docking of the ship becomes something that the audience anticipates as many of the students are
escaping school to it. In the prologue, the School head-teacher is asking where his students are and some of them respond that the ship has docked. Thus, the docking is the first exposition.

The second exposition involves a student who wants to sail with her boyfriend away. In their recreation time, the students are talking of one of them who is bidding her friends bye since she is sailing away with her boyfriend who had docked with the ship. These two incidents at the beginning of the play are purposeful to transport the mind of the audience to this ship that has docked.

The third exposition is about the headgirl, Jasmine, who is said to have a boyfriend Jamal, dwells in a beach house with her mother and she is chauffeur-driven to school everyday. This is contrasted with one of the other girls who not only lives in Kiembeni; a poor quarter of Mombasa island but also under a Mwembe (mango) tree. This third level of exposition introduces the audience to some of the reasons that will be explored in the play that makes students engage in drug and substance abuse.

The Principal in the play already knows that the docking ship brings drugs and illicit behaviour. The docking ship becomes a semiotic sign that will later (as it shall be explained in this tidy) signify the supply of drugs. That is why he says that if the ship had docked and the students are not in school then it becomes a crisis that can only be solved by the police. He calls it a police case. He seems to have hindsight information that the docking of a ship and the absence of the students are interlinked for the wrong reasons and hence he premeditates on involving the police. In a normal situation a Principal would first think of involving the parents before going to the police. According to the laid down procedures of schools management and as ratified by the Ministry of Education of Kenya, a normal discipline case of adverse absenteeism is not punished by involving the police. It starts with the Principal calling the parents and interrogating the students in their presence. Then if the student is found guilty punishment is given. If the case persists, the Principal reports to the Country Director of Education who forms a disciplinary committee that handles the case and advises the school on the best way forward.
The Principal in the play disregards this processes in the exposition and determines that the cases is a crisis that needs police intervention. This determination is alerting the audience that what they are going to watch is not a normal school discipline case since there is a history. The history is that the Principal knows that whenever the ship docks, his students get involved in criminal activities that require police intervention. He is therefore giving some crucial information about the past and how it is likely to affect the future which will unravel as the play progresses.

In terms of production techniques, the exposition of the play is done with the curtains closed. When they rise, the play moves from the school to the beach as we see water, swimmers and the ship as shown in the backdrop scenery. All these three levels of expositions are merely allusions to drug consumption and supply rather than the real crux which will come in the development of the play.

2.4.3 Exposition in Friendly Fire

Playwrights make the plots and structures of their plays none linear and discontinuous to give them an embellishment. One of the ways they achieve this is by means of flashbacks and flash-forwards. This discontinuation is characterized by what Cohen (2003) terms as ‘…timeshifts, style shifts, space shifts, songs, and subplots ingeniously integrated around a basic theme or investigation of character’ (p.402). This is seen in sections of the play particularly in the expository dream by Sally.

Exposition in this play is built on the affluence of the family of the boy, Sally. It starts in a dream which turns into an asthmatic attack that can be managed with his inhaler. The maid calls personal chauffeur of the boy who brings the inhaler. In a mark of confusion, he gives out his own inhaler instead of the correct one. And the mother quips; “You mean you’ve been sharing an inhaler with my son?” This is a deliberate and expository act since it introduces the inhaler as a prop that will be adversely used to carry two different meanings; as a tool for managing asthma and as a carrier of the drugs.

Two things are introduced at this advent of the play that become important in the construction of the theme of the fight against drug and substance abuse. The inhaler and
what the principal says about buying sweets in the kiosk outside the school compound. The latter is a possible preparation to the audience to beware that there is a likelihood of contamination of the food. Indeed the report on drug abuse in schools released by NACADA in 2012 indicated that some of the ways in which children access drugs is through buying the innocent looking sachets of energy giving powders like dextrose but laced with hard drugs like Kuber bought in kiosks near the schools and through abuse of prescribed drugs innocently (NACADA, 2012). Therefore when the principal argues that the pupils should not buy food in the kiosk outside the school compound, he is already hinting at the possible abuse of drugs by the children. This becomes one of the factors that help in advancing the plot of the play.

2.5 Plot Developments

Brockett & Ball (2004) note that the middle of a performance consists of the rising action composed of a series of complications: a complication is any new element that changes the direction of action. It is the discovery of new information e.g. characters coming with news). The substance of most complications is discovery which is any new information of significant importance to alter the direction of action. Discovery may involve objects, persons, facts, values or self-discovery. The series of complications culminates in a climax. It is often accompanied by the crisis; that discovery or event that determines the outcome of the actions.

The plot in the play Friendly Fire is advanced by ‘suspenses’ created by the characters dramatic speech. Suspense or what Cohen (2003) calls ‘intrigue’ is the quality of a play to make its audience curious to see what happens next during a production and whose purpose is to sustain interest and evoke emotional response from the audience. This is a definition that Barnet, et. al (1997) concur with when they differentiate suspense from surprise. To them, suspense is achieved by fore-shadowing and sometimes tragic irony that is full of uncertain expectation characterized by anxiety and then satisfaction. Thus, suspense in an applied theatre situation like plays presented at the KNDF is important as it enables playwrights and directors reach the core of the audience by evoking emotional responses to the themes that the plays are addressing. This study is interested in how the playwrights and the directors evoked emotional responses to the theme of the campaign against drug
and substance abuse in the selected plays. It is noted as Elam (2002) also notes that suspense is cog within theatrical system that constructs character and spectators ‘sub-worlds’ that are often responsible for the sustained interest in a production (p.114).

For example when talking to Madagaa in *The Friendly Fire*, the maid says that she will ‘one of this fine days spill the beans’ after he tells the lady boss that the maid seems not to be feeding Sally well. This is a strategy to leave the audience in suspense as to what exactly it is she knows that she will spill the beans. This transition from the exposition to the complication helps the playwright advance and develop the plot. It is later of course that it is revealed that the beans to be split was about the sharing of the contaminated inhaler that makes Sally addicted. The inhaler itself is a prop that keeps recurring suspiciously as to keep suspense. Madagaa keeps using it at the same time Sally also keeps using it and this leaves one in suspense at the relationship between this twin usages. It is only at the end of the play that we come to learn that the ingredients are similar i.e. cocaine.

Another instance of suspense is the question of the role of parents in the fight against consumption of drugs by children at home. The director keeps developing the narrative that parents have abdicated their role of parenthood. This is shown by the way Mama Sally delegates all parental duties to Madagaa and the maid. The maid is in charge of Sally’s nutrition while Madagaa is in charge of his schooling. Throughout the play the father is absent and the mother is too busy to attend to the needs of her son. In-fact she proposes to hold online meetings with the teachers as she insists that the principal should actually send her an email or leave a message on her facebook page. She is not ready to meet him and discuss health issues affecting her son face to face. Up to this point, the play is indicating silently that drug abuse creeps in the way of children due to this kind of negligence by parents and relegation of parental duties to servants.

The preparation for the celebration of the day of the African child is also an activity introduced to keep the plot going. We see various activities designed to make it a success. In one of the scenes, boys versus girls are arguing on who will take part as the main character of the play, a drawing of how drugs affect one’s body, pupils giving definitions of the key terms in the fight against drug and substance abuse among others. All these
different scenes united under the umbrella of the preparation for the day of African child advance the plot but also keep tabs on the issue of drug and substance abuse.

Sally: But teacher, that only happens to people on TV, not us.
Teacher: No Sally. Drugs can affect anybody especially children like you.

The invitation of Mama Sally to the celebrations of the day of the African child becomes also a way of advancing the plot. Sally keeps referring to it as the reason he wants to impress in their school skit. And indeed it is her coming that helps in resolving the play. Lastly, on the complication of the plot and its dramatic structure, Friendly Fire seems to advance by the mere fact of parental negligence and unconscious abuse of drugs. It veers off from the mainstream campaign against drug abuse in which supply is suppressed through arrests of suppliers and demand is reduced through rehabilitation of abusers. It moves into Sally’s home and school where it seeks to expose some of the unwitting ways in which homes and schools provide a conducive environment for the abuse of drugs by children through parental negligence. As Sally says;

Sally: Mummy, mummy!
   Every time I tried to reach you,
   You were busy busily.
   Your diary booked fully.
   Teachers hushed me harshly.
   Madagaa’s drive aaaaa!
   I ended up sinking into the abyss without knowing.
   My only friend was the inhaler. It is always there for me.

In the play The Docker, there is no clearly mark out the protagonist and antagonist as would be expected in a dramatic plot hence its development of the conflict is haphazard. Rather it strings together subthemes that eventually tie it together. The two subthemes are the selling of drugs and the search for material things through illicit affairs with rich foreign tourists. The characters seem interested in vain and material achievements that do not cause valid conflicts. Octopus is interested in having younger girls as his flowers to deflower, Jasmine simply wants a rich husband with money who can sail away with her, Jamal simply wants money that comes from drugs and that seems to be only found with the hot mama Camila. The conflict in Camila is between taking money and other material things like cars
and beach houses from octopus and setting herself free from him. The girls are divided between staying in school and going to the beach where the fun and vibrancy can be found since the ship has docked and rich husbands are in abundance. For them, money outweighs any other persuasion including the quest for education. The only character seen to take the role of protagonist is the school principal who fights all these vices to regain his school back. This can be interpreted to mean that he wants his students back in school because a school is nothing without students.

Unlike in Friendly Fire where drug is a need, in The Docker it is not so much about it but the need for money and the sensation of illicit love affairs. The school girls go to the beach for the fun and vibrancy which can only mean illicit affairs with rich tourists while Octopus and Camilla are interested in money that comes out of the selling of drugs consumption of drugs seems to only be left at the end of the chain of supply that is the school children. Although it is left suspended for most times of the play, it is later shown when the sister to Jamal abuses and actually dies.

The plot in The Village Gauge develops mostly by means of dialogue that unravels the riddle of Kafoka. Barnet et. al. (1997) suggest that dialogue is “the speech exchange between characters or loosely, even the speech of a single character” (p.1063). This exchange gives the audience information on what happened, what is happening and what is likely to happen. Cohen (2003) observes that dialogue in drama must be ‘speakable’ and ‘stageable’ and flowing in a progression leading to a theatrical impact. That is why dramatic dialogue is different from ordinary speech since a line of speech in dramatic dialogue is, “…so written that it achieves its maximum impact when spoken. In order to accomplish this, the playwright must be closely attuned to the audial shape of dialogue, the rhythm of sound that creates emphasis, meaning, focus and power” (pp.407-8).

Styan (1960) says that dramatic dialogue as used by actors on stage assumes general and typical qualities. The contexts in which phrases are used on stage may make them pull more weight than their conversational; weight. Accordingly, dialogues in drama serves the following functions;

1. To shed light on the character speaking
2. To shed light on the character being spoken too
3. On the character spoken about
4. To further the plot
5. To convey to the audience a meaning different from that conveyed to characters especially in dramatic irony

Styan (1960) insists that while ordinary day to day speech is “desultory and clumsy with its interruptions, overlappings and indecisions and repetitions,” dramatic dialogue is economical and relevant to action (p.13). He further notes that dramatic dialogue is rich in subtext meaning that, it has a stream of images and meanings that are not said by the words yet exist in the text.”

Dialogue in the play *The Village Gauge* alludes to the issue of the plot being structured as a riddle that has to be unravelled. The riddle should have been something to do with drugs what is called in the play the village gauge. We are in the dark as to which riddle it is. If it is a riddle we should be repetitively reminded that the play is engaged in resolving this riddle. It would seem that the riddle is finally solved when the villagers find voice to stop Mary and what she represents. The riddle is also solved for Kafoka since Mary is taken to custody but at a very high price to his family.

In the exposition, dramatic dialogue has power to take the interest of the audience. As actors move on their lines, dialogue can give them allowance to appropriate movement. The play starts and ends with villagers mourning about their plight. They are people who are caught in the vicious cycle of alcoholic abuse and poverty. And again at the end of the play, they come back on stage mourning about their inability to help themselves.

**2.6 Resolutions**

Brockett & Ball (2004) note that the ending of a performance is a resolution or dénouement (the unravelling or untying) which ties up the various strands of action, answers the questions raised in the course of the script and solidifies the theme. It is geared towards returning the situation to a state of balance and to satisfy the audience’s expectations. This study was interested in how the situation of drug and substance abuse or supply was brought back to balance. On the other hand Wilson & Goldfarb (2002) intimate that the
resolution of the play is usually the balancing of forces who are roughly equal in strength and determination. They are evenly matched even as one side will eventually win. In theatre semiotics, resolution works as part of the structural system of a production

2.6.1 Resolution in The Docker

The conflicts developed in The Docker are resolved by an act of the protagonist, the school Principal to bypass the regulations of how to handle indiscipline cases in Kenyan schools and invite the police. The police solve the first two conflicts i.e. implicating Octopus as a drug supplier by finding evidence on his laptop and actually shooting to immobilize him. They also arrest the students caught at the beach although arresting them doesn’t stop them from abusing drugs. Evidence by NACADA has shown that drug abuse is exacerbated when abusers are taken to police cells or prisons as they are exposed to other potential hard core abusers who influence them. The last conflict i.e. Camila’s dilemma of whether to stop selling drugs and start a new life or selling the drugs and sticking with Octopus remains unresolved. Just as the play started, so does it end with no concrete definitions of the lives the given characters. One doesn’t for sure know whether the act of arresting the culprits really works to suppress drug supply. And definitely the thread of addiction by the students and the crave to abuse drugs is not handled. By this lack of resolution of this thread of conflict, the play fails to constructively deliver the theme of drug and substance abuse through the plot and structure.

2.6.2 Resolution in the Village Gauge

In the play The Village Gauge, the threesome conflict between the villagers and the rich man Dr. Kessy, between Mary and her husband Kafoka and between the police and Dr. Kessy are relived by the reversal of fortunes for Dr. Kessy, the chief antagonist at the courtroom scene. This reversal of events come immediately after the climax of the play when Kafoka is thrown out of his home by his own wife for being useless in her life. Having hit rock bottom, he finds nothing to lose by drowning himself in beer. He goes back to his own wife not as her husband but as a customer. He drinks what can be termed as the drink of death and momentarily dies. His death shocks his wife Mary into admitting that she laces the beer with chemicals from the plant. The shock also makes her reveal that she gets the
developing.
failure
crime
would
The entrepreneur.

w

brain

This will be taken

be

when

seeking

must

a

accomplice

village.

hospital

preaching

chemicals

he

rehabilitation

ether

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drink

is

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drunk

that

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drink

is

am

abuse

Dr.

Kessy:

Mary:

Dr.

Njeru:

Dr. Kessy tell them the truth. Tell them that you are not a doctor but just a Form three drop out…. You are a disgrace in this society.

Dr. Kessy: That drinking den, that chemical plant and that mortuary, are all my facilities. The same chemical that preserve dead bodies at the mortuary are the same chemicals that make that illegal drink.

The resolution is planted since it does not emanate from the proceedings of the play. It would have made sense had Dr. Njeru had a stronger motivation to betraying his partner in crime Dr. Kessy. A threat of arrest does not turn one from a villain to a saviour. This is a failure of the play in resolving the problem of drug and substance abuse it had started developing. Lastly, there is no motivation for Dr. Kessy to reveal the illicit business he
established. A good play gives motivations to why characters do what they do. But this may also be the initial failure of the play of not revealing to the audience the reasons behind the establishment of the chemical plant, using the methanol from the plant to make the brew and preserve dead bodies at the morgue.

