

The Hourglass / Die Uurglas

Christmas Edition / Kersuitgawe



GRAAFF-REINET MUSEUM

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In this edition of The Hourglass:

Dear Friends	3
History of the Cinema at Graaff-Reinet	5
Lida en die Liedjieskrywer	9
The Newspapers of Graaff-Reinet	18
Aankondigings	21
Die Laaste sê....	21

Editorial / Redaksie

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During The National Lockdown, my ten year old son prepared an oral for one of the language subjects at school. We had to make a recording and forward it to his teacher and yes, you might have guessed, the topic was The Corona Virus. As I recorded, I stood amazed at the information he imparted: starting from the origin of the virus in Wuhan in China and concluding with how sad he was that he could not visit his grandparents. He talked about how we camped in our family room, how we sanitize our groceries and how this virus severely threatens one's very existence. The sadness of it all really got to me especially as I observed how my other son, in matric, desperately treaded water just to stay afloat under conditions of severe disruption: the worst of times.

I cannot fathom the number of people all over the world whose sadness and desperation increased exponentially during this period: some lost income, or livelihood, but

many succumbed (and still are succumbing) to this virus that has flitted across the world, mocking our efforts at exterminating it for the vermin it is. As soon as the Museum re-opened, my sadness was replaced by a sense of angry indignation against members of the public who refused to mask up or to be screened, further adding to the trauma and stress of staff members who now also had to sanitize buildings every hour on the hour.

As a historian, I struggle to assimilate pandemic information and to box it into themes: there are so many aspects of this pandemic that encourage historical investigation. The politics of the pandemic, the re-purposing of buildings, human nature, the history of masks and personal protective equipment and comparisons with the 1918 flu pandemic are but a few of such aspects. One of my personal favourites, and something that I would like to investigate further, is funeral practices and how the pandemic has changed this important rite and religious tradition.

Future investigations will, of course, find the factual aspect of the

pandemic very easy to research as social media reaches almost every individual on the globe within seconds, which will make it far less challenging to investigate the human impact of it all. As soon as the trepidation around the virus had subsided somewhat people began blogging and posting: the saddest being all the tributes to loved ones who had lost the fight against Covid-19.

The role of the historian and museum, as the keeper of records and the custodians of historical knowledge during this pandemic, is underestimated. While a museum is certainly not a priority under the circumstances, and the Graaff-Reinet Museum was compelled to close down during the national lockdown, the lives, and livelihoods, of the staff were prioritized. The Museum too nearly “lost its life” as we did not generate any income during the hard lockdown, and when we were eventually able to re-open the financial burden of sanitizers, screening and working shorter hours ambushed our hopes of an increase in revenue, however small. In addition the costs incurred on

operational requirements outweighed the dribble of coins received in lieu of admission fees. Similar to many restaurants, and accommodation establishments, the Museum also had to cancel social fundraising events: our struggle to make ends meet largely hidden from the view of the general public

Christmas however came in September when The Rupert Historic Homes Foundation offered a substantial amount of money as a measure of Covid relief. This most generous donation arrived at a very opportune time and, together with the provincial subsidy, has enabled us to make ends meet... at least until the end of the financial year in March 2021.

We are praying for a miracle and in the spirit of the Holy Season, we hope that “our miracle” will also manifest during this time. The Graaff-Reinet Museum would like to extend Christmas Greetings to all our friends and their families.

As 2021 dawns our hope is that it will bring miracles and blessings, in abundance, and a renewed

enthusiasm to persevere as custodians of heritage and history.

-Anziske

HISTORY OF THE CINEMA AT GRAAFF-REINET - as told by Joe

“You could see every change of programme for only R10.00 a year.”

We asked Mr Joe Kroon to write the history of the cinema in Graaff-Reinet, and although it took some persuasion for him to do so, now with the demolition of the Gem Theatre (which he regarded always as his personal ‘baby’) he has done so – and provided some interesting reading material:

“My earliest recollection of attendance at a bioscope, round about 1910, was in the old Market Hall, Market Square. The bioscope occupied half the hall, and films were projected in an east to west direction.

Variety stage shows were also catered for. I remember only two. One of a trick cyclist and the other a musical show one whose numbers was: “Madame will you walk, Madam will you talk, Madam will you walk and talk with me”.

Toilet arrangements were of the most primitive. What provision was made for the fair sex I cannot say, but the male folk used a wide-open passage separating the Market Hall from the next-door building, a skin and produce store. In those days, the market trestle tables required for the display and sale of vegetables and fruit etc. were set out on the Market Square itself in the open, and not inside the hall.