It can therefore be concluded that this lack of motivations for key events in the play renders the play ineffective in as far as passing the messages of the fight against drug and substance abuse is concerned.

2.6.3 The resolution in Friendly Fire
While the Friendly Fire proceeds in the form of a nightmare that morphs into the preparation of the day of the African child and actually enacting it, the conflict is intrapersonal in Sally. Another subplot that intertwined in this plot is the unravelling of the riddle of the inhaler becomes the guiding light of the unfolding of the events. Apart from the skit and a chart, there is also the mention of the integration of the messages of the fight against drug and substance abuse in the syllabus by the Ministry of Education.

In the resolution, Sally gets an attack during the performance of the skit within the play (the story of Alma Mater Makosa) everybody including his own mother. The nurse is called in to attend to him but she comes with a totally different way of handling him. Instead of giving him the inhaler, she simply asks him to stand up and gives him a result that shows that he has tested positive of substance abuse. It is then that we know that the inhaler is contaminated. What becomes urgent at this point for the audience is to know what substance contaminates the inhaler. Then in a flashback we learn that he gets some powder into his inhaler from Madagaa’s house. The powder is the contamination since it is cocaine that Madagaa was using. Madagaa claims to have been introduced to drugs by a neighbour’s househelp at the time of his parent’s divorce. The divorce made him feel left out alone in the cold.

And to wrap it up within the theme of fight against drug and substance abuse, the play resorts to preaching through the character who represents NACADA in the celebrations of the African child….. She talks of how children get hooked to drugs and how they can avoid it thus;
Ladies and gentlemen I am sorry for addressing you before my time. However, we cannot cry over spilt milk. I have observed today’s events with a lot of concern. It is a reflection of disaster in the society. My agency in collaboration with the ministry of Education is currently running a programme with the aim of helping people Madagaa and your son Sally. Madagaa... you must be rehabilitated.

Since NACADA heavily sponsored this event, getting a NACADA official as a character to say about what NACADA officials say during seminars, workshops and conferences is in a way preaching. Being a children’s production, *Friendly Fire* cannot afford this kind of preaching by an adult character. This was a flaw in terms of resolution since a children’s production needs no preachy ending. One would have expected that the resolution comes from the contriteness of the child antagonist, Sally, who would have, upon seeing his mother weeping with shame and guilt for her parental negligence, would have confessed his wayward action. But such confessions should have been motivated by a mother who does not just preach about her turn-around but shows it in action.

What needs also to be interrogated is its child-centredness in the delivery of the message against drug and substance abuse. Indeed the producer of the play can be credited for using child characters to carry the production. Further, the producer needs also to be credited for selecting a lot of child-like activities that include the play and the day of the African child. These are manifestations of the need to bring down the production to the level where child audience can enjoy while child-actors relive the situations on stage with ease.

2.7 Conclusion

This chapter has appraised the plots of the three selected plays and how they have succeeded in exploring the theme of campaign against drug and substance abuse. It started by looking at the exposition of the performances, then interrogated the plot developments and finally the resolutions.

In most of the plays, the chapter analysis has unearthed that the plots tend to be prescriptive and preachy and in this event, the audience do not relate to the pain, anguish, joys and sufferings of the lead characters. Hence the impact of association between the spectator and the character; the identification that spurrs soul searching in the audience the need to
purge the burdensome emotions of imagining that they can engage in drug or substance abuse is almost lost.

The chapter concludes therefore that although the productions attempted to present plays relating to drug and substance abuse, they fall short in as far as constructing a plausible message of the same. However, this in itself cannot bind the productions as total failures. It is possible to have a production weak on plot but strong on production design and characterisation. Therefore the following chapter interrogates how characterisation has been used to enhance and bring to the fore, the message of the campaign against drug and substance abuse.
CHAPTER THREE

3.0 CHARACTERISATION AS AN AGENT FOR CAMPAIGN AGAINST DRUG AND SUBSTANCE ABUSE

3.1 Introduction

This chapter interrogates the portrayal of characters within the framework of theatre semiotics with regard to the message of campaigning against drug and substance abuse. Indeed characters are understood to be signs and representations in semiotics. This chapter explores the role and traits that characters in the selected three productions play in exciting the connotative meanings that hinge on the fight against drug and substance abuse. The chapter pays close attention to characters who play their roles in five categories i.e. suppliers, consumers, accomplices, suppressors and rehabilitators; the last two being characters who fight demand and supply by any means. Accomplices will be understood to be characters who ignite the passion to supply or to consume drugs.

3.2 Characterisation as Semiotic signs in Theatre

Elam (2002) writes of theatre production being a communication. He appropriates the work done by Ferdinand de Sasssure in imagining the theatre production as a model of communication. The different parts of theatre become the parts of a system that aid in communication. A great and indispensable part of that communication is the process of characterisation which is sometimes referred to as the vehicle of communication. Characterisation, which is defined by Abrams (1999) as the process that endows individuals or persons with particular qualities of moral, emotional, intellectual qualities by inferences from what they say in dialogue, what they do in action by means of certain motivations, is a key plank in the system of theatre communication. It enables and motivates the other parts of the system like production design and narrative plot to communicate meaning.

Chandler (2002) looks at characterization as part of the iconography of a text which works alongside narrative and setting to create motifs and images in which meaning resides. Characters, seen as icons, which Elam (2002) defines as representations of objects, subjects
and ideas mainly by similarity between the sign vehicle and signified’ are therefore important in the creation of images that help the audience receive the message (p.19).

A character is a transformation from the real life individual actor to a theatre sign once on stage. As Elam (2002) writes, the actor is transformed by the stage to become a complex and ‘dynamic unity of an entire system’ of signs through characterisation (p.8). Characterisation in theatre thus becomes the processes by which the physical body of the performer obtains its imitative and mimetic authorities by becoming something other than itself, more and less than the individual (Ibid). An actors very actions; be they physiological reflexes or rehearsed actions are therefore not innocent of the interpretation as being part of the system of theatrical signs.

The above definition is not exhaustive in itself since the character in a theatre does not just represent the individual in real life. In theatre semiotics, the character is not just a sign but in Bogatyrev’s words as quoted in Elam (2002), ‘a sign of a sign’ (p.10). For example and as shall be explained later in the discussion, a character like Octopus in The Docker is not just a representation of suppliers of drugs but what those suppliers of drugs represent, crass, untamed capitalism. An analysis of characterisation in theatre semiotics is thus additionally an analysis of how characters bear the connotative meaning of the performance text.

Since the meaning sought for in the study was the message of the fight against drug abuse, this study set out to interrogate how the process of characterisation assigned iconographic sense to the characters that were employed as icons and agents of the fight for demand reduction and supply suppression of drugs and alcohol. In the following sections, the study isolates key characters in the plays and subjects them to an intense probe on their role in this fight.

3.3 Characterisation in The Docker
Silas Temba and Michael Kiguta have used six key characters whose characterisation bears meaning of the fight against drug and substance abuse. These are Octopus, Jasmine, Camilla, Jamal, School principal and Mary. In an interview with Kiguta, the study was informed that the character of Octopus was carefully used to play the role of drug supplier,
Jasmine and Mary play the role of those affected by drugs, Jamal and Camilla are the drug peddlers while the school principal is the voice of reason who has to get out of his way and out of the set rules to stop students from his school from sinking into the dragnet of drugs.

3.3.1 Octopus

A well introduced character since the school girls talk about him long before he appears on the stage. The audience first hear of him when Jasmine fondly refers to him as a rich man full of love and money. He calls himself octopus of the octopuses and associates; meaning that he belongs to a company which we can only guess that it is involved in the drug business. Octopus is the long distance husband of Camila and as he confesses he does not value family. This is in fact seen in the way he treats Camila who is supposed to be his wife. He launches raunchy chats with young girls and tells her to her face that he is only chatting with sixteen (16) of them. He sneers at her when she disapproves his relationship to younger girls by retorting that he is only jealous of his new catch i.e. Jasmine. Of importance to this study is that Octopus is the supplier of drugs that is used to lure children into nefarious activities including underage sex, theft and prostitution. In his string of intergenerational love relationships, Octopus who is sixty (60) years of age seems to prefer younger women as can be gleaned from the confession of Camila who says that he deflowered and married her at the tender age of 14, bought her a beach house and took off when she became pregnant. We can also glean that Jasmine is sixteen (16) years of age since her mother is thirty (30) years old.

Octopus speaks in a rasping voice perhaps to serve as romantic person on one hand and on the other also to reveal the wheeler-dealers on the hand. He seems a generous man as he keeps promising and even giving money to all and sundry. He keeps showering the young girls with money just for the sake of it. He also promises Camila 500 million dollars and a Prado vehicle if she sells the heroine package. Earlier on it had been revealed that he bought her a beach house and a car. His laughter reveals a person of a happy spirit perhaps also hiding the true destructive nature of his business. Throughout the performance, he is in a beach shirt perhaps alluding to the setting being at the coast. He also spots a gold chain around his neck as a symbol of immense wealth. The director may have made him wear a
red pair of trouser to signify the danger he poses to young girls and the moral fabric of the society at large.

He walks around with his laptop which the audience learns that he uses to chat with his mistresses and the young gullible girls he deflowers. It is when the laptop lands in the hands of the police that it is revealed to the audience that actually it is not just for chatting with naïve and gullible girls but also for conducting his illicit drug trafficking business in different countries. He walks slowly in measured and assured steps perhaps to signify his wealth and contentment. This is even further compounded by the way he keeps rubbing his supposed potbelly. But the slow assured steps also reveal albeit silently his advanced age which is also revealed by his grey hair.

The discussion above on the traits of Octopus reveal to the audience a character conceived to represent the elite foreigners who are masters of camouflage. They come to costal zones with messages of goodwill and benevolence when in actual sense they are after engaging in illicit sexual escapades with young girls and selling drugs which are forbidden in their own countries. Since the play is set in Mombasa, one can conclude that the directors wanted to tell a story of how the youth in Mombasa are left hooked to drugs and in illicit sexual relations by these foreigners.

In their discussion on the trend of drug abuse in Kenya, Kahuthia, et. al. (2013) note that Mombasa is one of the hotspot zones of drug abuse in Kenya. They observe that foreigners are actually part of the fuelling factors in the increase of drug abuse by young Kenyans. It is coincidental but important to note that the year of production of this play coincides with the year of release of their findings. This actually then tells us that the directors were also alive to the issue of moral decay and drug trafficking among school going children. And just as Kahuthia et al. (2013) lay blame on the foreigners, so does the directors of the play The Docker lay the blame on the money and pleasures that Mr. Octopus, the foreigner brings to the docks. This assertion was confirmed during data collection when the researcher interviewed Mr. Kiguta on the role assigned to Octopus in the play.

Such foreign drug barons are generous as can be seen when Octopus showers money to the gullible school girls. The barons grant the wish of the girls who want money, vibrancy and
sensational and easy life without responsibility. By showering everybody with money they clean it and make it look like it is benevolence to the country. Indeed Octopus is positioned as a master of camouflage who when he first steps on stage he is amiable and likeable since he showers the girls with money and makes the whole atmosphere vibrant. However, when the effects of the drugs he supplies is played and his role revealed, he moves from the amiable old man to the villain. Matters are made worse when it is revealed that he has impregnated his own child.

He is a symbol of the old drug barons who supply drugs to the young men and by drawing him from a likeable character to a villain that is loathed, shot at and arrested, the play scores highly in advocating for the supply suppression of the drugs that are abused by youngsters. While the playwrights and directors score highly in advocating for drug supply suppression, they score abysmally in as far as demand reduction is concerned. The consumers of the drug are not in any way rehabilitated. They are simply bundled in a waiting police car and the audience assumes that they have been taken to jail. These are the school children led by Jamal and Jasmine.

3.3.2 Jamal
Jamal is a school boy who sells drugs supplied to him by his sugar-mummy, Camilia. The script fails in letting the audience know what motivates him to sell drugs or get involved in an intergenerational love affair. In a rush to portray school going children as both conduits and abusers of drugs, the play simply glosses over the motivations of his actions as a drug seller. This motivation would have been critical in helping the audience understand the causal factors of drug selling and abuse.
Jamal uses drugs to lure his fellow students into ecstasy and sexual affairs just as he did when he says he nailed Jasmine the head girl. He also gives drugs to his unsuspecting sister, Maria and an overdose actually kills her as the play progresses. He seems not to have any moral conscience as he supplies drugs to his schoolmates because he makes it look like a good thing when he gives it flowery adjectives when he says,

My sister is Ok….she is on cloud nine… Maria is high… Right now my sister is a queen in her own kingdom drinking and dining with Kings and Princes. When she wakes up she will be hungry to take more. She will be singing with Whitney, Bob Marley and Michael Jackson.
Jamal seems to be very happy with his stuff and he presents it as the best thing that the students have ever taken in their lives. He actually advertises heroine using words that convince the other students not only to want to try it but also to steal in order to buy it.

While Jamal is a representation of students who are easily lured by money and sex by drug barons and conduits, his representation does not help the audience to understand the motivations of his actions. Particular questions relating to the construction of the message of the campaign against drug and substance abuse that are left unanswered in the play include the following;

1. What motivates Jamal into entering into an intergenerational romantic relationship with Camilia?
2. What is Jamal’s home background? Are they poor? Are they rich? What does his parents do?
3. Why is Jamal interested in selling drugs? Is it just for the pleasure of it or he is badly in need of the money?

Had the playwright and the directors paid attention to the above three questions, perhaps the theme of the campaign against drug and substance abuse would have been constructed differently. Perhaps the audience would have been informed on how best to inhibit supply of drugs and its demand. Additionally the ending in which he is not rehabilitated doesn’t also help the audience realize the importance of demand reduction particularly to those already hooked to heroine. Whisking him to prison does not resolve the drama of the actions he ignited i.e. convincing students to use drugs and actually selling to them. Left as it is, the theme does not powerfully emerge through Jamal’s character. He is neither a villain nor a victim as his motivations are unknown.

3.3.3 Maria

Just like his brother Jamal, Maria is not also well developed. The directors introduce her to us as a voice of reason and the audience starts reasoning with her when she admonishes the other gullible girls against going to the beach. And by standing up for his brother when Jasmine is contemplating ending their relationship, Maria stands out as the voice of reason. However, her death at the altar of drug abuse before she engages in a meaningful action that can stop the drug and substance abuse is the Achilles heel of the play. A protagonist is a character who attracts the interest of the audience, one who delivers the message to the audience (Abrams, 1999). And thus, if she had been propped up as a protagonists, then she would have been given the tools of protagonism which would have included actions that would have led her fellow students towards the path of rehabilitation and ultimate abandonment of drug selling and abuse. Killing her in the middle of the story lays to waste her agency as a protagonist and ultimately does not serve a greater purpose in the construction of the theme of campaign against drug and substance abuse.