Refreshment

Refreshments were available from the adjoining Graaff-Reinet Hotel by way of two serving hatches built into the wall dividing the market building and the hotel. These serving hatches can still be seen today.

The name of this bioscope was Rink Bioscope, deriving its name from the

fact that at the rear of the Market Hall, where old Lingcom School was, was a skating rink; and during the warm summer months bioscope shows were held out in the open there.

There was also another bioscope which started operations in 1908 and which carried on its operations in the old Town Hall (the present Gem Cinema premises).

Mushroom Shows

In addition to these two main bioscopes there were two others of a mushroom nature. One was operated in the open in the yard of what is now the Te Watersaal. The other one was in what is now Strydom's National Garage. I can remember very little about the latter, except that on the wall of the building was an interesting caption: "A thing of beauty is a joy forever" These two mushroom shows however, soon petered out, and in 1911 when Town Council moved into present Town Hall, the present Gem premises were sold to a bioscope company. In those days, a matinee performance was a

rarity. On special occasions a matinee was arranged such, as for instance on Dingaans Day when a South African made film entitled "Die Voortrekkers" was shown.

Round about 1912-1913 the Town Council decided vegetables and fruits intended for sale on the market should no longer be displayed on the open square but inside the market hall, under roof, and this meant the end of Rink Bioscope Co., which then amalgamated with the one being operated in the old Town Hall building (the Gem cinema buildings) under the name of the Union Bioscope Co. Ltd.

WIDEN PREMISES

In 1923 the company suspended operations for a few months to permit certain structural alterations to be made. The width of the old town hall was only 22 feet and it was widened by an extra 10 feet. To meet these constructional costs the company needed money, and additional shares were offered to the public and a new company was formed called the Graaff-Reinet

Theatres Limited. A year or two later talking pictures made their advent, and the first talkie exhibited in Graaff-Reinet was Al Jolson in "The Singing Fool" which played crowded houses at every performance. Those first talkies were a combination of the silent film and gramophone records. The switch which started off the film also started off the record and so sound and sight were synchronized. Later on, sound was attached to the film which made the record superfluous. The company installed its first talkie projector in 1928.

COMPETITION

The coming of the talkies also brought with it the itinerant bioscope operator, chief of whom was one PARKER whose film was known as Parker's bioscope. Competition was extremely fierce and valuable inducements such as bicycles, and some times as many as three features were shown at one performance. The Graaff-Reinet Theatres had difficulty in meeting this competition and in 1932 leased the premises to one N. Frank for a period of 10 years. He

made much needed improvements and installed a second talkie projector.

These two projectors gave excellent service and continued in active operation until June 2, this year, when the Gem Cinema closed down. Mr Frank successfully eliminated the itinerant operator but for health reasons he had to leave Graaff-Reinet and in 1934 disposed of his lease to one, N. Duggan, a retired head-constable.

Ferdie Raphael

A new competition then entered the field in the person of Mr Ferdie Raphael, at that time a town councilor. He was permitted to hold regular nightly shows in the town hall. This generated a lot of ill-feeling between himself and Mr Duggan. Objections were made to the council by Mr Duggan and also by the public who felt they were being deprived of the use of their town hall. In 1937 (Mr Duggan by that time also a town councilor, but Mr Raphael no longer was) the council refused to renew Mr Raphael's lease, and Mr Raphael

responded by erecting the present Plaza Cinema, the official opening of which was in May 1938. Max then made him an offer that he and I would each pay him 5 (pounds) (R10.00) which would then entitle each of us and our families to attend his bioscope for the full year.

CAME WORLD WAR 2

Mr Duggan accepted this offer and from then onwards I was in the bioscope every change of programme. In 1939 and 1940 we renewed the arrangement but by this time Mr Duggan was beginning to feel the strain of the opposition of the modern Plaza, and during May 1940 he enlisted and also applied to the Graaff-Reinet Theatres for the cancellation of his lease which the company, under the circumstances, had no alternative but to accept, and thereafter once again to run the cinema for its own account. With this changeover there came an end to all my free bioscope!

Just then there came into the market for sale, a number of the company's shares which I purchased. There was

a vacancy in the directorate, and I was elected. That was in July 1940. During 1944 the cinema was closed for six months to permit certain structural alterations to be made. During this time, the company was permitted to give performances in the town hall provided by other users. The structural alterations included the lengthening of the auditorium by some 20 feet, changing the projection throw from east to west, and the sloping of the floor. In 1955 the company made an offer to Mr Raphael for his Plaza Cinema, and this he accepted, and from then onwards the company operated both cinemas. Early 1972 an oil company-initiated negotiation for the purchase of the Gem Cinema site. These negotiations were very protracted and were finalised only some two months ago. Hence, we have the sad spectacle of another old landmark of Graaff-Reinet disappearing."

Source:
The Graaff-Reinet Advertiser, 28 June 1973

LIDA EN DIE LIEDJIESKRYWER

S le Roux Marais - Joan Retief -
Anton Els

Die teks van hierdie ligte operette in 4 bedrywe, waarvan S le Roux Marais self die toonsetting sou waarneem, is deur Joan Retief op aandrang van die komponis geskryf.

Lida en die Liedjieskrywer, met 'n proloog en 4 bedrywe is geskik vir opvoering deur studente of sekondêre skoolleerlinge, en het 'n gewilde skooloperette geword, met rolle vir soliste, danse en koornommers, asook 'n figurante klavierbegeleiding. Die teks en musiek daarvan, in 1963 deur die FAK uitgegee, word in die SA Musiekbibliografie bewaar. Dit duur ongeveer 120 minute en die altesaam 27 musikale nommers word deur 4 hoofspelers – Lida, Karl, Renette, Baron – en verskeie ander karakters behartig. Die operette is opgedra aan Hoër Volksskool, Graaff-Reinet, wat verantwoordelik was vir die eerste opvoering daarvan op 25 en 26 Maart 1960. Joan Retief het die rol van Lida vertolk en self die regie behartig. In

1962 word die operette in Bloemfontein opgevoer, 1964 in Thabazimbi, 1970 in Heidelberg (Kaap) en Franschhoek, en in 1976 weer op Graaff-Reinet.

In 1976 het die leerders van die Hoër Volksskool op eie inisiatief besluit om hulde aan S le Roux Marais en Joan Retief te bring. Dit was ook die jaar waarin Marais sy tagtigste verjaarsdag gevier het. Die leerlinge van die skool wou bewys dat jong seuns en dogters feitlik sonder hulp van volwassenes 'n taak kan aanpak en deurvoer en so die operette self opvoer. Dit was voorwaar 'n unieke gebeurtenis. Kom ons kyk na die drie groot rolspelers van die 1976-opvoering. Aan die einde van dié artikel sal daar spesifiek aan die 1976-opvoering aandag gegee word.

Stephanus le Roux Marais (1896-1979)

Marais, geïnteresseerd in kuns in die algemeen, was 'n baanbreker in Suid-Afrika op die gebied van die Afrikaanse kunslied, 'n kerkmusikus, musiekonderwyser en kunsskilder. Musiek was sy groot liefde en hy het meer as 150 werke gekomponeer

(onder andere 108 kunsliedere, 6 skoolliedere en 1 volkslied). Daarnaas was hy 'n bedrywige skilder wat ongeveer 130 stillewes en blomstudies nagelaat het. Marais het deel van die kultuurgeskiedenis van Suid-Afrika geword en baie van sy liedere is vandag volksbesit. Solank die Afrikaanse Liedkuns bestaan, sal sy liedere sekerlik gesing word.

Hy is op 1 Februarie 1896 te Aasvogelkop in die distrik Bloemfontein gebore. Na die dood van sy ma, het Marais saam met sy pa en twee broers na Dal Josafat, en later na Stellenbosch verhuis. As agtjarige begin hy met sy eerste musieklesse by ene me Malherbe, toentertyd ook liefderlik bekend as "Aunt Pollie". Le Roux se pa het hom as predikant aan die Kweekskool op Stellenbosch bekwaam en nadat hy in 1910 sy studies voltooi, verhuis die gesin na Wepener. S le Roux slaag in 1913 sy matriek en vertrek in 1914 na Bloemfontein om onderwys te studeer. Gedurende sy studiejare ontvang hy musiekonderrig by Prof PK de Villiers. Die feit dat PK uit 'n baie aktiewe musikale omgewing kom, self komponeer en oorsee

gestudeer het, het 'n verrykende invloed op die jong Marais gehad.