3.3.4 The Principal

While Maria is not given the chance to be a protagonist who can stop the drug menace, the principal is given a modicum of agency. When he sees the school population dwindling, he summons the students to an assembly in which he asks to know where the others are. He is duly informed that they are at the beach since the ship has docked and the beach is
vibrant. He confirms that whenever the ship docks, he loses his students to it. Armed with this information and the hindsight of what might transpire, the play silently insinuates that he goes to the police to seek help so that the students are cleared from the beach and back to class. He knows all of them by name and their behaviour and this is a point that he emphasizes in the play perhaps to help the audience understand that he means well for them.

As a protagonist, he scores high by having the power to persist even when the situation looks bleak. Seeking the assistance of the police actually pays off as the students get to learn hard facts about the beach life. They get to learn of the immorality that circulates on the beach where young boys get involved with old women. Secondly, the foreigners who they so much admire, since they have a lot of have money can also be their real parents.

The persistence of the Principal thus qualifies him as a protagonist who fights against the adversity of drug and substance abuse. He is key in the construction of the theme of the fight against drug and substance abuse through the supply suppression. Additionally by advocating for the rehabilitation of the students affected by drug abuse, the Principal is also participating in the quest for demand reduction of drugs hence his deployment as a character shores up the construction of the theme in the play.

3.3.5 Portrayal of youth in The Docker

In appraising the portrayal of the youth, this study is guided with the notion that since most plays presented at the Kenya Schools and colleges Drama Festival are targeted for the youth either in the schools or in the Festivals themselves, there is need to vest agency in youthful characters. When youthful characters are given power to overcome drug and substance abuse, they impact positively to the youth in the audience who watch the play productions. The Pavlovian assumption here is that the audience is motivated to identify with a character who is like them and who goes through the struggles that they go through or they are likely to face. The greatest age set at risk of falling prey to drug abuse is the youth and the youth constitute the largest percentage of the audience at the KNDF. It is
therefore imperative that this study interrogates their portrayal in plays meant to fight against drug and substance abuse.

The youth in *The Docker* are denied the agency to make any meaningful impact be it in their lives or the lives of the others. Jasmine throws herself at Octopus just because of money. Jamal is a hard core drug seller while Rukia is simply a flower to foreign moneyed tourists. There is also Mukwane whose mother has introduced to prostitution. Lastly, we have Evy who is waiting for a rich boyfriend to come and take her away to a foreign land. The youth is therefore portrayed as a vain character; lacking power to resist drug and substance abuse.

The playwrights and the directors make them so gullible and easy prey that the roles are reversed. Instead of old men going around looking for young girls, it is actually young girls going to the docks looking for rich old men. The girls are pawns to the social life of glamour and vibrancy so much that they have been reduced to what the principal calls ‘tourist attractions.’ They seem not to have brains to resist these pleasures and what money can offer. They in fact confess that they are academically challenged.

By denying the youthful characters in the play the agency to make change and vesting it in the principal, the play damages the core that would have created an emulation by their audience. As explained above, it is the youth that are likely to be affected by issues of drug and substance abuse than any other cadre of Kenyans. When this play was presented in Mombasa in 2013 at the national level of competition, most of the audience watching it were students drawn from all over the country who had come to participate in the national festival. Denying the youth characters the power to effect change in the course of the play was a blow to the construction of the theme of the campaign against drug and substance abuse to a group of people that sorely need the message.

3.4 Characterisation in *The Village Gauge*  
Malvin Indachi’s *The Village Gauge* has employed five key character who are Dr. Kessy. Dr. Njeru, Stephen Kafoka, William and Mary. As it will be discussed, Dr. Kessy is the
face of the capitalist drug supplier, Kafoka is a representation of the affected, William is the face of the youth who abuse drugs and his mother, Mary, is the representation of the poor village women who are forced into brewing and peddling by socio-economic circumstances.

3.4.1 Dr. Kessy

Dr. Kessy is an antagonist on the arch of the dramatic plot. The play moulds him as the supplier of the killer brew; a crass capitalist who will stop at nothing to assure his profits. And like all capitalists, he does not consume his own products meaning that he is not affected by their gross side effects. The playwrights stereotypically cast him as rich man; owner of the chemical plant that manufactures methanol that is used to preserve bodies at the mortuary and lace drinks for the villagers. He is a symbol of greed in the society. He is greedy for material things that he will do anything to enrich himself, even if it harms others. Classic examples of such characters make their profit by necessarily harming the society and other individuals. Dr. Kessy’s plant has produced methanol that has killed ten villagers, blinded his own brother and landed her sister in law in jail. The more the play progresses, the more he grows in his antagonism and this makes him a classic example of the antagonist character.

In an interview with the director of the play, the study confirmed that Dr. Kessy had been assigned qualities of antagonism deliberately. The director hinted that,

Lack of integrity on part of Dr. Kessy causes him to become a greedy person who is after accumulating wealth by all means, though he faces an obstacle from the Mortuary manager who is full of integrity (see appendix V for the interview with the director).

Some of the insensitive merchants of death world over are people who have risen in the money world from grass to grace. They are illiterate wheeler-dealers who stop at nothing to guarantee their profits. They kill, coerce, maim, threaten, bribe, propagate falsehoods against their opponents and kill where necessary. They are failures and social misfits who couldn’t hack through the social system had they kept on the straight and narrow path. And just as he betrayed Mary, so is he betrayed by his own business associate Dr. Njeru who
un masks him as a secondary school dropout, not a qualified doctor and a disgrace to the society. This betrayal actually completes his journey from grass to grace and back to grass.

Again typical of such characters who amass a lot of wealth, they almost always get themselves in extra marital sexual liaisons that end up destroying those around them. It is by sleeping with Mary, the wife to his brother that Dr. Kessy totally shatters the hopes of a united family of Stephen Kafoka. The psychological turmoil that Kafoka undergoes upon realization that Joweta is a product of an illicit affair between his wife and his brother immobilizes him and makes him take decisions that ultimately work towards his downfall. Taking advantage of his brother’s poor economic situation to engage in an illicit affair with his brother’s wife characterizes Dr. Kessy as obtuse and lacking in empathy in as far as the consequences of his actions are concerned. Such crass capitalists have been known not to maintain friendship nor family ties. Rather they easily turn against their comrades in arms. The playwright takes advantage of this trait to make Dr. Kessy a betrayer of his own confidante; Mary. When faced with the prospect of getting arrested together with her when ten people die from consuming contaminated alcohol that also makes his brother blind and Mary calls out to him as her best friend to help her, he calls Mary as bull-shit, cow shit and everything that ends with shit. Such people cannot be trusted to bail out a friend in need. They are seen as unreliable, untrustworthy and defective in socialization hence not to associate with. By giving him such traits, the playwright and the director silently props him up as the antithesis of a social being hence asking the audience to reject associations with drug suppliers like him. Kessy actually shows that he does not care about his own brother. When called to help after he becomes unconscious due to the alcoholic consumption, he simply orders that his body be dumped at the morgue without taking him to hospital.

William is used to fight Kafoka’s ego. Determined to work but frustrated by the society Dr. Kessy is irresponsible as he sets Kafoka up for failure when he told him not to go in the inner chamber. Dr. Kessy pays peanuts to his employees and that is why Kafoka sings; Fanya Kazi kwa bidii mutalipwa big G (Put in more effort in your work, you will be paid by a Big G).
Within the campaign against drug and substance abuse, Dr. Kessy, just like Octopus in *The Docker* represents the rich and influential capitalists who do business with the lives of consumers of alcohol. He is cast as a supplier of the drug that harms the society and hence his annihilation is a precursor to solving the conflict as it develops in the play.

Image 3: A grab still photo of Dr. Kessy (in blue overall) ordering his works around including his own brother Kafoka (in Green overall) in his chemical plant

In a *deux-ex-machina* style of plot resolution, Dr. Kessy is arrested and whisked away. An arrest of a character does not solve the issues raised in a play such as that on the construction of theme against drug and substance abuse. It is simply postponing the resolution that may be realised by attitude change on the consumers and not the suppliers. Although arresting the suppliers may momentarily halt their momentum of supply, the best resolution would involve the shattering of their chains of supply and ultimately destroying the source of drugs and substances. By arresting him and leaving his networks and systems intact; in fact by making Dr. Njeru in charge of turning around the chemical plant for the
benefit of the society, the play seems to put its faith too much in a person who was the right hand man of Dr. Kessy without first interrogating his reformation both of attitude and ethics. This may be a flaw at the scripting level.

As an antagonist, Dr. Kessy would have fulfilled his role well if his process of surrender and penance would have been gradual rather than as abrupt as it comes as this excerpt shows;

Dr. Kessy: People, let me explain. That drinking den, this chemical plant and that mortuary are all my facilities the same chemicals that are used to preserve bodies at the mortuary are the same chemicals that are used to make that illegal drink.

The mere fact of him telling the truth does not introduce the audience to the mind of a drug supplier. The motivations of his actions and his sudden departure from his capitalist attitude are not revealed and thus making his sudden abandonment of his capitalist attitude questionable. It makes the play seem as if it was hurriedly in need of a denouement probably because of time. Such inane capitalist who have killed, broken families, betrayed their own family and drunk and made merry on other people’s misery do not break easily by mere mention of arrest or life in prison unless there is an equally strong motivation.

3.4.2 Stephen Kafoka
While Dr. Kessy is the antagonist, Kafoka it seems, has been propped up as the protagonist who endures suffering under the antagonism of Dr. Kessy. He is the one who is betrayed by both his brother and wife, disobeyed and chased away from home by his wife, disrespected by his only son and pays the ultimate price of the lethal brew and the chemical plant by going blind. Matters get worse for Kafoka when he loses his job and thus cannot fend for his family. Prior to losing his job, Kafoka had been a responsible man. He had constructed a tin roofed house for his wife so that she wouldn’t have to pay rent, bought and installed a Kentank to harvest rain water so that she doesn’t have to pay for water bills as he says;

Kafoka: Sustain? Did you say sustain? Mary I build this house using my own money so that you don’t pay rent. I bought a kentank
for you using my own money, you don’t pay water bills. I put this gutters for you so that you can tap the rain water into the ken tank. And remember I used my own retrenchment salary as a mortuary attendant…… (cut short by Mary)

Mary: (interjecting) But right now we have nothing. Why can’t you accept the responsibility?

Kafoka: Which responsibility Mary. You want me to join this business? A business that turns men into women and women into wild men?

The loss of his job, the disobedience by his wife and the disrespect from his own son conspire to leave him a very frustrated man. He confesses poverty joblessness and worthlessness in his own words thus;

Kafoka: Mary look at me. Poor, jobless, worthless. Look at our son. Where will I get employment?

One imagines that this frustration would have easily been contained if his wife would have been supportive. For indeed he contemplates finding another job so that he can fend for his family. He in fact considers starting his own business that can provide him with an income to replace the selling of alcohol by his wife which he believes ruins lives.

Kafoka tells his wife to stop selling alcohol because he believes it harms the society and it is shameful. He has the will to move forward; to keep moving on despite the challenges. However, the wife is a milestone around his neck: a burden that keeps pulling him down. This is a good way of establishing a character since obstacles are the essence of characterisation. As Alembi (2004) notes, ‘characters in plays are more interesting when they are confronted with obstacles…the more obstacles that pile in especially for a good person, the more tension and anxiety that will build in the audience.’ P.16. As the following conversation shows, Kafoka tries overcoming the obstacles that life presents on his path

Mary: Respect it as my business
Kafoka: Then I will get another job
Mary: Which job. The number of times you have been fired outnumber the number of times you have been hired
Kafoka: Shut up Mary I got experience from those jobs. I will not stand here and see you injure the society with your social ways of …
His wife has been unfaithful to him. She is impregnated by his brother and gives birth to, Joweta. He is at the lowest point of his life. He gives in to the temptation that he has always been resisting. He goes back to Mary and asks to drink. At this point, there is the re-enacting of the drug abuse or the demand of the drug. Just like in *the Docker* where we have a re-enactment of the partaking of the drink, so do we see it re-enacted in this scene.

Ironically Kafoka becomes the victim of the drink that he has been fighting all along. It is this drink that makes him black out never to see again. The fact that he gets blind and comes back from the mortuary gives him a Christ like status. He died and came back from the dead to save the village from its inequities and the jaws of the contaminated killer brew. Before his momentary death, nobody seemed to listen to the cries of the villagers who were complaining about the mortuary’s acrid smell and the adverse effects alcohol was having on them. Like Jesus, Kafoka goes through a phases of betrayal by close confidantes, persecutions by those he seeks to save and ultimately death from the very vice he fights against. His resurrection saves the villagers just like Christ resurrected to save mankind. This comparison may have given the authors a platform of creating a dramatic play from an established biblical script.

In terms of the construction of the theme of the fight against drug and substance abuse, Kafoka’s misfortunes may become a shock therapy to the audience. The realization that an innocent man, untainted but frustrated by the ways of life can consume alcohol and actually get blind may well shock the audience into soul searching particularly those who are already hooked on alcohol and those who consume alcohol sold in local shebeens. Since the youth are the majority partakers of the cheap sheeben alcohol, this shock therapy may just have worked towards reducing their demand for such alcohol especially for those who were already drinking.

On the characterisation of Kafoka, the interview with the director revealed that it had been purposeful to allow for a story of a family man who is overwhelmed by the social pressure to the extent of consuming drugs. He says that it is ‘Illiteracy on the part of Kafoka, renders one unemployed due to lack of exposure and skills to earn a living.’
3.4.3 Mary
While Kafoka enjoys the Christ like status at the end of the play, Mary is seen as the Judas that betrays him. His restoration to glory is ultimately intertwined with her destruction together with Dr. Kessy. Mary exhibits opposing flashes of innocence and guilt; love and hate; pragmatism and irrationality. The audience may endear to Mary when she pragmatically resorts to selling alcohol in order to fend for his son and save enough to take him to school. Her action of having an affair with her rich brother-in-law may even be excused since she has a family that she needs to feed and Dr. Kessy has the money. However, all these excuses may not be tenable particularly when she disrespects her husband, beats him up and throws him out of the house. And when he crawls back thirsty for the killer brew, she still sells it to him regardless of his status as the man of the home and a family member. She has no qualms treating her own husband as a customer. Sending his son to alert the villagers of the brew may even sound logical; it may even sound logical for her to own the business of the drink. However, consciously selling drinks spiked with methanol that result in deaths and insisting that she hasn’t participated in killing them makes her an antagonist.

In terms of the campaign against drug and substance abuse, Mary is used to represent the suppliers (sellers) of drugs who rationalize their action by insisting that the business is useful to their family. While the business may sustain their families, it destroys other families and the society at large. Therefore such justification is selfish since it makes them think of themselves as independent of the society that suffers from their supply. It is therefore safe to say that her annihilation in the play is a silent way of the play makers saying that the best way to deal with drugs is suppressing the supply and the supplier. As a face of antagonism, a reading of her character would conclude that Mary provides the counterfoil upon which the audience can make judgement of the emulative deeds of her husband Kafoka. However, this is a view contradicted by the director who in an interview for this research says that he cast Mary in her role as a desperate woman who would simply like to fend for her family.
3.4.4 Police Inspector

The police officer in the play has no name and this insinuates a representation of all the police officers. However, far from representing both the good and the bad in the police force, he seems to have a moral grounding that is not associated with many police forces particularly in Africa. Unlike his junior police officer, Uncle Tom who is corrupt and has been taking bribes to shield Dr. Kessy’s nefarious activities at the mortuary and the drinking den, the police inspector is clean and thorough in his investigative work.