Marais bekwaam hom as onderwyser en vir die res van sy professionele loopbaan is hy aktief as orrelis en klavieronderwyser op verskeie dorpe bedrywig. Die eerste poste wat hy in hierdie hoedanighede bekleed het, was op Hopefield en Smithfield. Hy skryf in hierdie tyd *Slaapdeuntjie* (1918) wat later in die FAK Volksangbundel opgeneem is. *Daybreak* en *Autumn Leaves* het ook hulle ontstaan in Smithfield gehad. In 1921 verhuis hy na Kaapstad waar hy as orrelis van die NG Gemeente Observatory optree. Terselfdertyd skryf hy as student in by die *South African College of Music* in Kaapstad, met die beroemde prof WH Bell aan die stuur. Hierdie musiekkollege was destyds op Stalplein geleë. Hy ontvang orrellesse by Thomas Barrow-Dowling, en klavieronderrig by Pierre de Beer. In 1921 neem hy kunslesse by ene mnr Groves in Kaapstad. In 1923 word die onderwys-diploma (UOLM) in musiek aan hom toegeken. In September van 1923 reis hy per boot na Londen waar hy vir ongeveer 15 maande aan die *Royal College of*

Music studeer. Hier het hy hom veral verder in orrel en musiekteorie bekwaam. Hy verwerf in 1924 'n verdere diploma (ARCM) waarna hy na Suid-Afrika terugkeer.

Van 1924 was Marais in die volgende NG Gemeentes as orrelis werksaam: Bloemfontein-Noord (1924-1926), Brandfort (1927-1929), Ermelo (1930-1940), Graaff-Reinet (1942-1944), Ficksburg (1944-1946), en Benoni-Noord (1947-1955). Gedurende 1941-1942 het hy lesings in skoolmusiek en skoolsang aan die Wellingtonse Opleidingskollege gegee, waar hy ook groot welslae met die Kollegekoor behaal het. Tydens sy verblyf op Wellington neem hy sanglesse by me Lucy Greathead, 'n bekende persoonlikheid in die musiekkringe van daardie jare. Vanaf April 1942 beklee Marais die orrelpos in die NG Nuwe Kerk in Graaff-Reinet – 'n pos wat hy vir 2 jaar tot Junie 1944 sou beklee.

Belangrik in sy persoonlike lewe is dat hy in Graaff-Reinet sy toekomstige vrou Edith Johanna Rex ontmoet het – 'n jong vrou wat in dieselfde losieshuis as hy gewoon het.

Edith is op 20 Oktober 1917 op Aberdeen gebore waar sy ook skoolgegaan het. Haar suster, me Morenda Hitge, vertel dat Marais een vakansie in 1943 per fiets van Graaff-Reinet die 34 myl na Aberdeen afgelê het om by sy nooi te gaan kuier. Die paartjie is op 18 Desember 1945 in Port-Elizabeth getroud, die huweliksbevestiging is waargeneem deur Marais se vader, ds JF Marais. Hulle wittebroodsreis neem hulle na Kaapstad, waar Marais sy jeugherinneringe met sy bruid wou deel. Hulle het nie kinders gehad nie.

Edith het 'n BCom-graad asook 'n onderwysdiploma aan die Rhodes University College in Grahamstad behaal. Haar eerste betrekking as onderwyseres was aan die Union High School op Graaff-Reinet. Na hulle troue hou sy skool in Benoni, maar na hulle terugkeer in 1956 na Graaff-Reinet, hou sy weer aan die Union High School skool tot met haar aftrede in Desember 1977.

Na sy aftrede in 1955 vestig Marais hom op Graaff-Reinet, maar gee steeds les as musiekonderwyser aan

die Union High skool en ook aan die Hoër Volksskool - tot 1964.

S le Roux het 'n onskatbare bydrae tot die Afrikaanse liederereskat gelewer. In 1929 is sy eerste kunslied *Die Roos* deur die beoordelaars van die Kaapstadse Eisteddfod bekroon. Dié eer het ook *Geboorte van die lente* (1930), en *Mali, die slaaf, se lied* (1931) te beurt geval. Teen 1934 is daar reeds drie en twintig diplomas, 'n silwerbeker en 'n medalje vir komposisie aan hom toegeken. Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns het 'n erepenning vir musiek in 1946 aan Marais toegeken. Soos reeds gemeld het sy belangrikheid as komponis daarin gelê dat hy een van die eerstes was om Afrikaans tot sangtaal in die kunslied te verhef.

Deur die jare het S le Roux 'n nasionale figuur in Afrikaanse musiekkringe geword, en sy liedere het 'n wye gehoor bereik danksy sangers soos Betsy de la Porte, Louis Knobel en Helena Strauss. In later jare het Mimi Coertse, Hanlie van Niekerk en Cato Brink deur konsertuitvoerings en plaatopnames

sy bekendheid in Suid-Afrika bevestig en hom ook in die buiteland bekend gestel. Met sy liedere het Marais tot ongeveer 1960 meer as enige ander komponis gedoen om Afrikaners van die musiekwaardes in hulle eie taal bewus te maak. Teen 1970 het hy 94 liedere gekomponeer, waarvan 57 in druk verskyn en 30 op langspeelplate 'n wye gehoor bereik het. Van sy liedere soos *Heimwee*, *Oktobermaand*, *Die Roos* en *Kom dans Klaradyn* het werklik volksbesit geword. Volksliedere is 'n unieke genre. Gewoonlik is hulle komponiste onbekend omdat hulle mondelings van geslag tot geslag oorgedra word.

S le Roux Marais se hoflikheid, egtheid en nederigheid het hom geliefd gemaak by almal met wie hy in aanraking gekom het. In 1978 het Marais ernstig siek geword. Hy het vir jare las van sy maag gehad en vroeg in 1978 het dit so vererger dat hy 'n groot operasie moes ondergaan en vir 'n ruk in die waakeenheid in 'n hospitaal in Port Elizabeth moes deurbring. Kanker is by hom gediagnoseer en na 'n paar maande is hy op die oggend van 25 Mei 1979 in die Middellandse hospitaal in Graaff-

Reinet in die ouderdom van 83 oorlede. Sy mooiste eienskap was miskien die feit dat hy deur al sy vrugbare jare, en ten spyte van wye en groot bewondering, altyd homself gebly het: die stil, godsdienstige, nederige en vriendelike man.

Joan Retief

Joan Retief is op 6 Junie 1929 in Port Elizabeth gebore as die jongste van drie dogters van ds en mev Tom Martens, destyds pastoriepaar van die NG Gemeente Port Elizabeth. Sy gaan skool aan die Laerskool Excelsior in Port Elizabeth en ook op Victoria-Wes, en matrikuleer dan aan die Hoër Volksskool, Graaff-Reinet. Van kleins af speel sy toneel en dra gereeld voor op kunswedstryde. Na skool voltooi sy 'n driejaar-kindertuinonderwyskursus aan die Graaff-Reinet Onderwyskollege en trou in 1949 met Philippie Retief, 'n skaapboer van die distrik. Hulle vestig op die plaas Damesfontein en is die ouers van drie dogters: Elmarié, Jeanne en Marguerite.

In 1958 word Joan Retief se werk vir die eerste keer gepubliseer toe drie van haar verse in *Die Huisgenoot*

opgeneem word. Daarna het verskeie verse en kortverhale van haar in tydskrifte soos *Standpunte* en *Tydskrif vir Letterkunde* verskyn. Sy debuteer as toneelskrywer toe haar geleentheidstuk *Vonke* by die fees in 1959 deur die kerk se jeugvereniging in Graaff-Reinet opgevoer word. Hierdie sukses word in 1960 met die Uniefees opgevolg met die operette *Lida en die Liedjieskrywer*, getoonset deur S le Roux Marais.

Joan Retief bly baie bedrywig as skrywer en in 1968 verower *O Kuns!* *O Kompleks!* *Kuikenlief* die eerste prys in 'n blyspelwedstryd van die Suid-Afrikaanse Uitsaaikorporasie. Hierdie eenbedryf word in 'n bundel saam met ander blyspele soos *Die man en die bank*, *Sommer senuwees*, *my skat* en *Storm!* opgeneem. *Die man en die bank*, is ook vir die radio verwerk en as 'n radiodrama uitgesaai.

Die ongepubliseerde eenakter *Vra is vry* behaal 'n tweede prys in die ATKV se landwye eenakterwedstryd van 1972. Die komedie *Dis nou vir jou 'n ding!* behaal in 1980 'n tweede plek in 'n ATKV-eenakterwedstryd

en word opgeneem in die versamelbundel *Roep die naguiltjie*, onder redaksie van Gerhard J Beukes.

Vir die SAUK se Vrouerubriek skryf sy die reeks sketse *Grille en giere* en 'n keuse hieruit word later gepubliseer in *Sêgoed*. Haar hartstog het egter altyd dialoog gebly en sy is baie bekend vir haar hoorspele en toneelwerk. Sy het die toneelstuk *Die Bekonkelde Krugers* geskryf wat plaaslik in Graaff-Reinet deur die dorp se toneelvereniging op die planke gebring is.

Een van die verse wat sy geskryf het, lees as volg:

Dit is opgedra aan haar man, Philippie.