The police inspector first appears on stage in the prologue to accuse Dr. Kessy of making the lives of the villagers difficult through his two establishments; the drinking den and the mortuary. He again appears in the middle to try and shut down the mortuary due to the hazardous odour that the dead bodies emit to the environment. It is then that Dr. Njeru reveals what may have transpired. The chemicals that were used to make the lethal methanol at the chemical plant were wrongly mixed. When the result of the wrong mixing was used as preservatives at the mortuary, they made the bodies decompose immediately and emit acrid smell that affected the other villagers. When it was added to the drink, it caused instant blindness and deaths. The plant does not have a quality assurance and standard manuals and it only operates on the whims of Dr. Kessy.

As the voice of reason and truth, the police inspector reveals that he took samples of the blood of the people who died to the laboratories the tests reveal that they had methanol in their blood. He goes on to explain that:

Police Inspector: Mary how can you say that! The chemicals that were found inside the dead bodies were made up of pure methanol. Methanol is a brain inhibitor, liver inhibitor and worst of all, a sex inhibitor.

He refers to the bodies of the ten people who died after consuming alcohol at Mary’s den. By enumerating the disadvantages of methanol, the police inspector is a mouth piece against consumption of alcohol from shebeens.

The last act of the inspector is to reorganize and reallocate the installations that were giving the society problems. He assigns Dr. Njeru the chemical plant and tasks him to convert its
use from making harmful substances to something that will benefit the villagers. He goes on to give other prescriptions thus;

Police Inspector: Dr. Njeru I leave you in charge of this chemical plant. Utilize it for the positive gain of this village. That drinking den shall also be converted into a rehabilitation centre to cater for the alcoholics in this village. Kafoka you shall be taken to a good hospital and thereafter undergo a closely supervised adult education while your son William undergoes rehabilitation… Alcohol consumption is harmful to your health.

Having established him as the voice of reason in the play, one may question the wisdom of the police inspector in this last act. Is it alright to turn the drinking den into a rehabilitation centre for the alcoholics of the village? Is it proper to pronounce that Kafoka will be taken to hospital? One may wonder, who will take care of the expenses). However, leaving the installations in the care of Dr. Njeru who has been the right hand man of Dr. Kessy and an equal share partner in these installations that have caused a lot of suffering to the villagers is assuming too much. Dr. Njeru had engineered the erasing of the evidence of the acrid smell and in fact turned around and accused the inspector of harassing him innocently; his feigning innocence, his turning around accusing the police of unfair harassment and his betrayal of his business partner casts doubt on the wisdom of choosing him as the person to engineer the positive revolution in the society At this last stroke, the police inspector’s wisdom is questionable.

3.4.5 Portrayal of youth in the Village Gauge
The youth in this production are represented by William the son of Stephen Kafoka and Mary. Through his character, the audience is able to get a picture of the portrayal of the youth in the play. They are drunkards who have been wasted by the poverty of their parents. Represented by William who has no wings to fly, youth are portrayed as extremely vulnerable to the vicious cycle of poverty. They are easily hoodwinked into menial jobs like mortuary attendant, they are used to clear the mess that rich people create and they are pawns in the wars between parents. William cannot go to school because his father is poor. His mother attempts to make ends meet through selling alcohol to take him to school. He
is overgrown and therefore he cannot go to back to primary school. He sits at home running errands for his mother, calls the villagers to come and partaker of the brew. He even steals from his own mother and is not ashamed to do so justifying it with the statement that he felt sufficiently philanthropic to take the brew. Once drunk, just like in *The Docker*, he sings songs in praise of the drug as follows;

William: I feel so good like a plane in the sky. My head is touching the sky.

William is used to show the other side effects of alcoholism. Youthful alcoholics are a wasted lot who tend towards becoming social misfits. They perform poorly in academic matters and are abusive; perhaps due to the fact that alcohol impairs their judgment. William, is said to be so stupid that he scored a paltry 100 marks out of a possible 500. He is also abusive and disrespectful to the father calling him a raccoon and a descendant of a baboon. He is used by the mother to gather villagers to partake of the drink and thereby becomes also hooked to it. It is safe therefore to assume that through this kinds of errands, the boy becomes a delinquent and can only listen to his mother. He takes sides in the family and thus puts a strain on the family unity.

His pathetic state might be a signpost warning to the youth who may be tempted or have fallen into the temptation of indulging in alcohol that it may reduce their social standing and tamper with their family relationships. Such portrayal of the youth in a play whose target audience is the youth may work if it is meant to inject the dramatic shock therapy. In such a case, the character ought to be so bad that no youth would like to emulate him. The youthful character has to take on the role of arch-antagonist who is so bad that he provides a sign on how not to be a youth.

In terms of portrayal of the theme of the fight against drug and substance abuse, he or she must be fully and totally immersed and unable to turn his or her life around without rehabilitative intervention. This is not the case with William who is a peripheral character in the war between his parents and uncle. He is simply a helpless and hopeless youth caught in between capitalist and romance games of adults. Thus his portrayal and representation
as a youth in the play does not serve to enhance the construction of the theme of campaign against drug and substance abuse particularly to the target audience of this play.

3.5 Characterisation in Friendly Fire

Lilian Madigo’s Friendly Fire has mainstreamed one major character Sally supported by his mother, headteacher and driver Madagaa. As will be seen in the succeeding discussion, Sally is the face of the children affected by drugs through inadvertent consumption while his mother is the symbol of negligent parents who expose their children to the harmful but enabling environments of substance abuse. Madagaa is the adult who also exposes children to behaviour that end up in abuse.

3.5.1 Sally

The play revolves around his change in academic performance and health. It is the search for the reason for this change that propels the plot. His performance in class has been outstanding until recently when it started diminishing. This actually alerts the audience to the fact that there is need to ascertain why his performance has started declining just recently. Sally gives the following excuses for the declining performance;

1. That there are mean girls who are bullies in his school;
2. That the teachers are uncaring, boring and jealous of him and his gadgets.

While the above reasons given by Sally are not true, they are pointers to a child who is under intense pressure to perform or belong to a certain station of life. His performance is declining yet his parents are supposed to be role models as they are highly successful both socially and academically. They are well to do and they have provided him with all material needs including ipad, iphone, laptop and a digital library to boot. He has a paediatric nutritionist to take care of his feeding needs as well as a personal driver to take him to and from school. The image painted is of a rosy life; a young man born with a silver spoon in his mouth. He lacks nothing that money can buy.

This image then shapely contrasts with the discontentment in his life. He seems to lack a moral compass and he is born with an asthmatic condition that affects him. He also has no
playmates nor peers at home and that is why he grows attached to Madagaa who is ever present in his life. It may also explain his limited association with his fellow classmates at school. It is this attachment to a grown up that seems to lead him into trouble. This trouble begins when he goes into Madagaa’s room seeking help with his homework and finds him putting a substance in his inhaler. Curiosity takes the better of him and he tries doing what Madagaa had done. Finally, he becomes hooked to the powder.

In this scene, Sally becomes the face of unconscious drug addiction that the play seeks to intervene and show to the audience that it can happen to the best of us. It is this subtheme of unconscious consumption of drugs that seems to be the essence of his Characterisation. This is brought out further on in the play when he plays Alma Mater Makosa in the skit within a play. Acting as Alma Mater Makosa who has been dumped in the care of the housemaids by his ever busy parents, he tries to do what he had seen the adults do. Tasting the smoke, sniffing the ash and trying the liquid in the bottles. This eventually become an addiction. As a character in the skit within the play, Alma Mater Makosa simply cements the notion that child addiction to drugs is tightly intertwined with parental negligence and it is a slow processes of simply imitating bad behaviour from adults. Thus, the playwrights seem to suggest that child addiction to substance abuse is highly likely to occur in well-heeled family set ups in which parents are too busy to be physically present for their children. Secondly, they seem to suggest that addiction in children is a gradual process. Thirdly, that the domestic workers can be prime conduits of getting substances to children. Another subtheme related to this unconscious consumption of drugs is the role that parental negligence plays in the life of a child addict. Bereft of parental supervision, and delegation to household workers of parental duties like attending school academic progress and helping out with homework, children, even those from affluent backgrounds, become vulnerable to the temptation of abuse of the soft drugs. The play, through Sally’s character, seems to admonish parents.

This is something that seems to affect those from prosperous families. Like Sally, children from such backgrounds are under immense pressure to perform so as to match their parents’ achievement. This is seen when the mother tells Sally that, “you are cut from a fine cloth,
you are from the best pedigree. You are not a fake, you are an original… it simply means you have come from a very intelligent family. People who do not do embarrassing things like failing their exams.” This angry admonition shows that Sally is under pressure to conform to the kind of person his family expects of him. It may explain why he is taking drugs and seems to enjoy it even if unknowingly.

Sally is the face of inadvertent use of drugs. This means that the play is hinged on the overriding idea of demand reduction. And it identifies non-regular avenues of substance abuse; letting the audience know about it and advocating its stoppage. Sally is the carrier of the major prop of the play, the inhaler which acquires a double edged significance. While in its normal use it is meant to heal one from an asthmatic attack, it is, on the other hand, used to perpetuate substance abuse. While the normal use is overt and in fact joked upon, by the other children calling Sally, Mr. Inhaler, the abusive side is covert and only known to Sally and Madagaa. The inhaler thus becomes Sally’s great friend not only because it heals him from asthma but also because it makes him high and helps him momentarily forget the pressures that beset his life. The inhaler becomes a signification of those simple medical devices, gadgets or mechanisms that can be found in households that can actually be used by children to abuse drugs. In themselves, they are innocent since they were prescribed by doctors. Yet in their extraneous use, especially when the chemical components are manipulated, they become lethal as drug and/or substance enhancers. The use of the inhaler as a signification prop precedes the revelation that normal drugs dispensed in a chemist like, Piriton, Panadol or common household beverages like tea and coffee can also become substance abused when used in wrong quantities. As semiotic signs that are used in the play to fight drug and substance abuse, the inhaler, serves the purpose of bringing this message to the audience. And by being in the hands of Sally, the main character, a privileged child who has many things that any normal Kenyan child would wish to have, this message is made clearer.

Secondly, Sally is used to show that substance abuse affects a child’s academic performance. Since, the target audience of the play is children who are in school, they need to know that one of the consequences of abusing drugs is decline in their academic
performance. This is actually a thread running in all the three plays that are under investigation in this study. William in *The Village Gauge* is an academic dwarf and the school children who go to the beach to hunt for sugar daddies and who abuse drugs in *The Docker* are academically challenged in their own confession. This is contrary and in opposition to the popular belief that alcohol or substances enhance ones intellectual ability. By making Sally recede in his academic performance at school, the authors make a strong statement against drug and substance abuse particularly to school going children who may be tempted or may be misled by the notion that it will give them power to perform at school and at home.

### 3.5.2 Mother
She is the face of parental negligence, a situation that represents the working class that are too busy to be physically present to attend to the needs of their children. The play holds such parents as indirectly being responsible for inadvertent abuse of substances by their children. In the play the mother, by virtue of being a stock character since she is nameless, ceases to be an individual with traits but a symbol of the working class parent who has to juggle between job responsibilities and child rearing. Unknowingly they leave a void in the children’s lives which is filled by non-parents who do not take extreme due care to ensure that the children are growing uprightly. Indeed she demonstrates her busy life by telling Madagaa to handle the situations at school including parents and academic progress meetings, she delegates the nutrition concerns of her child to Athemba. In fact, she is not even present for consultation on home work. And yet she is highly educated holding the highest academic degree i.e. a doctoral degree in disaster management. The irony is that while she holds such a high degree in disaster management, she is not able to see the disaster that is brewing in her own household.

As an agent of the fight against drug and substance abuse, the mother, by her negligence provides a fertile ground for his son to abuse drugs. And once done, her penance at the end of the play points the audience to the right path of raising children; by being there for them physically since this may help them detect strange or change in behaviour that may mean substance abuse or drug consumption.
She also represents parents who blame everybody else for the failures in their families. She exhibits characteristics of parents who never take responsibilities for their own shortfalls but lay them on others particularly teachers, and domestic workers. When Sally says that he is being bullied in school, mother immediately concludes that it is teachers to blame and therefore they have a lot of explaining to do to her. When Sally is sent away from school and is asked to bring the parent, she blames Madagaa for not representing her at school. When it is found out that Sally’s inhaler is contaminated, she concludes that it is Madagaa who has contaminated it; when again he falls sick, she blames the maid for not feeding him well. It is actually this lack of taking responsibility that provides a reason for his son to recline into himself and abuse drugs. Secondly it curtails her parent to son interaction which would have helped her detect the change in behaviour. Although her characterisation is skewed to make her lopsided in the resolution, where she simply accepts her culpability without due motivation, it can be concluded that she serves the purpose of demand reduction in the scheme of the fight against drug and substance abuse.

3.5.3 Madagaa

As the friend, personal assistant and driver to Sally the main character, Madagaa is given the representation of individuals who are not careful enough to ensure that they do not expose children to the dangers they expose themselves to. He is addicted and chained to the substance which he discreetly adds to his inhaler as a ‘fix’. From this addiction, Sally learns to put substances in his inhaler. He is imprisoned by the substance as he confesses at the end of the play;

I am also imprisoned by this substance... I will tell you my story. I started using this substance at a very tender age. This was after my parents passed divorced. Nobody cared about me. My parents never bothered about my needs… I was introduced to this substance by our neighbour’s house help, not knowing that it could harm someone’s health. Please Madam, redeem me from this substance.

The above confession gives birth to new revelations on the running subtheme of inadvertent consumption of drugs by children as usually supported by adults. Madagaa confesses that he was introduced to drug abuse by a neighbour’s house help unknowing that it could harm
his health. This seems to support the idea that the abuse of substances by children is highly linked to the kind of adults that are in their environment. If adults in their cosmos abuse drugs, chances are that the children will also abuse them. Secondly, the confessions give a hint to the role of divorce in abuse of drugs by children. Madagga says that when his parents divorced, he felt neglected and sought companionship from friends. It is these friends who introduced him to drugs. Divorce is a result of a broken family unit and a broken family unit is a recipe or one of the avenues through which children get involved in drugs.

3.5.4 Portrayal of the child in Friendly Fire
The child in the play Friendly Fire is portrayed as a victim of four situations which can lead to abuse of drugs. These are, parental negligence, carelessness of adults, curiosity and experimentation, and lastly, broken family. The play harps on these four through Sally’s experiences and experiments as well as the life of Alma Mater Makosa in the skit within the play. Lastly, it harps on Madagaa’s sad tale of his advent and addiction to drugs. These four situations seem to be out of control of children and thus there is little they can do. However, redemption from such situations, particularly in a children’s play ought to be vested in children. Indeed a good children’s play allows child characters to solve the problems they find themselves in instead of relying on adults to solve their problems. Such a play allows children in the audience to know that whatever situation they find themselves in, they have the power to think, within their limitations, and come up with solutions that can extricate them from such traps. Left as it is where the nurse comes to publicly reveal that Sally has been abusing substances and therefore setting the play on the path of resolution, and only leaving the child to confess his accountability, the play places the significance of a resolution in a children’s play in the wrong hands. One would have hoped that Sally himself would have found motivations for extricating himself from the snare of addiction with the help of the nurse or any other adult. This would have offered a psychological and attitudinal rehabilitative dose that is encouraged in healing addicts.
3.6 Conclusion

This chapter has appraised characters and interrogated their roles in the construction of the theme of campaign against drug and substance abuse. It first established the role of characters as semiotic signs in a play production and went on to find out how characters used in the three plays acted as Saussarian vehicles in the communication of the NACADA message. The chapter further looked at these characters in terms of their roles as either voices of reason, suppliers of drugs, consumers of drugs, their rehabilitative roles and /or their peddling roles. Lastly, the chapter was interested in how they portrayed children and youthful characters who are the most affected by drug abuse in Kenya.

The chapter concludes that although all the plays have employed characters as semiotic signs or signs of signs in the fight against drug and substance abuse, their roles have a lacuna as agents of the theatre for advocacy. The motivations that lead characters to either peddle, sell, supply and or consume drugs are not very explicit hence weakening their redemptive roles. Lastly, the chapter concludes that the portrayal of youthful and child characters did not help them play the emulative role. In the next chapter, this study interrogates how production design of the plays have been deployed to respond to the quest of campaigning against drug and substance abuse.
CHAPTER FOUR

4.0 PRODUCTION DESIGNS AS AGENTS OF THE CAMPAIGN AGAINST DRUG AND SUBSTANCE ABUSE.

4.1 Introduction
The chapter investigates the portrayal of stage and hand props, costumes, set, backdrops, as well as flaps, sound, lighting in regard to their semiotic symbolism within the plays as an antecedent to the theme of drug and substance abuse. It is concerned with the visual picture of the stage performance and how it was created and used to enhance or project the message. This visual picture is created by physical properties used by characters, physical sets and stagecrafts, costumes as well as the sound and lighting. The production design is perhaps the best docket that shows how semiotics can be applied in theatre. Semoticians like Keir Elam (2002) argue that the sign in theatre is dynamic in that ‘any stage vehicle can stand, in principle, for any signified class of phenomena; there are no absolutely fixed representational relations’ (p.12).

The production design is a docket that is handled at the production level and strictly headed by the director. It follows an interpretation of the script from paper to the script on stage. This study sets forth by looking at how set and scenic designs have been employed to illustrate the theme at hand. It follows by costume and make up design, properties and lastly, sound design. It deliberately leaves out lighting design since all the plays did not have lighting as one of their designs opting to use natural light in the productions. The chapter provides a conclusion which, as will be seen, partly praises and partly punches holes in the effectiveness of deployment of production designs and techniques to the service of the construction of the theme of the fight against drug and substance abuse particularly in the selected plays.

4.2 Set and Scenic Designs
The idea of entrusting the semiotic initiative to props and set which are also spontaneous subjects equivalent to the figure of the actor being a mode of representation dominated by a highly connotative set has been discussed extensively in semiotics (Elam, 2002). Sets,
backdrops and décor can thus, like characters, speak of the representational value in a stage production. However, in treating scenery as a distinct element, Wilson & Goldfarb (2002) give the objectives of scenery as:

i). Setting the tone and style of production,

ii). Establishing the location and period in which the play takes place,

iii). Providing a central image or metaphor.

When the perception of scenery is extended to refer to stage set in plays, additional objective of organizing movement and arrangement of actors on the performance area emerge. The degree of emphasis to which these objectives are tuned to dictate the intention of a playwright and director of a given play differs from play performance to play performance.

In Kenya National Drama Festivals, scenery is a piece of art designed on a back drop which can be a piece of cloth or boards fixed on flats. The art work on them expresses the mood of the production, which is the emotional quality that could be of happiness or sadness. The spirit of the play expresses the production concept style or manner in which a production is presented. The art work is mainly in three dimensions but painted on a two dimensional flat surface in what is referred to as perspective scenery. This creates the illusion of distance and size.

In the play *The Docker*, the approach to the subject matter of drugs and substance abuse tends to be realistically presented. The piece of art work on the backdrop of the ship, coconut plantation, the hind side of the land rover and the blue sky blue sheets used to represent water, therefore, leans more on realism than any other style of design.

Set is how the stage is arranged to communicate the intended message. It is the ground plan of the scenes as they unfold. Some directors opt to have a standard set for the whole length of a play for fear of upsetting the audience with changes while others opt to change the ground interpretation as each scene comes on to ensure the correct setting. Yet others simply change after the prologue and just before the epilogue.
Most directors in the Schools and Colleges Drama Festival opt for the latter. For example *The Docker* by Kiguta and Temba adopts this kind of interpretation. While the first scene which is a prologue is acted in front of closed curtains on the apron and set in the school, the second scene in which the curtains open is characterised by a beach setting which is adversely mentioned in the prologue. The beach setting is achieved by the hissing sound of water (through non-diegetic sound), beach revellers in beach clothes jumping in water, others swimming, others taking photos while others simply walking arm in arm, the flapping of blue sheets of cloth symbolizing water and a backdrop drawing showing a ship floating on the blue waters of a large water mass. The canvas drawing has a bamboo, coconut tree and papyrus reeds to complete the image of a beach setting. This setting endures through the subsequent three scenes (i.e. scene two, three and four). It is slightly altered in scene five with the introduction of flaps at the downstage right. These are flaps that are drawn a land rover vehicle in which all the arrests are signified; meaning the jailing of drug suppliers and users.

While the ground plan of the play certainly reveals the great lengths the playmakers went to set it at the coast, which is one of the highest risk regions for drug abuse in Kenya, it also manages to make the stage visually appealing as it stimulates and reminds the viewer of the allures of the coastal region. It is not lost that the national drama Festival in which this play was performed was at the Agakhan Hall of Mombasa in April 2013. The fact that the beach setting is used for four of the five scenes reveals the fascination with vibrance. This is good for a forty minutes play since there is little time to keep shuffling from one scene setting to the next. On this, the playmakers score highly in using the set to attract, excite and hold the attention of the viewer to the plight of the youth in the coastal region who are victims of their geography in as far as the supply and abuse of drugs is concerned. The setting therefore expresses the signification, albeit covertly, of the victimhood of the youth of the coast.

Like *The Docker*, the prologue in *The Village Gauge* establishes the situation in front of closed curtains. The main action which comes in scene one, two, three, four and five are all acted on a constant ground set. This set is arranged to favour the three installations
owned by Mr. Kessy one of the main character and chief antagonist of the play as well as the government installations that will eventually bring him to book. Upstage is the chemical plant whose presence and signification is achieved by a backdrop painted of fittings and pipings that one would expect to find in such a chemical plant. On the left side is drawing of a switch board of the control system of the plant which is clearly signaged as hazard. Then there are also gauges and controls as well as valves that would be found on the control board. Then it has a rostrum that acts as the stepping height when one is going in or out of the plant’s reception area. It is this plant’s reception area where most of the action takes place. Midstage right is the mortuary achieved by drawings on flaps showing a corpse in a drawer where Kafoka will emerge later in scene four. Midstage left is the drinking den achieved simply by assigning the use of that space to characters who go to the drinking den and a drawing on the flap of a dilapidated wall. This is where Mary serves the drinks to her customers and quarrels her husband. The three are key installations that will play a significant role as the playwrights grapple with enmeshing the theme of the fight against drug and substance abuse in their play. The courtroom is set at the downstage left and is achieved by piecing together a box like wooden stand.

Scene one opens with the opening of the curtains with Kafoka and his brother talking about Joweta who is about to die in the clinic. We see the clinic at the upstage right and Joweta struggling to catch breath. The clinic is achieved by means of a blue cloth covering Joweta who is sitting on a blue stool surrounded by two ladies dressed in the blue nurse uniforms and a doctor clad in a white overall. The conversation drifts to the point where the two brothers have to go get Mary out of police cells. The police cell is simply a holding pen made of a square three ply board painted red, golden and white. To complete the police cell setting is the costume of the man acting as a policeman. The scene morphs into the next where they walk straight to the police cells which are stationed at the upstage left. What one witnesses is that the change of scenes in this play is executed by characters simply walking from one locational setting to the next.

While in The Village Gauge characters walk into the next set and therefore next scene, in Friendly Fire characters walk out of one scene while others make entry into the next.
Although the scenes are standardized in *Friendly Fire* in terms of sets, the backdrop is an abstraction that has significance in each scene. The abstract nature of the backdrop flaps that are drawn a picture of the bricks and windows of a building which on one hand will signify the house to Sally and on the hand the walls of his school but engulfed in the grip of talons of a huge bird. There are also three holes on the body of the bird which may be an abstract reflection of the destruction it can cause to a family or a school. The bird has a tear drop which is red and this enhances the destructive symbol especially to the family and the school which are the places of operation of most children. This kind of setting is appropriate as it affords the playmakers the latitude to marry both realistic and abstract stage activities since they set their production as both in nightmares and in real life.

In this play, the director seems to have approached the subject of the play in mixed styles that can include selective realism, expressionism and to some extend surrealism. The scenic design therefore falls between the realism and abstract. The dominant image is a horrible shapeless creature with holes as eyes and a mouth. The red tears flowing out of the two eyes tend towards the abstract. The legs have sharp talons resembling those of carnivorous birds as hawks, eagles and owls. Such birds catch the prey and dismantle them with their talons. The colour of the creature being dominantly brown and the talons resting on a black surface, evokes a sad mood to mirror the sad topic of drugs and substance abuse. Some form of realism is seen through the container having the drugs (inhaler) and the windows of the school.

There are six rostrums which are used as seats, in the house, as elevations in the school assembly and as props in the skit within a play. They are distributed evenly i.e. two at the mid stage left, two upstage centre and two midstage right. More rostrums used as stair cases to the main stage from the apron. All the rostrums are simply used as steps to enlarge the acting space but also allow the many vibrant activities that the director desires to make the play much more child centred. The ground set in *Friendly Fire* achieves the desire to show affluence while at the same time paint drug abuse as a menace both in school and at home. The abstraction of the painting and drawing of flaps simultaneously hides and reveals this destructive nature of drugs which as the play suggests, can be found in normal day to day
household consumables at home or in school. This is accentuated by the ambivalence casting of the inhaler as a prop as it shall be discussed later in this study.

Image 4: The stage set including the backdrop in Friendly Fire

4.3 Costume design

Wilson & Goldfarb (2002) define costume as what is worn by the performer and visually viewed as one thing (p.111). Viewing them as one thing relates to the meaning they convey. Costume as used in production design reveal character traits, themes, temporal and spatial settings among others. In theatre semiotic analysis, costumes take on an extra duty as carriers of the symbols in which meaning is deposited. Grote (1989) views the actor and costume working together to ‘present a complete characterisation to the audience’ (p.237). He views the function of costume to include conveying of characters age, status, occupation, place of locality and period. He cautions that costumes in theatre differs from costume in everyday life in that they communicate ‘magnified information about the performer than normally imposed on every day clothing’ (p.237). More critically apart
from revealing personality, he further explains that the colour, shape, texture and symbolism of costume communicates to the audience impression of mood and character.

This study was interested in how costume revealed all the above in the service of the theme of the fight against drug and substance abuse. In the play *The Docker*, students are dressed in school uniforms. White shirt and red checked dresses, white socks and black shoes for the girls and a blue trousers for the boys. The girls also have their hair plaited possibly symbolizing their higher level of class stratification. From upstage right, there is entry of an old man donning a beach shirt and red pants perhaps to signify his opposing presence. On one hand he brings money to the beach while on the other hand, he sells drugs that harm the youth around the beach area. He is shielded by his two bodyguards clad in black with dark shades. Their dark costume brings about a mysterious presence of danger particularly since such clads are associated with evil people who would like to keep at bay eyes which may want to know their disreputable activities. Upon his entry all the other beach revellers disappear meaning he is a big shot that commands the beach. At this point the play introduces a freeze technique in which the action on the beach setting is frozen to allow the simultaneous action at the school to go on. The students who are chatting with him are revealed on the mid stage left. There is freezing and unfreezing until Camila enters from upstage right. She is arrayed with an expensive dress, dark shades and necklace that suggest wealth. This is the precursor to the audience seeking to understand her characterisation as later on it will be revealed that she is a kept woman by Octopus. Camila’s sense of fashion contradicts her outlook. The playmakers make her face look rugged and tired, a sign which she confesses makes her look ‘older than herself.’

It can therefore be summarized that *The Docker* has characters costumed to bring out the easy romantic life at the beach, a fertile ground for drug trafficking. The flashy costuming of the main character Octopus does not only bring out the ill-gotten wealth but provides strong contrast to his dark activities of drug trafficking. It also helps the audience appreciate the class and lifestyles of the characters involved in drug and substance abuse as well as the setting.
One also notes the same in Idachi’s *The Village Gauge*, where costume is used to establish the set rather than directly link to the theme of the fight against drug and substance abuse. Dr. Kessy puts on a helmet to show he works in a chemical plant. However, he is the only one putting on a tie, which in this case reflects his station and class. He is rich; he can employ and fire as well as bribe policemen. He is a big shot who uses unorthodox means to enrich himself. By the use of the tie, the playmakers give him a characteristic of unscrupulous wealthy individuals who do not value human life, who make their wealth without reflecting on the consequences to humanity and environment.

Kafoka has a green overall coat which is simply an indication of his poverty status and social standing. He is a symbol of those people who are economically and socially disadvantaged and thus very vulnerable to drug abuse. Thus, the play is making a subtle link between ones economic status and the kind of drugs he or she can abuse. A little destabilization of their social position can easily tip them to drug abuse. This is in fact shown when he is fired, his wife expels him and brother disowns him, he takes to drinking which eventually leads him to blindness. Through this character and his social standing as exhibited by his words and costume, the playmakers seem to be painting to the audience a portrait of person who is vulnerable to drug addiction. This may be an indication of the notion that poor people are easy targets of falling victims of drug and alcohol consumption. William dons the blue apron to signify change of character from the drunkard son to the mortuary attendant. The costume the afore-mentioned characters put on do not hinge on the fight against drug abuse. Rather, they are simply used in the traditional sense of the use of costumes to simply point the audience towards the profession of the wearers.

The only costume that may be of interest to this study is the apron by Mary, the queen of shebeen. This costume identifies her as the seller of the illicit alcohol. It also invites the audience to judge her as the character to be used to fight the demand for alcohol. Throughout the play, Mary wears this costume perhaps as a symbol of her culpability in the enterprise of the abuse. Her costume restages her station as the antagonist to the idea of the fight against drug and substance. However, its dull colours and its fadedness lends credence to the fact that she is simply a poor woman who is trying to make ends meet in a
harsh society. Her apron, headscarf and rubber shoes complete a portrait of a poor village woman scavenging and rummaging through the pots and pans that prepare illicit brew to feed and educate her children. In her own confession, poverty and economic hardship, coupled with an illiterate, jobless and hopeless husband has led her down this path of illicit brew manifested majorly by her costume and its accessories. This portrait of a poor village woman has endured in the Kenyan political psyche where political leaders opposed to the government in Kenya used to accuse the government through its provincial administration machineries i.e. the chiefs, sub chiefs, and administration police of harassing poor Kenyans who have been messed up by a collapsed economic system occasioned by poor governance. It is perhaps Mary’s portrait of a village woman adorning village-like costume that gives the play its title the village gauge.