Paljas

*Meng vir my 'n kroobos met 'n vygie
pers in rou*

*'n garingblad gekerf met skaafsels
van 'n populier*

'n boereroep 'n bulk 'n blêr

*'n rol van rooiklip teen die dassierant
'n ruik van kraal en kakie en swart
koffie*

*'n westewolk wat waterwys 'n
droogte sonder wei*

'n son, 'n saad 'n pol soetgras

*'n hadida se hartseer en 'n tortel se
getreur*

*gooi alles vir my bymekaar en pars tot
'n karoopaljas*

'n gou vergeet

'n ophou-weet

Dat hy in alles was - Paljas

(Joan Retief - kopiereg voorbehou).

Joan Retief is op 4 Junie 2014 in Jeffreysbaai oorlede.

Anton Els

Nicolaas Anton Els is op 28 Mei 1959 op Graaff-Reinet gebore. Sy pa was Samuel Nicolaas Els (19 Augustus 1929 – 25 Februarie 1996). Sy ma Paulina (Pollie) Cornelia gebore Botha, (16 Desember 1933 – 27 September 1975) het van Fort Beaufort gekom. Sy suster, Suzette, is 14 maande jonger as hy en sy broer, Paul, 6 jaar jonger.

Anton het sy skoolloopbaan op Adendorp, 'n klein dorpie buite Graaff-Reinet, begin. Op aandrang van sy oupa Paulus G Botha, wie sy kleinseun se besondere talent gemerk het, begin Anton reeds die volgende jaar sy musiekonderrig by me Edna Labuschagne. Aangemoedig deur

mnr Greef, hoof van Laerskool Adendorp, begelei hy die kinders op die klavier in samesang en ritmewerk. Die gesin het 'n klein orreltjie besit en Anton se ma wou hê dat me Labuschagne hom moes leer om dié orreltjie te speel. Hier het sy lesse begin, maar me Labuschagne het gemeen hy moet eers klavier speel sodat sy vingers sterker kon word. Sy pa het 'n klavier aangekoop en sy vordering was so goed dat me Labuschagne hom reeds die volgende jaar vir Unisa se musiekeksamens ingeskryf het. (Me Labuschagne was vir baie jare die orreliste van die NG Grootkerk op Graaff-Reinet en is die ouma van die bekende pianis/orrelis Zorada Temmingh van Stellenbosch.)

In 1975, slaag Anton sy finaal-eksamen, (graad VIII), in klavier.

In dieselfde jaar slaag hy die skriftelike eksamen: Junior Toonkunstenaarskap met eervolle vermelding. Toe sy bene lank genoeg was, het hy ook pyporrellesse by me Labuschagne geneem en in 1976 sy graad VIII-orrel-eksamen gespeel. Vanaf 16 jarige ouderdom was hy orrelis by die Anglikaanse Kerk in Graaff-Reinet en tree hy ook soms op

as plaasvervanger vir me Labuschagne in die NG Grootkerk. Musiek op hoërgraad was een van sy matriekvakke in 1977. Na sy weermagsjare in Oudtshoorn en Heidelberg in die destydse Transvaal studeer hy vanaf 1980 vir die BMus-graad aan die Universiteit van Stellenbosch. Hierna doen hy 'n M-graad in komposisie aan die Universiteit van Kaapstad. Els het nagenoeg 10 jaar by die Paul Roos Gimnasium in Stellenbosch, en later by verskeie skole in die Kaapse Skiereiland onder andere by die Waldorff skool in Constantia, musiek onderrig. Baie leerlinge het privaat by hom musiek geneem. Die wynlandgoed *La Motte* het vir Anton gevra om maandeliks klassieke musiekkonserte aan te bied. Hierna stig hy sy eie musiekagentskap, *Music Maestros*, en bring talle internasionale kamermusieksoliste na Suid-Afrika. Hy tree ook op as produksiebestuurder vir nasionale musiektoere deur musikante.

Anton Els sterf 9 Julie 2015 op 56. Hy was ten tyde van sy dood nagenoeg 12 jaar orrelis van die NG Gemeente Tamboerskloof. Louis van der Watt,

dirigent van die Canticum Novum-studentekerkkoor in Stellenbosch, het Els as 'n uitstekende musikant, koordirigent, musiekagent en musiekonderwyser beskryf. Zorada Temmingh het na sy dood aan hom hulde gebring en verwys na hoe goed hy in musiekteorie op universiteit gevaar het en na sy buitengewoon aantreklike noteskrif.

Die 1976- Lida en die Liedjieskrywer

Aangesien die oorspronklike werk aan Hoër Volksskool opgedra is en S le Roux Marais sy tagtigste verjaarsdag in 1976 gevier het, het Anton Els gevoel dat dit baie gepas sal wees om die operette weer op te voer en so eer aan Marais te toon.

Met Anton as die jongste regisseur in die land op daardie stadium aan die stuur, het die leerlinge feitlik sonder die hulp van ouers en onderwysers die taak aangepak en deurgevoer. Die deelnemers aan die operette het Anton se oordeel as regisseur aanvaar en sy rolverdeling is deur kritici as in die kol beskryf.



i) S le Roux Marais, Joan Retief en Anton Els na afloop van die uitvoering van Lida en die Liedjieskrywer in 1976 in Graaff-Reinet.

Maryna van Loggerenberg het die ryk dame Renette met oortuiging vertolk. Haar sang was oor die algemeen stewig en suiwer. Rulene Blom as Lida het veral vir 'n hoogtepunt gesorg met *Sterrelied*. Gerhard Genade as Karel het 'n moeilike rol, emosioneel en veral ten opsigte van stemplasing vir 'n jong seun, volgestaan. Werner Horn as die baron het sy rol vertolk asof tweede natuur. Hy het met sy selfvertroue en galantheid 'n groot bydrae tot die sukses van die opvoering gemaak. In die kleiner hoofrolle het Corrie Geel as eerste kamerbediende vir aangename vermaak gesorg, terwyl Marinus Horn as die nar spontane spel gelewer het. Charl Blom het as die rower sy klein rol met baie oortuiging

gespeel. Beide Blom en Horn het ook vir goeie sang gesorg. Die koor het deurgaans 'n goeie standaard gehandhaaf, en veral die *Nuwejaarslied* was 'n hoogtepunt. Die ensemblesang van die kamerbediendes was uiters geslaagd. Die bypassende dans en bewegings het 'n besondere bydrae tot die opvoering gebring en het werklik van smaakvolle choreografie getuig.

Dit was 'n unieke gebeurtenis en die aanbieding is as uiters geslaagd beskryf. Die regie van Anton Els het 'n verbasende rypheid vir so 'n jong regisseur getoon. S le Roux het na afloop van die opvoering opgemerk:



ii) Slottoneel van Lida en die Liedjieskrywer tydens die uitvoering in Graaff-Reinet in 1976.

”Julle het julle uitstekend van julle taak gekwyt ” en die woorde van die skrywer was: “Julle was *onoortreflik.*” Dit was vir almal wat die opvoering kon meemaak, hetsy as deelnemer of toeskouer 'n uiters genotvolle belewenis – iets waarop Volksskool met reg baie trots kon wees.

-Ansie Malherbe



ii) Die toneelgroep se aanbieding in 1976 in Graaff-Reinet is as uiters geslaagd beskryf.



THE NEWSPAPERS OF GRAAFF-REINET

(Johannes Haarhoff and
Anziske Kayster)

Newspaper accounts of an event, written in the heat of the moment as the event is unfolding, are necessarily incomplete without the wisdom of hindsight. However, newspapers are not commonly called a “first rough draft of history” without reason. They provide a sense of immediacy and a level of detail which usually get lost when more complete, polished histories are written years or decades later. In the absence of primary sources such as official documents, photographs, interviews, correspondence and the like, historians often have to revert to newspaper accounts published at the time of the event. Graaff-Reinet is fortunate to have had a number of newspapers for the past 170 years to assist researchers and enthusiasts on their journeys into the past of our town.

The first Graaff-Reinet newspaper was the **Graaff-Reinet Courant & Chronicle of the Wild**, appearing in 1851. Its publication ceased in 1853. Following short on its heels were the **Graaff-Reinet Herald** in 1852 and the **Graaff-Reinet Courant** in 1853. It is not clear whether the **Graaff-Reinet Courant** was a new publication, or only a continuation of the **Graaff-Reinet Courant & Chronicle of the Wild**, but it lasted only one more year before closing in 1854. For the next six years, the **Graaff-Reinet Herald** was the only paper, until the **Graaff-Reinet Advertiser** appeared in 1860. In 1875, the **Graaff-Reinet Courant** reappeared but had to close its doors again in 1878.

During the 1880s, three more newspapers tried their luck. In 1884, the **Graaff-Reinet Penny News** (later shortened to the **Graaff-Reinet News**) appeared, only to close down in 1886. Also in 1884, the first Dutch newspaper **De Graaff-Reinetsche Advertentieblad** (later renamed to **De Graaff-Reinetsche Courant**)

appeared, but also closed down in 1886. Short on its heels was a second Dutch newspaper **De Graaff Reinetter** in 1885.