Indeed the director of the play Indachi, in an interview confirmed that the costume used in the play were purposeful when he said that,

I selected overalls for the factory workers. There green colour gave the factory workers visible stage presence. The white overalls and gumboots for Dr. Kessy and Njeru gave them authority and distinction. The helmets proved that indeed it was a busy factory. The villagers were dressed in scanty clothes to show class difference between the rich and the poor (see appendix V).

There is a similarity in as far as the thematic communicative value of costume goes in both The Village Gauge and Friendly Fire where only one character wears costume that signposts towards the theme of the fight against drug and substance abuse. These are Mary as discussed above and Madagaa as will be discussed below, respectively. The use of costume by the other characters is again in the traditional way to define profession, class and status. School children put on school uniforms to express their status; Athemba and the school nurse put on uniforms to manifest their professions as the maid and nurse, respectively. The school head clads in a suit as an attire of profession while the costume in the skit Alma mater Makosa is luminous pink not to show drug abuse but to show the change from the play to the skit within a play. Thus, the deployment of costume is more for production use rather than thematic proclivity.
It is only the character Madagaa whose costume leads an introspection into its symbolism. As a driver to a high flying family and a personal assistant to the only child of a wealthy family, Madagaa would be expected to dress neatly and ready for service, not the rugged and oversized coat and trouser that he wears. His rugged facial features, his sunken eyes and his oversized costume draw the attention of the audience to the presence of a character who is in need of some sort of redemption. Thus, his costume, without his dialogues, is already symptomatic of a drug user if we are to believe studies that show that drug users are normally not well groomed. His work as a driver and as a personal assistant to the son of a Chief Executive Officer of a high profile group of companies should elevate him to dress better.

Summative then, costumes have been sparingly used to addresses the combat against drug and substance abuse since only one character a piece in *The Village Gauge* and in *Friendly Fire* has costume that reveals the theme at hand. While in *The Village Gauge* it is the queen of the shebeen apron clad by Mary, it is the oversized clads by Madagaa in *Friendly Fire*. Although the use of costumes does not directly link to the campaign against drug and substance abuse, it nevertheless helps the audience appreciate the class and lifestyles of the characters involved in drug and substance abuse as well as the setting.

### 4.4 Properties

On the use of properties, Thomas (2005) notes that performances have both logical and dramatic aspects. Logical aspects include the use of properties to explain the story by characters, and dramatic is when properties are used for expression of a feeling e.g. a character swearing over a sword never to engage in drug abuse.

Like costume, properties (shortened as props) are used to provide setting, characterisation as well as lifestyle and class. They also enable the audience determine the emotional changes in a character. However, this study goes further to investigate how props are used to address the theme of the fight against drug and substance. In each of the scenes of each play, there is the use of props of interest. These props hark back to the meaning of the play by allowing characters to reveal to the audience their traits.
In *The Docker* there are several props of interest in every scene. In the prologue, one of students comes on stage carrying an iPhone. There are also others who come carrying expensive bags. This reveals that they are either truant to carry such gadgets to school or they simply live a carefree lifestyle. Either way, these props lend credence to the fact that the students are capable of engaging in unwarranted behaviour including activities that promote sex tourism. As Wanjohi (2012) notes, sex tourism is highly linked to peddling and consumption of drugs. The connection between sex, drugs and wanton lifestyle is further revealed with the laptop that Octopus carries. While a laptop is a communication tool, it becomes a connecting tool for intergenerational relationships which is in essence sex tourism and child prostitution. These two are fuelled by drugs as has been previously established. Indeed, it is later revealed in the last scene when the laptop falls in the hands of the police through the arrest of Scorpion one of the guards of Octopus, that it has sensitive information concerning the supply of drugs and substances.

While the gadgets used as props are covertly connected to drug supply, the bags that are used are overtly connected. For example, the bag that scorpion, the body guard to octopus carries, is full of drugs that he eventually passes on to his wife. But the greatest evidence of the drugs is to be contained in the bag prop that Jamal carries. He actually pulls another prop of cocaine sachet from it and sells to his fellow students in exchange with a camera, watch and wallet which are all stolen. Perhaps, this also alerts one to the increased crime activities that comes with drug and substance abuse. And at the denouement, it is the sachets of brown sugar that drop from his school bag that nail him completely as a peddler. The pouch that Crocodile the bodyguard slings on his shoulder is also a prop of concern. We learn that it actually contains heroine. As scene one progresses, it changes from crocodile to octopus and to Camila. Scene three is still at the beach but now the characters change. It is the school children carrying one of their own who has imbibed lot of heroine. They are taking her to the hospital.

The last prop of interest is Mukwane’s Muslim hijab and Jilbab that hides the skimpy beach call-girl attire. It reveals some of the tricks of trade in the sex tourism world that again are linked to drug peddling. In the denouement, the shock presence of the lifeless body of Mary
sums up the ultimate effect drugs on unsuspecting users. That the girl who was the voice of reason at the beginning of the play lies dead is the most astounding revelation of the denouement.

Image 5: A grab image showing students holding a hammer and syringe as properties

The other props of interest is the hammer and the syringe that are used in the flashback to show the feeling of imbuing drugs by children in school. When Jamal sells the drugs to his fellow students, he asks them how they are feeling. One confesses that she feels like a hammer hitting her head and the director actually brings a prop of a hammer simulating hitting on her head. Another student fantasises being massaged by Rukia, the girl he secretly admires, and actually the director actualizes this fantasy by bringing Rukia to massage his head. Just before that, there is another simulation of the dose of heroin being injected into the veins of the drug user.
These two simulations then come to symbolize the effects of drugs on children who cannot handle them hence the hammering of the head and the fantasies of the head massage. This argument can be further strengthened by the fact of Jasmine’s pregnancy which is a product of a quasi-date rape. When Jamal invites Jasmine over, he offers her a drink laced with substance and this sends her to sleep. He has canal knowledge of her while she is unconscious in what he calls, ‘nailing Jasmine.’ This nailing results in the problematic pregnancy that becomes a subject of a protracted battle of fatherhood. The point made is that substances disorient students to the point that they can easily be manipulated to either do something that harms them or to harm themselves and the props deployed here emphasise this assertion.

It can therefore be concluded that the props in these play are used to show how drug and substance abuse relate to sex tourism as well as child prostitution which are the key sub themes of the play.

There are a number of props used in The Village Gauge including the gourd that Mary uses to sell the alcohol, the drinking glasses, the bottle that Kafoka uses to drink the killer brew, the helmet, the corpses hanging outside the mortuary, the catheter, the drip, the drain, clipboard of the nurse, the guns, the police batons, spanners, the mops and the umbrellas used to signify the steamy affair between Kessy and Mary. All these are props used to advance the plot in various scenes and give hints to the production design that the director intended for the play. However, few of them like the gourd and the drinking bottles elicit a lively discussion on the battle against drug and substance abuse. This is because they are the props that actually keep the audience reminded of the plays major issue of concern being the alcohol that they contain. They are constant reminders of the strained family relationship between Kafoka and his wife and the quest for business profits by Dr. Kessy. They are in essence the carriers of the liquids of blindness and death since they carry the drink that makes Kafoka blind and ten villagers dead. In the play, they are not just the symbols of the killer brew but actually the brew itself since we in the audience do not see the liquid brew but the containers of the brew. Since the brew had to be taken for it to have the adverse negative effects it had on the characters, the container props serve the purpose
of bringing us closer to these effects. These containers thus become death itself rather than signifiers.

*Friendly Fire* handles props differently from the other two plays. This is because most of the props hinge on the message of drug and substance abuse. Starting from the inhaler that assumes a larger significance and nearly becomes a character, to the drawings of human body prop person who has abused drugs, to the enlarged cigarette prop and glass prop in the skit and the results sheet showing that Sally is substance positive, the director manages to give every prop a significance on the related theme. Others are the invitation letter to the celebrations of the day of African child, the book shelf drawing on the backdrop, the microphone and the gourds during the celebration of the African child. They are coloured with flag colours of different African countries and the books in the teacher’s hand. All these props hinge on the theme in the sense that they communicate the silent war that goes on between the good in good parentage and the bad in parental negligence especially when it comes to avoidance of drugs by children. On the theme itself, these props reveal how children are exposed to environments of substances through the innocence of quotidian home and school activities.

### 4.5 Sound Design

Sound design is the process of making artistic decisions that form the basis of the aural atmosphere of an entire theatre production (Kaye & LeBrecht, 2009). In most productions particularly that have low budgets like those at the Kenya National Drama Festival, the director usually makes such decisions. The three directors interviewed for this study said that they made those decisions themselves since they wanted sound to aid the communication of the intended messages in the most powerful manner.

Sound in production is used to create ambiance and sometimes characterisation. This can be diegetic (coming from the actions of the play itself) or non-diegetic (coming from a different source like a speaker or a music system. In *The Docker* the playmakers dwell more on the diegetic sound particularly though the singing of the school girls. Non-diegetic sound is found in two instances only. The first is the short instrumentals that play when the
children feel the hammering effect and the second is the *taarab* songs that plays at the ending scene. While the *taarab* song establishes the spatial setting of the play as being at the coast and the fact that many youth at the coastal region have been affected by drug and substance abuse. In a sense, the play quietly profiles the coastal youth as victims of drugs. The instrumentals set the ambiance of the scene which is the romance and the public display of affection that Camila and Jamal engage in at the beach.

The diegetic sound effects range from the drumming of the head that has been discussed above to the singing of the song in coastal languages (specifically Taita) *i.e.* Kaunga ya chee and to the last two songs; amenisibu. Umwendete kwa maana napata taabu and ewe njiwa ewe njiwa peleka salamu kwa yule wangu muhimu. These songs amplify the setting of the play as being coastal due to their Swahili and Giriam words. Indeed an interview with the director of this production informed this study that the use of songs and language was chosen carefully to reflect the diversity of the Kenyan coastal milieu (see appendix IV). An interrogation of one of the songs reveals its importance to setting as it not only gives its identity but also aligns well with the mood at that particular moment of the story.

Kaung’a ya chee, kaung’a y ache hee kaung’a ya che vulimwenguni ya dire dera makong’o….
Sin has come to the world, sin has come to the world, sin has come to the world and brought with it diseases
Kaung’a yadii njira sere, kaunga yadii njiira ndiri yadiredira kifwa na wasi,
kaunga yaditanya na mlungu
Sin has come and snatched peace from us, it has brought fear, it has brought death and suffering. Sin has separated us from God.

This lamentative song may be an indication of the iniquities that visit the beach dwellers whose children die from drug consumption and whose children turn to prostitution to eke a living. It aptly identifies with the environmental pain that coastal Kenyans suffer at the hands of tourism that takes their daughters and sons away. Its application at the end of the story is a shock therapy treatment to the audience to avoid such endings in their lives by staying away from drug consumption and prostitution. The ‘sin’ in this case is the sign symbolized by the drugs that the children imbue and the prostitution that they engage in.

There are also songs sung in *The Village Gauge* as well as the non-diegetic sounds such as instrumentals achieved through playing from a music system. The diegetic sound which
invites the audience to participate in the world of the play include *Fanya kazi kwa bidi utalipwa big G* sung by Kafoka as he lords over the other workers at the chemical plant while the non-diegetic sound include the *Umgombothi* (vibrancy of drinking.) played during the drinking scene. The song plays when Kafoka goes back to his own house as a customer. It helps in the transitions of the emotions, character and scenes but also attach meaning to the words. The first stanza goes:

I wake up everyday,  
To make my beer umqombothi,  
My special beer umqombothi,  
Is African beer.

This song provides an irony of sorts because while the words signal a praise song full of vibrance which actually is a signification of life, the effects of the beer is death and blindness as seen when Kafoka goes blind shortly.

The play uses instrumental music to heighten the emotions of rejection and pain. This music is played when Kafoka is fired from his job, when he is expelled from his own house and family by his wife, when he is writhing in pain after imbibing the drink, when he is taken to the mortuary, and lastly when he resurrects. Secondly, Kafoka as a character keeps the mood of expectation and suspense in the play by the long pauses he takes hence the appropriate use of instrumentals to fill the voids that are created by these pauses.

It is worth exploring the song *a new day has come* by Celine Dion that is played to intensify the romantic mood between Mary and Dr. Kessy. The versification of the dialogue that characterises this romance runs thus:

Dr. Kessy: Maryyyyya  
Mary: (Blushing). Oh Kessy  
Dr. Kessy: Come, for once in my lifetime Drink from my well  
Mary: It is well with my soul. I shall drink from your well  
Dr. Kessy: My body is burning in flames  
Mary: Let me burn in your flames  
Dr. Kessy: What about your flower  
Mary: Pluck, pluck all my petals  
Dr. Kessy: The scent emanating from your petals takes away all my energy  
Mary: It is attracting the butterflies in the beast  
Dr. Kessy: I am speechless  
Mary: I know  
Dr. Kessy: I am breathless
Mary: That is love
Dr. Kessy: Lifeless (the cymbals are hit to signal end of the sexual act)

The romantic song accompanying this kind of dialogue in a flashback momentarily changes the mood from the lugubrious tribulations that Kafoka is going through to amorousness of the moment. In a way, this flashback scene of romance is a kind of relief meant to intersperse the weighty issues the play is addressing with lightness of passion on the stage.

We also see this kind of use of non-diegetic sound in Friendly Fire where the song My Dear Elizabeth is played as the children catwalk in the celebration of the African child just before it is revealed that Sally has been inadvertently abusing drugs. Secondly there is instrumental music that plays in the background when Sally is explaining in a flashback how he started abusing the substance from Madagaa’s quarter. It provides the sombre mood that accompanies this heavy and weighty revelation of a child confessing his culpability in such a national disaster. The fact that the music permeates throughout the auditorium suggests the spread of guilt and culpability to all and sundry who have neglected their children, allowing them to engage in such life threatening activities. It also spreads the message to all the children in the auditorium alerting them that they too can be inadvertent victims of drug and substance abuse. Cumulatively, the songs provide the dramatic rhythm that such short plays require as heavy messages are about to be revealed by the affected characters.

Lastly, the director uses a song there is a time to make a change to make the transition from the play to the skit within a play. While this is a production technique in itself, it transforms into a thematic revelation technique when the words of the song are analysed. The change the children are singing about becomes metaphoric when through the play, it is revealed that Sally has been consuming substances without knowing. Thus, the change they are singing about is the change that Sally and any other child who may be unknowingly consuming drugs has to make in order to move away from such malpractices. It is also a signification of the change that the parents and guardians have to make to turn around the drug menace especially consumed by children who may not even be aware. This change is from parental negligence to parental care.
4.6 Conclusion

Arising from the discussions above, it can be well argued that the use of props, costume and sounds was purposeful in creating particular ambiances, traits of characters, settings both at temporal and spatial levels, moods, tones and styles that were necessary for the advancement of the plots and for the construction of the key meaning in the plays i.e. the fight against drug and substance abuse. Lighting design which had been earmarked for discussion could not be discussed since none of the directors used meaningful lighting design worth attention. Since the productions had been staged in non-professional stages, it was difficult for a proper production lighting to be designed and effectively executed. Thus, all the three directors opted to leave lighting out, opting to simply use daylight to light-up their productions.

Set and scenic design were found to have little direct significance to the meaning of the theme of the fight or campaign against drug and substance abuse. This is because most of them were either too abstract or too simplistic to provide constructive links between their design and the theme they were awarded for. On the other hand, props and costume were found to hark back to the meaning of the plays by allowing characters to reveal to the audience their traits as well as address the thematic concerns enshrined in them. In terms of the use of sound in the performance texts, this study concludes that sound provides the dramatic rhythm that such short plays require as heavy messages are about to be revealed by the affected characters.

This chapter has appraised the production designs used in the three plays selected for analysis. It is the last discursive chapter which therefore leads this study to the conclusive chapter that will summarize the key findings, draw conclusions and give recommendations.
CHAPTER FIVE

5.0 SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter will recap the findings of the study, draw conclusions and give a way forward in the form of recommendations.

5.1 SUMMARY OF FINDINGS

The study had three objectives which were to analyse how the theme of drug and substance abuse was realised in the selected play productions. To achieve this, the study investigated the plots and the dramatic structures, the Characterisation and the production designs of the selected plays. The study employed semiotics of theatre as propounded by Keir Elam in his various writings as a prism of analysis. The following were the findings of the study.

The structures were weak since the directors seemed more focused on the rewards rather than the telling of the story. There are weak inciting incidents that lead to poor development and hurried resolutions. The script writing lacked passionate adherence to the message and the performers looked disinterested in the plight of the drug addiction since they seemed not to have internalized their roles very clearly.

There were many factors and situations that were introduced in the stories to warrant a better development particularly moral decay in Silas Temba and Michael Kiguta’s The Docker, parental negligence in Lilian Madigo’s Friendly Fire and illicit romances in Malvin Indachi’s The Village Gauge. Thus, the introduction of many subthemes was a hindrance to the full development of the main theme.

In all the plays selected for analysis, it was found out that the plots tended to be prescriptive and preachy and thus prohibiting a full engagement of the audience. The impact of association between the spectator and the character; the identification that spurs soul searching in the audience, the need to purge the burdensome emotions of imagining that they can engage in drug or substance abuse is almost lost.

The study further found out that characters were not fully developed in all the plays. While there was good attempt in casting since the settings allowed for the use of many of the
characters being in the age brackets of the actors and actresses, the characters lacked the necessary motivations to their actions. Of particular interest to the theme at hand were characters who supplied drugs or who were hooked to drugs. Credible characterisations demands that such characters must have a sufficient motivations to overcome obstacles that stand in their way of attitude change. Characters like Sally in Friendly Fire, Kafoka in The Village Gaige and Jamal in The Docker simply confess at the end of the plays without a satisfactory motivations that result from attitude change. In theatre for advocacy attitude change is everything since it helps the audience realise that it is indeed possible to change for the better.

Secondly the youth and children in the plays were portrayed as symbols of drug abuse. While this in itself is not problematic, the strain lies in the lack of rehabilitation and attitudinal change in the resolutions. This poses a great risk since it does not help the audience (mostly youth and children) to find reasons to follow the path of the characters in behaviour change. William in The Village Gaige is not rehabilitated, the school children in The Docker are simply thrown in the police vehicle and Sally simply preaches how he will not use the contaminated inhaler in the Friendly Fire. Such resolutions do not excite attitude change.

Lastly, since performers are the first recipients, they have to read to become the character so that they portray a message that they can understand. In this case most of the plays pitched the construction of the message at the level of performers.

In terms of the production design, the research investigated the use of stage and hand props, costumes, set, backdrops, as well as flaps, sound, lighting in regard to their semiotic symbolism as an antecedent to the theme of drug and substance abuse. It found out that in the execution of production techniques enhanced the construction of the theme of the fight against drug and substance abuse in the selected plays. It has also been argued that the use of sets, backdrops, props and sounds was purposeful in creating particular ambiances, traits of characters, settings both at temporal and spatial levels, moods, tones and styles that were necessary for the advancement of the plots and for the construction of the key meaning in the plays i.e. the fight against drug and substance abuse.
5.2 CONCLUSIONS
The question of awards tampers with the depth of tackling of the messages. The productions seem to be hurriedly pieced together to impress the adjudicators because of the award hence lacking depth in the treatment of the theme. They go out of their way to put it in black and white almost in an advertisarial style of productions such that the intention is on the reward rather than advocacy.

There seemed to be a difficulty in the use of symbols in terms of props and words. The difficulty of giving a symbol a meaning since symbols are culture specific. The meaning shifts and therefore it requires carefully crafted explanation of the symbol through the play itself. That is why dialogue helps in the unpacking of the symbols. The conclusion of the research is that not too much care was taken towards explaining these symbols through dialogue, props, set, lighting and sound design as well as costumes design.

The research further found out that the plots and structures of the plays were insufficiently developed to form a bond of association between the plight of the characters and the spectators. Thus, it concludes that although the productions attempted to present plays relating to drug and substance abuse, they fall short in as far as constructing a plausible message of the same.

Lastly, the study found out that characters were not sufficiently motivated to ignite attitude change in the audience. It can therefore be concluded that characterisation did not meet the threshold of theatre for advocacy against drug and substance abuse.

5.3 RECOMMENDATIONS
Based on the above findings and conclusions, the study divided its recommendations into two i.e. recommendations on policy and recommendations on production.

5.3.1 Recommendations on policy
The study recommends the following:
1. That stakeholders rethink the issue of sponsored themes at the festival particularly in regard to the areas of sponsorship. While it has been found out that scripts were
weak, such a malaise can be cured by topic-specific workshops on scriptwriting which would be much fruitful than general workshops. The study takes the position that specific workshop for a specific item lasting three days addressing how one can powerfully incorporate specific message for example of the campaign against drug and substance abuse through the school play would yield better results than a simple paper presentation. The workshops of KNDF are usually full of other issues. The facilitation is therefore very shallow and does not go specifically into the details of carrying the message of drug and substance abuse. A full-fledged and extended workshop of say two weeks specifically targeting how one can script and direct a theatre production while mainstreaming the message of the fight against drug and substance abuse, how one can work with the students in the realization of the production and how the school community can help in the production would be a boon in developing better scripts.

2. Secondly, the National Agency for the Campaign Against Drug Abuse (NACADA) can make it a policy to send representatives well versed in both anti-drug abuse campaigns and theatre as a tool of advocacy to the lower levels of the festival to strengthen performances that don’t make it to the national level so that they can be used as campaign platforms that go beyond the idea of giving awards. Such items can be used in various fora where youth are gathered like the world anti-drug day or sponsor some activities that reinvigorate their message. NACADA can also record the productions and archive them for later retrieval and screenings when the need arises.

3. The third recommendation is aimed at the scripting and directing levels of the play productions. The study recommends that scriptwriters and directors should create credible characters for the audience to identify with them if they are to learn from their successes and or failures. Execution on the Characterisation should be well articulated so that Rehabilitation must be in the processes of the production. The strong motivation that propels these characters must be related to the drug and substance abuse. We are focusing so much on the effects of the users rather than
also the affected. This is particularly true of child centred plays. It should be noted that drug affect children through their environment that they live in. The play
*Friendly Fire* scored a high mark in the way it shows that children pick drug addiction from their immediate environment. While the play shows that children can get addicted inadvertently, it is also possible to show that children can be affected without necessarily being addicted.

4. The structure of the production should be clear on introducing the problem in the exposition, develop the lead characters fully as the message of drugs is streamlined, develop and build the story so that the resolution is satisfying the audience, offers hope to the characters hooked to drug abuse and punishes the suppliers while at the same time reducing the demand of drugs.

5. In this study, production design was defined as all those elements that brought together technical aid in telling the story. These included lighting, costuming and décor, sound effects, sets, scenic view. It is recommended that a good performance at the level of educational institution ought to use production techniques that are vibrant. However, theatrical tools should not be too heavy to be handled well by the performers since they are the carriers of the message.

6. Ordinary costume worn by the characters made the story relatable. For example school going children were uniforms while their parents were in civilian. While these ordinary costume helped in making the audience relate, it did not give the production an elevated platform to negotiate for attitudinal change in the mind of the audience since these are education institutions that are not professional theatre outfits, it is recommended that care ought to be given on improvisation of production design that relates to drug and substance abuse.

7. While scenic design ought not be abstract particularly the backdrops and scenery, there is also need to discourage simplistic depictions. Scenery ought to give enough information that supports the play and the theme at hand. Lastly, the study recommends the need for conscious costuming that has deeper meaning as far as the theme is concerned and the audience explained to.
5.3.2 Recommendation for further research

Since the study based its research on production design, characterisation and plot, it is hereby recommended that:

1. More research be done on other aspects of play production like language use.
2. More research be carried out on the other thematic sponsors of the KNDF like NCIC, NACC and PSI Kenya through their slogan, *kitu ni kukachora* loosely translated as always good to make a plan.
3. Research be carried out on the themes that these organizations advocate for as they are revealed in the performances.
4. Other genres like dances, the mimes, narratives, and verses can also be appraised in terms of their quality as advocates for change in terms of their application.
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APPENDICES

Appendix I: Observation guide when watching the plays and capturing data

A. **Structure and the plot**
   i. What techniques propel the plot (*Flashbacks, flash-forwards, play within a play, dialogues, monologues etc*)
   ii. What type of structure is the play
   iii. How has the play been introduced at the exposition?
   iv. How is the plot developed?
   v. How is the play climaxed and resolved?
   vi. What props, set changes happen to advance the plot?
   vii. What costumes are used to advance the plot?

B. **Characterisation as theatre semiotics in the portrayal of the NACADA theme**
   1. Who are the Characters that shows abuse or disabuse and how are they revealed?
   2. Who are the Characters that shows addiction and how are they revealed?
   3. Who are the Characters that shows rehabilitation and how are they revealed?
   4. Who are the Characters that manifests prosecution and how are they revealed?
   5. What are the traits and roles of the youth and or children portrayed?
   6. Who are the voices of reason and how are they portrayed in relation to the theme?
   7. Who are the Voices of antagonism and how are they portrayed?

C. **Production design**
   1. The Costume design: What are characters Wearing and of what significance is it to the realization of the theme of NACADA
   2. Set design. How is the stage laid out to aid the communication of the message
   3. Identify the props used and their meanings. What symbols do they represent
   4. Scenic design. How is the visual view and the mise en scene planned out to communicate the message of NACADA
   5. Lighting design. Have lights been used? To what effect?
   6. Sound design. How does sound both diegetic (from the play production itself) and non-diegetic (from outside the play) help in achieving the mood and the theme of the production?
Appendix II: Interview Guide to scriptwriters and directors

Introduction
Hello. My name is Oliver Minishi, a graduate student of Kenyatta University. I am undertaking research on the construction of the theme of the campaign of drug and substance abuse in plays presented at the Kenya Schools and Colleges Drama Festival. The research will lead to a Master of Arts Degree in Theatre Arts. The play you wrote and directed is one of the plays that I am analysing. I therefore would like to interview you as I collect data for the thesis that I am writing.

A. Treatment of theme.
In this section of the interview, I would like you to shed light on the choice of the theme of the fight against drug and substance abuse

1. What propelled you into selecting the theme of alcohol and drug abuse?
2. What consideration did you make so that this theme readily applied to the human world beyond the play?
3. Do you have sub themes in this play?
4. If yes, how did you tie them in the overall intention of the play
5. What was the lasting impression you wanted to leave your audience with?

B. Plot(s) and Dramatic Structure
In this second section I am interested in how you conceptualized the dramatic structure and the plot of the play to help you communicate the message of the fight against drug and substance abuse.
Exposition, rising action, climax, falling action resolution (or catastrophe or denouement)

Exposition:-
1. What background information did you give about drugs so that the audience would readily understand the story?
2. The fight against drug and substance abuse is fought using two methods, demand reduction and supply suppression. Which method did you adopt in your play?

3. What stakes in supply and demand of drugs did you raise at the beginning of the story?

4. What did you put as you inciting incident as you began plotting to tell the story against drugs (This is the event that occurs in the play to start the conflict).

*Rising action*:-

1. What basic internal conflicts did you set in characters?

2. What obstacles did you intend to set before your protagonists (like that frustrating the protagonists attempt to reach his/her goal? )

*Climax:* -

1. Which character or force did you favour at the climax of the story? And why?

2. How did you train the actors to attain this?

*Resolution:*:

1. How did you show clear winners in the campaign against drug and substance abuse?

2. What did you do to the characters that were abusers?

C. **Characterisation as theatre semiotics in the portrayal of the theme of NACADA**

Let us now turn to Characterisation and how it helped you communicate the message of the fight against drug and substance abuse

i. Character traits and roles

ii. How did you show;

1. Characters that exhibit traits of abuse

2. Characters that show addiction

3. Characters that show rehabilitation

4. Characters that supply drugs

5. Characters that inhibit/fight the supply of drugs or reduction of their demands
6. Characters that manifest prosecution
   iii. Please enumerate some of the traits you gave to the characters who are Voices of reason in as far as drug and substance abuse is concerned
   iv. Please elaborate on the traits you gave to the Voices of antagonism or those who are supplier of drugs or users of drugs.
   v. How did you characterize the young person in the plays in terms of traits and role (the youth and children)?

D. Production design
In this section, I kindly request you to respond to questions relating to how you designed your play so that it communicated the message of the fight against the drugs and substance abuse.

1. Briefly explain how you selected, designed and used costumes to communicate the message of the fight against drug and substance abuse.
2. How did you construct your set to communicate the message of the fight against drug and substance abuse?
3. What props did you use and what was their role in communicating the message of the fight against drug and substance abuse.
4. How was the backdrop made effective as a visual medium of communicating the fight against drug and substance abuse.
5. How did you design the Lighting to communicate the message of the fight against drug and substance abuse?
6. How did you employ music and sound in the quest to communicate the message of the fight against drug and substance abuse (Diegetic sound e.g. the singing of the characters and Non diegetic sound e.g. from a radio, a speaker, voice of God).
Appendix III: Interview with Lilian Madigo.

**Oliver Minishi:** My name is Oliver Minishi. I am researching on the construction of the theme of campaign against drugs and substance abuse in plays presented at Kenya National Drama Festivals. I have a couple of questions for you as the Scriptwriter and Director of the play *The Friendly Fire* by Lions Primary School, Nakuru that I analyzed for this research. This research, when completed will lead to an M.A in Theatre Arts of Kenyatta University.

First I would like to know more about the treatment of the theme of drug and substance abuse in the play. **What propelled you in selecting the theme on drug and substance abuse?**

**Lilian Madigo:** What propelled me is that we had an incident in school where a young boy was reported to have been using drugs. He was actually the one supplying the drugs. So when it came to our attention, we realized that even in our environment that we feel is secure, kids can still access drugs. It made me start thinking of who is safe and that is how I came up with the play.

**Oliver Minishi:** Do you have sub themes in this play?

**Lilian Madigo:** Yes. As I conceived the play, there was no intention of having subthemes. However some other ideas came into focus as I continued developing the play. One of the subtheme that became very clear was parental negligence. I had to find a way of weaving it into the play since I realized I could not do away with it.

**Oliver Minishi:** What was the lasting impression that you wanted to give to your audience?

**Lilian Madigo:** I wanted my audience to think of fact that it is easy for children to get hooked to drugs.

**Minishi:** In the exposition as you were beginning the play, what kind of background information did you give about the drugs so that the audience were able to understand the story?

**Lilian Madigo:** As you do the exposition we want the audience to know that something is happening but you don’t want reveal the story unless you kill the suspense. Once you know what is happening it’s like you are done. There is a boy who is asthmatic and he uses an inhaler anytime that he gets an attack. The play begins with the boy having an attack. The mother thinks it is the usual asthmatic attack but in real sense the boy was having an attack from withdrawal symptoms because the inhaler is not there. When we see the inhaler we introduce the character of the driver.
This play is based on a true story where a shamba boy gave a boy drugs. However for the play, we made the supplier of the drugs to the boy a driver who lived in the servants’ quarters. SO we knew it would look fishy and funny to have an inhaler in the servants quarters and even the audience would ask why and what the inhaler was doing in the driver's quarters and why the mix up? This became our inciting incident.

**Oliver Minishi: Which method of the campaign against drugs and substance abuse did you adopt in the play?**

**Lilian Madigo:** We employed supply suppression. In the end we had to cut the supply by making the driver confess. After the confession, he is taken into a rehab centre thus moving away from the boy.

**Oliver Minishi: Were there internal conflicts in your characters?**

**Lilian Madigo:** There was internal conflict in the boy and in the driver. The boy is aware that whatever he is doing is not right but he still goes ahead to do it. The driver also knows that what he is doing is not right and that is why when he is asked why the inhaler is missing, he tries to justify. However he knows if he doesn’t give it to the boy, he will suffer from withdrawal symptoms which might be more severe than the asthmatic attack. He is trying to convince them because he knows it is not right.

**Oliver Minishi: What obstacles did you set before the main character?**

**Lilian Madigo:** We have the nosy school girl. She is an obstacle throughout the play and provides the key information that maintain the story.

**Oliver Minishi: At the climax which force did you favor in the story?**

**Lilian Madigo:** I favored the victim who is the boy and I was against the supplier who is the driver.

**Oliver Minishi: How did you make the actors understand what this play was all about?**

**Lilian Madigo:** We were very surprised with our other colleagues. We gave out the scripts, sat down with the cast and asked them if they knew what it was all about and we were shocked they knew so much that we learn from them. We learnt that this kids know so much yet we think that they don’t know yet they know. Actually it is us who learnt some of the things we were using in the play. We just shared stories and we did not have to show them videos.

**Oliver Madigo: In your resolution, do you have clear winners and what did you do with the loser?**
**Lilian Madigo:** The winner was this boy who was in process of becoming an addict. We make him go for counselling. We make the supplier of drugs confess his sins and go to a rehabilitation centre.

**Oliver Minishi:** How did you show the characters that abuse or are addicted to drugs?

**Lilian Madigo:** The driver kept on rubbing his nose throughout the play in a funny way to show his addiction. The boy kept using the inhaler which contained the drug.

**Oliver Minishi:** What about the traits of those characters who were inhibiting or fighting the supply of drugs?

**Lilian Madigo:** The nosy classmate was always against Shalli using the inhaler mostly when she was around. In that sense without her knowing that she was suppressing this boy from using the drugs she acted as a stumbling block.

**Oliver Minishi:** How did you characterize the young person in the play since it was in the least a children's play?

**Lilian Madigo:** The way I dressed them. In school they were in school uniforms and when at home they were of course in bright colored costumes for children clothing. In school, they were engaged in games with the children being part of the games and of course the other boy is reserved.

**Oliver Minishi:** Please explain to me how you selected the backdrops, scenic designs and costumes.

**Lilian Madigo:** The painting on the backdrop was symbolic to provoke the audience into thinking. I did not want the audience to look at the design and immediately understand its meaning. The painting had a stamp of a tree with a hole that looked like a cage. The stamp also looked like a face with tears of blood. At the bottom, there were talons that depicted addiction. In a nutshell, the painting was to show that the boy, Shalli, is in a prison of addiction and he cannot help himself. That is why we can see the tears of blood.

**Oliver Minishi:** How did you use costuming and props to communicate the theme?

**Lilian Madigo:** In the class scene we had a clothing that was drawn a human skeleton. It worked as a prop since we made a child wear it during a demonstration. We also had charts and the inhaler itself as props.

**Oliver Minishi:** How did you employ music and sound in the quest to communicate the message?

**Lilian Madigo:** We made the children sing songs that brought to mind the vice of drug
abuse. We also used somber sound tracks and instrumentals to give a gloomy design to
the play.

Oliver Minishi: Thank you for your insightful responses to the interview. They will help
me as I analyzed the play. That brings us to the end of the interview.
Appendix IV: Interview with Michael Kiguta.

Oliver Minishi: My name is Oliver Minishi. I am researching on the construction of the theme of campaign against drugs and substance abuse in plays presented at Kenya National Drama Festivals. I have a couple of questions for you as the Scriptwriter and Director of the play The Docker by Menengai High School, Nakuru that I analyzed for this research. This research, when completed will lead to an M.A in Theatre Arts of Kenyatta University.

First I would like to know more about the treatment of the theme of drug and substance abuse in the play. What propelled you in selecting the theme on drug and substance abuse?

Kiguta: I saw that drugs were really spoiling the youths. There was a lot of infiltration of drugs into the country and even in the labs and then I thought maybe if I wrote something on drug abuse then it was going to enlighten students and the whole public.

Minishi: What considerations have you met so that this theme quickly applies to the human world beyond the play? Has this play or the ideas in the play applied beyond the play after school’s drama festival? How far have you measured this theme to relate in the world beyond drama?

Kiguta: The play has been used severally to teach on issues on drug and abuse and not only the abuse but how the society set and the family can be easily spoilt by drugs and so in a way it has enlighten the families and tried to bring them together as a unit and worldwide because it deals with international issues of drug trafficking

Minishi: Do you have any sub themes in this play?

Kiguta: Yes. There are sub themes to do with myths and sexuality. There are other themes like looting and early marriages and sugar daddy relationships mostly with girls.

Minishi: How is the dialogue made entertaining to cause the audience to think and evoke emotional response against the use of drugs? How did you play around with the dialogue to make it entertaining?

Kiguta: What I did is I used the local dialect that is the coastal dialect and then the youth language because it is the youth that normally deal with drugs. I also employed the international language where by the main character who was dealing with the drug selling was using an international kind of pronunciation of words. He was actually an Italian and to bring about the international words through dialogue so that it intended to create some interest to the audience so that as he uses the international dialogue as a rich person coming from abroad and then the youth used the local dialect. We also have costumes mostly black which were employed and that brought out the idea of reality of the play.
Minishi: Who were the protagonist and the antagonist in the play and what did they want to achieve?
Kiguta: The main protagonist was the Italian. His aim was to be rich. He wanted to be rich through selling drugs to the youth and he wanted to make a lot of money through selling the drugs. The antagonist on the other side was the young girl. There was this young girl who gets caught up in the way of the rich man coming to sell drugs and then eventually she finds herself in a bigger problem. For her she wanted to be rich as well. She wanted the money and the only way she would get easy money was from the rich tycoon who is the Italian and by doing so she finds herself pregnant.

Minishi: Does the play have a clear redefined exposition, rising action, climax, falling action for example at the beginning what did we see?
Kiguta: Yes it has a clear introduction. There is a problem at the beginning and the problem is that something has happened to the school. The students are not there. They have gone to the shore to look for drugs. They have heard that the boat has arrived. There is a boat and that boat comes with the money and so they quickly run to the shore to get the money and then the play now rises to a situation where the rich fellows come with the money to start exploiting the small girls.
Appendix V: Interview with Malvin Indachi

Oliver Minishi: My name is Oliver Minishi. I am researching on the construction of the theme of campaign against drugs and substance abuse in plays presented at Kenya National Drama Festivals. I have a couple of questions for you as the Scriptwriter and Director of the play *The Village Gauge* by Kenya Aeronautical College that I analyzed for this research. This research, when completed will lead to an M.A in Theatre Arts of Kenyatta University.

First I would like to know more about the treatment of the theme of drug and substance abuse in the play. **What propelled you in selecting the theme on drug and substance abuse?**

Indachi: Kenyan media reported a saddening case of rampant increase in the number of deaths resulting from the consumption of illicit brews in 2015 stretching towards 2016. The government launched a nationwide campaign against the same through NACADA. However, people continued to die. I sat down and came up with an emotional story that could enhance the campaign from a different dimension. Prior to all these, my late grandfather suffered a permanent stroke one side of his body that resulted into deformation of the shape of his mouth, a condition that affected him even until his death. Despite the stroke and medical advice, my late grandfather ceased not to taste of the bitter sip. I centered the story around the family, because family is always a sensitive unit of the society.

Oliver Minishi: Do you have sub themes in this play?

Indachi: Yes, the subthemes include; Corruption, Moral degradation on part of child. Illiteracy and unemployment, Integrity verses greed, Desperation amongst others. Lack of integrity on part of Dr. Kesi causes him to become a greedy person who is after accumulating wealth by all means, though he faces an obstacle from the Mortuary manager who is full of integrity. Illiteracy on the part of Kafoka, renders one unemployed due to lack of exposure and skills to earn a living. Desperation causes Mary to start illicit brewing and also causes Kafoka to drink of the same brew. There is moral degradation on part of the child when the parents lose track. Corruption hampers fight against drug and substance abuse when the police, Uncle Tom, takes bribe from Mary to cover her up.

Oliver Minishi: What was the lasting impression that you wanted to give to your audience?

Indachi: I posit that the consumption of illicit brews by the larger society is also by the contribution of the sane individuals who are willingly ignorant. Family dies due to drug...
and substance abuse and we slowly watch as the tomorrow’s generation heads to rehabs and graves.

Minishi: In the exposition as you were beginning the play, what kind of background information did you give about the drugs so that the audience were able to understand the story?

Indachi: I researched on the kind of drugs used in the mortuary during the embalmment process. I showed the audience the process by which the chemical factory processed drugs and their lasting effect on the dead bodies. Either keep them for long in the mortuary or make them rot. Using the same drugs to brew drinks for human consumption on a living body, becomes inevitably catastrophic at the end of the play.

Oliver Minishi: Which method of the campaign against drugs and substance abuse did you adopt in the play?

Indachi: I employed both methods. I simply discouraged the public from consuming the drinks by showing them the end result and cut off the supplier of the fake drugs.

Oliver Minishi: Were there internal conflicts in your characters?

Indachi: There is high demand for the illicit brew from Mary’s side, but a shortage of drug production at the chemical factory. This courses Dr. Kesi to arm-twist the chemical engineers in coming up with harmful drugs. Inciting incident was when a heap of dead bodies have been discovered dumped as reported by citizens. Wives are complaining about their missing husbands. A hasty investigation is launched into the matter which later on links Mary to the deaths. Rising action was when Kafoka seeks individual fulfillment as a father who has to take care of his family. But he is skillfully incapacitated to find a job. Mary agonizes the state of his stand and she steps up to cover family shame especially due to the fact that they need to educate their son. Dr. Kesi wants to stay on top of things but he fears his quack nature may expose him.

Oliver Minishi: What obstacles did you set before the main character?

Indachi: Kafoka is literary and skillfully incapacitated to find a job. He is however against her wife idea of the kind of business she is wants to do. Dr. Kesi faces stiff face off from his educated employee at the mortuary.

Oliver Minishi: At the climax which force did you favor in the story?
Indachi: Kafoka was is the villain of the story. His imagined death coincides with the police search for the fake drugs and the dead bodies.

Oliver Minishi: How did you make the actors understand what this play was all about?

Indachi: I took actors through youtube videos of interviews with victims of illicit brews. I also asked about their personal experiences. I shared with them the story of my late grandfather and his terrible enslaved nature to changaa.

Oliver Minishi: In your resolution, do you have clear winners and what did you do with the loser?

Indachi: I used cooperation among citizens of good will and the relevant authorities, altogether crowned with the law. I used the authority to convert the ill-fated chemical plant into a rehabilitation centre for the abusers.

Oliver Minishi: How did you show the characters that abuse or are addicted to drugs?

Indachi: I used illiteracy and addiction to portray traits of abuse and awareness to showcase disabuse. Characters that show addiction possess traits of poverty and lack of education. Characters that show rehabilitation are exposed and are in position of authority. Characters that supply drugs are corrupt and engage in unscrupulous dealing. Characters that inhibit the fight against drug and substance abuse are characterized by greed and selfishness like Officer Tom. Characters that manifest prosecution are people of integrity. To Such characters who voiced reason, Like Dr. Jero, I conferred integrity without traces of corruption. If a society needs to fight any social impediments, then there is need that it should possess characters that are consistently incorruptible to be instruments for that.

Oliver Minishi: What about the traits of those characters who were inhibiting or fighting the supply of drugs?

Indachi: Antagonists are characterized by their insatiable greed. Greed is a factor that dehumanizes man into wanting more than he needs. Dr. Kesi is uneducated though he tried to make ends meet for himself, in the long run, he surpasses his own ambitions to now pursue greed. This causes his factory become a death processing plant.

Oliver Minishi: How did you characterize the young person in the play since it was in the least a children's play?
Indachi: The young person in the play, William, the son to Kafoka, is naïve and energetic. He is also curious and ambitious, he wants to be part of the father’s job. Due to poor parenting however, he becomes violent and vulnerable to vices.

Oliver Minishi: Explain how you selected the backdrops, scenic designs and costumes.

Indachi: I selected overalls for the factory workers. There green color gave the factory workers visible stage presence. The white overalls and gumboots for Dr. Kesi and Jero gave them authority and distinction. The helmets proved that indeed it was a busy factory. The villagers were dressed in scanty clothes to show class difference between the rich and the poor.

The centre stage was a factory that was the centre of the conflict. It was the source of evil and the source of livelihood. Out of it came livelihood wrapped in death. The home was a poorly constructed structure to depict despair and hopelessness. The mortuary was scary to depict danger that lacked in the story.

Oliver Minishi: How did you use costuming and props to communicate the theme?

Indachi: Fire extinguisher, brooms and hand pliers, test tubes, showed busy chemical factory. The drinking glasses in the home portrayed a drinking den. The centre backdrop was a clear drawing of intertwining pipes that showed indeed there was fluid flow in the factory. The poorly constructed structure brought out the image of poverty and hopelessness. The scary mortuary was a symbol of death. Stage unity was achieved by the pipes from the mortuary linked to both the poor home and the mortuary.

Oliver Minishi: How did you employ music and sound in the quest to communicate the message?

Indachi: I used South Africa’s Brenda Fassie Umqombothi song during scenes at the drinking den by Mary to cheer up the desperate abusers despite their hopeless situations. They found joy at the den. I used tensional background music for suspense and as well as borrowed music for scene enlightenment.

Oliver Minishi: Thank you for your insightful responses to the interview. They will help me as I analyse the play. That brings us to the end of the interview.