In 1890 the **Graaff-Reinet Herald**, which appeared uninterruptedly since 1852, threw in the towel. In 1900 during the Anglo-Boer War, the **Graaff-Reinet Budget** made a brief appearance, but closed down in the same year. In 1902, at the conclusion of the war, **De Graaff Reinetter** also shut their doors. So, for practically all of the 20th century, the **Graaff-Reinet Advertiser** remained the only newspaper in town.

Are these newspapers still available and accessible? As far as could be determined from the National Library (NL) in Cape Town and the own holdings of the Graaff-Reinet Museum (GRM), the current status is:

Graaff-Reinet Courant & Chronicle of the Wild (1851-1853). Paper copy and 1 roll of microfiche at the NL.

Graaff-Reinet Herald (1852-1890). Paper copy and 12 rolls of microfiche at the NL. The GRM holds complete volumes of this newspaper from 1852 to 1884.

Graaff-Reinet Courant (1853-1854; 1875-1878). Paper copy only at the NL.

Graaff-Reinet Advertiser (1860-). Paper copy only at the NL. This newspaper forms the greater part of the GRM newspaper collection. Some newspapers are mere fragments, others are single publications some of which date back to 1883 and 1887. The assumption is that quite a number of volumes were destroyed in the fire of 1980 at Reinet House where the newspapers were previously stored. The oldest volumes in the archive presently, date back to 1926 and 1938. These are the only volumes available prior to 1946. From 1946 the collection is more complete with only volumes 1951, 1955, 1957 absent.

Graaff-Reinet News (1884-1886). Paper copy only at the NL.

De Graaff-Reinetsche Courant (1884-1886). Paper copy only at the NL.

De Graaff-Reinetter (1885-1902). Paper copy and 13 rolls of microfilm at the NL. The GRM holds 2 single copies of this publication: 30 June 1892, 23 July 1896.

Graaff-Reinet Budget (1900). Paper copy only at the NL.

The museum archives also holds a number of additional newspapers that were published in the district and include the Jansenville Chronicle, the Burgersdorper, the Aberdeen Post, the Murraysburger and Karoonuus. These newspapers were mostly published in the latter part of the 1900's and can be regarded as contemporary.

The Graaff-Reinet Museum identified a need to make these newspapers available in digital form to better serve its local, national and international visitors. The rolls of microfiche can be scanned directly in a relatively cheap way. Where microfiche is not available, the fragile old

newspapers have to be scanned from scratch, which is roughly about ten times more expensive than scanning microfiche. The obvious first step, therefore, will be to get digital copies of those newspapers which have already been microfiched. The Graaff-Reinet Heritage Society generously sponsored the scanning of a random sample of the microfiche rolls available to allow the Museum to assess the quality and potential value of the digital copies. The scanning was performed by Firstcoast Technologies and all 1200 pages of **De Graaff-Reinetter**, from 1 January 1890 to 31 December 1892, were received a few weeks ago. The pages are not only scanned to be able to *SEE* all the pages, but also processed with optical character recognition (OCR) software to allow users to *SEARCH* for keywords of interest. Given the poor quality of paper and printing of a more than a century ago, the OCR is not flawless as it misses quite a number of words and characters, but still is a valuable aid to allow researchers to work much

faster. The intention is that Graaff-Reinet Museum, funds permitting, will continue to build its digital collection of old Graaff-Reinet newspapers to complement the digitalisation programme of its photographs, currently underway. Many thanks to the Graaff-Reinet Heritage Society for enabling the Graaff-Reinet Museum to take the first step.

Sources:

(2019) Email correspondence with Herschell Miller of the National Library in Cape Town.

(2019-2020) Email correspondence with Thomas Schmidt of Firstcoast Technologies.

South African Public Library (1950) *Union List of South African Newspapers – November 1949*. Grey Bibliographies No 3, Cape Town.

ANNOUNCEMENTS:

The Graaff-Reinet Museum is a public institution and as such is obliged to adhere to Covid 19 safety protocols. These are:

- The wearing of masks, covering both nose and mouth, which is compulsory on the museum premises

- All visitors will be required to adhere to screening and recording of information in the Covid 19 attendance register
- Social distancing is implemented: only three people allowed per room
- Sanitising is compulsory
- Unfortunately guided tours, face to face meetings and visits to the archive have been placed on hold
- All enquiries will be answered electronically
- The Annual General Meeting is postponed until next year. An Annual report will be electronically available from January 2021

DIE LAASTE SÊ:

