

2020

## **My hall. A stage play and My Hall: Excavating, shaping and sharing the memory of Hale School's Memorial Hall through a site-specific, staged performance. An exegesis**

Julia Jarel  
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# **My hall**

*A stage play*

and

## **My Hall: Excavating, shaping and sharing the memory of Hale School's Memorial Hall through a site-specific, staged performance.**

*An exegesis*

This thesis is presented in partial fulfilment of the degree of

**Master of Arts (Performing Arts)**

**Julia Jarel**

Edith Cowan University

Western Australian Academy of Performing Arts (WAAPA )

2020



Hale School's Memorial Hall, 2019. Photo by Ben Harris.

## My Hall

Excavating, shaping and sharing the memory of Hale School's Memorial Hall through a site-specific, staged performance.

Julia Jarel, 2019



# Abstract

This thesis provides a case study which investigates the notion that a building which is historically and architecturally significant to a community holds that community's memories within its walls. It argues that, in collaboration with the members of that community, these memories can be excavated, revealed and woven together to form a piece of site-specific theatre which can then be performed by and for those community members. It proposes that this intergenerational, creative collaboration may enhance the community members' understanding and appreciation of the significance of the building, its place in the community and their place within it.

The site of focus for this thesis is Hale School's Memorial Hall. In order to excavate the building's memory, members of the Hale community were invited to visit the Hall and share the recollections revealed through physical exploration of the site. Additional memories were revealed through archival research and written and verbal exchanges with community members who could not physically visit the site. These memories were then woven, in collaboration with the community, into a site-specific theatre script designed to be staged, in Memorial Hall and its surrounds, by a cast of Old Haleians, current staff members, parents and students.

This thesis consists of an original, research-based playscript, together with exegetical writing which outlines the significance of creating this work at the current time and in the chosen place. It provides new insights into methods of excavation used to reveal memory contained within a commemorative site and contributes to a broader understanding of the role of the writer in shaping the excavated memories to form a work of site-specific theatre. This thesis illustrates the importance of community consultation in both the excavation and shaping processes.

This thesis, including the playscript, is presented in fulfilment of the  
Master of (Arts) Performing Arts (WAAPA)

Edith Cowan University  
Western Australian Academy of Performing Arts  
2019

## Statement of Originality

The work contained in this thesis has not been previously submitted to meet the requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously written or published by another person except where due reference is made.

Signature *Julia Farel*

Date: February 12, 2020

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# The Prologue

## Backstory

In hindsight, I can see that my personal journey towards this research project began, quite unintentionally on my part, in 2010, when I was asked to create a scripted drama performance for the Middle School Speech Day at Hale School. This was to be the newly erected Middle School's inaugural Speech Day ceremony and, as such, expectations were high. The assembly was to be held, as all Hale Speech Days have been since 1962, in Memorial Hall. I was given no parameters for the piece, apart from a fifteen-minute time slot. I therefore began seeking a theme or topic that would not only fulfil the unwritten brief of impressing the Hale community and Board members but also be of interest and relevance to the boys in the audience and cast. After several weeks, with the pressure mounting, I happened to find myself in one of the small rooms behind the stage in Memorial Hall. There, leaning up against the wall, stacked up one behind the other, was a pile of dusty, framed photographs I had never seen before. As I leafed idly through them, I happened upon a frame containing photos and programme pages for a production entitled, *Brother Love's Travelling Salvation Show*, performed in Memorial Hall in 1983 (Hopkins, 1983). At the centre of the collection, was a photo of a boy and his dog which, for no apparent reason, I found mesmerizing. Somehow, it fired my imagination and thrust me back in time. Perhaps this was an example of Roland Barthes' punctum – 'a cast of the dice...which pricks me...is poignant to me' (Barthes, 1981, p.27).



Figure 1: *Brother Love's Travelling Salvation Show*. Photo frame containing memorabilia.  
Source: Retrieved from Hale School Props Shed, 2019. Hale School, Wembley Downs.

As I continued to gaze upon the photo, I realized I had unexpectedly found my inspiration for the Speech Day drama - not so much in the photo itself, but in the finding. The photo had been hidden to me. It had been leaning against a wall of Memorial Hall, covered by others, unable to be seen without digging. This led me to wonder what other memories might be hidden within the Hall's walls and whether they would only be revealed to me if I was prepared to excavate a little.

This encounter with the archive led to a script for the Speech Day drama performance entitled, *If These Walls Could Talk*. This short piece was my first performance work in Memorial Hall and my first experience of writing site-specific theatre. It also provided an early glimpse into the challenges and possibilities presented by Memorial Hall as a site and place of inspiration for performance in an educational setting. The writing of *If These Walls Could Talk* involved asking 400 boys about their most significant experiences in Middle School and then weaving those memories into a fifteen minute performance in which all 400 boys would perform. As I look back now on the script, I note that it employed an imaginary character to shape both the current day stories and historical stories inspired by the Hall into a cohesive narrative. This script also told stories from different eras simultaneously on the same stage, employed the device of non-chronological sequencing of historical events and introduced the concept of 'ghosts' appearing out of the walls.

TOM      I told you. These walls see everything. Oh cripes! I've got  
a cramp! That's what you get from being cooped up in a  
wall for nearly 30 years. Might take me a bit longer than  
I thought to get down there.

JY          No! Don't worry. You just stay up there. Like I said...

TOM      No, no! No trouble. I'll get the walls to give us a war cry  
to spur me on.

JY          The walls even know the war cry?

TOM      'Course they do. Heard it millions of times!

(Jarel, 2010).

In the process of writing *If These Walls Could Talk*, I also contacted the young boy in the photograph – who was now an Old Haleian in his forties – and spoke with him about his memories of the *Brother Love's Travelling Salvation Show*. I then wove these recollections, in a very simple way, into the script. This was therefore my first experience of building performance from memories collected from the wider Hale community.

This first experience with developing site-specific theatre and linking it with the extended community was closely followed, in 2011, by a week-long drama masterclass with Year 8 students. As I once again sought a meaningful topic for this project, I discovered that many of the boys involved in the project had family lineage with Hale School and were interested in finding out a little more about their ancestors' schooling experiences. I also realized that 2011 was the school's 50<sup>th</sup> anniversary of the move from the Havelock Street campus in West Perth to the Wembley Downs campus (*The Haleian*, July 2011, p.4). This led to the boys interviewing Old Haleian, Bruce Strickland, who had attended both campuses, about his experiences. The information gathered from this interview, combined with that gleaned from Hale history books, was then woven into a piece entitled, *Jimmy*, which was subsequently performed at the Havelock Street site for an audience of Old Boys (Jarel, 2011). This play expanded my experience with scriptwriting for historic, site-specific theatre by requiring more detailed archival research and the investigation of an era and place with which I was less familiar.



Figure 2: *Jimmy*, Hale Masterclass Performance, Havelock Street quadrangle and hall, 2011.  
Source: *The Haleian*, July 2011, p.19.

During this time, historian and performer, Helen Munt and I collaborated on the writing, directing and producing of *Rottnest After Dark: The Visitation*, a piece of research-based, site-specific theatre commissioned by the Rottnest Island Authority (Jarel & Munt, 2012). While *Rottnest After Dark: The Visitation* was not connected to Hale, it served as another precursor for the Memorial Hall production because it involved a 'series of dramatized encounters with characters from the Island's past' intended to 'enhance the visitors' understanding and appreciation of a place they thought they already knew' (Bottcher and Ludewig, 2015, p.188). Memorial Hall is also a place its visitors and inhabitants think they already know, yet many of those who frequent the building on a daily or weekly basis, are largely unaware of her history and significance. In fact, current students who regularly use the Hall for various activities admit that the Hall is rather 'taken for granted' (Yap, 2018). Perhaps Memorial Hall is an example of a building which has become 'seen for its functional self rather than its physical self' and, as a result, 'its beauty and its importance' have been disguised (Green, 2019).



Figure 3: *Rottnest After Dark: The Visitation*. Photo taken during performance, 2012.  
Source: Researcher photograph.



The writing of *Rottnest After Dark: The Visitation* also increased my awareness of the tensions encountered when various stakeholders and invested community groups have different political and social aspirations for the proposed work. Far from being just a tourist destination, Rottnest Island has a complex, melancholy and often still hidden history. Indeed, the co-producer of *Rottnest After Dark: The Visitation*, Helen Munt, writes of the history of the Aboriginal prison as a 'dark part of Western Australia's history that still hovers over and haunts the island' and 'is still a source of tension between the indigenous community and the Rottnest Island Authority although some very positive bridges have been built between the two in more recent years' (Munt, 2012, np). Despite this tension, Scooplight Theatre believed that it was imperative that the story of the Aboriginal prison would be included in the performance.

*An Aboriginal man, JOHNNIE WIDGIE WIDGIE, is behind the group, his head down, facing out to sea. We hear his soft weeping. HENRY TRIGG walks up and stands by him. MATT, the tour guide watches on, confused.*

HENRY TRIGG      They do that. The natives. Weep like that, often and most bitterly. Particularly old men, or those who have left wives and children on the mainland.

MATT                Natives? Don't you mean...so you're saying...this man is an Aboriginal prisoner?

TRIGG                Yes.

MATT                But, hang on, that can't be right? There isn't a....

(Jarel and Munt, 2012).

Writing *Rottnest After Dark: The Visitation* provided further experience with weaving together historic characters and events drawn from archival research and written oral history, this time around a title and a central character. Both were inspired by another example of Barthes' punctum, experienced when I arrived for a research visit and found myself gazing upon a stained-glass window entitled, 'The Visitation', and a memorial plaque commemorating Tiny Love located in the Anglican church on the island.





Figure 4: 'The Visitation' stained glass window and Tiny Love memorial plaque, Rottnest Island Anglican Church, 2012.

Source: Photograph taken by researcher.

It also involved hauntings and connected characters from different eras and non-chronological events.

MATT                      There's a mill? Where?

HENRY VINCENT      Well, it be right behind me, mister! What did you think that was?

MATT                      That lady from the Lodge told us that the staff lived in there.

HENRY VINCENT      Lodge? Staff? What you be prattling on about there? This be the mill and we don't call 'em "staff", they be prisoners of Her Majesty.

(Jarel and Munt, 2012).

This time, however, many of these hauntings were merely snippets and glimpses rather than complete 'scenes.' Allowing these hauntings to remain partially formed helped to challenge my pre-conceived notions, as a writer, that all scenes needed to have a sense of completeness to be satisfying to the audience and I began to understand Doreen Massey's notion of a slice of time being 'full of holes, of disconnection, of tentative, half-formed first encounters, littered with a myriad of loose ends' (Massey in Tompkins, 2012, p.5).

Finally, *Rottnest After Dark: The Visitation* began my preparation for writing a play about Memorial Hall because its script touched upon the subject of war and its effects on the community of Rottnest.

BETTY LOVE	I remember that day, like it was yesterday. 1941, December 12. The day 'the note' arrived.
JOY LOVE	Japan had entered the War, and we had to leave the Island, along with all the other women and children.
BETTY LOVE	But Dad stayed behind.
JOY	The Island would have fallen apart without Dad.

(Jarel and Munt, 2012).

Two of Scooplight Theatre's subsequent productions then dealt with the subject of war in a much more pivotal way. In 2014 and 2015, *Capturing the Enemy*, was performed in the Anglican Church on Rottnest Island and presented the stories of the European prisoners of war held in internment camps on Rottnest Island during the Great War. Then, in 2016, *And Tell Mum* was presented at the Kulin War Memorial. This play recounted the experiences of the men and women from the small wheatbelt town of Kulin during World War I. These productions, which dealt with the ramifications of World War 1 on small Australian communities, provided further background for researching and writing of a script about Hale School's War Memorial Hall.

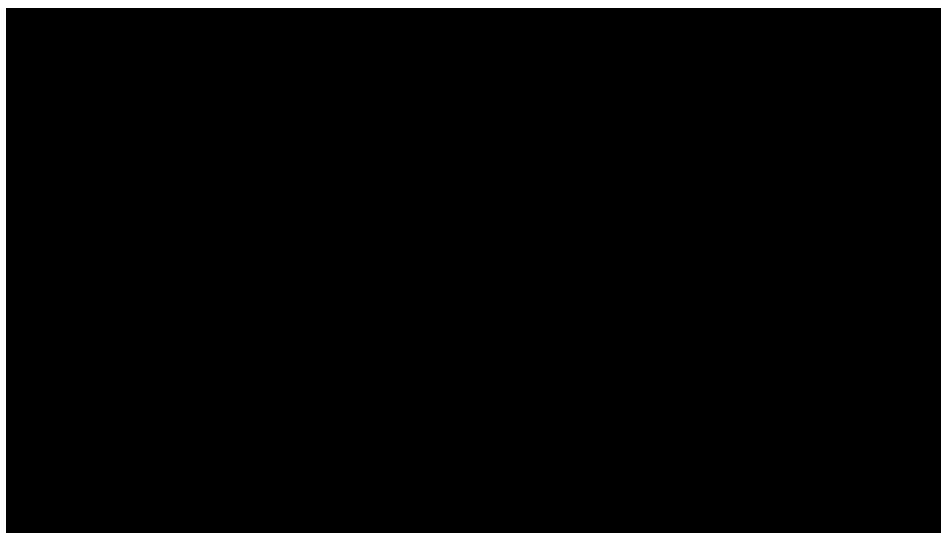


Figure 5: 'Connor Delves in the island's chapel where he will re-enact a war story.'  
Source: Acott, 2015 July 24, Scooplight Falls on Rotto History. *The West Australian*. Photo credit: Bill Hatto.

Back at Hale School, in 2013, my theatrical links with the wider Hale community were expanded through the creation of *Lasting Value*. In this case, a group of Year 8 Hale boys worked with a group of Old Haleians to research, script and perform a piece of promenade theatre which moved between various sites on the current Hale campus, one of which was Memorial Hall (Jarel, 2013). While this work was site-based rather than strictly site-specific because it approximated spaces rather than generating work that could only ever occur at one location (Tompkins, 2011, p.225), it was a memory-based piece and my first work which involved a significant number of interviews conducted expressly for the purpose of the project.



Figure 6: Dress rehearsal photos. *Lasting Value*, Hale School's Memorial Hall, 2013. Source: Hale School archives. Photographer – Taran Dunn

*Lasting Value* told the Old Boys' stories of their time at Havelock Street and involved a number of processes which I had not employed before. Firstly, the Old Boys not only provided the oral histories for the script but were also part of a reading where they provided feedback and corrections and then approved the script. The second and most important precedent for the Memorial Hall performance was that the Old Boys and Year 8 boys shared the stage as they worked together to enact and narrate the Old Boys' memories.

The excavation, shaping and scripting of the memories held within Memorial Hall was informed by each of these projects. However, *My Hall* will significantly expand this previous body of work. This production will require more extensive, detailed and comprehensive research, a larger number of sources and participants and a far greater level of technical support. As a result of the scale of this research project and performance, *My Hall* will offer an expanded and meaningful opportunity for numerous members and groups of the Hale community to come together, consider and celebrate their shared past with Memorial Hall and with one another.

# Introduction

## Setting the Scene

### *The Topic*

This thesis explores the way in which memories contained within a significant, community site at a certain time can be excavated and meaningfully shared. It asks what collaborative processes are involved when history, theatre, architecture, community and memory intersect. It provides a case study which describes the process of creating *My Hall* – a site-specific theatre script based on the memories contained within Hale School’s Memorial Hall. This thesis details why Memorial Hall was identified as a site of interest and why theatre was chosen as the means of exploring and sharing of the memories contained within the Hall’s walls. It charts how these memories were excavated and their meanings explored and examines how, in consultation with the Hale community, these memories were then shaped into a script for an original work of site-specific theatre.

The submitted thesis consists of an exegesis (this document) as well as a script (*My Hall* script pp.1-94). The title of the script, *My Hall*, is inspired by the memory of Old Haleian, Mr Alan Forsyth.

ALAN FORSYTH

But, every time I walk past that hall or into it, I feel that – at least in part – it is my hall (Forsyth, 2018).

Reproduced in Jarel, 2019, *My Hall* script p.27.

Please note that, for logistical and administrative reasons, the production arising from the submitted script is scheduled to be staged following the submission of the thesis which you have in your hands. As such, while the script and exegesis include notes, stage directions and material intended to frame the projected stage version, the final production will be performed in

Memorial Hall, in 2020, by an intergenerational cast of Hale community members for the wider Hale community. This performance is not part of the examined research presented for this degree.

### *The Site*

The building chosen for this exploration through site-specific theatre, Hale School's Memorial Hall, opened in 1962 and is a site of architectural and historical significance to the Hale community. From its inception, it was envisaged as a building which would 'dominate the buildings and the landscape' and serve as a 'central meeting place' at the new campus of Hale School in Wembley Downs (*Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.4). It is 'highly valued by the Hale School fraternity because it was funded by the Old Haleians in memory of former students who had given their lives in war service' (T.P.G Town Planning, 2014, p.4). As a building of such significance and a central place of historic and ongoing activity, Memorial Hall provided a rich site of sedimentary memory to be excavated by the Old Boys, staff members and current boys of Hale School.

Perhaps more importantly, however, in siting this research in a building which is central to the Hale School community and its history, this work necessarily has generational linkage and family at its core. Many, many of the students across the years, who have inhabited, and continue to inhabit, the Hall have strong familial links to the Hall and to the school. Many have, not only brothers, but also fathers, uncles, grandfathers, great-grandfathers and then sons who attended or attend the school. This sense of family is therefore, at the core of the school's very identity. Certainly, then, The Hall is a memorial one but, even without that function, there is a sense of its hands reaching out and protecting and encouraging and inspiring, just as a mother, father, grandmother or grandfather does across the generations. As such, this sense of family and intergenerational connection is integral to both the excavation and sharing of the memory of this site.

## *The Methodology*

This research used a practice-led approach which placed equal emphasis on the creative and the critical and resulted in research insights which arose out of 'making a creative work and/or in the documentation and theorisation of that work' (Smith and Dean, 2009, p.2). By conducting a case study, it explored the uniqueness of the lived experience of a site-specific theatre project in Hale School's Memorial Hall (Simons, 2009, p.4). It began by inviting Hale community members to reflect on their role in conceiving, funding, designing, building and inhabiting Memorial Hall and asked not only what the Old Boys did for and in the Hall, 'but what they wanted to do, what they believed they were doing' and 'what they now think they did' (Portelli, 1981, p.100). At the same time as this interview process was taking place, extensive research was being conducted into the information held in Hale School archives about the Hall and its genesis. The current literature on site-specific theatre – particularly that which related to historic, community sites – was also being canvassed.

According to Pierre Nora, memory takes root in the concrete, in spaces, gestures, images and objects (1989, p.9). The process of excavating the memories held within Memorial Hall therefore began, in March 2018, with a series of interviews conducted, wherever possible, within the walls of the Hall. By holding the interviews in the Hall, participants' memories were triggered by the mnemonic properties of the material culture therein and by the prosthetic memories and sensations experienced by the body as the Hall was, once again, moved through (Davidson, 2009, p.332). As part of this process, the Old Boys and staff members, past and present, were invited to physically investigate, not just the Hall's central expanse, but its nooks and crannies, and, in so doing, retrace their previous footsteps and evoke forgotten memories. Old Boys living interstate or overseas who could not physically visit the Hall were interviewed using connective technology such as Skype. Those interviews which were conducted in the Hall, were recorded as unobtrusively as possible and took place, wherever possible, when the Hall was otherwise empty so that the interviewee had the opportunity to hear both the sounds of the Hall's voices and its natural soundscape.

The list of interviewees arose organically through recommendations by members of the Hale community. As one Old Boy was interviewed, for example, he would recommend another. The Old Haleians who were interviewed as a result of this process were –

- David Bambach            ex-staff member
- Val Bambach            David Bambach's wife
- Peter Bandy            (Old Boy) *Skype interview*
- Tony Brand            (Memorial Hall architect and Old Boy)
- Gus Ferguson            (Memorial Hall designer who worked closely with Tony Brand)
- Robert Montgomery (Old Boy)
- Andrew Mutzig            (Old Boy)
- Jon Readhead            (Old Boy)
- Jonathan Scott            (Old Boy) *Skype interview*
- Tim Urquart            (Old Boy)

Other interviews arose as a result of the interviewees being my colleagues (past and present) and my knowing that they had a long and rich history with the school and the Hall. They were –

- David Bean            (current, long serving staff member)
- Bill Edgar            (ex-staff member and Hale archivist)
- Richard Goater            (current, long serving staff member)
- Tim Hantke            (Old Boy – son of Ted Hantke)
- Brenton Hantke            (Old Boy – grandson of Ted Hantke, son of Tim Hantke and current Hale staff member)
- Joshua Hantke            (Current boy, great-grandson of Ted Hantke, grandson of Tim Hantke and son of Brenton Hantke)

In order to further expand the reach of the project, in September 2018, the Manager of the Old Haleians, Judy Greaney, sent an email to all the Old Boys inviting them to share their recollections of Memorial Hall via return email. This action did not meet the desire to conduct excavation of



memory within the Hall's walls, but it did encourage widespread community involvement. The email also included an invitation to request an interview if desired. As soon as the email had been sent out, responses came tumbling in. Some of these were lighthearted and brief but many were lengthy, thoughtfully worded and heartfelt. The sentiment for and significance of the Hall for the Old Boys was clear. Interviews arising from this process were conducted with –

- Rob Barugh (Old Boy and current staff member)
- Ernest Chua (Old Boy)
- Bruce Strickland (Old Boy)

Old Boys who submitted their memories by email but did not request an interview were:

Marcus Anderson, Colin Armstrong, Robert Atkins, Peter Bandy, Terry Barr, Rob Barugh, Aaron Bettridge, Owen Bowden, Fred Bremer, Mik Burton, Brian Cadd, Ken Chapman, Errol Considine, Glenn Craig, Ned Crossley, Neal Davis, Gary Dye, Colin Gerloff, John Hassell, Kim Harrison, Rod Langlands, Trent Leach, Warren Lilleyman, Peter Lowe, Robert Montgomery, Craig Moss, Lachlan Obst, Frank Patterson, Matthew Pickford, Jonathan Rush, Craig Smith, Gareth Smith, Peter Taylor, Colin Viska, Dean Williams, Bruce Williamson, Peter Winterton, David Woolfe, Brad Zink.

In addition to the one-on-one interviews and emails, a focus group discussion involving a volunteer group of Year 8 drama students and a volunteer group of Old Boys was then conducted in the Hall. The Old Boy participants who accepted the invitation to take part in this process were

- Alan Forsyth (Old Boy and ex-chaplain)
- Ian Beeson (Old Boy)
- Don Chipper (Old Boy)
- Richard Hyland (Old Boy)
- Rod Langlands (Old Boy)
- Richard Truscott (Old Boy)

The Year 8 drama students (2018) involved in this process were –

- Mahir Zakharia
- Jonah Morrison
- Simon Tosenovsky
- William Sydney
- Sean Dolan
- John Thomas
- Luke Phillips
- Jackson Plange-Korndoerfer
- Thomas Burton
- Nelson Milner
- Jeremy Karagania
- Kahan Bhatt
- Chris Mutzig
- Rowan Edmunds
- Will Penuliar
- Ethan Yap
- Josh Hantke

The interviews were all recorded and relevant sections transcribed. All emailed memories were collated. Sections of these transcription and emails were also shared with the Headmaster of Hale, Dean Dell'Oro and with the wider community through discussion and presentations. As a result of this project, Old Boys, such as Peter Taylor (please see transcript below) were expressing and sharing their thoughts about the value they place on Memorial Hall and their hopes for its future.

At this stage, I had not yet begun writing the script. As I read the emails arriving in response to Judy's request and listened to the recordings of the interviews, however, it became clear that I should use as many of the Old Boys' words exactly as they were said or written and create or

fictionalize as few words as possible. Segments, such as the following, were so powerfully articulated that it seemed wise to quote them as closely as possible in the script.

My most powerful memory of the Memorial Hall is the day in 1965, as a 9-year-old, I first walked up it and being awestruck. I have been impressed by this building ever since. I later learned that architect (and Old Boy) Tony Brand's raw, grey, board finished, off-form concrete was one of the first of its kind in WA. It probably inspired me to become an architect.

His choice was perfect. Its oversized elements represent raw strength against adversity, like something utilitarian necessarily constructed in haste and then pitted by war. Not adorned or pretty, yet honest and defiant.

The frieze represents a battlefield seen from above with triangular tents set amongst bomb craters to never let us forget this is a Memorial Hall built to remember the sacrifice given by our alumni, some no older than current senior students. Their names are carved forever into these walls.

Lest we forget our motto is "Duty", they put that belief into action. Duty to your mates, your family, our values, our history and to Hale school. Always do your duty.

Subsequent students' achievements and heroic deeds in sport and learning are also recorded here. I aspired to one day be so honoured and am proud to have succeeded in having my name engraved as one of the captains of sport.

So, all this confronted me on my first visit to this great Memorial Hall. It was powerful and stayed with me. That is the effect of great Architecture.

This unique, impressive stone monolith is the heart of Hale School. It holds the souls of those that have come before. It reminds the present custodians of the debt owed to their predecessors and the obligation to do their duty to protect and honour their legacy into the future.

This Memorial Hall embodies that legacy.

Peter Taylor Architect, *Old Boy* 1966-73 (Taylor, 2018 Aug 19).

Partially reproduced in Jarel, 2019, *My Hall* script p.40.

Gathering information from the interview and email process continued to be supported by extensive archival research. During this time, word had begun to spread through the Hale community about the project and various artefacts were given to the school by way of support. These included a copy of the speech delivered by Sir Victor Garland at the opening ceremony of the Hall in 1962 and an accompanying handwritten letter by Lady Garland describing her recollections of the event. As the wealth of information grew, I recognized that it would be impossible to gather and access all the archival remains and memories pertaining to and contained within the site. I knew also that I would be forced to make some difficult decisions – brought about by constraints of time, space and intent of the work - about which memories to share and which to forget. I had committed to allowing each interviewee to tell me ‘what he or she wishes to tell’ rather than what I wish to hear but I would still, to some degree, ‘be selecting the people who are to speak’ and, in so doing, somewhat shaping the testimony and choosing which of those memories to share in the performance (Portelli, 1981, pp.103 and 104). In addition, because of the requirements that would inevitably be placed on such a work staged in a political and educational setting, once I had collected the oral histories and conducted research

in the existing archives, certain memories would necessarily be omitted from the performance. In short, there was no escaping the fact that, while I would be gathering more archival material through the process of recording oral histories of the Hall, I would also be ‘forgetting’ many of the collected artefacts and memories by not recording them in either the thesis or the script. In order to mediate this process, I determined to gather as much input in the given timeframe from as many Hale community members as possible and then focus on memories which might be intensely personal but, at the same time, most evocative for the largest numbers of community members. By shaping memories around the most significant and repeated events in the Hall such as assemblies, dances, inspirational speeches, worship and, of course, theatre, I aimed to create a performance which was as resonant and meaningful for as many members of the Hale School community as possible.

In 2019, using these repeated events as a framework, script writing and the simultaneous planning for staging, began in earnest. Once a draft script had been completed, disparate members of the Hale community were then invited to attend readings of the script. Feedback from these community members was requested and given, revisions made as a result and a script for performance produced. Collaborative planning with the design, technical, publicity, audio-visual, Old Haleian and archival departments of Hale School then began in preparation for the performance.

By using this methodology to collaborate with the Hale community to excavate, make meaning from and shape the memories contained within Memorial, this practice-led research approach resulted in a large number of disparate members of the Hale community contributing meaningfully to the creative and the critical processes of writing *My Hall*. By conducting a case study which had, as its centerpiece, the creation of a performance script, this site-specific theatre project provided a lived experience for the community members of Hale School which unearthed and performed new layers of overlapping memory in the site of Memorial Hall. In so doing, this research process not only produced more archive about and in the Hall but also allowed the community to contribute to its opening ‘out into the future’ (Derrida & Prenowitz, 1995, p.45).

## *Current Literature*

### A Liminal Space

Memorial Hall offered a unique subject of investigation because, at the time the research was conducted, the building was a strange amalgam of juxtapositions. Firstly, it was a war memorial of great significance to the Old Haleian community, but it was also a place of daily activity – exams, assemblies and functions – which involved current students, many of whom were completely unaware of its status. Secondly, as a Royal Institute of British Architects (R.I.B.A.) award winner and the first building in Western Australia to be influenced by the Brutalist style of the Swiss-French architect, Charles-Edouard Jeanneret-Gris (known as Le Corbusier), Memorial Hall was of great historical and architectural significance and yet not heritage listed - Hale School objected to the City of Stirling Heritage Listing in March 2014 (T.P.G Town Planning, 2014, p.4). This lack of heritage listing meant that Memorial Hall, which had stood virtually unchanged for almost sixty years and was therefore a site of unfettered memory for generations of Old Haleians, was under constant threat of remodeling and renovation. Indeed, at the time of this research, unspecified plans for renovation and expansion of the Hall had recently been announced and the Hall hovered under the spectre of undisclosed change. These proposed changes also meant that the Hall had been allowed to slip into a state of partial disrepair with the school uneager to spend time or money on the upkeep of something that would soon be changed. Finally, Memorial Hall was a theatre and yet not a theatre. Certainly, theatre was always one of its intended primary functions but, for several decades, the Hall had rarely been used in this way. At the time of the research project, therefore, Memorial Hall sat in a liminal space between what it was and what it might be, between relative disrepair and imminent renovation and finally, between being both a physically stable repository of memory and one under threat from partial demolition, which could potentially result in the escape of that memory. This liminal space between the known and the unknown provided a somewhat eerie space in time and place in which to conduct this site-specific research and the Hall's state of uncertainty provided an urgency and importance to the excavation, collation and sharing of memory within its walls. In short, at the time of this research, Memorial Hall called out for the kind of intervention, interweaving of times and embodiment of overlapping memories that theatre provides.

### Architecture as Memory

The distinctive architecture of Memorial Hall is, of itself, a performance of memory for the Hale community. Kris Pint speaks of architecture as connecting ‘the dweller with former generations’ and giving ‘him or her a place in a larger story that encompasses the here and now’ (2013, p.128). This notion of connection born of remembering is also raised in Yi-Fu Tuan’s discussion of space and place in which he describes space becoming place when it ‘feels thoroughly familiar to us’ (1977, pp.73,83). Mackay and Whybrow concur with this notion of place being created by a repeated laying down of memory by quoting Massey who defines place as a ‘simultaneity of stories so far’ and describes places as ‘crucibles for a range of people and their narratives *to date*’ (2007, p.9). For the Old Boys of Hale School, Memorial Hall is certainly a crucible of narratives so far which gives them a place in a larger story. As a receptacle of memory which is also in use by the current staff and students of Hale, Memorial Hall is also ever growing and being overlaid. At its core, however, the Hall was built by the Old Haleians to be an enduring place of commemoration and catharsis but also communion. Its dominant, utilitarian architecture which gives the appearance of being sculpted from a single block of unchanging and unassailable concrete reflects the Old Boys’ desire to create an architecturally indestructible edifice that would both hold the souls of the fallen in its walls and provide an enduring place of communion for future generations of Haleians. Events of recent years, however, suggest that the memorial architecture of the Hall may not be as unassailable as the community once imagined.

### Verbatim Theatre and Autoethnography

With Memorial Hall, its architecture, history and memory, at the core of this project, therefore, it is useful here to describe what the project is not. Firstly, the *My Hall* project is not autoethnographic research. While it outlines and acknowledges both my personal history with the Hall (pp.39,40), my previous professional work with the Hale Old Boy community and my relationship with the Hall as central building at my place of work (pp.1,8), this research also describes my lack of affinity or strong emotional connection to the Hall (p.40). This thesis also emphasizes the intention of the research to let the Hall speak through its Old Haleians and community members. There is no intention in this research to ‘strive for social justice or to make

life better' but, rather to tell the history of a significant building through the memory of its inhabitants (Adams, T. E., Holman, J. S., & Ellis, C., 2014, p. 2).

In the same way, while incorporating many of its elements and processes, *My Hall*, is not a work of verbatim theatre. Certainly, as with much documentary theatre, current interviews, letters and emails, along with historic speeches, articles and booklets provide the primary sources of this work. The work also invites responses from the 'ordinary' members of the Hale community and then cites many of these words, verbatim, in the text of both the exegesis and script. The purpose here, however, in an era where so much comes to us via the internet and other immediate media and so much store is therefore placed in the use of the 'real voice', is not to focus on the ethical issues or those of veracity and mediation. The purpose, instead, is to record the memory and history of Memorial Hall.

In this case, then, Memorial Hall, rather than the source text, is the protagonist of the work, whereas Derek Paget, in describing the tenets of verbatim theatre, speaks of the source material in verbatim theatre as becoming the 'true protagonist of the drama' (Paget, 1987, p.318). *My Hall* seeks not to use the source material, as is often the case with verbatim theatre, to advocate for a marginalized group. Certainly, it does seem to give voice to the unheard and endangered but, in this instance, the unheard and endangered are not a group of people on the outskirts of history but a building of architectural significance in danger. This building is given voice, not just through recordings and transcripts but through a combination of its archivally documented but perhaps forgotten history, the memory of those who have inhabited her and the imaginings of the writer. It combines the voices of the 'ordinary' with the already documented testimony of the 'extraordinary' in the Hale community. Rather than a work of verbatim theatre or documentary, *My Hall* is therefore a work of history, memory and site.



### Site-specific Theatre

As stated above, the site of Memorial Hall is at the core of this work. Gay McAuley describes 'site-specific performance, especially when it engages deeply with its chosen site' as bringing 'ideas of place, history and memory to the fore' and having 'the potential to disrupt, disturb and even to change the way we see the familiar' (2003, p.603). This research project engages physically and intimately with the site of Memorial Hall which serves not merely as 'an interesting, and disinterested, backdrop' (Pearson and Shanks, 2001, p.23) but as the 'matter and the goal of its art' (Pavis, 2016, p.295-6). The text of the script has been derived directly from the site and the people who passed within it (Gleave, 2011, p.2). The planned performance of *My Hall* has been 'specifically generated from/for one selected site' (Wrights and Sights, 2001, unpaginated) and could 'only ever occur at one location [Memorial Hall and its surrounds]...because the combination of place and event are too closely entwined to be replicated elsewhere' (Tompkins, 2011, p.225).

### Excavation of Memory

Henri Lefebvre asserts that 'the historical and its consequences, the diachronic, the etymology of locations in the sense of what happened at a particular spot or place and thereby changed it – all of this becomes inscribed in place' (1991, p.37). The first intention of this research, then, was to investigate the ways in which the Memorial Hall site can provide access to these inscriptions, to the 'traces of what has happened before, layers of history and meaning' (Gleave, 2011, p.2). Of course, as a building currently very much in use, Memorial Hall not only contains 'traces of what has happened before' but is also being layered with new meanings on a moment-by-moment basis. McAuley speaks of place as 'a powerful stimulus to memory' (2014, p.49), and so, in order to gain access to these inscriptions and traces, this research sought to invite Old Haleians and other Hale community members to return to the Hall. There they would be able to engage with the mnemonic triggers contained in the site by physically exploring the building and use a multi-sensory approach to retrieve the memories held within the walls.

As the Hale community members visited the site, they were invited not just to explore the main Hall but the variety of spaces and places in and around the Hall. There were those which are part of the building itself, such as the steps, the balconies, the hall and the stage, and those which were connected to it, such as the central quadrangle and the administration building. For the purpose of this study, *places* are defined as the physical locations of the performance itself within the social space of the community. *Spaces*, on the other hand, are understood to be somewhat more open and it 'is through the work of artists and spectators that they will be particularized, shaped, used and endowed with meaning' (McAuley, 2005, p.37). The places of Memorial Hall are continually being *moved through* with 'each occupation, or traversal or transgression of space offering a reinterpretation of it, even a re-writing' (Turner, 2004, p.373). It was the work of this research to explore and articulate how the words, movements and stories held in Memorial Hall could be accessed through the mnemonic signifiers contained in spaces which are still in use and continually being moved through and re-written.

By physically exploring the site and excavating memories in this way, the research participants were encouraged to not only uncover what happened in the Hall but to reveal how they felt about it. Joy Damousi attests that 'we make our past by remembering and forgetting, but it is not simply the events that we recall, for the past we recreate becomes a repository of our emotions, our loves, our hates, desires and fantasies' (2002, p.100/101). The existing Hale School archives could provide a chronological history of the Hall but this was not the intention of this research. This research sought to delve beneath known facts and events and thereby activate 'memories and ghosts' and permit 'stories to be told and voices to be heard as part of a cultural act of recognition' (McAuley, 2005, p.49).

#### Shaping Memory for a Staged Performance

Fiona Wilkie states that 'performance, in order to deal with the contained memories of a site, must find some way of telling them' (2004, p.107). To build performance from the contained memories of the multiple layers of the constantly changing site of Memorial Hall was to build

performance from fragments. McLucas describes the beginning of site-specific work as 'deeply, deeply fractured'. He goes on to say that we are dealing with 'symphonic relationships which can sometimes be made to work and sometimes can't' (McLucas, Morgan and Pearson, 1995, p.51). *My Hall* required the assemblage of numerous fragments of stories gleaned from the mnemonic triggers of the spaces of Memorial Hall which might 'be made to work' and might not. In a further complication, Gleave posits that, 'in attempting to deal with so much, the performance could be able to explore very little' (2011, p.17) and Pearson and Shanks point out that it is impossible to 're-enact the million, million occurrences which have happened' in a site (2001, p.23). Damousi goes further by suggesting that 'the question we should be asking is not which stories we choose to tell, but why we choose the stories we do about ourselves at this particular moment in time' (2002, p.100). These questions regarding the number and type of stories to tell and the way in which they could be assembled in a meaningful way were particularly pertinent at a time when Memorial Hall was under threat. Before the building changed too much and its re-embodiment caused the remembering of its memories to become more difficult or perhaps even impossible, the building's stories first needed to be. Questions of how to collate, interpret, cross-reference, select, discard, assemble, compose and finally share the excavated memories, at a time when these decisions seemed both urgent and important, then needed to be addressed. This thesis therefore provides a case study which details how the community collaborated to excavate and then shape, through a variety of processes such as collating, interpreting, selecting, discarding, linking and framing, the memories of Memorial Hall in preparation for their sharing with the Hale community. It also describes the part the Hall and its surrounds played in these decision-making processes.

Many of the decisions regarding the revealing, sorting, selecting, collating and performing of memories contained within the Hall were decided by the building itself. Mike Pearson and Cliff McLucas refer to a site as the 'host' of a site-specific theatre performance. They describe a 'host' as 'comprising not only the machinery of *place* but also the patina it has acquired with past use' (Turner, 2014, p.374). Pearson and McLucas's use of the term 'host' is interesting as it personifies what might normally be considered an inanimate entity. It implies that theatre makers are guests who are invited by the host to stage the theatre in the site and should adhere to the rules of the

home. It also suggests that, as the host, the site will have significant influence over the events and sequence of the evening and may even determine the duration of the party. Similarly, Jo Newman speaks of non-traditional sites which are not constructed to *support* the act of passive watching (2012, p.50). In so doing, she suggests that a site has its own intention and may support or reject a segment or performance. Perhaps this notion of site as animated and imbued with the ability to determine and guide goes some way to explaining why, partway through the research process, I found myself referring to the Memorial Hall as 'she'. This surprised me, not only because I was personifying a supposedly inanimate building but also because I was referring to a dominant building in the brutalist style in the feminine gender. Yet, Memorial Hall is a grand old dame who holds the souls of her Old Boys in her arms and watches over year after year of current boys as they move through her so perhaps this is not so strange after all. For this reason, the Hall will be referred to using the feminine pronoun henceforth in this thesis.

### The Audience

The members of the Hale community were not just the research candidates and prospective actors for *My Hall* but also the target audience. Jen Harvie explains that the resurgence of theatre mounted in non-traditional theatres and the coining of the term 'site-specific' theatre in the 1980s was, in part, fueled by the intention to attract audience members who might not normally frequent the theatre and to engage this audience more actively in the action but placing them closer or in amongst the performers and encouraging them to move through spaces. She reflects that this practice reflected a desire, in the face of increasing globalisation, to attract local audiences to theatre which resonated with their experience and interest (2006, p.149). Pint (2013, p.133) supports this idea of the audience as integral by suggesting that an architectural site, such as Memorial Hall, provides 'a shamanistic membrane to our collective and private past'. He suggests that, when part of a site-specific performance, the audience members are not 'uninvolved spectators' but an 'active part of this machine'. In the case of *My Hall*, the audience members may or may not be regular theatre-goers but they will certainly be an active part of the Memorial Hall 'machine'. The performance derives from their significant place and includes their collective and individual memories and therefore aims to resonate with their 'experience and interest'. Any community, of course, 'is made up of multiple groups, multiple communities'

(McAuley, 2005, p.48) and this audience for *My Hall* will primarily comprise Old Boys, current students, staff members, families and friends. Subsections of these groups will align most strongly with different eras and some will have intergenerational ties with the Hall and others not. It was therefore important to attempt to ensure that the memories selected for performance will reflect some of the 'experiences and interests' of each of these groups while, at the same time, encouraging the 'audience to see and experience more of their surroundings and/or to see their surroundings differently' (Tompkins, 2012, p.11).

In order to achieve this level of resonance and experience of difference, *My Hall* aimed to weave the excavated memories together in a way which heightened the feelings of intimacy and engagement in the audience. In her discussion on the phenomenology of non-theatre sites on audience, Newman recounts her experience in Look Left Look Right's *You Once Said Yes* which allowed her to experience Edinburgh in a new way by 'engaging all her senses'. She suggests that performance which allows an increasingly restless audience to actively engage in a multi-perspective form of theatre needs to be embraced (2012, p.49 and 59). McAuley takes this notion a step further by noting that, while there is a myriad of ways in which a performance impacts a site, the ways in which site impacts upon performance are even more interesting. She also highlights the enhancing of the creative agency of the audience as one of the most fascinating and potent. In site-specific theatre, based in and of site, she observes that audience members often bring their own knowledge and memories to the site and thereby unleash a 'dynamic and volatile meaning making process' (2005, p.28). Most of the audience for *My Hall* will certainly be intimately connected to the Hall. They will therefore bring a plethora of diverse and emotional memories to the site. In so doing, the members of the Hale community who make up the audience will contribute to and experience the power of historic site-specific theatre by producing 'more lived experience, rather than images or artefacts' (McAuley, 2005, p.50). This research, then, aims to contribute to the existing knowledge of the ways in which audience, as part of and influenced by site, can contribute to the aforementioned 'volatile meaning-making process' discussed by McAuley (2005, p.28). By engaging with members of this community of future audience members, the project tested and prepared these exchanges as part of a shared process with major stakeholders. *My Hall* is already their show, as well as mine and we look forward to its final performative fruition in the wake of this research project.

### The Possibility of a Promenade Performance

In further discussion of the relationship between audience, site and performance, Mike Pearson describes performance as a journey rather than an object. His works have often moved through spaces rather than being static and enclosed (McAuley, 2005, p.37). Gleave discusses how movement and autonomy were experienced by the audience in her work, *Stop the Clocks*. She recounts that 'in some scenes we wanted the audience to look at certain things, so their movements and gaze were more controlled, yet in the moments where they were walking from room to room they had the opportunity to view the space without direction' (2012, p.28). Nick Kaye goes further by suggesting that the spectator might be his own spectacle (2000, p.10). These notions of movement, autonomy and interactivity of audience in site and the political and social restrictions placed on this were examined in this project as the various stakeholders placed restrictions on the imagined promenade elements of this performance. The creative responses which arose from those restrictions were then examined through this project.

This interplay between creativity of the artist and the wishes of the stakeholders raised the question of ownership and management of the site and the ways in which it is permitted to be used. McAuley raises the issue of ownership of site when she suggests that anyone beginning a site-specific theatre project must 'enter into negotiation with the owners of the site; those who currently occupy it and those who have control over it'. She points out that there may be both a legal and moral ownership and that the two may conflict with one another (2005, p.30). I would argue that, in this way, site also influences performance by requiring negotiation with the owners of the stories its mnemonic triggers have revealed. The *My Hall* project, sited in a private boys' school, has certainly involved negotiation with the owners and managers of the institution, the stories and the way in which they are performed. Some of the testimony from Old Boys, for example, has shown some of the previous Headmasters and staff members in a questionable light – certainly by today's standards – and it was therefore decided not to share these memories in the performance.

# Chapter One

## Why This Work, At This Time, In This Place?

This chapter addresses the question of why Memorial Hall was chosen at this time in history to be explored through the medium of site-specific theatre. It argues not only that the Hall contains spatial markers which 'serve as mnemonic devices' but also that the space itself has a memory (Wilkie, 2007, p.25) and that this memory provides the context for and significance of this project. This chapter begins, therefore, with a brief history of the Hall and its place in the Hale community. This is a history which commences, not with the memory of the laying of the foundation stone, but with the recollection of the events leading up to the first expression of the desire for a commemorative Hall made by the Headmaster, Vernon Murphy, in 1947 (*The Cygnet*, 1947, 14(3), p.16). This chapter then goes on to explain why this site was chosen for exploration at this time in its history and why site-specific theatrical performance was chosen as the medium through which to conduct this investigation.

### *A Brief History of a Useful Memorial*

In two world wars, over one hundred Old Boys of Hale School died while serving their country. It has long been felt that some noteworthy memorial should be erected to those boys who helped further the traditions of the School, and gave to 'Duty,' its fullest significance (*The Old Haleians' Public War Memorial Appeal*, 1951, np.).

The idea of Hale School erecting a memorial building to commemorate those Old Boys who had died in war was first expressed in 1946, long before the move to the current Wembley Downs campus, by then headmaster, Vernon Murphy.



Figure 7: Mr V.S. (Vernon) Murphy.  
Source: *The Cygnet*, 1946, 14(2), np. Hale School archives.

VERNON MURPHY ...What more fitting tribute could be paid to our sixty Old Boys who gave their lives in the last war, than to erect a Memorial Building? Yet few schools have the resources to build...This is a matter that might well be taken up by the Old Boys of the School. I heartily commend the Association to all Old Boys (*The Cygnet*, 1947, 14(3), p.16).  
Reproduced in Jarel, 2019, *My Hall* script, p.18.

Momentum for the idea grew and, in 1951, a war memorial fund for £50,000 was established with the aim of building 'a Central Hall...a place where the spirit of the School will be concentrated, a place where scholars meet in daily prayer, and where Old Boys, parents and friends gather for school functions' (*The Old Haleians' Public War Memorial Appeal*, 1951, np.). This vision for a communal hall reflected a wider trend, after World War II, for war memorials to become more 'utilitarian in function' and 'associated with community facilities' (Nichols, Darian-Smith & Lewi, 2010, p.597).

This initial fund stalled, however, partly because there could be no central hall without a surrounding campus and the prospects for a new surrounding campus were still looking rather



grim. As far back as 1922, it had been predicted that the school would have to move 'further from town' and, in 1938, an expansive tract of land for the new campus, 'a farm between the villages of Wembley and Scarborough, if you know where that is' had been acquired (Tregonning, 1993, p.138-9). Since that time, however, as a result of the depression, the war and latterly rising costs, the school had been unable to acquire the funds to develop the site (*Hale School Prospectus*, 1960, np).

By the late 1950s, however, the circumstances which had prompted the move from the tired and cramped Havelock Street campus to the 'well-wooded and pleasantly undulating tuart country in the rapidly growing suburb of Wembley Downs', had become urgent (*Hale School Prospectus*, 1960, np). West Perth was changing from a tree lined suburb of family homes to an extension of the central business district and, as such, was no longer the traditional recruitment area for Hale that it once was. In addition, the state education system was expanding and offering students more choice and opportunities (Tregonning, 1993, p.142). Hale had to respond or risk losing its standing and viability as a private boys' school in Western Australia. The move to Wembley Downs was considered the perfect response. This was notwithstanding the fact that Wembley Downs was still considered extremely remote. The 1960 *Hale School Prospectus* explained in detail that the new school would be 'only six miles from the Town Hall, the Cottesloe railway station and centre of Dalkeith' and 'no further from Cottesloe, for instance, than Cottesloe is from the Town Hall' (1960, np). Nevertheless, the move had many prospective benefits. The land was already owned by the school and the move was certainly in keeping with the mid-century popularity in Australia of 'the sprawling suburbs as a desirable (and affordable) place to live' (Nichols, Darian-Smith & Lewi, 2010, p.588).

The threat to Hale School's survival and the need to fund the move to Wembley Downs inspired renewed and intense negotiations between Hale School, the Anglican Diocese of Perth and the State Government of Western Australia. Eventually, in 1958, the centenary year of the school, a deal was struck which was contingent partly on Hale School agreeing to 'become and forever remain a Church of England School' (*Hale School Prospectus*, 1960, np). The necessary funds to build the new school were made available and, a few weeks later, on 28 June 1958, the precise

date of the centenary of the school, the foundation stone was laid (Tregonning, 1993, p.141-146). The Board then appointed leading Perth architect, Marshall Clifton, in association with young Old Boy, Anthony Brand, to design the school. Brand, better known as Tony, was an Old Boy and serving as a boarding house master at the school. He had just completed a highly commended final exercise at the School of Architecture based on the design of a new school at Wembley Downs (Tregonning, 1993, p.147). Tony Brand would go on to design and oversee the building of Memorial Hall but this would not happen immediately. The required £390,000 to build the school may have finally been found but this did not include the finance for the construction of Memorial Hall. The responsibility for funding the central hall of the planned campus would lie solely at the feet of the Old Haleians.

The School itself is not in the financial position to provide all its requirements at Wembley Downs. In order to build the Assembly Hall, outside help is needed: and we can only rely on this help coming from Old Boys. T.F.Hantke, Chairman.

*(Hale School War Memorial Assembly Hall  
Building Appeal, 1959, p.5).*

With the opening of the new school now in clear sight, the Old Haleians relaunched their campaign to raise the funds, now £75,000, required to build the Hall with new vigour. In 1959, they published a Hale Old Boys Memorial Hall fund booklet which even went as far as requesting that Old Boys not give immediately but rather wait until they had been visited, in person, by designated representatives...

TED HANTKE

Representatives will call on you personally...When the time comes to make your gift, please give to your utmost. For the sake of the school, this Fund must not fail!  
T.F.Hantke, Chairman.

*(Hale School War Memorial Assembly  
Hall Building Appeal, 1959, p.9).*

Reproduced in Jarel, 2019, *My Hall* script,  
p.24.

The goal, according to Sir Edward Lefroy, the President of the Old Haleians' Association, was to build a Hall worthy of the Old Haleians' 'proud heritage' and 'eternal gratitude' (*Hale School War Memorial Assembly Hall Building Appeal, 1959, p.1*).

By now, the young Tony Brand was President of the Old Haleians' Association and a Hale Old Boys Memorial Fund Committee Member and the new fund booklet included his proposed designs for the Hall.



Figure 8: Drawing of proposed Hale School Memorial Assembly Hall, 1959.

Source: *Hale School War Memorial Assembly Hall Building Appeal, 1959, p.1*. Hale School archives.

Brand believed strongly in harmony and unity and this original design reflected this belief (Brand, 2018). The Hall was designed to 'dominate the landscape' and, at the same time, with its construction of concrete framing and brick panels, 'harmonise with the surrounding brick and tile buildings' (*Hale School War Memorial Assembly Hall Building Appeal, 1959, p.4*). It is immediately apparent, however, on comparing these original drawings with those in the *Hale School Prospectus* in the following year, that concrete had quickly become a far more significant

component of the Hall than initially planned (*Hale School Prospectus*, 1960, np). This use of concrete as the primary building material was the result of the influence of another young architect, Gus (Ronald) Ferguson.



Figure 9: Drawing of proposed Hale School Memorial Assembly Hall, 1960.  
Source: *Hale School Prospectus*, 1960, np. Hale School archives.

Gus Ferguson was a university friend of Brand's and, in 1960, joined Brand and Clifton to act as project architect on the Hall (Murray, 2016, p.519). Ferguson had received the inaugural Morawetz Travel prize in 1956 and had journeyed extensively in Africa and Europe. There he had been inspired by the Brutalist architecture of Le Corbusier, Greek sculpture and the use of limestone, terracotta and off-form concrete. Ferguson preferred to 'go for one material and sculpt that' and tended 'to forget instructions to conform' and it was he who convinced Brand and Clifton to use off-form concrete as the primary material for the Hall (Ferguson, 2018).

GUS FERGSUSON      But I picked up the thread, the Old Haleians were onto it, too - giving your life for your country is pretty...pretty dramatic and it had to be a dramatic building and that's why I made it of concrete, off-form, rough and textured (Ferguson, 2018).  
Reproduced in Jarel, 2019, *My Hall* script, p.48.

According to Brand, Gus Ferguson was also responsible for the sculptured concrete panels that now adorn the face, balustrades and balconies of the Hall.

TONY BRAND            It's to his credit. He, Gus Ferguson, designed and worked on those panels. He worked in the heat of summer in a tiny tin shed and made fiberglass panels and poured the concrete into it. As you said, the reverse panels are outside on the retaining wall. He designed them to look like war craters – because it's a memorial (Brand, 2018).  
Reproduced in Jarel, 2019, *My Hall* script, p.48.

In his thesis on the architecture of R.J. Ferguson, Murray supports this testimony when he reports that 'a series of abstract sculptural panels, based on "bomb blasts", which Ferguson cast in fiberglass and plaster were affixed to the front of the hall, the interior, and the rear retaining walls' (Murray, 2018, p.58).

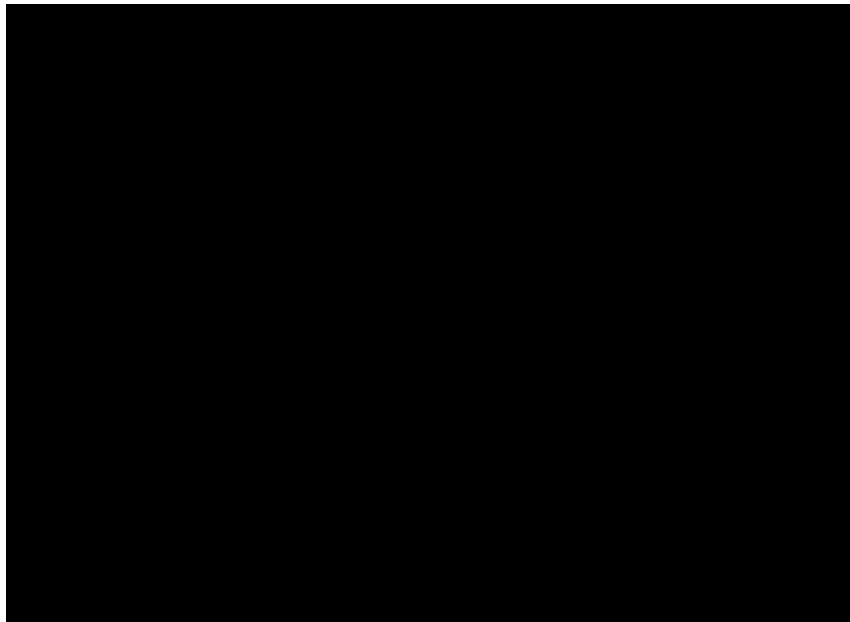


Figure 10: Hale School Memorial Hall, main façade detail. Image by Alan Kelsall, 2005

Source: Australian Institute of Architects', *Nationally Significant Architecture*, 2010.

As the proposed design for the building transformed into something approaching its current form, the fundraising by the Old Boys continued but, despite their best efforts, by the time school opened in February 1961, the northern administration block looked out beyond the main quadrangle onto a 'large hole in the ground' (Tregonning, 1993, p.183). The Old Haleians, however, were not giving up. On the first Old Boys' Day at the new campus early in 1961, even as the Old Boys gathered under the shade of one of the large tuart trees because there was no Hall to gather in, fundraising continued.

PETER ATKINS

We... started off the day requiring aiming to raise less than £5,000 for the Memorial Hall. By nightfall, there was less than £1,000 yet to be promised. Ted Hantke stated the facts. We must have the money promised before the contract is signed.

*(The Old Haleian, May 1961, p.6)*

Reproduced in Jarel, 2019, *My Hall* script, p.30.



Figure 11: Stills from film footage of fundraising for Memorial Hall on Old Boys' Day, Hale School, 1962.

Source: Hale School archives.

Soon after, with adequate funding finally in hand, construction began and, in the following year, on 4 February 1962, Hale School's Memorial Hall was opened with great fanfare. However, the daring of Gus Ferguson and Tony Brand had led to a Hall the likes of which the community of Hale and indeed Western Australia had never seen before and the building was certainly not without her critics. Indeed, on 5 February 1962, *The West Australian* newspaper reported the Hall being referred to as a 'blockhouse,' 'naked and dominant', 'unfinished' and 'incomprehensibly rough and primeval'. According to Gus Ferguson, the Hale Board Members and President of the local chapter of the Australian Institute of Architects were also irate.

We got into trouble with Hale...We got big test panels (to show the Board), slabs of concrete, showing all the boards and how it was finished...I don't know what they thought I was going to do. I think they thought, 'Well, ok. It's just structural and maybe he'll put tiles on it or something'. And I didn't...Anyway, it was 'sue' country...They were frothing at the mouth that we left such a huge thing unfinished. And the Institute got involved. The President of the local chapter had me in standing in front of his desk because I was a young kid and said, 'Didn't I know concrete was a structural material and you've got to do something with it?'

And I said, 'No, I didn't know that'.

It got a bit hairy but I didn't do anything. I just took it. Then it got the British Institute of Architects' Medal which just shut everybody up. Otherwise there would have been lawyers and stuff all over the place. The whole building would have been rendered or tiled at a cost to Tony Brand and Marshall Clifton. But it just went away (Ferguson, 2018).

In 1962, to the bemusement of many, Memorial Hall was awarded the Royal Institute of British Architects' medal. This prize, awarded triennially, was presented to the architects for a building of outstanding merit in the metropolitan area of Perth over the period 1959-61. The Hall was also named the Architecture and Arts Building of the Year in 1962 (Tregonning, 1993, p.184).

R.I.B.A. JUROR

The Hall is important as the first building in Western Australia to be conceived as a design in reinforced concrete leaving the material to express its strength, power and character without adornment. ... The architects and the builders are to be congratulated on the result of the pioneer work they undertook in this regard. The appearance of Hale School Memorial Hall will be enhanced by the passage of time. The unplastered and unpainted concrete will weather in the manner of stone (*The Architect*, 1962, p.52).

Reproduced in Jarel, 2019, *My Hall* script, p.52.

These awards both silenced the critics and acknowledged the Hall as a significant work of architecture. They confirmed Memorial Hall as the first building in Western Australia to be influenced by the Brutalist style of Le Corbusier. The Australian Institute of Architects (2010) names the Hall in its list of Nationally Significant 20<sup>th</sup> Century Architecture and cites the building



as having significant heritage value. In his paper entitled, 'Concrete: A Western Australian Tradition', Murray cites the *Cross-Section* journal which refers to the architecture of Memorial Hall as 'courageous' and as may well serving 'as a touchstone of taste and temperament for many years to come' (Murray, 2018, p.383). He goes on to report that the Hall, 'can be seen as the starting point for a series of experimental works carried out in the state over the next several years' (p.383) and cites the *Cross-Section* editors in 1965 who claimed that, 'Western Australia has set the pace for the rest of Australia in off-form concrete buildings'.

It should be noted here, that, in 1995, the 'unplastered and unpainted concrete' which would, 'weather in the manner of stone' was painted cream. According to Tony Brand, this was done to prevent 'concrete cancer' but this is a point of considerable conjecture and many believe it was primarily undertaken in order to make the Hall blend in with the rest of the campus. This action of painting the Hall was and remains controversial.

I have been dismayed to see that Memorial Hall has been painted off-white. I am a registered builder, and a student of architecture. Memorial Hall was an award-winning structure in the early 1960s. It was designed and built as a modernist / brutalist structure of off-form concrete. To have painted it off-white is an absolute travesty! The architects must be screaming or rolling over in their graves (Zink, Old Boy and builder, 21 August 2018).

It is a pity that the original concrete is hidden behind such an inappropriate painted finish. In time there should be a fund to restore the building (Smith, Old Boy and architect, 18 August 2018).

It is almost as if it was naked and they've covered it up. It is as if there was some sense of shame about it and, because it has been covered up, now you hardly notice it (Cotton, staff member, 4 November 2019).

Despite this 'covering up' of the Hall, the fact remains that this is a building of architectural significance. In addition to this architectural value, however, the Hall's importance also lies in the meaning conferred upon the site by the Old Boys of Hale School. This value began with the genesis of the Hall when a host of Old Haleians worked tirelessly from 1951 onwards to both provide a better school for their sons and to house the souls of the one hundred and twenty six Old Haleians who had died in the various theatres of war (Edgar, 2008 and 2019 & Tregonning, 1993, p.183). In the intervening years, the Hall's value has increased even further as layer upon layer of memory have been laid down in her walls by the boys, parents, teachers, staff and Old Boys who have gathered, and continue to gather, in her space.

### *The Inciting Incident - Why now?*

As we have seen, Hale School's Memorial Hall was funded and built by the Old Haleians as 'a permanent challenge to future generations at Hale to serve their country in peace and in crisis' (*Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.1). Yet, until recently, that 'permanent challenge' was in grave danger of being demolished. Indeed, following his appointment as the new Headmaster in 2017, Dean Dell'Oro reports being told to, 'just knock it down,' on an almost daily basis.

At the first staff gathering in 2018, however, Dell'Oro announced that Memorial Hall would, after all, be saved - but not in her original form. Planning had already begun to extend, remodel and refurbish her so that she could once more hold the whole school within her walls and better serve the needs of the current Hale community. Partial demolition and rebuilding were expected to begin within three years. As a staff member in the audience that day, I vividly remember feeling both relieved and anxious about Dell'Oro's announcement – relieved that the Hall would be saved and anxious about what they would do to her. The intensity of this emotional reaction surprised me. I had not previously felt any great connection to the Hall or any significant sentiment about her future. This was despite my having a personal history with her. As a young student of St Mary's (Hale's sister school), I

participated in ballroom dancing lessons on her floor and, as part of the annual St Mary's musical, hid in the third line of the chorus on her stage. Years later, as a mother, I sat in the Hall as part of the audience at my sons' Hale School assemblies and speech nights. Now, as a Drama Coordinator at Hale, I spend significant time creating, writing and directing performances within her walls.

Still, I had never really given the Hall a great deal of thought. I knew she was a war memorial because of the plaques on the front wall but she had always seemed to me rather utilitarian, not particularly attractive and certainly not old enough to be considered 'historic'. Yet, following Dell'Oro's announcement, I felt a disproportionate need to contribute to the body of knowledge about her while she stood in this liminal space – not quite what she was and not quite sure what she would become. In the short timeframe available, I urgently wanted to excavate, reveal and celebrate her significance in a tangible way before future changes in her construction risked causing the memories within her to dissolve, shift or even disappear. I just could not quite explain why.

### *Voices and Footsteps – Why Hale School's Memorial Hall?*

There is no doubt that Hale School's Memorial Hall is a significant building. She is a monument to the Hale Old Boys who have fallen in war and has won important architectural awards. However, her significance is also more than architectural, more than commemorative. Her meaning lies also in the palimpsest of memory that has been laid down in her walls as a result of the daily events, interactions and energy exchanges that have taken place within her since her opening in 1962 (Oliver, 2008, p.1). She matters to the sizable Hale community who conceived, funded and built her almost 60 years ago and have frequented her ever since. Yet, despite this significance to the community of Hale, she is also, possibly because of her utilitarian nature, somewhat taken for granted, especially by current students and staff members. Perhaps for this very reason, she has also been neglected. The Hall appears tired and, in many places, unkempt. Her windows are dirty and

the varnish is peeling off her doors and much of her woodwork. On the outside of the building, the paint, where there was never meant to be paint, is, in places, discoloured and in need of a new coat.

The appearance of the Hale School Memorial Hall will be enhanced by the passage of time. The unplastered and unpainted concrete will weather in the manner of stone (*The Architect*, 1962, p.52).

Yet, despite this neglect, as I move through and around her on a daily basis, I cannot help but be affected by her presence. From the outside, she remains an austere and commanding centerpiece of the school but, on the inside, she is something else. When I stand within her walls, especially when there is no-one else there, there is an unmistakable sense of embrace – of listening and watching and care. This is despite the interior of the Hall appearing somewhat ordinary – there are no stained-glass windows or memorable adornments – and the air always feeling cool, even in summer. This sense of embrace and warmth of atmosphere, then, are difficult to either define or explain. ‘Hauntings compel remembrance by disrupting linear notions of time, making present the invisible’ (Davidson, 2009, p.334). Certainly, the lists of names on the honour boards that line the walls provide an ever-present reminder of the haunting of past inhabitants – prefects, sports captains and duxes of the school - ever changing but somehow ever the same. These lists of individual achievements and endeavour, because of their very number, metamorphose into something collective and therefore more powerful. And then, of course, there are the spaces at the bottom of every board – spaces in waiting for the names of the boys of this year, and next and the year after that. Perhaps these lists of names, which remind us of the layers of history that the Hall has seen and still expects to see, provide the embrace. Alternatively, or additionally, the warmth may arise from the fact that the interior of the Hall is made exclusively from elemental materials. The wood, brick and cement suggest an enduring that plastic never could. The light fittings, too, are made of brass and contain globes of glass that emanate a deep amber rather than a stark, white fluorescence.

But neither the honour boards nor the earthy materials seem to give an adequate account of the Hall's mysterious feeling of embrace. There is something more. If you sit quietly and listen, you can almost hear the voices - the murmured prayers, the whispers and the occasional laughter. You can also sense the movement, the well-trodden pathways made by the footsteps of the thousands of single boys who file in and out, day after day, through weeks and years.

JON READHEAD

I came in here the other day, and I could feel, I could feel everyone around me. Just weird. As if it was another assembly...I could just feel that. Yeah (Readhead, 2018).

This sense of place which resonates in Memorial Hall – a monument to war haunted by voices and footsteps - is a space which has been *moved through* (Certeau, 1984, p.117). This moving through has left traces and fragments for us to explore and excavate. Perhaps these traces and fragments, which are added to daily, but which have, until now, remained undisturbed, provide the key to understanding the Hall's warmth and atmosphere.

If this is the case, then, what impact will the impending changes have on the Hall's capacity to remember? Since its opening in 1962, very little inside the Hall has changed. A couple of screens have been installed and the proscenium arch has been extended a little, but she remains almost exactly as she has always been. Old Haleian, Richard Hyland, echoed the sentiments of many others when he reflected that she 'is the only building at Hale that still matches my memory' (Hyland, 2018, interview). Now that I knew that Memorial Hall was soon to be remodeled and renovated, I wondered if the Hall's very lack of structural change to date was the very reason that she so potently retains the memories – the voices and footsteps within her walls? If this was the case, it went some way to explain my anxiety at Dell'Oro's announcement and my feeling compelled to act. I now understood that it was these voices and footsteps that I felt the need to investigate. I wanted to bring them out of

the walls and into clear view for all to experience and I needed to do this before the changes occurred, just in case those changes led to irreparable forgetting and loss.

Excavating the memories held within Memorial Hall, however, would require more than researching the facts. Despite my personal and creative history with her, my knowledge of the Hall was almost entirely of a factual nature and even that knowledge was limited. I had a vague inkling about the Hall having won an architectural award and I knew something of the events that had taken place and continued to take place within her. However, none of this knowledge explained my sense of the voices, footsteps and warmth. I need to know what created the haunting and, to do this, I needed to research, not just the facts, but the emotions, thoughts and meaningful interactions held within the uninterrupted Hall. Damousi explains that, 'we remake our past by remembering and forgetting, but it is not simply the events that we recall, for the past we recreate becomes a repository of our emotions, our loves, our hates, desires and fantasies' (2002, p.100-101). I had no interest in creating a script for performance which took its audience on a journey through a chronologically ordered list of historical events held in Memorial Hall. These events were already listed in the Hale School archives for all to see. It was the empathetic, largely unwritten history of the Hall which gave voice and movement to its emotions, loves, hates, desires and fantasies of the Old Boys, of their children and grandchildren and their younger selves, that interested me. I needed to listen to, record and embody those voices before they risked being silenced by the rupture that the change in the construction of the Hall might bring. In short, I needed to excavate this Hall's memories before it was too late. I also needed to share these memories, along with those already in the archive such as photos and articles, with the community for whom they were so significant and, importantly, I needed to do this in a resonant manner. I did not want to bring the voices and footsteps to light only to hide them away again in a museum, folder or even on a website. I needed to bring the excavated memories to the Hale community in a way that allowed all its members to experience the Hall's haunting in a very tangible and embodied way. But what to do and how best to do it?

## *Dressed for the Theatre - Why theatre?*

To begin to answer this question, I reflected on my limited knowledge of the Hall's history. I knew that, since her opening on 4 February 1962, Memorial Hall, as Hale School's central meeting place, had hosted a plethora of varied events within her walls and had fashioned herself accordingly. She had dressed simply for assemblies, examinations or formal parent interview evenings but, on other occasions, had become almost unrecognizable as she donned art gallery finery or been draped completely in black for rock or jazz concerts. She had been decorated in all manner of themed guises for school dances and dressed solemnly for church services and, occasionally, funerals. In her early years, she had even worn the trappings of a gymnasium and boxing stadium.

Perhaps, however, she had always generated most excitement and expectation when dressed for the theatre. Certainly, from her inception, this was planned to be one of her most important roles.

The thickly woven black bronze curtains will cut off the stage which is 35ft. wide by 26ft. deep. It has been specifically designed for light operas and traditional Shakespearean sets as well as plays and concerts (*Design of the Hall Shows Strength*, 1962, p.15).

The hall will have a seating capacity of 1,100 and includes a large stage, music rooms which will also be used as dressing rooms for stage presentations... (*Hale School Prospectus*, 1960, p.11).

Indeed, prior to the opening of the John Inverarity Music and Drama Centre in 2001, the Hall had hosted all the school's theatrical events. The first major production held within her walls was Gilbert and Sullivan's *The Pirates of Penzance* in 1962 and she continued, thereafter, to host a full programme of drama and musical performances.

Given this extensive theatrical history, it therefore seemed fitting, that the culmination of the excavation and sharing of the memories held within Memorial Hall be a performative one. A theatre work performed within the walls of Memorial Hall would offer members of the Hale community a tangible experience of the Hall's haunting. This work would be site-specific as defined as 'a work that emerges from a particular place and engages with the history and politics of that place, and with the resonance of these in the present' (McAuley, 2005, p.32).

This use of theatre offers the opportunity to explore and share history in a very tangible way. In theatre, stories do not necessarily have to be told by the story holder. The actor can 'stand in' for the character's younger or older self and, in this way, the same character can take the same stage, at two very different points in time, simultaneously. Likewise, two, three or more characters who have experienced the same event or taken the same action in different eras, can stand together on the stage, overlaying each other and yet with each clearly visible. Most importantly, however, theatre can truly embody memories, characters, experiences and emotions. In *My Hall*, for example, 126 dead soldiers can be embodied by 126 breathing, living actors, some of whom have descended from those fallen soldiers and all of whom attend the same school that the fallen once attended. In this way, the invisible is made visible. A sense of community and layering of time and eras is made apparent and given a humanity. Furthermore, through site-specific theatre, this layering, resonance and embodiment can take place in the very site which holds the memories from which these scenes and characters were excavated. Through the addition of theatrical elements such as projection, lighting, echoing sound and live music, that resonance and haunting can be further amplified. Indeed, the very ephemerality of theatre captures, albeit momentarily, the ever-changing nature of memory and experience held within a historic site such as Memorial Hall.

David Mamet describes theatre as a 'communal art.' He goes on to say that, when we come to the theatre, we must be willing to 'undergo a communion, to find out what the hell is going on in this world' (Mamet, 2000, p.19). At this pivotal time in Memorial Hall's history then, the *My*



*Hall* project chooses to use theatre to bring together those who envisaged, built and have inhabited the Hall to celebrate, understand and affirm their part in her history and to imagine her future. As has been demonstrated, this is a building which has great historical, architectural and cultural significance to the Hale community and was always intended to be used, at least in part, as a theatre. In the process of this project, the members of the Hale community have already brought, and will continue to bring, 'their own knowledge and memories of the place' as they come together to experience the memories evoked by the work and to offer up their own (McAuley, 2005, p.28). The *My Hall* performance has been developed through close consultation with the Hale community and from the most central place of that community – Memorial Hall (McAuley, 2005, p.31). Through the collective research and writing of *My Hall*, in the same way that the names on the honour boards celebrate both the individual and the collective, the various members of the Hale community have experienced her haunting anew, both individually and as one. Fittingly, through theatre, at the performance of *My Hall*, the Hale Old Boys, staff, parents and students will, once again, come together in Memorial Hall - their place of commemoration - to remember together their Hall as she currently stands (Primarversi, 2012, p.52).

## Chapter Two

### Excavating the Memory of Memorial Hall

Davidson describes the way houses ‘soak up, inspire, and generate memories by processes of inhabitation’ (2009, p.337). In the same way, Memorial Hall, a second home to many of the Hale boys who have inhabited her, is so imbued by memory that it can be described as ‘a space experienced through the cells of the skin’ (Pallasmaa in Davidson, 2009, p.337). It is also a commemorative building – one which commemorates both the Old Haleians who have fought and died in war and the Old Boys who have achieved successes and shown leadership in the school’s history. This chapter describes the processes used to excavate the memories contained in Memorial Hall by those who once inhabited her and the recollections of war, loss, success and communion which arose as a result of these processes. It also describes how quickly these recollections began to point to a structure and shaping of performance.

#### *First Memory*

If we are to identify with the Hero, which is to say to see her story as our own, she can have *had* no ‘state’ before the beginning of the story. For our journey to be *her* journey, it must begin at the same time (Mamet, 2000, p.72).

Before beginning the interviews for this research project, I had a vague notion of a future play about Memorial Hall which would begin with a cursory nod to the few years, in the late 1950s, leading up to her conception and construction. The action would then move on, fairly quickly, to the far more important part of the story – the part where she played the lead role as she evoked the memories of events, actions and words played out within her walls since her opening in 1962. Just a few minutes into my first interview, however, I realized that the beginning of Memorial Hall I had imagined, had not been her beginning at all.

This first interview was with Tony Brand, the Hall's architect. Tony and I met, in early 2018, in the main administration building of Hale School. After brief introductions, Tony, who is now in his late 80s, and I walked straight out into the central quadrangle which was bathed in sunlight. As we stood facing Memorial Hall, surrounded by the buildings which he had designed, Tony looked up and out, breathed in and sighed, 'Ah yes, Hale has been my life.' In that moment, I realized that this grand building had not been created by someone on the outside, someone who had merely been doing their best to fulfil a given brief. It had, instead, been conceived from the inside, from someone who innately understood the brief and worked to fulfil it from a place of great passion and history.

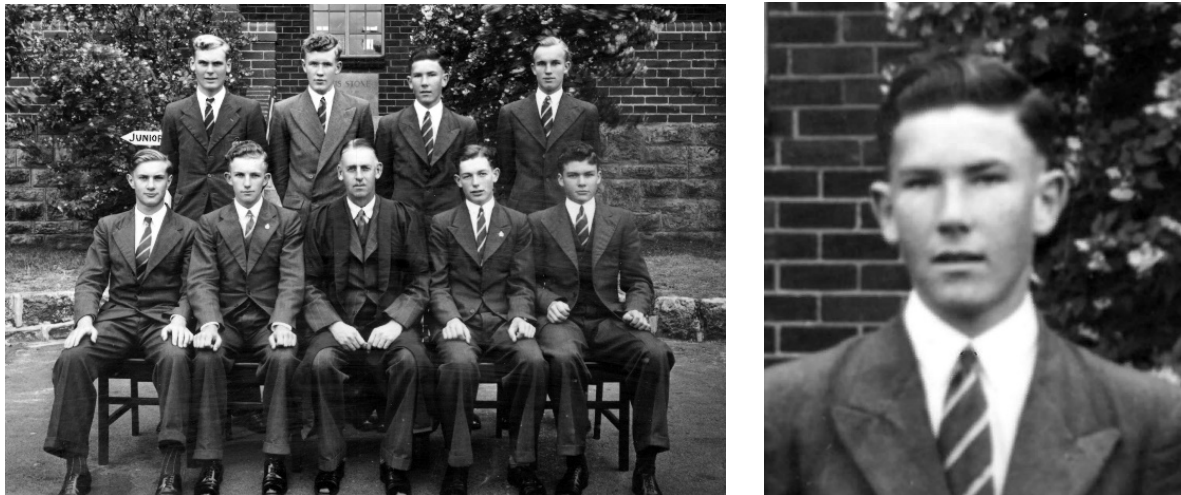


Figure 12: John Anthony Guy Brand (Tony), Hale School Prefects, 1948.  
Source: *The Cygnet*, 1948, 15(1), p15. Hale School archives.

Subsequent research in the Hale School archives supported this theory. Tony had begun his life at Hale School in 1942 at the Havelock Street campus. As a young boy of eleven, he had joined the school at a time when the world was in the midst of war. He had been just fifteen years old when his Headmaster, Vernon Murphy, had first promoted the idea of a Hall to be erected by the Old Haleians in memory of those who had fallen in war (*The Cygnet*, 1947, 14(3), p.16). In his final year of schooling, Tony had been a school prefect and the captain of both the swimming and life-saving teams (*The Cygnet*, 1948, 15(1), pp.15, 57-58).

TONY BRAND                    *smiling* No, son. I'm not one of the masters but Hale has been my life. I started at Hale in 1942.

YOUNG IAN BEESON        1942! But that's more than...20 years ago! Well...21 to be exact, I think...but my Maths isn't that crash hot. It sure is a very long time though!

TONY BRAND                    *smiling* It is. A very long time. I was a boarder, like you, from 1942 to 1948 – not here of course, at Havelock Street. Have you heard of that?

(Reproduced in Jarel, 2019, *My Hall* script, p.46)

After leaving school, Tony worked as a house master at Hale while studying for his architecture degree. By the time he was just twenty-four years old, Tony became a member of the Old Haleians' committee and was elected vice president of that committee at the young age of twenty-eight. In 1959, at the age of twenty-nine, he was elected president of the Old Haleians (*The Cygnet*, 1959, 18(3), p.194). At the same time, as a young architect, in association with Marshall Clifton, Tony designed the new Hale campus in Wembley Downs. Then, just fifteen years after hearing Headmaster Vernon Murphy suggest the idea of a Memorial Hall, he designed that very Hall. More recently, Tony also designed the John Inverarity Music and Drama Centre at Hale which opened in 2001. The archives supported Tony's statement – Hale had indeed been his life and he had given life to Memorial Hall. I now also understood that the Hall's history had begun long before the laying of the foundation stone in 1959 and, at least for Tony, as far back as 1942. It seemed clear that my plan for a brief nod to the Hall's conception at the beginning of the play would be ludicrously inadequate and that a far more significant part of the play would need to be devoted to the Hall's genesis.

## *Obstacles to Memory*

As Tony and I approached the Hall on that first day, his pace seemed to quicken slightly. To my dismay, he then appeared upset as he put his hand up and touched the front wall as if feeling for something that was not there. With his hand still on the bare cement. He said,

I can't see the bronze medal that we won, unfortunately. We won, this building won the Royal Institute of British Architects' Bronze Medal, which is the top architectural award of the year in Australia and this won it in 1961. Although bronze always suggests third, the bronze medal is particular to buildings, so it was the top one (Brand, 2018).

Tony's dismay at the loss of the plaque was evident and I promised to do all I could to find it. Yet, in the following weeks and months, my enquiries regarding its whereabouts were met with vague stares and shaking of heads. I was even told, several times, that no such plaque had ever existed. Several all-staff emails were sent to request information but to no avail. The archivist, who is fairly new to the role, had no knowledge of the plaque and her search was hampered by construction works in the school's administrative offices which had resulted in much archival material had being put into storage. Eventually, I contacted R.I.B.A. in London who sent me a copy of an article from *The Architect* (1962, p.52) which confirmed that 'the Royal Institute of British Architects (R.I.B.A.) awarded the Bronze Medal to Hale School's War Memorial Hall for a building erected in the three-year period 1959-1961.' The article also confirmed that, 'This is the building which will carry the circular plaque recording the award for 1959-1961.'



Figure 13: R.I.B.A. plaque on wall of Memorial Hall.

Source: *The Old Haleian*, April 1964, front cover. Hale School archives.

At the same time, while conducting unrelated archival research for 'My Hall', I happened upon an image of the plaque. It was a tiny, hazy photo that formed part of a collage on the front of *The Old Haleian* in April 1964. I now had visual proof that the plaque existed and had been affixed to the building. At the same time, I contacted one of the interviewees for this project, ex-staff member and ex-Hale archivist, Bill Edgar, to see if he had any information. He replied that,

The R.I.B.A. plaque was levered off and severely damaged by the painters when the hall was turned from grey to creamish some fifteen or twenty years ago. I think it ended up with the Maintenance Department, but from there...? (Edgar, 2019).

The R.I.B.A. award had clearly established Memorial Hall's architectural significance and the associated plaque symbolized this significance. The difficulties posed by the search for the plaque also revealed the archival challenges inherent in writing a piece such as this. Clearly, the plaque no longer existed and R.I.B.A. had confirmed that they could not provide a replacement. As the writer, I was forced to question how important the plaque would be to both the research and the performance. As a researcher, I had uncovered this loss and had also become aware of the importance of this artefact to a major stakeholder in this project – Hall architect and Old Haleian, Tony Brand. It did not, therefore, seem ethically appropriate to disregard the matter. Secondly, as the writer, Tony Brand's sensorial remembering of loss expressed through his frantic touching of an empty space once filled by the plaque, even at this early stage, engendered ideas of lighting the relevant plaques for the performance so that they would be highlighted for audience members as they pass into the Hall at night. As a result of the opening moments of this first interview therefore, two specific actions which have been planned. Firstly, a new plaque, identical to the original, will be commissioned and hung on the wall of Memorial Hall in time for the performance of *My Hall* in March 2020. Secondly, all relevant plaques – the rectangular R.I.B.A. plaque, the 1962 Architecture and Arts Award plaque and the Foundation Stone will be cleaned, polished and, where necessary, re-lettered – again, in time for the performance. These actions will, in a small way, begin to redress the tired and neglected appearance of the Hall and begin to ensure that she is once more 'dressed for the theatre'.

## *Architecture as Memory*

After surveying the face of the building together, I invited Tony to come into the Hall with me. Once inside, despite it being nearly sixty years since he had designed the Hall, he explained in detail the original brief, the 4:3 dimensions and elemental materials used. He spoke of harmony and unity and said that, 'The buildings that people remember are those buildings that feel right...in which the internal form follows function'. Tony then went on to speak of the 'unwritten brief' for an architect being that feeling of rightness that only comes about when spaces are right and correctly contiguous. I wondered if this feeling of rightness which went some way to explain the sense of embrace in the Hall.

Shortly afterwards, as we stood together in the Hall and I listened to him speak of the process of designing and building the Hall, Tony stopped suddenly and said, 'You're making me recall these things.' This was my first experience of the effect that physically returning to a building can have and the animation and memory that this action can inspire. I had asked no questions of Tony at this stage of the interview and had tried to remain as silent as possible, yet he felt that I was 'making him recall these things.' I knew, instead, that this was an example of Pint's description of architecture as 'more than just a structure we visit or live in' and instead 'something that functions as – to borrow a favourite concept from Le Corbusier – a machine: a machine for remembering.' (Pint, 2013, p.133). Through the process of this research project, Memorial Hall was already helping Tony remember.

After a while, I invited Tony to come up onto the stage and then backstage. I was surprised when he seemed tentative to do so. He had, after all, designed and overseen the building of the Hall, yet, nearly sixty years on, it was almost as if he felt he was trespassing. Then, as we stepped backstage together, he said, 'It's a long time since I've been back here. A long, long time' (Brand, 2018). Backstage in the Hall there are what were once music practice rooms but are now disused offices, haphazardly filled with items in storage and costumes. As we looked, Tony said, rather sadly, 'Oh, it's all changed.' Then he laughed and said with a forced bravado, 'Good on them'. He then added, rather heroically, 'You know, change is inevitable. And buildings must accommodate

that change. Oh, this is all just backstage stuff. All backstage.’ Suddenly, I found myself making placatory statements – as if to soften the blow of his building having been changed. I felt, as I did whenever I was alone in the Hall, that the building was somehow animate, that it was not made of concrete but of something living and that we were witnessing the fact that she had not been given the respect it deserved. This was made so much worse by the fact that I was standing with the man who had poured so much of his life into her, who had given her life. I knew that this project and its resulting performance would need to both convey the sense of the Hall as animate and honour and re-energise its heritage and significance in a respectful way.

### *Layered Memory*

As we then re-entered the main hall, the architecture of the building began to speak to Tony once more and he started re-living the memories of the Hall and describing some of the purposes for which it was used. He looked up to where the lighting and projection desk now sits on the eastern balcony and said,

See, that was a movie box. Boarders wanted to watch the movies. You have to think back sixty years to what it was used for then. No television then, as such. Those two rooms - one was the Old Boys’ room – where they always had meetings – and the other was a special functions room where the debating society would meet, the chess club would meet. That sort of thing (Brand, 2018).

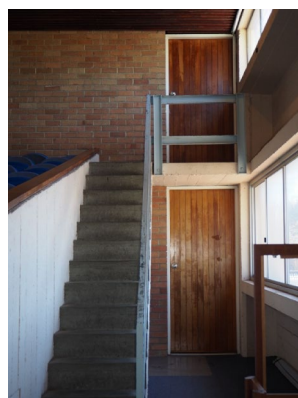


Figure 14: The doors leading to the two rooms at the East end of Memorial Hall, Hale School.  
Source: Researcher photo, 2019.



As Tony pointed to the two rooms, I reflected that, for a younger man, these spaces would have different memories. In the same way as the practice rooms behind the stage had later been offices and then storerooms, these rooms had been used for many different purposes over time and had worn many guises. The room on the right, for example, which Tony remembered as the Old Boys' room was now the Hale drama office and my personal place of work. Similarly, the room on the left, which Tony remembered as the special functions room was, in a later interview, fondly recalled by Rob Barugh as the prefects' room. This example of the memory of a historic space being 'deeply sedimented rather than superficial,' (Wilkie, 2004, p.107) further strengthened the notion of the importance of detailed excavation in this project. A cursory look at the Hall would not be enough.



Figure 15: Tony Brand, middle row far left, at the Old Haleians' Association Meeting in Old Boys' Room, Memorial Hall, Hale School, Nov 1962.  
Source: Hale School archives.

As I continued to gaze up at these rooms with Tony, I began to imagine how these spaces might be used in a promenade performance of the Hall. I could envisage small groups of audience experiencing small snippets of memory in each room. The knowledge of the multiple guises worn by these rooms, however, meant that it would not be adequate to dress each space in a single way. Instead, the memories in each room would need to be performed in a way which allowed their intersection and overlapping. In this way, the performance would evoke the memory of each room over time in much the same way as a galaxy 'with the collapsing, colliding of memories etc., like stars' (Wrights and Sites in Wilkie, 2004, p.125).

### *Personal and Collective Memory*

After standing in silence together for a few moments, I then asked Tony my first real question of the interview - What is your favourite memory of this space? He thought for a moment then said that it was the day the Hall was opened. He then quickly added that he also used to love coming back to Old Boys' Days when the Old Boys' names were called out one by one. Tony recounted how,

Each boy would get up, and say, you know, Tony Brand, and then you'd get up and say the dates you were at school. Sometimes, there might have been someone who was ninety years old and you'd clap him. In those days, everyone used to feel, well, they got to stand up on they're own. Now...it's, 'Ok, 1940-1950', and everyone from that decade stands up together. It's taken that personal thing away and, to me, that's very sad, very sad. And I know they've got to get through things but... (Brand, 2018).

As Tony trailed off, I was reminded once again of the importance of the personal in the collective reflected in the honour boards around the walls of the Hall. It would be important that the performance of *My Hall* speak, not just to and about the Hale community in its entirety, but to every individual. Memorial Hall and her sense of embrace was not just for those fortunate

enough to have their names on her honour boards or for those outstanding achievers in any field. She was built so that every single boy who gazed upon her and moved within her walls could connect meaningfully with others and 'receive encouragement and inspiration from the deeds and achievements of those who have gone before them' (*Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.10). The play would therefore need to include a 'standing up' in the Hall, not just as a group, but one by one.

### *The Artefact and Memory*

As we left the building, Tony once again turned his attention to the mystery of the missing plaque. He leaned forward and carefully scrutinised the wall, even running his fingers over the etched wording on the other plaques that hung there and repeated over and over,

The bronze plaque. There was a bronze plaque! It's round. That's the most...it was...that's the most the important...when I won the bronze medal with it...that's the most important (Brand, 2018).

Tony's repeated touching of the wall in this way, clearly exemplified the relationship between the tangible artefact and memory. The artefact, or in this case the lack thereof, was a strong mnemonic trigger for him. Mackey asks, 'why *material* artefacts from the past appear to retain such importance' and suggests that we use artefacts as an enlarged repository for complex emotional responses (2012, pp.35,38). Certainly, one could imagine that, for Tony, the R.I.B.A. plaque would represent a plethora of strong emotions felt as a young man – pride, joy and relief – to name a few.

I experienced this same sense of the significance of the artefact, albeit in far less impressive way, a few weeks after this interview when I asked the Hale events manager to take me on an excursion to visit both the spaces under the Hall and in her ceiling. I had heard stories of signatures in the roof and dark rooms below the Hall and wanted to experience the full scope of

the site for myself. In the same way, therefore, as Gregory Doran had been guided up through the hidden corners of the Minster School as part of his preparation for the *York Millenium Mystery Plays*, I was guided, by the events manager, up a long ladder into the roof of the Hall and along a narrow walkway in the roof (Wilkie, 2004, p.115). Despite my fear – I knew that it would only take one false step either side of the walkway to see me hurtling straight through the ceiling to the floor far below – I could not help but be engulfed by a sense of awe as I gazed upon row upon row of boys' signatures and dates on the rafters. Decades of time were clearly inscribed there in the wood. I knew that seeing photos of these signatures would not have had the same effect. The awe I experienced came from the whole multi-sensory experience – the dark, the sense of expanse and yet being closed in, the danger and the secrecy. Once again, I was reminded of the importance that the experience of the tactile and tangible would have in the performing of the memories of the Hall.

A few minutes after my adventures in the ceiling of the Hall, I then found myself crawling on my hands and knees in the dark, unused spaces beneath the Hall's floor. To get there, I had to climb down through a tiny trapdoor and jump onto the floor below into a space below which was pitch black and lit only by the dim torch of my guide. As I scrabbled around on the floor, I found an old sugar bag and a newspaper. Even though these objects clearly had no real value, I was surprised by the way they evoked in me a sense of the true age of the Hall and a clearer understanding of the number of memories it must hold.



Figure 16: Scrap of newspaper and sugar bag found by researcher in spaces under Memorial Hall, 2018.

Source: Researcher photo.

These early experiences of the Hall's artefacts, both valuable (in Tony's case) and seemingly of no consequence (in mine), set in train the idea of using, wherever possible, real artefacts in *My Hall* – artefacts which the audience could touch, smell, look at and sense – and therefore remember. As a result, the *My Hall* script specifies the use of real artefacts such as records and photos. It also prescribes a section of the performance which takes place after the formal proceedings where the Hale community members come together in the back half of the Hall to sit on chairs, hold photograph albums and listen to records on a record player, all artefacts derived from the Hall and its history. In so doing, the script provides a template for a performance which invites the participants and audience members to share the memories arising from both the performance and these tangible artefacts.

### *Memory of Community*

Not long after my interview with Tony Brand, I was told by one of the Hale community members that one of the Old Boys, Jon Readhead, would be an excellent interviewee. He was a professional archivist and was currently volunteering once a week to help organise the school's archives. Jon and I met in Memorial Hall when the school has broken up for the holidays and was unusually quiet. Rows of desks and chairs were still set up following the end of term interviews - the same desks that are used for the exams which take place in the Hall at the end of every semester – and we made our way slowly in and took a seat. I was unable to shake the sense that the Hall seemed to be breathing in and out slowly and watching us as we sat alone in the middle of the vast space.



Figure 17: Jon Readhead in Hale School archives, 2018.  
Source: Researcher photo.



As we began the interview, Jon seemed a little nervous. He had, however, come prepared. He had brought carefully organized papers and photos with him in neat folders and had written down lists of important names and dates in preparation for my specific questions about the Hall. When I asked him, instead, if he would just speak about his memories of the Hall as they came to him, he seemed a little taken aback. It was not long, however, before the Hall began to weave her magic and Jon's memories began to flow.



Figure 18: 'My first time in a suit.' Jon aged 9, flanked by his sisters before leaving for Hale School, 1954.

Source: Jon Readhead.

Jon had come to the Hale as a boarder at Havelock Street in 1954 at just nine years old. His first memory of the Hall was being told about it before the move out to the Wembley Downs site in 1961.

We were told that we were going to have this big, beautiful new building to do things in. We were shown plans of the Hall, but it wasn't realistic. It wasn't until we came out here and we saw the actual physical size of it and the sort of things that it was going to have in it which we had never seen before or didn't have at the old school hall, that we realized what a bonus it was going to be. We had assemblies in here. The prefects' dances were held in here. It was just so big and new (Readhead, 2018).



Figure 19: Jon Readhead at Prefects' Dance, 1962, on steps of Memorial Hall and with partner. Source: Jon Readhead.

As Jon spoke, I found myself looking at the Hall anew through Jon's sixteen-year-old eyes and I could suddenly see its grandeur. Jon seemed in awe of the building, then and now. To better understand this reverence, even though this did not seem directly relevant to Memorial Hall, I decided to ask Jon more about his background. I asked him why he had been sent to Hale at such a young age, when home – the family farm at Muchea – was 'only fifty miles' away. He said,

Well, my grandfather, father, two uncles and three cousins all came here. It was one of those things. What we did. And apart from that, my mother was not a well woman and it was just convenient to go. My sister was sent to Perth College for the same reason (Readhead, 2018).

I then ask Jon how he felt when he arrived as a nine-year-old and he immediately replied, 'Real bad.' Then he laughed, seeming slightly embarrassed at his admission of emotion, and went on to explain,

I'd only been to Perth once or maybe twice before I came the night that I started school. Of course, in those days, there were terms of thirteen weeks before you saw your parents. So...I was pretty homesick. They had a phone, but you weren't allowed to use it. You had to write home every week. Your letter was checked off before

it was posted, so, more often than not, in those days, you used to stuff a bit of paper in with not much on it in the envelope and send it (Readhead, 2018).

Jon and I then moved on to speak about the Hall.

Julia: So, by the time you were in Year 11, by the time this hall, was built...

Jon: I'd learnt all the tricks of the trade.  
Laughter.

Julia: And you were quite comfortable by then.

Jon: Yes. It was a case of I had to. I knew I was going to be here. Make the best of it...It taught me a lot - companionship, team spirit, all those things they talk about - and that was a fact, yeah...there was a great camaraderie...and particularly the boarding houses.

Julia: How often would you have come in here, into the hall?

Jon: Every morning for school assembly.

Julia: You had assembly every day?

Jon: Yes (Readhead, 2018).

I began to understand. This school was much more than a school for Jon. It was a place where he was cared for, for nine years when his mother was unable to do so. For him, it was very much home. By the time, Memorial Hall was built, Jon had lived at Hale School for nearly seven of his sixteen years – almost half his young lifetime. As such, Jon's excitement and awe at seeing the new Hall and its facilities would have engendered the same excitement and awe that a new, grander private home with modern facilities might engender in a day boy.



Jon's attachment to Memorial Hall became even more apparent as he then spoke of operating the lighting for the first major theatrical work performed in Memorial Hall – *The Pirates of Penzance*, in 1962 (*The Cygnet*, 1962, 19(3), pp.143-153). When Jon spoke of this show, he was clearly transported back to one of the most memorable experiences of his life, an experience only made possible by the new Hall and its modern equipment.

In the old hall, there were just curtains across and lights hung from extension cords. But this building was just so, so professional. To go up and stand in front of this big board up there and work the levers and switches that did all this lighting and stuff. It was incredible (Readhead, 2018).

For Jon, the lifelong significance of the experience of operating the lighting for *The Pirates of Penzance* in the Hall is evident in the following anecdote.

When I left school, there were several productions of *The Pirates of Penzance* in the city. One had Marina Prior in it. I took my daughter, who was only that high, to see it...Every time there's a *Pirates of Penzance* in town, we always go and see it. We also go to some of the others [Gilbert and Sullivan operettas], but always to that one, yeah (Readhead, 2018).

The Hall had given a lifetime love of theatre and the music of the operetta to a boy from the bush who had previously had no real interest in such things and I could not help but wonder that, over fifty years on, as host of *My Hall*, she was now offering him an opportunity to contribute to and perform in another piece of theatre, partially about that first piece of theatre, within her walls.

As I continued to listen to Jon remember that day in the Hall, it was clear that 'place is a powerful stimulus to memory' (McAuley, 2014, p.49). Jon spoke of standing 'right there' as a prefect in the assembly while 'the kids sat over there' and of climbing 'up there' to operate the lights. As

he spoke, I could see him re-living the moments, in detail – as if he were back there, doing those things all over again. The moments he spoke of were not significant enough to the school to have been documented or archived. There are no photographs in the school records of Jon at the lighting desk in the tiny room at the top of a set of wire steps. Indeed, the room is no longer there. Neither is the huge lighting desk that once hung on wall, resplendent with all sorts of levers and buttons. All that remains is a doorway leading nowhere, high up on the side of the stage - a doorway for which there is apparently no purpose, unless you have heard Jon's story. Through the process of excavation in Memorial Hall, however, these otherwise forgotten memories had revealed themselves and made themselves available for performance in the performance of *My Hall*. This thesis and the site-specific production provided the opportunity to share the Hall's historic stories which would otherwise have remained only in the memory a small number of Old Boys.

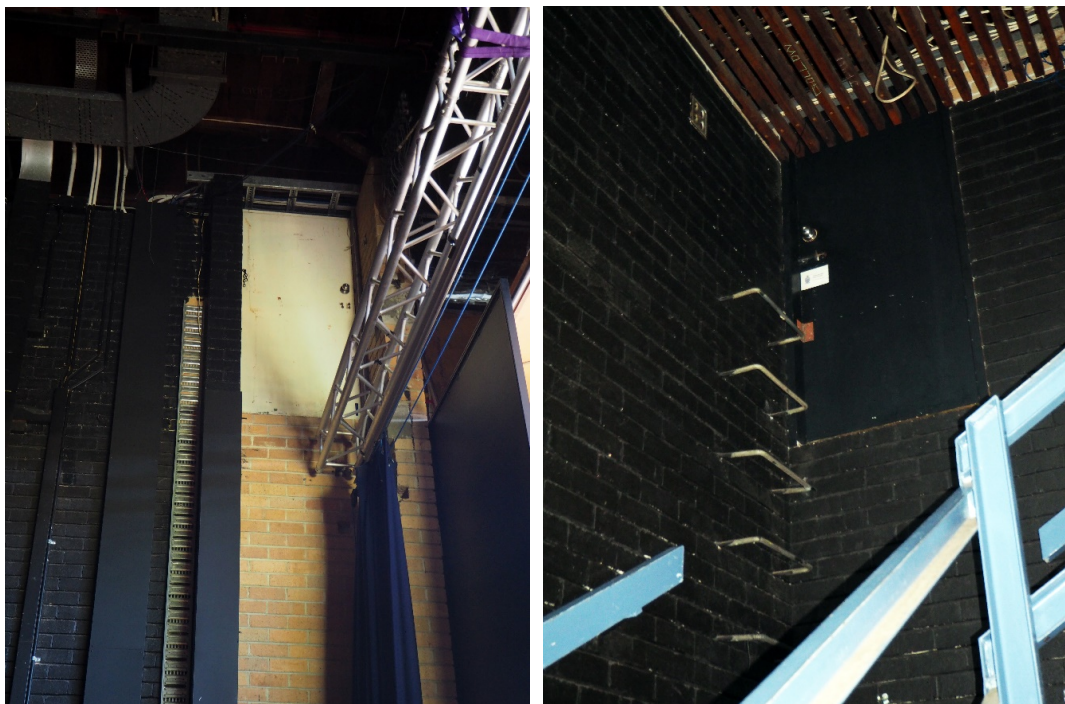


Figure 20: Door leading nowhere at the side of the stage in Hale School's Memorial Hall showing view from stage and view from stairs at side of stage and steps leading up to where the lighting would have been operated from for *The Pirates of Penzance* in 1962.

Source: Researcher.

These ordinary memories and their minutiae were what most interested me in Jon's stories because they were a record of the way a utilitarian building such as the Hall was used, often daily. These were the stories I wanted to record and share for the first time. Yet, they were not

particularly momentous. They had no specific narrative structure – no conflict or climax. They were just a record of what Jon did in the Hall and, more importantly, of how he felt then and how he feels now about the Hall. I wondered how I might be able to include them in both the script and the performance in a way that would engage and have resonance with the audience.

### *Memory in the Unsaid*

At the end of our interview, I turned off the recorder. No sooner had I done so than Jon began to speak again, almost as an afterthought, as if throwing away a story of little significance. Hastily, I turned the recorder on again as Jon recounted his memories of a visit to the school by the English cricket team in 1962 during which, one of the cricketers, the Rev. David Sheppard, had addressed the Hale boys in Memorial Hall.

Julia: So, he was standing up there on the stage, addressing the whole school? Where were you?

Jon: About halfway down that wall over there.

Julia: Standing on the side?

Jon: Yep.

Julia: And what was the feeling when he was speaking?

Jon: I can't remember the whole topic but he picked a topic that wasn't necessarily religious. It was about, oh, making mates at school and looking after each other. That sort of thing. And that's what grabbed me. Rather than...I thought, when he got up, he was going to give the Jesus talk, so to speak. I don't mean to be derogatory. But it wasn't that way. He was an English cricket player. He was a Reverend. And he related to the kids, completely off anything religious (Readhead, 2018).

The Reverend had then surprised the boys by visiting Jon's boarding house, unannounced, for Sunday night prayers.

Everyone came in and sat on the beds while the house master read from the Bible and the senior house prefect, which in this case was me, read a prayer. It was only ten or fifteen minutes, but it was every Sunday night. That was compulsory.

Unbeknown to me, the Reverend David Sheppard came to our evening prayers that Sunday night and it felt as though...He was unannounced. He was ushered in by the house master and I don't know why he picked that night. I don't know why he picked our house but there was just... from listening to him on stage and from listening to him when he was talking in the dormitory. There was just something that was...I don't know, I can't explain it.

But I got him to...I've still got it, somewhere, I got him to sign a document up on the stage here and I've kept it ever since. Every time I pull it out and I see his signature on there, I remember that instance up there and school prayer, the boarding house prayers...There just seemed to be a funny connection there with everything. I do remember that night vividly (Readhead, 2018).

When I turned off the recorder for the second time, I realized I had narrowly missed recording what I felt to be the most compelling story that Jon had told me. This seemingly insignificant event had been so important to Jon that he had kept a tangible reminder of it for almost fifty years. For all that time, the signed programme had served as a 'repository for complex emotional responses' (Mackey, 2012, p.38).

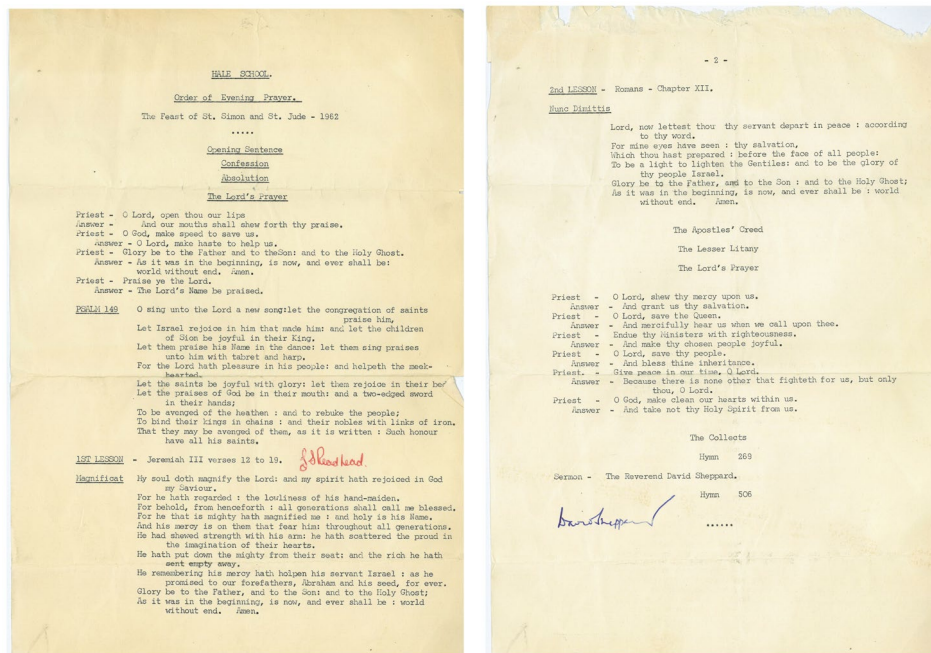


Figure 21: The programme from the assembly at which David Sheppard addressed Hale School in 1962. The signature from David Sheppard is visible at the bottom of the second page. Source: Jon Readhead.

As I reflected on the story later, however, I wondered why I had found it so fascinating and whether it was valid to include it in the script. Jon could not really explain why he had found the event significant. He was not particularly religious and could not recall the specific content of the speech. Jon had also expressed his doubts about the relevance of that story for others. He felt that no-one else would remember the story and that it may have been only of personal and inexplicable significance for him. This story therefore remained an ephemeral trace of a memory which was compelling more because of the look on Jon's face when he was telling it and because of the words that were left unsaid. As a result, there was no doubt that the story seemed somewhat incomplete and I struggled to imagine how to stage it. In fact, when a colleague asked me immediately after the interview how it had gone, I replied, 'Really well but the best story Jon told me is one I cannot use.'

In the following weeks, however, I could not shake my feeling that the story was important. I was further convinced when I read the record of the event in *The Cygnet* which, noted that the Rev. David Sheppard, 'talked to the whole school at Assembly, not on cricket, and the hushed silence that immediately followed his talk was probably a greater tribute to his transparent sincerity

than the clapping that soon broke out' (*The Cygnet*, 1962, 19(3), p.23). Karen Cross and Julia Peck, in discussing the remembering of the past, speak of the importance of the 'continual consideration of what remains unsaid as much as what can be said or articulated' (2010, p.133) and Candida Smith speaks of the challenges faced by performing artists who 'work in expressive forms and media that resist language' (Candida Smith, 2002, p.2). Jon's story about David Sheppard both resisted language and left much unsaid. However, if the story were to be told, theatre as the medium of performance for this project was the perfect choice. Candida Smith explains that, 'We turn to the visual and performing arts because these modes of expression capture aspects of experience and feeling that elude words.' He adds that, 'A work finds and holds onto a public precisely because it offers an experience that slips away from words and the ready-to-hand categories they provide' (2002, p.5). Through the live performance of theatre, the subtext of Jon's story could potentially be staged and interpretation of the unsaid in his memory, be not only permitted, but welcomed.

It seemed then, that Memorial Hall must be allowed to tell stories such as the one of Jon Readhead and the Reverend Sheppard precisely for the reasons I had initially thought it could not. These were the stories that could not be found in the official Hale School archives. They were not stories which necessarily addressed important social questions or were particularly timely or widely relatable. Some did not even have any words. Yet, these were the stories that Memorial Hall seemingly wanted to tell even if I was unsure how to tell them. It seemed important then, to trust the 'not-knowing' and to continue to allow her to speak in the hope that, as Candida Smith suggests (2002, p. 8), a combination of '*voice, vision and performance*' may lead to a '*more complex understanding of the past*' and even the present and future.

YOUNG JON READHEAD *from his position in the Hall, watching on*

I was standing here that day that David Sheppard spoke to us cos I was a prefect and this was my spot...And there was just something that was...I don't know, I can't explain it.

JON READHEAD            I gave the reading that night and, afterwards, I asked him to sign the order of service, up on the stage there, and I've kept it ever since.

*YOUNG JON READHEAD hurries forward to meet DAVID SHEPPARD. As he does so, Old Boy, JON READHEAD watches on. YOUNG JON READHEAD is holding the Evensong Programme and he hands it to DAVID SHEPPARD as if to ask him to sign it. DAVID SHEPPARD smiles and does so. Old Boy, JON READHEAD watches them and says...*

JON READHEAD            Every time I pull it out and I see his signature on there, I remember that instance up there.

(Reproduced from Jarel, 2019, *My Hall* script, pp.65-67)

### *The Fallibility of Memory*

My interview with Jon led to several more interviews with Old Boys who were connected with Jon and *The Pirates of Penzance* production in 1962. Interestingly, at this time, the subject of the sculptures that line the façade, balconies and one of outside walls of the Hall arose. At least three Old Boys and several other community members told me, emphatically, that these sculptures had been designed by artist, Robert Juniper, who was an art teacher at the school at the time (*The Cygnet*, 1958, 18(2) p.11). I was confused because Tony Brand had told me that Gus (Ronald) Ferguson had designed and made the sculptures but, when I questioned the Old Boys further, they were adamant and conferred with one another to confirm their belief. This was my first experience of the fallibility of memory in this project (Wilkie, 2004, p.105). It also provided an example of how the architectural or forensic digging required to unravel the sources of memories can result in the revelation of more material. The sculptural elements on the Hall are such a

potent trigger of memory for the members of the Hale community that it was important to confirm the identity of the artist. In order to do so, I eventually went to the source and interviewed Gus Ferguson at his architectural offices in West Perth. Ferguson confirmed that he conceived, designed and made the panels and explained how he did this. In the process of this interview, in addition to confirming the source of the sculptured panels, I learnt a great deal about the Hall, its design and the conflict and upheaval surrounding its construction and reception. I discovered later that Robert Juniper created the backdrops for the Hale School production of *The Pirates of Penzance* in 1962 and this may well have been the source of the confusion regarding the sculptured panels (Bambach, 2018).

### *Memory of War*

At this point in the research process, while pleased that the interview process was evolving organically, I became increasingly concerned that the interviews and the excavated memories were focusing primarily on one era and specific element of the Hall's history. The communal aspect of the Hall's life and its architecture had been discussed in detail but other aspects, such as the Hall as a commemorative building, had not yet been raised. As a result, I decided to request an interview with Bill Edgar, ex-teacher and ex-archivist at Hale. Bill's special interest is military history and he is the author of *From Slate to Cyberspace*, a comprehensive history of Hale School which details Hale's involvement in the various theatres of war (Edgar, 2008).

When I began the interview with Bill, I immediately noticed that he kept referring to the Hall as 'grey'. He kept repeating the word, over and over, each time deepening his voice and elongating the word so that it sounded like 'gre-e-e-ey'. This was in stark contrast to the warmth expressed when Tony Brand and Jon Readhead spoke of the Hall and I suspected this had something to do with Bill having come later to the Hall – not as a boy and student but as an adult and teacher in 1970. Bill then continued with this idea of the oppressive 'gre-e-e-ey' of 'the place' by saying that most of his memories of the Hall were of intense boredom. He told tales of the teachers supervising exams during which they were so bored that they would invent and engage in little



competitions such as seeing which teacher could complete a supervisory lap of the Hall most slowly. Bill even spoke of assemblies as being interminably boring for the staff. They were so dull, Bill reported, that, when the school became bigger and the whole staff could no longer fit on the stage, some staff conveniently 'disappeared' and needed to be called back numerous times to adequately supervise the students.

As stated earlier, I was determined to let the Hall speak and try not to manipulate the direction the play would take. As Bill spoke, however, I was acutely aware that this piece of site-specific theatre would be performed for the Hale community and that a play about the intense 'gre-e-e-ey' and boredom of the place would not be well received by the various stakeholders who were supporting and funding the performance. Towards the end of the interview, however, there seemed to be a shift in Bill's demeanor and he began speaking of the 'spirit of the place'. He then told me he wished to conclude by telling me about the most affecting speech he'd ever heard in the Hall.

Bill recounted that Ken Tregonning, another Hale Old Boy who was also a headmaster of the school, had been a pilot in World War 1. Despite this active service, according to Bill's recollections, Tregonning, as headmaster, never led an ANZAC Day celebration and never spoke of the war. One day, however, Bill remembers that ANZAC Day coincided with both Old Boys' Day and the awarding of the Hale rowing trophies. Ken Tregonning addressed the assembly in Memorial Hall and, 'out of the blue', said,

'Today's ANZAC Day and the boy who's won the prize for the most valuable member of the rowing crew today will win this trophy.'

He pulled out this little battered trophy and he said, 'This trophy was awarded, in 1941, to a very close friend of mine, a fellow called Keith Vickers. Keith Vickers and I joined the air force together at the end of 1941. We trained as pilots, went to

England and then went to the same training squadron in Scotland. One day, on a very foggy, misty day, we lined up to take off and Keith was in front of me and he took off, something happened, he crashed and was killed. He was nineteen years of age. So, I'm telling you young people here today that ANZAC Day is not for old people who are walking around, bent over, telling stories with a cane, it's a young man's day.'

And so he then presented the trophy to this young, handsome good looking guy and you could transpose Keith Vickers into this young guy. And that was the end of the assembly. I don't think we had an ANZAC Day assembly after that. Not many anyway.

It just meant so much. And yet it was very brief. Very quiet (Edgar, 2018).

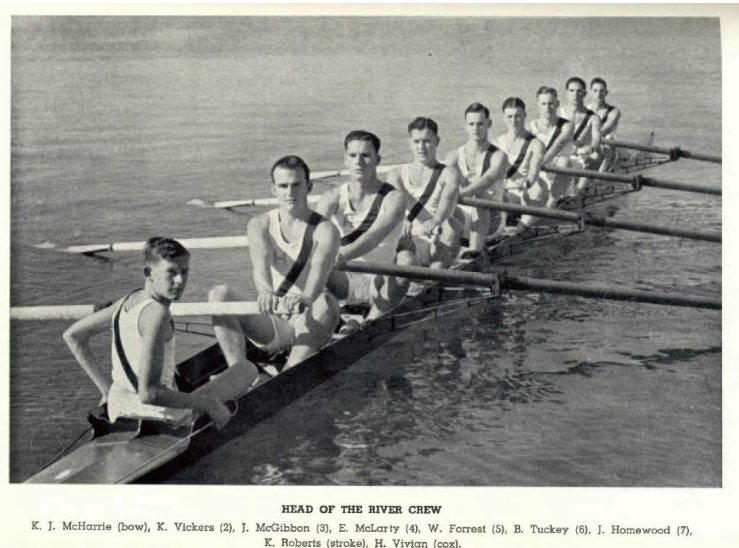


Figure 22: Keith Vickers, second from left, Hale School 'Head of the River Crew', 1940.  
Source: *The Cygnet*, 1940, 12(4), p.73. Hale School archives.

This story seemed to exemplify the very essence of Memorial Hall and provide a resonant example of the layering of memories and generations in the Hall. The notion of 'transposing Keith Vickers into this young guy' and, in turn, having this scene enacted by yet another 'young guy' from Hale School who would 'stand in' for the 'stand in', would potentially embody the universality

of this community memory in the Hall. Once again, the choice of theatre as the medium for this project would both permit and facilitate this embodiment and animation of this type of memory.

### *Memory and the Archive*

During the interview, Bill mentioned several artefacts. When speaking of the battered old cup presented by Tregonning to Keith Vickers, for example, he said, 'I suppose it's still over there'. By 'over there' he meant the Hale archives office which was, at the time, housed in the school's main administration building. Following the interview, I therefore felt an urgent need to further explore the archives. I had a half hour before my next class and, unable to wait, I headed on over to the archives' office.

When I arrived, I asked the archivist about the rowing trophy. She told me she had not seen it but, that it may be somewhere in the office as she was beginning a three-year job of getting the archives into order. She then pointed to a room to the side where there were boxes of unsorted ephemera. I asked if I could go in and explore a little and she agreed. I then spent the best part of thirty minutes randomly hunting through unmarked envelopes and boxes and finding ancient sports boots, caps and ties and a plethora of unmarked objects and photos. Disappointingly, however, amongst these things 'that acted as witnesses to inaccessible times and places' (Davidson, 2009, p.336), I was unable to find either the rowing trophy or any items particularly attributable to Memorial Hall.

As the bell sounded, and I reluctantly made to leave, however, I reached up for a large, unmarked blue album. The pages had come away from the binding and were unnumbered and unlabeled but held a comprehensive set of chronologically ordered, paper artefacts – invitations, architectural plans, newspaper articles, letters and photos. Fortuitously, the album focused its attention on the years leading up to and immediately following Hale's move to the Wembley Downs campus. To my delight, I saw that it contained the original Memorial Hall funding

documents, press clippings of the plans, articles about the opening of and reaction to the Hall and even hand-written notes of speeches made by the curator of the album. Somehow, these artefacts, meticulously collected by an unknown person, caused me to feel a kind of awe and I found myself handling them with something approaching reverence. Like the original photos I had found leaning up against the office wall of the Hall seven years before, these 'concrete' items transported me back in time in a way that no electronic photos could do. On the unadorned, yellowing pages of the album, they commemorated the beginning of the life of the Hall in a way that was now somehow tangible and within reach.

The following months provided many such archival surprises and challenges. Incidences occurred where archival material was unnecessarily and expensively duplicated because it had been assumed not to exist when it was in fact sitting on a computer on the next floor of the building. Other archival material was unable to be accessed because it was uncatalogued and some archival material – notably the R.I.B.A. plaque – was found to be lost altogether. Conversely, some material, such as the blue album, was happened upon or shared as a direct result of Hale community members' growing awareness of this project. Once such example was the sharing of the film of the opening of Memorial Hall which had been recently found in old tins in a windowless, low-ceilinged room at Hale, commonly called 'The Bunker'.







Figure 23: Still images from film footage of the opening and dedication of Memorial Hall, 1962. Source: Hale School archives.

These alternate difficulties and good fortune presented by the process of ‘remembering and forgetting’ were required to be navigated throughout this process in the writing of the *My Hall* script (Cross and Peck, 2010, p.127). They also highlighted the importance of considering of how the new material, excavated through the process of this research, would be archived.

### *Sharing Memory*



Figure 24: *My Hall* group interview. Memorial Hall, Hale School, 12 September 2018. Old Haleians and Year 8 students. Source: Photo by Judy Greaney.

In addition to the series of individual interviews conducted in the Hall, further excavation of her memories was conducted through a group interview. Six Old Haleians were interviewed in the Hall by a group of Year 8 students on the evening of 12 September 2018. At first, the group

gathered hesitantly and spoke politely over refreshments but soon, the Hall wove her magic and, by the soft lamp of the brass lamps along the walls, the memories began to flow. Once again, these memories were clearly generated by the mnemonic triggers in the Hall. Ian Beeson, for example, looked up and around the balconies as he spoke of being illicitly shown around the Hall by an older boarder when he first came to the school. He also pointed to 'that space just there where we had the boxing ring'. Rod Langlands, remembered 'those rooms back there' and Richard Truscott remembered assembling 'just out there'. Alan Forsyth looked up at the lectern on the stage and said,

I think the other thing that I feel is significant in this Hall is also to do with history and that's the lectern. I didn't come to school here, only at Havelock Street, but that was there. And it was central to the Hall at school and I think of Spud Murphy who was the headmaster there and, when Dell'Oro hops up there, I remember so many memories from the old school, good memories and bad (Forsyth, 2018, Sept 25).

This process of the Old Boys excavating and sharing their memories had an immediate and demonstrable effect on the Year 8 boys in attendance, as exemplified by student, Kahan Bhatt, in an email following the interview.

Dear Ms Jarel

I believe that the session where we interview the old boys was very beneficial for me. It gave me an insight into the history of Hale School and all the past generations that have connections with it like I do. I now look upon Memorial Hall a different way than I did before the interview. I look at Memorial Hall with respect and admiration and it makes me quite proud as a Haleian that so many past generations have left a legacy that we now continue and that we also leave our own footprint and legacy behind. Warm regards, Kahan Bhatt (Bhatt, 2018).

As this group interview demonstrates, many of the memories arising from the exploration of Memorial Hall, began to be shared while the excavation process was still underway and long before the script was completed or the performance planned. In addition to 'face to face' sharing, such as occurred in the group interview, memories received through email and derived from the individual interviews, were shared through other means. Some were published in *The Haleian* magazine (2018 Dec). Others were emailed to the Headmaster of Hale School, Dean Dell'Oro and therefore found their way to stakeholders and other community members. Some excavated memories were also shared, in passing, with fellow staff members, with the students I teach and with members of the community who asked me about the project. In this way, long before the performance itself, the memory and significance of the Hall began to be shared with and affect the wider Hale community. The effect of this sharing was exemplified by a fellow staff member, Matthew Cotton,

You know, I've started to see the Hall differently now, since learning a little about its story. I used to think it was just an old hall and rather dull looking and uninspiring but now I see it in a different way. A couple of times, when I've walked past recently, I've paused and imagined stripping away the beige paint with my eyes and admiring the front façade. It's actually a beautiful building if you stand back and take it all in, elegant and sophisticated. Hearing snippets of stories about the place has made me realise it's important that we keep it. In fact, it's made me wish that I could visit my old school buildings, including the hall, but they've knocked it down so I'm a bit envious now of the Old Boys here who can visit their hall (Cotton, 2019).

Another demonstration of the dissemination of the Hall's memory during the excavation process, was Richard Hyland's reflection, offered in the group interview, about the Hall being the only building which still 'matches his memory.' The 2018 redevelopment plan made no mention of any Old Boys' words or opinions (see Figure 25 below) -



Figure 25: Hale School Memorial Hall Concept Design Proposal, January 2018. Front cover.  
Source: Hale School.

- but, by early 2019, just a few months after Richard Hyland's words had been spoken, they found their way to the front page of the updated redevelopment plan for the Hall (see Figure 36 below).

## Hale Memorial Hall and Drama Precinct Redevelopment

### Return Brief & Concept Plan

For Hale School by Site Architecture Studio

February 2019

Richard Hyland's quote about the Hall matching his memory (1970 refers to the year he graduated from Hale School).

*When I come back to visit...the Hall is probably the major building which still has a direct physical presence. It matches my memory...most of the buildings which were here when I was at school, certainly don't exist in the same state so the memory is no longer valid. There's a conflict between what the present is and what the memory was. This building alone is probably the sole survivor, the sole linchpin.* Richard Hyland, 1970



Figure 26: Hale Memorial Hall and Drama Precinct Redevelopment Return Brief and Concept Plan, February, 2019. Front cover.  
Source: Site Architecture Studio. Retrieved from Hale School.

This document has been read by numerous members of the Hale community and those involved in the decision making around the Hall's future.



## *Memory as Guide*

Before beginning this research journey, I had no expectation of the memories which might arise nor a clear vision for the play. This chapter has demonstrated, however, that in just one year, the Hall offered up a wealth of memory and gave some clear guidance for the direction of the play. Through the excavation process, the Hall, or the interview participants, or both, provided a plethora of emotive and potentially meaningful fragments of memory and offered for the subsequent shaping and meaning-making process. These guidelines suggested that the performance needed to;

- begin at the beginning, long before the Hall was built, at the genesis of the building
- include the use of tangible, archival, resonant artefacts to which the audience can have direct access wherever possible
- strongly feature the architect, Tony Brand, for whom Hale is his life and who gave life to the Hall
- include a 'standing up' of both individuals and the community
- quote the exact words used by respondents and interviewees wherever possible
- dare to tell 'ordinary' stories and stories which were 'unsaid'
- include stories of war
- reflect the 'spirit of the place'

In addition to providing this bank of memory with which to work and the beginning of a framework around which to base the script, the Hall, as the host of this project, had also begun to guide the actions of those who sought to change her. By offering up her memories so willingly during the excavation process and allowing them to be shared with the Hale community, Memorial Hall had begun to shape her future in the mind of the Hale community, long before the *My Hall* script had been written or the play performed.

## Chapter Three

### Shaping and Sharing the Memory of Memorial Hall Through a Site-specific, Staged Performance.

The previous chapter demonstrated that the sharing of Memorial Hall's memories began almost as soon as they were excavated. This chapter will describe the way in which those excavated memories were then shaped in preparation for their sharing through a site-specific, staged performance. It notes, once again, that the sharing of memory continued to occur throughout the process of the creation of this work rather than merely as a result of its performance. This chapter explores how connections between the fragments of memory were made, how a framework was devised around which to shape the connected memories and how the proposed staging of the performance informed the final shape of the script.

#### *The Shape of Things to Come*

By mid-August 2018, the excavation of the rich, sedimentary layering of memory within the Hall's walls had already offered up a proliferation of memories which now lay waiting to be collated, arranged and shaped into a site-specific performance. Rather than feeling comforted by this wealth of material, however, I began to feel a little nervous. As stated in the introduction to this thesis (p.22), 'In order to deal with the *contained* memories of a site, performance, like fiction, must find some way of *telling* them (Wilkie, 2007, p.26). I had now listened to and read many stories of the Hall but, somehow, none of these had yet formed themselves into complete scenes, let alone a cohesive structure.

With these concerns in my mind, I prepared for a Skype interview with Peter Bandy, the pianist for the Hale School production of *The Pirates of Penzance*, held in the Hall in 1962. In a continuation of the organic gathering of participants for this research, I had arranged the

interview based on the recommendation of Robert Montgomery who played the 'Pirate King' in the same production. I was fearful, however, that we might therefore retread familiar ground and did not have high expectations that the interview would provide material which might transform itself into the desired 'scenes.'

Despite these reservations, the interview with Peter proved to be overflowing with warm, well-told stories of the Hall which I had not previously heard. That evening, a fully formed scene, sparked by one of Peter's stories, revealed itself as if in a dream. While this scene did not appear in the *My Hall* script in the described form or space, it is important to recount the scene here in detail because it foreshadowed several significant elements which featured strongly in the final work.

The scene was set in one of the practice rooms (now used for storage) at the back of the Hall.

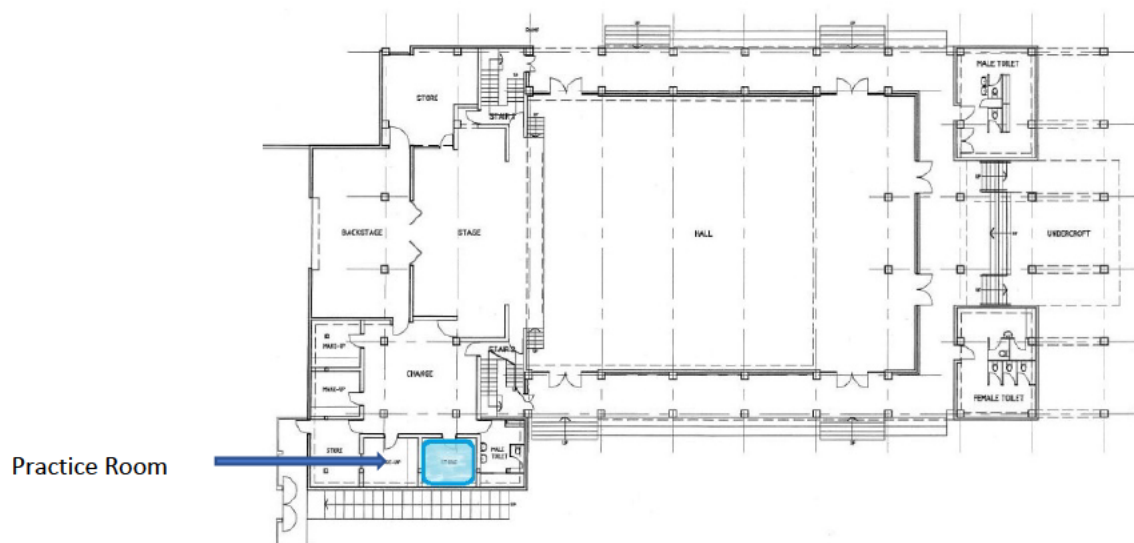


Figure 27: Plans for Memorial Hall, 1960, by architects Marshall, C Brand and Clifton. Practice room shaded in blue.

Source: Hale School archives.

At the beginning of the scene, the door to the practice room was shut and, in my mind, I could see small group of audience members accompanied by a guide (a current student in uniform) standing just outside. It was quite dark. Suddenly, an image of a young man wearing glasses appeared on the wall.



Figure 28: Peter Bandy, cropped from *The Cygnet's*, 'Prefects 1962' photo.  
Source: *The Cygnet*, 1962, 19(3), p.25. Hale School archives.

The guide introduced the young man as 'Peter Bandy' and told the audience that Peter was an Old Haleian who played the piano for the *The Pirates of Penzance* in the first major production performed in the Hall in 1962.



Figure 29: Peter Bandy, playing the piano for *The Pirates of Penzance* at Hale School in 1962.  
Source: Hale School archives.

In my imagination, from behind the closed door of the practice room, the strains of Handel's *Water Music* could then be heard coming from a record player. Another projection of Peter, as he is today, then appeared on the wall and the guide explained that this was the current day, Peter Bandy, a highly successful and experienced musical director who lives in Melbourne and has conducted for such celebrated institutions as the Australian Ballet, the Heidelberg Choral Society and the West Australian Gilbert and Sullivan Society.

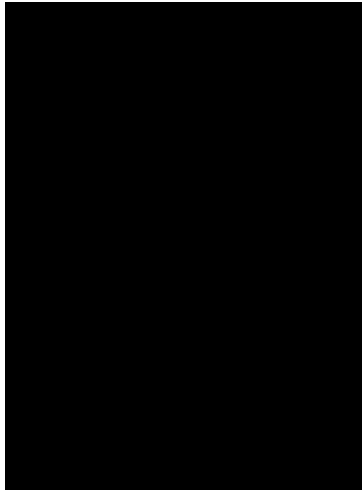


Figure 30: Peter Bandy in 2014.  
Source: Zelman Symphony

Then, to the accompaniment of the *Water Music* playing behind the door, Peter's voice suddenly floated in from the walls of the space inhabited by the audience.

Backstage, in the Hall, there are rooms there. Geoff Bennett, the musical director of *The Pirates of Penzance*, used to invite me back there at recess and lunchtimes and there was a boy who was quite young, in Year 8 or 9, called Jon Scott. He was quite a good violinist so I used to sit there and accompany him. Geoff Bennett had a record player back there...vinyls of course, no CDs...and he would often have music playing when I'd go in. The first time I ever heard the *Royal Fireworks Music* or the *Water Music* of Handel or Mozart's *Clarinet Concerto* was in the school Hall. And all this music is still with me today. I play it often in my radio show on 3MBS in Melbourne and, whenever I hear one of these pieces, it always reminds me of the place where I first heard it some 57 years ago - the Hale School Old Boys' Memorial Hall (Bandy, 2018).

Peter's voice and the music from the record player then faded out and, Fiocco's, *Allegro*, could be heard played on a piano and violin behind the closed door. The guide then indicated to the

audience members that they could go inside. As they opened the door, a young teacher and two students were revealed to them. The senior, bespectacled boy was playing the piano and the younger boy was playing the violin while the teacher watched on, encouraging. The teacher and his students were oblivious to the audience and there was no audible dialogue between them – just murmurings or nodding, typical of the unspoken understanding of fellow musicians. As the audience stood there watching, images of the younger selves of Peter Bandy, Jon Scott and Geoff Bennett slowly became visible on the wall behind the actors. In this way, it was suggested that the actors were standing in for the characters' younger selves who were portrayed by the haunting projections of light behind them. As I watched, these projections were then merged with and overlapped by, in the way that memory can be, images of the characters' older selves. Through this overlaying and intertwining of imagery and live action, the audience sensed that the characters' older and younger selves were haunting one another and that the characters, then and now, and the actors who stood in for them, were doing likewise. Through the projection of ghostlike images of light, the suggestion was made that the characters were somehow watching and listening and re-living memories of the events which once took place in the room, events now being retold by current students and a staff member. A short while later, the music stopped, the images faded, the students and teacher became still and the audience sensed that it was time to leave. As they closed the door and made their way to the next space, Handel's *Overture to Royal Fireworks Music* began to play, from within the room behind them.

### *Ephemeral Shapes*

One of the most significant features of the final script first suggested by this imagined scene, was the use of projection. Images which had no tangible material existence and were made only of light hitting the walls of Memorial Hall, were projected to summon the characters whose memories were being shared. In this scene, the audience was made aware that the images were photographic likenesses of those who once inhabited this space, just as the audience members now inhabited the same space. This knowledge allowed the images to 'piece through historical quotation with sudden temporal and physical presence. Yet, at the same time, they remain(ed) nothing more than the provisional technical animation of flat, docile images' (Jolly, 2005, p.30).

These ghost-like images allowed the audience members to traverse time. They could not touch the projected light, yet the immaterial images formed by it, as they overlapped, intermingled and collided, were somehow embodied, animated and emotive. As an evocation of memory, these projected images were therefore symbolic and affective.

In this imagined scene, the sense of haunting was further intensified through music. While the audience was still outside the practice room, the same music that Peter Bandy once heard being played on the record player in this place, could be heard once again being played on a similar machine and in the same place. But while Peter was not physically there with the audience to hear the music, there was a suggestion that he was. This suggestion was evoked through the projected light of his current day image and a recording of his voice which emanated out of the walls as he remembered. In this way, the audience was prompted to wonder if Peter might, in fact, have been able to hear the music they heard and there was a sense that perhaps he could.

When the audience then moved into the practice room, this sense of haunting was redoubled. Inside, Peter's younger self was revealed, this time evoked by a living, current day student of Hale School who played the piano, just as Peter once played it, in this place. There was something compelling about liveness of this instrumental music. It was the same music Peter once played, being played in real time by a real current day student. This provided a potent contrast with the ephemerality of the immaterial projected image of the young man he was evoking being projected on the wall behind him. When the image of the older Peter then appeared and intertwined with the young image and young actor standing in for him, who was not him but played as he played in the space in which he played, a powerful memory was evoked of a man who remembered but was long gone from the Hall. This sense of the 'now' and the 'then,' the 'real' and the 'unreal' and the tangible and the immaterial, gave the audience, in this imagined scene, the sense of being able to float back and forward at will through time and space in the present moment. This experience of standing with others in a real space and in present time and experiencing real events which once occurred in that place, especially a place such as Memorial Hall which was built specifically for the act of remembrance, is one for which site-specific theatre is perfectly suited.

## *Unformed Shapes*

In addition to the pre-empting the significant role of projection in the final version of *My Hall*, this scene also suggested ways of expressing the 'unsaid' (Cross and Peck, 2010, p.133). The voice from the walls articulated memory verbally but the actors standing in the room did not. They murmured and nodded but their specific words could not be heard by the audience. This reflected the human experience of remembering the sense of an interaction but not the exact words spoken. In our interview, which took place nearly sixty years after the remembered event, Peter Bandy immediately called to mind the specific pieces of music he first encountered backstage in the Hall. He also named the people with whom he shared the experience of this music. He did not, however, recount the actual words spoken. In lieu of these lost words, fictitious dialogue could have been created for the actors to say but, by suggesting rather than articulating these lost words, the scene was rendered more powerful. In allowing the audience members to actively engage in the scene, it encouraged them to imagine and sense, rather than be 'told'. It also permitted the music – which was such a powerful force in Peter's life - to stand at the forefront of the scene and evoke memory far more potently than words may have done. This juxtaposition of the articulation of real words taken directly from interviews with lost words suggested only through action, projected images and music, became a defining feature of the final *My Hall* script.

## *Shape in Motion*

This early scene also heralded the promenade element of *My Hall*. Its imagined audience which witnessed the evocation of the Peter Bandy's memory, comprised no more than about ten members. This small number was necessitated by the equally small practice room into which they would all need to crowd. It also served to give the audience the feeling that they were sharing a treasured, individual memory with a small group of similarly privileged members of the same community. As recounted, at the conclusion of the scene, this small audience headed off together, presumably on their journey to their next, equally intimate, meeting. This idea of a small group of audience members moving together between places therefore led to the idea of a promenade event involving many such groups visiting the numerous spaces of Memorial Hall



– the stage, inner and outer balconies, stairways and stairwells, meeting rooms, galleries, prop and costume storage spaces and practice rooms.

Once in these disparate spaces, in this early version of the work, it was envisaged that the small groups of audience members would then happen upon various characters and memories. In so doing, they would experience hauntings created from flashes of memory and evoked through live action, projection and sound. This shaping of the work also proposed that the audience could then come together as one in the main hall for the final part of the performance – a fitting culmination for a performance set in a building designed to encourage the collective gathering of the Hale community. This proposed promenade style of production presented opportunities for the audience members to both intimately experience the excavated memories revealed by the Hall and to explore, in a multisensory way, the memory contained within the architecture itself. It offered the audience the experience, as they ventured through the many levels and spaces of the Hall, of touching the off-form concrete and jarrah, walking the Hall's maze-like pathways and staircases, and taking in both her mustiness and airiness. It also invited the audience to closely inspect the artefacts and history built into her walls. These include the 'foundation stones from old school at West Perth which have been placed on the walls where they can be seen from the Hall' (Design of Hall Shows Strength, 1962, p15). This proposed site-specific, promenade performance hoped to more deeply reveal Memorial Hall to the Hale community by helping them 'see the place' they 'live in' and making them 'aware of the [Hall's] past and its resonance in the present' (McAuley, 2005, p.49).

### *Shifting Shape*

After a meeting held in December 2018, with the headmaster of Hale School, Dean Dell'Oro, however, it became clear that this original idea of small groups engaging in a promenade exploration of Memorial Hall would not eventuate. This event raised questions such as those posed by Mackey and Whybrow who ask 'to what extent is the specificity of context (site or place and its users) the determining factor in the work that is produced, as against the imposition of

extraneous influences (2007, p.2). Dell'Oro was opposed to the idea of the small group promenade performance and his reservations were twofold. Firstly, he was worried that elderly Old Boys would not be able to safely or comfortably be able to negotiate the stairs in the building and, secondly, he felt that the noise from one scene would infiltrate another and detract from the audience's enjoyment. I left the meeting with Dell'Oro disappointed by the loss of the ability to mount the intimate, promenade performance I had imagined. However, Cordleone and Whorton discuss the spatial, political, logistical and creative boundaries within which site-specific practitioners must create and the fact that we 'find freedom within such limitations' because 'the spaces themselves are there to catch us' (2015, p.299). Experience had also shown me that, while mounting a work of this kind in an educational institution inevitably presents obstacles raised by the needs, wants and concerns of the various stakeholders, it also offers numerous creative opportunities, such as high levels of funding and technical support, large numbers of available actors and the availability of rehearsal and performance spaces. I therefore determined to find a way to stage the desired sense of intimacy for the audience, the powerful evocation of memory and the physical exploration of architecture and artefact, through other means. I decided to pay attention to the spaces, in and around the Hall, and see what transpired.

### *The Shape of a Space*

One evening, a few days after the meeting with Dean Dell'Oro, I was suddenly overwhelmed by an image of a senior Hale boy, in uniform, walking out onto the Hale quadrangle at night. He was lit only by the moonlight and a small candle held in his hand. He stood, all alone, with the dimly lit Hall behind him, facing the audience who stood along the verandah of the administration building. As I watched, another boy came out and joined him but stood some distance apart from him. Then 20 more boys arrived, then 50 and then more. They stood in silence spread out across the quadrangle and stared at the audience in the moonlight. I had no idea what they were doing there. They did not speak and they made no sense.

The following night, the boys appeared in my imagination once more but, this time, they spoke. Each boy uttered a different name – the name of one of the 126 Old Boys memorialized by the Hall. At first, these names were spoken separately but soon the names overlapped and coincided, in the same way that memories can do. When the last boy had said the last name, the group stood in silence and complete stillness, as did the audience. Through theatre, the names of the Hale fallen had been turned into living presences sharing the space with the audience. Then suddenly, they all turned, as one, and faced the Hall, which lit up in a strong amber glow. In unison, the boys placed their small candles on the grass, then walked towards the Hall, glided up central stairs and disappeared inside. It was as if they had been taken up into the arms of the Hall.

This imagined scene, of the 126 Hale fallen on the central quadrangle of the school, stayed with me. I knew that, in performance, this would be a powerful scene - its 'liveness' resonant and emotive. These 126 living, breathing young men, in standing in for the Hale fallen, would represent in number and, to a large extent appearance, those young men who had lost their lives in war. I also recognized that the mounting of *My Hall* at Hale School would make the staging of this scene possible. The scene could be cast, for example, by the entire senior boarding community or by the whole population of one of the Hale houses. This possibility provided another example of the creative opportunities presented by the staging of *My Hall* in an educational setting.

Through this unbidden scene, the Hall had, once again, offered a haunting evocation of the present overlaying the past and the past over the present. This time, however, the scene had taken place not within the Hall but on the quadrangle outside the Hall. The Hale quadrangle is an interesting space. It is treated with a surprising reverence. It is overlooked by the Headmaster's offices and by other offices of those in power at the school. Boys do not sit or gather on 'the quad'. It is a place that is moved through and always in a quiet and respectful manner. A boy would never, for example, dream of kicking a ball on 'the quad'. In short, the Hale quadrangle is treated as an almost sacred space. It therefore seemed fitting that this was the space chosen by the Hale fallen as their space of performance in my imagination. However,

implicit in their choice of this space was also a sense of defiance. The Hale fallen had taken over, spread out in and stood still in a space which is normally only ever moved through. They had also faced the audience and looked them in the eye. In so doing, it had almost been as if they had been challenging the audience to take heed of them and warning those who bore witness to protect their sacred space, Memorial Hall.



Figure 31: The Hale School quadrangle.  
Source: Researcher photo, 2019.

### *Taking Shape*

This notion of the Hale fallen moving into the quadrangle, which is overlooked by the administration building, and then into the Hall beyond, led to a simplified version of the previously imagined promenade structure for *My Hall*. The administration building is the place where all the important decisions of the school, including funding and building, are made. It therefore seemed apt to stage the beginning of the performance, which evoked the genesis of Memorial Hall, in that building. From within that space, the audience would be able to see the

Hall, dimly lit, in the distance, and could thereby imagine its conception and future realization. The audience could then promenade out into the quadrangle for the second part of the play about the Hall fallen and the opening of the Hall. Finally, they could process into the Hall for the performance of the memories contained within her walls. While this restructuring of the play did not permit the intimate exploration of the Hall's architecture and individual memories contained within her small spaces, it did provide the experience for the audience of journeying into and between the social spaces of the school's community and then arriving in its most culturally, architecturally and historically significant building.

In order to weave the three places and parts of the play together, however, a narrative structure was required. As previously stated (p.39), this research project was inspired by the spectre of undisclosed structural change to the Hall which was destined to take place within a three year time period. It therefore seemed fitting, that the central character in this drama should be the one on a journey and under threat - the Hall itself. As protagonist in *My Hall*, Memorial Hall would not only be the site and 'interesting backdrop' of the production but 'an interested character' in the play (Pearson and Shanks, 2001, p.23).

It then only remained to decide who should stand in for the Hall and, in so doing, play and represent her. This question led me to reflect on my earlier interview with current staff member, Old Boy and 1992 Captain of School, Rob Barugh. During our meeting in the Hall, I had been surprised by the level of passion in Rob's response to my question about how he would feel if the Hall were to be knocked down. He had seemed shocked at the very suggestion and had exclaimed, 'Oh no! You couldn't. You couldn't!' Rob had then gone on to explain that the Hall was the place where all the most important events of the school took place and that he and thousands of other Old Boys would be devastated were it to be knocked down (Barugh, 2018). It therefore seemed that Rob would be perfectly placed to stand in for the Hall and her thousands of supporters, as the Hall's advocate and protagonist of the play. A few weeks later, I saw him and asked if he would be prepared to take the lead role in the upcoming play about Memorial Hall. Without hesitation, Rob said, 'Yes.' Such has been the enthusiasm and willingness shown by the Old Boys for this project.

In the resulting *My Hall* script, the play therefore begins with Rob Barugh presenting a rather defenseless body, as he stands in for a similarly threatened Hall which is under invisible attack from the antagonist. This antagonist is 'Staff Member 1', a composite character who represents all those who do not understand the Hall's significance and wish to 'knock her down'. The words of this composite character are not 'fictitious' or 'merely used to stitch the dialogue together' (Ackroyd and O'Toole, 2010, p.62). Instead, Staff Member 1's words are a composite of those frequently spoken to Dean Dell'Oro after his arrival at Hale School in 2017 and those casually spoken by various staff members in my hearing or directly to me as part of this research. Unlike Rob Barugh, who is given his actual name in the script, in order to signpost the composite nature of this character, he is given only a title and a number, Staff Member 1. In contrast to those of the composite lines of this character, Rob's lines in the opening scene have been taken directly from my interview with him. This dichotomy is one which is revisited frequently in the script to signify the difference between distinct personal memories and less distinct, collective thoughts or ideas (Jarel, 2019, *My Hall* script, p.7).

Before any of these opening lines are spoken in *My Hall*, however, the script describes the play as beginning as the audience enters the administration building space. There, the audience finds Rob Barugh leafing through a photo album containing images of Memorial Hall. It is suggested by the script that the gathering audience members, many of whom will know Rob, might then chat informally to him and ask him what he is doing. Memories inspired by the sharing of the images contained within the album might also be revealed. At this point, since the play has not yet formally begun, the audience members might not even realize that Rob is an actor in the play. They will almost certainly not understand that he has been a contributor to the research upon which the play has been based. Immediately, then, even before the play officially begins, the lines will be blurred between performer, research contributor and audience member and an intimacy and familiarity will be established. In addition, the fact that Rob is to be seated at a small table central to the performance space, also intimates that he, an ordinary member of the Hale community is central to this performance and, by association, so are all its other ordinary members. Rob's sharing of copies of real photographs with the audience will also signal that this is to be a performance based on memories, artefacts and real people.

Once it had been decided to move the audience between three spaces, to cast Memorial Hall as the protagonist of the play and to have Rob 'stand in' for her, a framework around which to shape the work of *My Hall*, began to form. The play would take the form of a promenade performance with its intrinsic, physical act of moving giving 'a particular experience of place: that of the journey' (Wilkie, 2007, p.35). There would be four acts. Act One would take place in the administration building and take the form of a chronologically ordered story of the conception, funding and building of the Hall. The conflict of this act would be provided by the tension arising from Old Boys' ability, or otherwise, to fittingly commemorate their fallen comrades and provide a place of inspiration and gathering for future generations of Hale students. Through the interplay between Rob Barugh and Staff Member 1, this first act would ask if the memory of the extraordinary efforts of the Old Boys in funding and building the Hall will be enough to ensure the Hall's continuing existence and safety.

Act Two would begin with the audience moving out of the administration building and into the main quadrangle. In this eerie, moonlit, liminal space, they would encounter the souls held in the arms of the Hall. This act would evoke the opening of the Hall's arms, not only to the Hale fallen, but to the entire Hale community since 1962 and to the audience at the *My Hall* performance. This section of the play would ask if the efforts made by the Old Boys to build the Hall, combined with the fact that she holds the souls the Hale School's 126 fallen in her arms, will be enough to ensure her future.

Finally, Act Three would begin as the audience enters the Hall for the first time. As they do so, footage of the Hale community entering the Hall for the first time at the opening of the Hall in 1962 would play on the Hall's walls above and around them. In this way, the audience members' bodies would move through the same space that the previous audience members did, the projection providing virtual presences which connect with the current day audience. In this way, the audience would be made aware of the new layer of ghosting they are creating as they enter the Hall as part of this performance.

This third act would then take place inside the Hall and would perform the memories contained within the Hall. It would ask if, collectively, the Old Boys' legacy, the commemoration of the Hale fallen and the almost sixty years of memory contained within the Hall's walls, will be enough to secure her future. Unlike Act One, because of the plethora of memories contained with the Hall, Act Three would not have chronological structure. Instead the chosen memories would be shaped around events which have occurred and recurred in the Hall and are significant to Old Boys across many generations. The list of these specific events was provided by Old Boy Jon Readhead and includes assemblies, performances, inspirational speeches, dances and Old Boys' days. These events, however, would not be performed separately. They would overlap and collide, just as the excavated memories did, and be interspersed with flash forwards and flashbacks in time.

In order to further frame the collage of stories and fragments in Act Three, a secondary narrative would run alongside the Barugh/Staff member 1 narrative. This idea emanated from Old Boy Ian Beeson's story about his first encounter with the Hall, which he related animatedly at the group interview with the current Year 8 boys, in 2018.

And I remember one time, after we had some picture theatre in there, on Saturday afternoon I think it was, and I befriended one of the senior boarders and I said,  
'Oh, the Hall, it's a pretty big place!'  
and he said 'Oh, have you been inside?'  
And I said, 'Only this afternoon...'  
And he said, 'Oh, come with me and I'll show you round!'  
There were no teachers around and it was open and we snuck in and we were going through the back rooms. It was like a maze!  
And I was amazed at the amount of rooms, sort of hidden and pockets and, as I say, being a new boarder and only in Year 4, it was huge! So, it was an eye opener being shown around the Hall by one of the senior boys (Beeson, 2018).



The 'Young Ian Beeson' and 'Senior Boarder' characters would therefore provide a through-line narrative which would thread the stories and fragments together in this third section of the play. In this narrative, 'Young Ian Beeson' would be the protagonist who is trying to help 'Senior Boarder' see the memories which animate the Hall. This relationship would also suggest the idea that not all memories being available to all inhabitants of the Hall. 'Young Ian Beeson' would be able to go back and forward in time and witness and engage with all the voices, characters and activities he encounters in the Hall but these memories would be unavailable to the 'Senior Boarder' until the end of the piece.

The final scene of Act Three would serve as the 'coming together as one in the Hall' notion imagined in the first version of the promenade performance. In this new incarnation, this scene would evoke Old Boys' day. This scene was inspired by my first interviewee, Tony Brand, the architect of Memorial Hall, who fondly recalled the earliest Old Boys' days in the Hall where the Old Boys would be invited by the Headmaster, Jon Prince, to stand one at a time and call out the years they attended the school (Brand, 2018). In this enactment of the scene, the names of the Old Boys, in the play and in the audience, would be called, one at a time, by the current headmaster, Dean Dell'Oro. In so doing, each Old Boy would be invited to stand and be acknowledged by the community members gathered in the Hall's walls. At the same time, the Hale Fallen would come out from where they are hidden in the walls and line the upstairs balcony. The Old Boys would then come out of the audience and join the current boys as they line the lower walls. In this configuration of an embrace, this semi-circle of community members surrounding the remaining seated audience, would then lead the communal singing of the current school song entitled, Hale School Song (Chong, S., Stapleton, A. & Stribling, G., 2014). This song is a relatively newly commissioned school song and would be chosen to conclude the formal performance because it symbolises looking forward to the future and because its words highlight the sentiments of spirit, duty honour, strength and companionship embodied by the Hall (Appendix, p.125).

The fourth act of *My Hall* would not be scripted but would be an integral part of the performance. It would evoke the sense of community contained in the Hall and exemplify the collaboration required by the research and performance. In this act, at the end of the scripted play, the cast and audience would gather informally in the back half of the Hall to partake of refreshments and share the memories evoked by the performance. They would leaf through photograph albums, including the one leafed through by Rob Barugh at the beginning of the play, and would interact with one another in a 'set' created from tangible artefacts and furniture reminiscent of the Hall's history. As they then leave the performance, the audience members would, once again, move through the quadrangle and make their way through the small candles left there by the Hale fallen.

### *Shaping for the Stage*

Once this framework for the script had been devised, further shaping of the script took place as a result of the consideration given to the staging of the work. Among the most significant of these elements were the placement of the audience, the casting of the play and the use of technical elements.

#### The Shape of the Audience

The Hale administration building is a relatively small, two-storey, U-shaped space. At the beginning of the play, it is planned that the 200 audience members will gather there, tightly configured in the shape of an embrace. They will therefore 'stand together in the light, aware of themselves in the gaze of the performers and each other' (Newman, 2012, p.54) with many facing each other and actors interspersed among the throng. This shaping of the audience as an embrace, returned to at the end of the final act in the Hall, is intended to immediately lay the foundation for an intimate, personal performance to which the audience will be integral. While the audience will not be invited to 'wander with apparent freedom through a spatially innovative environment' as in immersive theatre (Biggin, 2017, p.2), this configuration of audience and actors will imply recognition that the audience members are not only there as witnesses but as

bringers and contributors of shared memory. It will allow the audience members to 'feel the weight of things and one's own place in them, even if that place is simply, for the moment, as an onlooker' (Etchells, 1999, p.17).

One of the considerations implicit in the decision to plan to have the audience gather in the administration building, and thereby 'incorporate the audience in the environment of the performance...not constructed to support the act of passive watching' (Newman, 2012, p.50), was the question of whether everyone would be able to see everything. The simple response to this question is that, in this case, they will not. Inherent in this choice was, therefore, the understanding that a compromise needed be made. Pearson speaks of the visual not needing to 'take precedence' and Wilkie describes the significance of its spatial encounters and the whole experience of the spectator in site-specific work (Pearson, 2010, p.141 & Wilkie, 2002, p.153). In this case, therefore, the benefits arising from the audience being within the action, rather than merely watching, were considered worth the risk that some members may not be able to hear all the dialogue and sound effects.

The fact that most of those audience members will be standing, rather than sitting, in the opening act in the administration building, was also designed to create the expectation of movement through time and space. This expectation will then prove well-founded as the audience moves on to experience the promenade performance comprising four distinct sections. In addition, the choice to commence *My Hall* in the administration building will also provide an element of surprise. Presumably, when the audience arrives, they will be expecting to see a play about Memorial Hall and will therefore, understandably, expect to gather in that place. By beginning in the administration building, however, with the Hall very dimly lit and only just visible through the west facing windows, it will be suggested that the performance will begin at a time when the Hall was just a glimmer in the minds of those who conceived her.

### The Shape of the Cast

The notion of haunting and layering which features prominently in the *My Hall* script will be further evoked through the casting of members of the Hale community who belong to multiple generations of families. The lines spoken by 'Old Boy 1 – T.F.Hantke (Ted)', for example, will be delivered by his son, Tim Hantke. Later in piece, Tim will also play himself and will be joined onstage by his son, Brenton, an Old Boy and current staff member and his grandsons, current Hale students, Josh and Will.

In addition, wherever possible, Old Boys and ex-staff members in the play are to be played by themselves. They will be often be joined in the performance space, however, by students who will be 'standing in' for the younger versions of those Old Boys and both the Old Boys and the young actors will be haunted by projected images of the Old Boys' younger selves. In other cases, Old Boys or ex-staff members may be watching their younger selves, not from the stage but from the audience and these younger selves may be played by their children or grandchildren.

At one point in the play, this important notion of the layering of memories and hauntings will be further evoked when three ex-Captains of School from different eras will stand, one slightly behind the other, on the same stage. There they will speak in unison and echo one another's words. This possibility of casting real people who have played the same role in different eras, casting multiple generations of the same family and casting current schoolboys who perhaps physically resemble Old Boys to whom they are not related, demonstrates both the expansive opportunities and restrictions created by performing this work in an educational setting. Such a setting allows a cast size few shows can populate but it also requires the creation of a script which includes the number and variety of roles required by the number and variety of students who need to be included.

### The Shape of the Set and Technical Elements

Memorial Hall acts as both 'an artefact and memory aid' which evokes the participants' connection to the site (Schwinghamer, 2013, p.25). It does this so potently because, at least in part, it is the Hale School building least altered and therefore most closely 'matching the memory' of the Old Boys (Richard Hyland, 2018). It seemed most important, then, if the performance was also going to evoke the memories of the Old Haleians, that the Hall, as the set for that performance, be left virtually untouched. For *My Hall*, therefore, the decision has been made to bring minimal scenography and few props into the site. The only additions will be those props and pieces of furniture which might have once been the Hall but are no longer. These will include the piano and two sets of the original 'clack clack' chairs referred to by numerous Old Boys in their interviews (Beeson, Hyland, Mutzig, 2018).

Without scenography, sense will need to be made of the collage of memory fragments, evoked in the third and fourth acts, through other means. For this reason, projection will be used as a significant scenographic device in the sections of the play which take place in Memorial Hall. The moving back and forward quickly between time and space, which may have been impossible using built scenery, will be facilitated through projected images and video. Old Boys will be able to stand in front of images of their younger selves and current students will sing and dance in front of an image of a set from yesteryear. Through this use of projection, layers of memory and haunting will be suggested. The projected archival images will also assist the audience's understanding the idea of evoking, rather than re-enacting, when a character is performed by his descendant who may be of a different gender.

In order to further support the Hall as a 'memory aid', the Hall will be dressed to resemble, as closely as possible, the Hall remembered by the Old Boys. Lighting and sound will be only to enhance the Hall's natural state rather than to create an artificial effect. In order to highlight the original architecture of the Hall, the original lights such as those lighting the honour boards will be used as much as possible and the amber glow will serve as an underlying theme for the lighting design of the show. In order to make sense of the narrative and to highlight certain performances and aspects as they occur, however, theatre lighting will necessarily be brought in. These lights

will, however, include vintage lights used in the 1960s when the Hall was built. In a similar way, wherever possible, sound will be acoustic or performed by the actors. The original 1962, LP recording of Hale School's *The Pirates of Penzance*, for example, will be played on a real record player of the era by one of the actors. Similarly, the recurring sound of typing will be made by the 'Cygnet Editors' and the piano and violin will be produced in real time by the current students. The original organ is no longer located in the Hall and will not be able to be played. It will, instead, be simulated by the playing of the existing organ. Only the collage of voices which comes out of the walls as the audience enters the Hall will be electronically collated from snippets of the recorded interviews and played through the sound system. By using technical elements only to support and enhance the Hall and evoke its past, while acknowledging that, in the performance, 'some aspects of site are bound to be ignored', it is understood that 'the host of the site will always remain seen through the ghost of the performance' (Gleave, 2011, p.17).

#### Shaping Through Sharing

Just as they were in the excavation process, the Hale community were integral in the shaping of the memories of the Hall for performance. Members of its various community groups contributed to all facets of the script and preparation for its performance. Archival staff and volunteers searched for material, teaching and non-teaching staff volunteered to perform, Old Haleians such as Sir Victor Garland contributed new archival documents, other Old Boys volunteered to perform, designers held meetings to discuss and create plans for lighting, sound, set and projection, operations staff offered logistical advice, the Old Haleian Manager, Helen Plange, liaised with Old Boys and provided additional historical information, community relations staff publicised the progress of the event and music staff member Rosalie Scott, provided valuable creative advice and organized and cast the musicians.

Old Boys and staff members also attended two separate readings of drafts of the script. The first reading was held at lunchtime on 11 April 2019 and covered only the opening act of the script. A group of invited staff members from various departments gave up their time to attend the meeting, read the script aloud and critique the draft. In this way, information about the project began to be disseminated through the school and the significance of the Hall highlighted in the minds of those who attended.

A second reading, this time of a draft of the complete play, involving Old Boys and the creative team, was held in the Old Haleians' room at Hale School on 19 August 2018. This reading proved a particularly fruitful and lively affair. There was something surreal about observing the exchanges between the ex-headmaster, John Prince (second from left in above photo), and his ex-employee, David Bambach (far left in above photo) and some of their ex-students. Perhaps the moment which most demonstrated the value placed on the project by the ex-staff and Old Boys, however, was one which came after the reading was over. After thanking all those who had attended, I asked if anyone who would be happy to perform in the show could please let me know. At this point, John Prince leaned forward and said, 'Julia, I'm 96 years old but, if I'm still around in March, I'd love to be a part of it.'



Figure 32: *My Hall* reading, Old Haleians' room, Hale School, 2019.  
Source: Photo credit: Ben Harris.

In addition to the live readings, the play was also sent to some of the Old Boys who are mentioned in the script but do not reside in Perth. These Old Boys then read the script and emailed their responses to it. Jon Scott, for example, was remembered by Peter Bandy in the script as a promising young violinist. He was also Captain of Hale School in 1965 and now lives in Canada. After reading the script several times, he provided the following feedback.

Thanks, again, for sharing your draft script with me. It is a commendable and coherent story from events of yesteryear and the diverse memories of many in the Hale community. I've been whisked back 55+ years each time I've read the script!! This has prompted me to resurrect some Hale-books and *The Cygnet* magazines of the early 60s buried in our basement. I am sure you have sought input from across the community so my brief thoughts below are likely neither original nor useful. There again, they may prompt further inquiry (Scott, 2019).

Jon then proceeded to relate further memories prompted by the script.

This chapter has discussed the processes employed used to shape the *My Hall* script. It has detailed early scenes which arose unbidden and fully formed from the excavated memories of the Hall and provided critical inspiration for the final script. This chapter has also described the way in which the promenade shape initially conceived for the performance needed to be reimagined as a result of restrictions placed upon the production by the stakeholders who had invested in the project. It has also demonstrated, however, how this original shape and its central theatrical elements such as the use of projection and live sound, informed and enriched the newly designed format and final script. After outlining a detailed structure of the script, this chapter has proceeded to describe the ways in which preparing for the performance of the script has further shaped its content. These have included; the placing of the audience, the casting of different generations of the same family, the use of live music and sound effects and, pivotally, the haunting use of projection. Finally, this chapter has detailed the critical role played by the Hale School community in shaping this work in preparation for its sharing with the community through the staging of a site-specific performance.



## Chapter Four

### The Script: *My Hall*

# ‘My Hall’

Written by Julia Jarel

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## Cast

Rob Barugh

Staff Member 1

*The Cygnet* Editors 1-12

School Boys 1-10

Woman with Babe in Arms

Singer

Instrumentalists 1-3

Old Boy 1 (T.F.Hantke)

Cadets 1-3

Headmaster (*Vernon Murphy*)

*The West Australian* Editors 1-2

Woman 1,2 and 3

Man 1 and 2

Members of the Public 1-4

Edward Lefroy

University Aged Sons 1-2

Alan Forsyth

*The West Australian* Reporters 1-2

Spero Verios

Peter Atkins

R.V. (Sir Victor) Garland

Hale Fallen 1-126

Peter Taylor

Cast continued

Ian Beeson

Young Ian Beeson

Senior Boarder

Tony Brand

Members of the Board 1-5

John Prince

Members of the Public 1-16

Mr L. Craig

R.I.B.A. Juror

Speaker 1

Haleian Editor 1

Robert (Bob) Montgomery

Jon Readhead

Prefects

Ted Sharp

2020 Captain of Hale School

William Wong

Young Peter Bandy (Pianist)

Student Singer

David Bambach

Val Bambach

Young David Bambach

Young Val Bambach

Cast continued

Young Geoff Bennett

Young Violinist Jon Scott

1962 Staff Member

David Bean

Mother 1

Father 1

Young Jon Readhead

Richard Hyland

Bill Edgar

Keith Vickers

David Sheppard

Ken Tregonning

Young Robert Montgomery

*The Pirates of Penzance* Ensemble

Dancing Teacher Male

Dancing Teacher Female

Ballroom Dancing Boys 1-6

Ballroom Dancing Girls 1-6

Bruce Strickland

Moyra Prince

Young Bruce Strickland

Belinda Woosley

John Inverarity

Cast continued

Jane Inverarity

Young Rob Barugh

Joss Pettitt

Claudia Lloyd

*Johnny Young and the Strangers* Band Members

Ernest Chua

Organ Society of W.A. Reporter

Staff members

Headmaster

Josh Hantke

Will Hantke

Brenton Hantke

Tim Hantke

Chris Mutzig

Ben Mutzig

Andrew Mutzig

# Script

## ACT ONE

*Please note: 1. Images in the script are only to be projected when specified. The figure notes are NEVER to be projected.*

*2. Unless explicitly marked, voice recordings from interviews will only be used as voice overs if the Old Boy is unable to perform in the play. In some cases, this will only be determined during the rehearsal process.*

## Scene One

*The audience gathers on both levels of the administration building.*

*It is the current day. On the ground floor, in the centre of the space, there is a small modern desk where Old Boy and current staff member, Rob Barugh, sits fondly leafing through images of Memorial Hall in a photo album. Suddenly, the lights go out leaving only the light from Rob's desk lamp illuminating him in stark, modern light. From the top of the stairs, comes an adult voice.*

**STAFF MEMBER 1**

**You know it's going to have to go, Rob?**

**ROB BARUGH**

**What is?**

**STAFF MEMBER 1**

**Memorial Hall. It's not big enough to hold the whole school anymore. Reckon we're going to have to knock it down.**

**ROB BARUGH**

*peering out into the darkness* **Knock it down? No, you couldn't!**

**STAFF MEMBER 1**

*coming into shadowy view as he descends the staircase* **It'd be much cheaper to build a new one.**

**ROB BARUGH**

**No. No! I would be devastated and so would thousands of other Old Boys.**

**STAFF MEMBER 1**

**Come on, Rob. It's just an old hall.**

**ROB BARUGH**

*standing staring at the shadowy figure, clutching at the photo album* **No. No!** (Barugh, 2018)

*The light snaps out on Rob.*

## Scene Two

*The lights drop to a dim sepia as we move back in time to the 1930s at Hale School's Havelock Street campus.*

*INSTRUMENTALIST 1 (solo tenor saxophone) begins playing 'Begin the Beguine.' (Shaw, 1938, Begin the Beguine).*

*Images of Hale School's Havelock Street campus in the 1930s appear on the east facing doors as if from a slide projector or magic lantern. It is important that we hear the 'click' of the projector as each new slide appears.*



Figure 1 Script: Images projected: Havelock Street Campus in 1930s and 1940s  
Sources: Tregonning, 1993, p.111 (image no.1) and Hale School archives (image nos.2-9)

*The final image of Havelock Street fades out and is replaced by the EDITORIAL image from The Cygnet, Hale School magazine, 1940.*



### Scene Three



Figure 2 Script: Image projected: Editorial image from *The Cygnet*, 1940.  
Source: *The Cygnet*, 1940, Hale School magazine, 12(3), p.6. Hale School archives.

*We hear typing as a spotlight comes up on CYGNET EDITOR typing at an old desk lit by a 1930s lamp.*

**THE CYGNET EDITOR 1** (*Senior Boy*) *The Cygnet*, 1940. Editorial.

**Once again, our Empire is at war!**

**SCHOOLBOY 1** (*Senior Boy*)

**As it was only twenty-six years ago, so it is today.**

**SCHOOLBOY 2** (*Senior Boy*)

**The last war was the war to end all wars.**

**SCHOOLBOY 3** (*Senior Boy*)

**We have all wanted peace.**

**WOMAN WITH BABE IN ARMS**

**Yet today, mothers hold their sons in their arms and wonder whether they will grow into manhood merely to become the victims of some future war.**

*(The Cygnet, 1940, Hale School magazine, 12(4), pp.9,10).*

**SINGER and INSTRUMENTALIST**

***There'll be bluebirds over, the white cliffs of Dover***

***Tomorrow, just you wait and see.***

***There'll be love and laughter***

***And peace ever after***

***Tomorrow, when the world is free.***

*(Lynn, 1942, The White Cliffs of Dover).*

*Image of OLD HALEIANS' ASSOCIATION from The Cygnet, Hale School magazine, 1940, appears followed by image of Ted Hantke, Old Haleian President, 1940.*



Figure 3: Script Image projected: Old Haleians' Association image from *The Cygnet*, 1940.  
Source: *The Cygnet*, 1940, 12(4), p.128. Hale School archives.



Figure 4: Script Image projected: T.F (Ted) Hantke, 1940.  
Source: Private family photo loaned by Hantke family for this project.

**THE CYGNET EDITOR 1 (Senior Boy) Old Haleians' Association Report. T. F. Hantke, President.**

**OLD BOY 1 – T.F.HANTKE (TED)**      Once again, the British Empire has been called into war  
and again many Old Haleians have answered Australia's  
call for volunteers. Our best wishes are extended to those  
boys who have joined up for service overseas.  
(*The Cygnet*, 1940, 12(4), p159).

**SINGER and INSTRUMENTALIST 1**    *The shepherd will tend his sheep*  
*The valley will bloom again*  
*And Jimmy will go to sleep*  
*In his own little room again.*  
  
*There'll be bluebirds over, the white cliffs of Dover*  
*Tomorrow, just you wait and see.*  
*There'll be love and laughter*  
*And peace ever after*  
*Tomorrow, when the world is free.*

## Scene Four



Figure 5 Script: Image projected: School Notes image, *The Cygnet*, 1941.

Source: *The Cygnet*, 1941, 13(1), p.12. Hale School archives.

*A second Cygnet Editor has taken his place at the typewriter. Typing resumes.*

**THE CYGNET EDITOR 2 (Senior Boy)** School Notes. 1941.

**SCHOOLBOY 4 (Senior Boy)** Once again, the Old Boys of the School assembled in the School hall.

**SCHOOLBOY 5 (Senior Boy)** This year's assembly was slightly different from those of previous years

**SCHOOLBOY 6 (Senior Boy)** as so many of the Old Boys were in uniform.  
(*The Cygnet*, 1941, 13(1), p16).

*beat*

**SCHOOLBOY 7 (Senior Boy)** The School then spent the afternoon digging trenches in the Observatory grounds.

**SCHOOLBOY 8 (Senior Boy)** The evacuation of the School to these trenches has been rehearsed a number of times

**ALL SCHOOLBOYS** and is now performed in a speedy yet orderly manner.  
(*The Cygnet*, 1942, 13(2), p9).

*Typing resumes but sounds reminiscent of military style drumming. It underscores the following text.*

**THE CYGNET EDITOR 2 (Senior Boy)** Cadets.

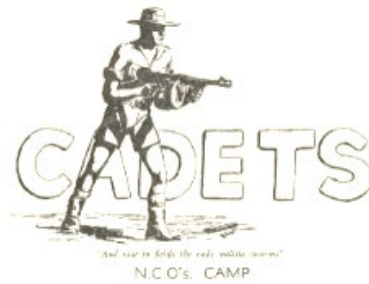


Figure 6 Script: Image projected: Cadets image from *The Cygnet*, 1942.  
 Source: *The Cygnet*, 1942, 13(2), p.22. Hale School archives.  
*The following text is precise and unemotive.*

<b>CADET 1</b>	<b>The importance of training in the School's Cadet Corps</b>
<b>CADET 2</b>	<b>is especially emphasised in the present crisis.</b>
<b>CADET 1</b>	<b>Of last year's cadets, three are at Duntroon...</b>
<b>CADET 3</b>	<b>and two are Company Sergeant-Majors in the 16th Battalion</b>
<b>CADETS 1-2</b>	<b>and well on the way to commissioned rank.</b>

*Beat. Typing stops.*

*(The Cygnet, 1941, 13(1), p.25).*

## **Scene Five**

*A third Cygnet Editor has taken his place at the typewriter. Typing resumes*



Figure 7 Script: Image projected: School notes image, *The Cygnet*, 1942.  
 Source: *The Cygnet*, 1942, 13(2). p.5. Hale School archives.

**THE CYGNET EDITOR 3 (Senior Boy) School Notes. 1942.**

**SCHOOLBOY 9** (*Senior Boy*)

**This year, a number of boarders have been recalled to farms and stations owing to a shortage of manpower.**

*(The Cygnet, 1943, 13(3), p.10).*

**SCHOOLBOY 10** (*Senior Boy*)

**And in Third term, senior students, Peter Grigg and Newton Roberts decided to go into the Navy.**

**ALL BOYS**

**We wish them every success in their new careers.**

*(The Cygnet, 1943, 13(3), p.6).*

### **Scene Six**

*A fourth Cygnet Editor has taken his place at the typewriter. Typing resumes*

**THE CYGNET EDITOR 4** (*Senior Boy*) **First term, 1943.**

*INSTRUMENTALIST (solo tenor saxophone) playing 'The White Cliffs of Dover' underscores the following.*



Figure 8 Script: Image projected: School notes image, *The Cygnet*, 1943.

Source: *The Cygnet*, 1943, 13(3), p.7. Hale School archives.

**SCHOOLBOY 1**

**On Friday, 12th, Mr. Newbery addressed the School and informed us of the deaths of two old boys, namely, Peter Duce and Charlie White.**

**SCHOOLBOY 2**

**He pointed out how very real tradition is and how well the Old Boys of our School are carrying it out.**

**SCHOOLBOY 3**

**These, he said, were but examples of many who loved their honour and died upholding it.**

*(The Cygnet, 1943, 13(3), p7).*

**THE CYGNET EDITOR 4 (Senior Boy) Second term, 1943.**



Figure 9 Script: Images projected: Douglas Craig, as one of 1943 Hale School Prefects, 1943.  
Source: *The Cygnet*, 1943, 13(3), np. Hale School archives.

**SCHOOLBOY 4 (Senior Boy)**

**SCHOOLBOY 5 (Senior Boy)**

**SCHOOLBOY 6 (Senior Boy)**

**Douglas Craig, the Captain of the School,**

**is leaving us to join the R.A.A.F.**

**We have no doubt that he will uphold the already high reputation of Old Haleians serving with the Forces.**

*(The Cygnet, 1944, 14(4), p5).*

## Scene Seven

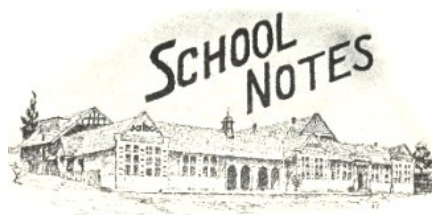


Figure 10 Script: Image projected: School notes image, *The Cygnet*, 1945.  
Source: *The Cygnet*, 1945, 14(1), p.11. Hale School archives.

*A fifth Cygnet Editor has taken his place at the typewriter. Typing resumes*

**THE CYGNET EDITOR 5 (Senior Boy) School notes, First term, 1945.**

*INSTRUMENTALIST 1 (solo tenor saxophone) resumes playing 'The White Cliffs of Dover' underscoring the following.*

**SCHOOLBOY 7** It is with great regret that we record the passing of a former Dux of the school.

**SCHOOLBOY 8** W. R. Cuthbertson -

**SCHOOLBOY 9** one of our foremost scientists to be

**SCHOOLBOY 10** has been killed.

**SCHOOLBOY 1** Another former dux of the school, Geoff Hammond, is missing

**SCHOOLBOY 2** and now believed to be a prisoner of war.

(*The Cygnet*, 1945, 14(1), p15).

*INSTRUMENTALIST 1 (solo tenor saxophone) playing of 'The White Cliffs of Dover' fades gently out.*

*After a few moments' silence then...typing resumes.*



Figure 11 Script: Image projected: Editorial image, *The Cygnet*, 1945.  
Source: *The Cygnet*, 1945, 14(1), p.9. Hale School archives.

**THE CYGNET EDITOR 5** Editorial. The Cygnet. 1945.

**SCHOOLBOY 3 (Senior Boy)** Since the last edition of this magazine, the welcome news has spread through the peace-loving world - that peace has once more come to Europe.

**SCHOOLBOY 4 (Senior Boy)** V-E Day brought mixed feelings – relief, thankfulness, sorrow.

**SCHOOLBOY 5 (Senior Boy)** For many of us have spent long hours of worry and anxiety for the safety of friends and relatives

**SCHOOLBOY 6** (*Senior Boy*)

and, in many a home, there is an empty chair at the  
fireside.

(*The Cygnet*, 1945, 14(1), pp.9,10).

### **Scene Eight**

*A sixth Cygnet Editor has taken his place at the typewriter.*

*INSTRUMENTALIST begins to play solo tenor saxophone and then SINGER begins to sing 'I'll See You Again'.*

**SINGER**

*This sweet memory*

*Across the years will come to me*

*Though my world may go awry*

*In my heart will ever lie*

*Just the echo of a sigh. Goodbye.*

(Lynn, 1942, *I'll See You Again*).

*Typing resumes.*

*SINGER continues to hum 'I'll See You Again' under the following.*

**THE CYGNET EDITOR 6**

**Headmaster's Notes, 1946.**



Figure 12 Script: Image and text projected: Headmaster, Mr V.S. (Vernon) Murphy.  
Source: *The Cygnet*, 1946, 14(2). np. Hale School archives.

**HEADMASTER VERNON MURPHY**

The school is proud of its 600 Old Haleians and six masters  
who served in the war...Thirty-four decorations for gallant

*My Hall script 16*



action have been won but there is a longer roll of which we are equally proud. It is a roll of fifty-five gallant young men who gave their all in the cause of freedom. The names of these shall live forever in the hearts and minds of those who follow in the School they loved. For their lives and their comradeship while they were with us, we are thankful.

**SCHOOLBOY 7** (*Senior Boy*)

The School is deeply grateful to Dr. and Mrs. Godfrey for the provision of a beautiful wireless-gramophone

**SCHOOLBOYS 1-10**

in memory of David;

**SCHOOLBOY 8** (*Senior Boy*)

to Mr. and Mrs. Brine for a fine set of books to the Library

**SCHOOLBOYS 1-10**

in memory of Lindsay,

**SCHOOLBOY 9** (*Senior Boy*)

Miss Shenton, of South Perth, has given a valuable set of Scott's works and other works to the Library

**SCHOOLBOYS 1-10**

in memory of her brother.

(*The Cygnet*, 1946, 14(2), p.16,17).

**SCHOOLBOY 10** (*Senior Boy*)

The Misses Ferguson of Houghton, Middle Swan, have presented the Ferguson Memorial Prize

**SCHOOLBOY 9** (*Senior Boy*)

to provide an annual prize for the champion gymnast

**SCHOOLBOYS 1-10**

in memory of their nephew.

(*The Cygnet*, 1946, 14(2), p.85).

*A seventh Cygnet Editor has taken his place at the typewriter but there is no sound of typing. Instead, the SINGER'S humming of 'I'll See You Again' continues.*

**THE CYGNET EDITOR 7**

**And in 1947...**



Figure 13 Script: Image projected: Kennedy-Smith Memorial Chair.  
Source: Tregonning, 1993, p.121.

**SCHOOLBOY 10** (*Senior Boy*)

**Mr. C. Kennedy-Smith is defraying the cost of a carved headmaster's chair**

**SCHOOLBOYS 1-10**

**in memory of his two sons.**

(*The Cygnet*, 1947, 14(3), p.16).

*The SINGER'S humming of 'I'll See You Again' fades gently out.*



Figure 14 Script: Image and text projected: Headmaster, Mr V.S. (Vernon) Murphy.  
Source: *The Cygnet*, 1946, 14(2). np. Hale School archives.

**HEADMASTER VERNON MURPHY**

**...What more fitting tribute could be paid to our sixty Old Boys who gave their lives in the last war, than to erect a Memorial Building? Yet few schools have the resources to build. Our schools must depend on private benefactors. I can think of no better way in which a man of means could use his wealth than endowing a school. He will get no spectacular returns for his investment, but generations of boys unknown to him will benefit from his gifts, and the country will reap rich dividends in the future. This is a**

matter that might well be taken up by the Old Boys of the School. I heartily commend the Association to all Old Boys.

*(The Cygnet, 1947, 14(3), p.16).*

### **Scene Nine**

**INSTRUMENTALIST 1** *(alto saxophone) plays 'Orange Coloured Sky'*

*(King Cole, 1950, Orange Coloured Sky).*

*As the music begins, the light comes up and the Old Boys begin speaking.*

*At the central table, a couple, MAN 1 and WOMAN 1, dressed in 1950s attire, enter and begin to set their breakfast table.*

<b>OLD BOY 8</b>	<b>1951, Australia</b>
<b>OLD BOY 9</b>	<b>World War II was over</b>
<b>OLD BOY 10</b>	<b>and we were rebuilding our lives</b>
<b>OLD BOY 1</b>	<b>Our sense of community was strong</b>
<b>OLD BOY 2</b>	<b>So we wanted useful memorials</b>
<b>OLD BOY 3</b>	<b>Memorials which remembered</b>
<b>OLD BOY 4</b>	<b>But also served the community</b>
<b>OLD BOY 5</b>	<b>Places where we could come together</b>
<b>OLD BOY 6</b>	<b>Central meeting places</b>
<b>OLD BOY 7</b>	<b>Where we could both remember</b>
<b>OLD BOYS 1-10</b>	<b>And connect.</b>

*(Murray, 2018a, p.55).*

MAN 1 and WOMAN 1 are reading the morning newspaper at breakfast. An image of the original article from *The West Australian* appears.

## The West Australian

### Hale School Memorial

An appeal for £50,000 is being made by the Old Haleians' Association for the erection of a memorial to old boys of Hale School who died in World Wars I and II. The memorial envisaged is a central hall, with subsidiary buildings, to form part of a new school to be erected on land which the school already owns between City Beach and Scarborough.

Figure 15 Script: Image projected: 'Hale School Memorial'. Article.  
Source: *The West Australian*, 21 August 1951, p.9.

**THE WEST AUSTRALIAN EDITOR 1** *The West Australian*, Tuesday, 21 August 1951.

**MAN 1** reading An appeal for £50,000 is being made by the Old Haleians' Association...

**WOMAN 1** £50,000?

**ALL (OLD BOYS and SCHOOLBOYS)** £50,000!

**MAN 1** ...for the erection of a memorial to the old boys of Hale School who died in World Wars 1 and 2.

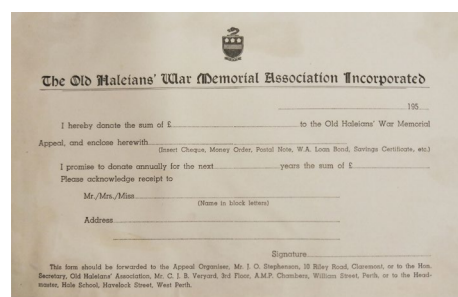


Figure 16 Script: Images projected: *The Old Haleians' Public War Memorial Appeal* booklet, 1951.  
Source: Hale School archives.

**OLD BOY 8** to the audience The annual membership fees for the Old Boys' association at the time were 10 shillings and sixpence...

**OLD BOY 9** - barely half a pound

**OLD BOY 10** ...so £50,000 was quite a tidy sum.

(*The Cygnet*, 1951, 16(1), p.16).

## Scene Ten

### OLD BOY 2

Unfortunately, efforts made with regard to general construction of the new campus meant that this first appeal for the Hall stalled, however, in 1959, times were changing...



Figure 17 Script: Image projected: Editorial image, *The Cygnet*, 1959.  
Source: *The Cygnet*, 1959, 18(3), p.11. Hale School archives.

*A new Cygnet Editor has taken his place and begins typing as a new image appears.*

### **THE CYGNET EDITOR 8 (Senior Boy) The Cygnet 1959. Editorial.**

Recently a great mystery that has puzzled man for hundreds of years has been solved: What lies on the other side of the moon?

Here in Perth, we now have a new bridge, the longest pre-stressed concrete bridge in the world, a great engineering feat.

And now it will not be long before we move out to our new school.

*(The Cygnet, 1959, 18(3), p.11).*

### OLD BOY 3

*to audience* and with the £390,000 school soon to be built, there was an urgent need to re-launch the appeal for the Hall with new vigour.

## The West Australian

### HALE SCHOOL OPENS ITS HALL APPEAL

An appeal for funds to build Hale School's proposed £75,000 memorial hall was officially opened on Saturday — the school's 101st anniversary.

The £75,000, which has been set as a goal, will be raised by the school's old boys.

The hall will be dedicated to old boys who lost their lives fighting in wars during the last 100 years.

T. F. Hantke, chairman of the fund management committee, said his committee would ask every Hale old boy to give as much as he could afford.

He said five donations of £1,000 each and three of £200 each already had been received.

During the ceremony, roll books—with the names of most boys who have passed through the school in the last 100 years—were handed to headmaster V. S. Munro for safe keeping. It will be kept in the memorial hall.

The name of each boy who attends the school in the future will be recorded in the book.

Yesterday a memorial service was held in St Mary's Church, of England, West Perth, for old boys killed in battle.

Figure 18 Script: 'Hale School Opens Its Hall Appeal'. Article.

Source: *The West Australian*, 3 February 1959, p.15. Unconfirmed. G.D.R Lilburne's Scrapbook.

Hale School archives.

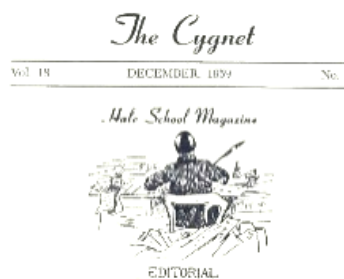


Figure 19 Script: Editorial image, *The Cygnet*, 1959.

Source: *The Cygnet*, 1959, 18(3), p.11. Hale School archives.

## THE WEST AUSTRALIAN EDITOR 2 *The West Australian*, June 10, 1959.

MAN 2 and WOMAN 2 appear at the table in late 1950s apparel. They are reading the morning newspaper (*The West Australian*, 10 June 1959). An image of the original article from *The West Australian* appears.

MAN 2	reading The appeal for funds to build Hale School's proposed £75,000 memorial hall...
WOMAN 2	£75,000?
ALL	£75,000!
MAN 2	reading was officially opened on Saturday. The £75,000 will be raised entirely by the school's old boys.



VIEW FROM DINING-ROOM

Figure 20 Script: Drawing of exterior of proposed Hale School War Memorial Assembly Hall in 1959.

Source: *Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.8. Hale School archives.

*MEMBERS OF THE PUBLIC speak from the audience...*

**MEMBER OF THE PUBLIC 1**

**Why does not the school build the Assembly Hall out of its own funds?**

**OLD BOY 2**

**The new buildings at Wembley Downs are to cost £375 000 which is the absolute limit of the School's financial resources. Assistance from the Old Boys is therefore essential for the Hall to be built.**

INTERIOR VIEW

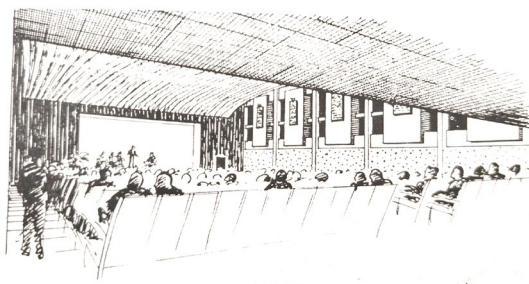


Figure 21 Script: Drawing of interior of proposed *Hale School War Memorial Assembly Hall* in 1959.

Source: *Hale School War Memorial Assembly Hall Building Appeal*. Booklet, 1959, p.8. Hale School archives.

**MEMBER OF THE PUBLIC 2**

**Why is the sum of £75 000 required to erect the Hall?**

**OLD BOY 3**

**The War Memorial Assembly Hall must be worthy of the School and the men it will commemorate. It will be a large Hall as it is anticipated that Hale will eventually cater for 750 students!**

**MEMBER OF THE PUBLIC 3**

**In what way will the Assembly Hall assist in the development of the school?**

**OLD BOY 4**

**No school is complete without an assembly hall. Boys receive tuition in the classrooms but their character is moulded in the Assembly Hall. It is here that they receive encouragement and inspiration from the deeds and achievements of those who have gone before them.**

*(Hale School War Memorial Assembly Hall Building Appeal, 1959, p.10).*



**'A Word From the Chairman, Mr T.F.Hantke'**

Figure 22 Script: Image and words projected: 'A Word From the Chairman, Mr T.F.Hantke'

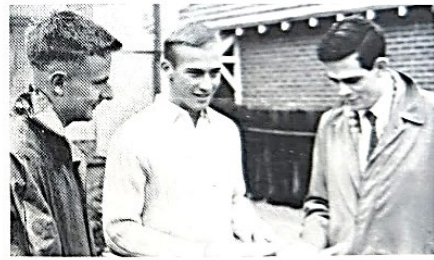
Source: *Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.9. Hale School archives.

**OLD BOY 1 - T.F.HANTKE (TED)**

**The Memorial Fund extends to you a real opportunity to repay something of what you owe to the school and to leave your mark there.**

**Representatives will call on you personally...**





Vic and Barry, in the field, interview Old Haleian Bruce Bennett, of Wembley.

Old Haleian - April, 1960

Figure 23 Script: Image projected: Fundraising representatives interview Old Haleian, Bruce Bennett.

Source: *The Old Haleian*, April 1960, p.7. Hale School archives.

**When the time comes to make your gift, please give to  
your utmost.**

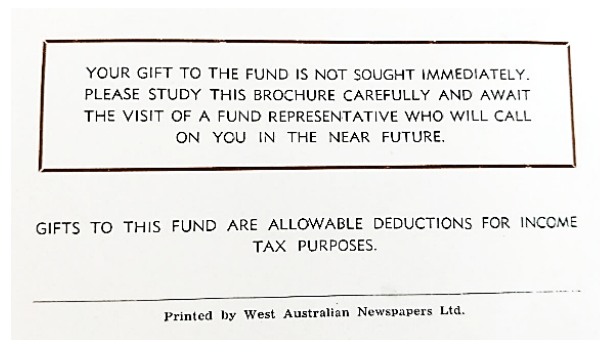


Figure 24 Script: Image projected: Donation form for Memorial Hall fund.

Source: *Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.13. Hale School archives.

**For the sake of the school, *this Fund must not fail!***

**T.F.Hantke, Chairman, Management Committee.**

*(Hale School War Memorial Assembly Hall Building Appeal, 1959, p.9).*



'A Message from Sir Edward Lefroy'

Figure 25 Script: Image projected: 'A Message from Sir Edward Lefroy'

Source: *Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.1. Hale School archives.

**SIR EDWARD LEFROY**

**Let us build a Hall worthy of our proud heritage and of our eternal gratitude.**

**E.H.B Lefroy, President.**

*(Hale School War Memorial Assembly Hall Building Appeal, 1959, p.1).*

*A kitchen radio crackles to life and 'Tennessee Waltz' begins to play (Atkins, 1959, 'Tennessee Waltz').*

*WOMAN 3 and UNIVERSITY AGED SON 1 and 2 are seen sitting at a table covered by a modest checked cloth. They sit and seem to be discussing a matter of some importance. An older man, ALAN FORSYTH, stands by them, watching them, and then speaks to the audience.*



Figure 26 Script: Image projected: Alan Forsyth, 'The Cygnet Committee' photograph.  
Source: *The Cygnet*, 1958, 18(2), p.22. Hale School archives.



Figure 27 Script: Image projected: Alan Forsyth, 2018, speaking with student, Sean Dolan at interview evening about Memorial Hall.  
Source: Hale School archives. Photograph by Judy Greaney.

ALAN FORSYTH

I remember when an appeal was mounted for funds to build a hall at the new Hale School, dedicated to the memory of old boys who had given their lives in the various wars of our country. My father was an old boy of the school, and he had been killed at the Busu River crossing, on the Kokoda Trail. At the time of the appeal, my brother John and I must both have been university students. Our mother called a 'family meeting'. The three of us decided that our family should and would contribute something, however small, to the appeal.

I don't remember how much we sent. It can't have been much, because we didn't have much. But, every time I walk past that hall or into it, I feel that – at least in part – it is my hall.

(Alan Forsyth, 2018).

### Scene Eleven



Figure 28 Script: Image and text projected: 'Appeal Reaches £44,000'. Article.  
Source: *The West Australian*, 2 March 1960, p.11. Hale School archives.

OLD BOY 4

March 2, 1960.

THE WEST AUSTRALIAN REPORTER 1

Mr Hantke, as the Chairman of the Memorial Fund, can you please tell us how the appeal is progressing?

OLD BOY 1 (T.F.Hantke)

Very well, thank you.

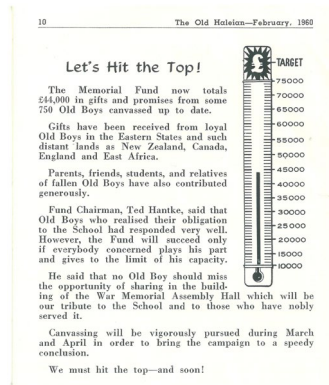


Figure 29 Script: Image and text projected: 'Let's Hit the Top!' Article.  
Source: *The Old Haleian*, February 1960, p.10. Hale School archives.

**We have reached a total of £44,000 in promises and gifts.**



Figure 30 Script: Image and text projected: Ted Hantke and Spero Verios supply cards to canvassers, Victor Garland and Barry Saunders.  
Source: *The Old Haleian*, April 1960, p.7. Hale School archives.

**So far, 750 Old Boys have been canvassed and I am confident that the £75,000 target will be reached.**

## The West Australian

# Hall Appeal Still Needs £17,000

Unless Hale School's  
memorial hall fund  
reached its target of

Figure 31 Script: Image and text projected: 'Hall Appeal Still Needs £17,000'. Article.  
Source: *The West Australian*, 25 June 1960, p.14. Hale School archives.

**OLD BOY 4**

**June 25, 1960. Just three months later.**

**THE WEST AUSTRALIAN REPORTER 1**

**Mr Verios, as the Director of the Memorial Fund, can you please tell us how the appeal is progressing?**

*My Hall script 28*

**SPERO VERIOS**

The fund now stands at £58,000. Unless the fund reaches its target of £75,000 quickly, I'm afraid the Memorial Hall will not be built in time for the opening of the school in February. We move forward regardless, however, and at 3pm, on July 3, fund president, Mr Edward Lefroy, will lay the foundation stone for the Hall. Bishop Riley will bless the stone and new Headmaster, Mr John Prince, will visit Perth for the occasion.

*Sir Edward Lefroy stands to speak.*



'A Message from Sir Edward Lefroy'

Figure 32 Script: Image and text projected: 'A Message from Sir Edward Lefroy'

Source: *Hale School War Memorial Assembly Hall Building Appeal*, 1959, p.1. Hale School archives.

**SIR EDWARD LEFROY**

*addresses the audience* The president and the committee of the Old Haleians' Association have pleasure in inviting you...



Figure 33 Script: Image projected: Invitation to Laying of the Foundation Stone of the War Memorial Assembly Hall.

Source: Hale School archives.

**...to the Laying of the Foundation Stone of the War Memorial Assembly Hall to be held on the site of the new school at Wembley Downs on Sunday July 3, at 3pm.**

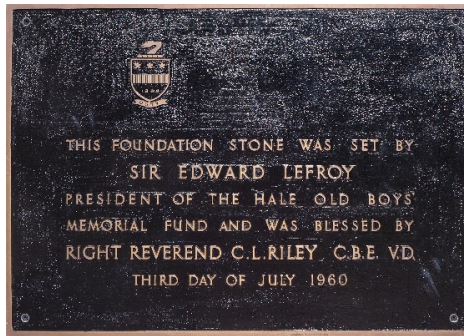


Figure 34 Script: Image projected: Foundation stone plaque currently on wall of Memorial Hall, Hale School, Wembley Downs.

Source: Researcher photograph, 2018.

**The Hall will commemorate those Old Boys who have given their lives in the two World Wars, the Boer War and the Korean War.**

**PETER ATKINS**

**Old Boys' Day, 1961. Our first at the new Wembley Downs campus. The school was open and up and running and we were disappointed that we had not managed to raise the funds for the Hall in time - but we were not giving up.**



Figure 35 Script: Images projected: Stills from footage of fundraising under the tuart tree on Old Boys' Day, 1962.

Source: Hale School archives.

**We sat at Roll Call that day under the shade of a magnificent tuart tree and started off the day requiring to raise less than £5,000 for the Memorial Hall. By nightfall, there was less than £1,000 yet to be promised.**



Ted Hantke stated the facts...

**OLD BOY 1 - T.F.HANTKE (TED)**

We must have the money promised before the contract is signed.

**PETER ATKINS**

Although many had given once, twice and thrice, promises of gifts to the fund continued to be made. Bob Gregson's disappearance from sight at the bottom of the blackboard as he recorded the gifts, provided light entertainment. No-one likes asking for money but, on this occasion, the enthusiasm and the spontaneity of the donors made Ted Hantke's job nigh on a pleasure!

*(The Old Haleian, May 1961, p.6).*

## **Scene Twelve**



Figure 36 Script: Image projected: President's Report, Old Haleians' Association.  
Source: *The Cygnet*, 1961, 19(2), p.189. Hale School archives.

*A new Cygnet Editor takes his place and begins typing as a new image appears.*

**CYGNET EDITOR 9 (Senior Boy)**

**Old Haleians' President's Report, 1961.**



Figure 37 Script: Image projected: R.V (Victor) Garland, Old Haleian President, 1961.  
Source: *The Old Haleian*, August 1961, p.4. Hale School archives.

**R.V. (SIR VICTOR) GARLAND**

**This year successful completion of the Appeal for £75 000 to build the Old Boys' Memorial Hall was the source of much rejoicing and mutual congratulations.**

**The building is now well under way and will be opened at a ceremony to be held on the 4<sup>th</sup> of February, 1962.**

**All Old Boys and friends of Hale School are welcome.**

**R.V. Garland, President.**

*(The Cygnet, 1961, 19(2), p.190).*

## ACT TWO

*From the quadrangle, INSTRUMENTALISTS 2 and 3 play the hymn, 'The Lord Bless You and Keep You' on the French horn (Rutter, 1981, The Lord Bless You and Keep You).*

*Mr R.V. (Sir Victor) Garland leads the audience through the doors and out onto the veranda of the quadrangle, facing the dimly lit Memorial Hall. He then makes his way towards the balcony and disappears.*

### **Scene Thirteen**

*As the audience watches, a mist appears across the lawn in the moonlight.*

*The music fades out as a single boy appears out of the shadows and stands alone in the middle of the quadrangle. He faces the audience and says...*

**HALE FALLEN 1**

**Lieutenant Anthony Alexander Forrest.**

*As he does so, his name will be written, using projection, on the front wall of the Hall behind him. Two more boys appear out of the shadows and stand in the quadrangle. They also face the audience and say...*

**HALE FALLEN 2**

**Major Frank M.W.Parker.**

**HALE FALLEN 3**

**Lance Corporal Donald Forrest**



*Five more boys come out of the shadows and stand in the quadrangle. They also face the audience and say the next five names.*

*HALE FALLEN 1-126 walk out and say their names (these can overlap, as will the projection) and stand perfectly still dotted in the moonlight in the quadrangle facing the audience who line the verandas of the administration building.*

<b>HALE FALLEN 4</b>	<b>Private Leslie. P. Weaver</b>
<b>HALE FALLEN 5</b>	<b>Lance Corporal James. H. Chalmers</b>
<b>HALE FALLEN 6</b>	<b>Private Aubrey Hardwicke</b>
<b>HALE FALLEN 7</b>	<b>Private George H. Francisco</b>
<b>HALE FALLEN 8</b>	<b>Trooper Harold Barraclough</b>
<b>HALE FALLEN 9</b>	<b>Sergeant Reginald J. Moore</b>
<b>HALE FALLEN 10</b>	<b>Captain Vernon F. Piesse</b>
<b>HALE FALLEN 11</b>	<b>Lieutenant A. Phipps Turnbull</b>
<b>HALE FALLEN 12</b>	<b>Captain H. Phillip Fry</b>
<b>HALE FALLEN 13</b>	<b>2nd Lieutenant George A. Leake</b>
<b>HALE FALLEN 14</b>	<b>Corporal Harold A. Campbell</b>
<b>HALE FALLEN 15</b>	<b>Trooper Raymond T. Cowan</b>
<b>HALE FALLEN 16</b>	<b>Captain Cecil M. Foss</b>
<b>HALE FALLEN 17</b>	<b>Captain A. Barr Montgomery</b>
<b>HALE FALLEN 18</b>	<b>Corporal Lance H. Hester</b>
<b>HALE FALLEN 19</b>	<b>Corporal James Oliver Gemmell</b>
<b>HALE FALLEN 20</b>	<b>Command Sergeant Major Laurence A. Renou</b>
<b>HALE FALLEN 21</b>	<b>Corporal Francis H. Christie</b>
<b>HALE FALLEN 22</b>	<b>Lieutenant Colonel Leslie Tilney</b>
<b>HALE FALLEN 23</b>	<b>Lieutenant William Cook</b>
<b>HALE FALLEN 24</b>	<b>Private Frederick S. Miller</b>
<b>HALE FALLEN 25</b>	<b>Lieutenant John A. Shadwick</b>
<b>HALE FALLEN 26</b>	<b>Sergeant Astley C. Cooper</b>
<b>HALE FALLEN 27</b>	<b>Lieutenant George L.C. Clifton</b>
<b>HALE FALLEN 28</b>	<b>Private Francis F. Cobham</b>
<b>HALE FALLEN 29</b>	<b>Private Harry D. Russell</b>
<b>HALE FALLEN 30</b>	<b>Lieutenant Victor A. Harwood</b>

<b>HALE FALLEN 31</b>	<b>Lieutenant E.A. [Aubrey] Mutton Murray</b>
<b>HALE FALLEN 32</b>	<b>Corporal Francis M. Lodge</b>
<b>HALE FALLEN 33</b>	<b>Private William G. Mudie</b>
<b>HALE FALLEN 34</b>	<b>Driver Harold L. Thomas</b>
<b>HALE FALLEN 35</b>	<b>Lieutenant Colin C. Harwood</b>
<b>HALE FALLEN 36</b>	<b>Lieutenant Charles O. Piesse</b>
<b>HALE FALLEN 37</b>	<b>Private Arthur H. Walton</b>
<b>HALE FALLEN 38</b>	<b>Lieutenant Francis S. Burt</b>
<b>HALE FALLEN 39</b>	<b>Gunner Ernest F. Parker</b>
<b>HALE FALLEN 40</b>	<b>Private Leonard W. Snell</b>
<b>HALE FALLEN 41</b>	<b>Private Edwin O. Moseley</b>
<b>HALE FALLEN 42</b>	<b>Percy R. T. Lovegrove</b>
<b>HALE FALLEN 43</b>	<b>Lieutenant Geoffrey D. Orchard</b>
<b>HALE FALLEN 44</b>	<b>John Astley Cooper</b>
<b>HALE FALLEN 45</b>	<b>Charles Lee Steere</b>
<b>HALE FALLEN 46</b>	<b>Roderick Yelverton Lee-Steere</b>
<b>HALE FALLEN 47</b>	<b>Bernard Rinian Roy Rutherford</b>
<b>HALE FALLEN 48</b>	<b>Phillip Rossiter Mitchell</b>
<b>HALE FALLEN 49</b>	<b>Hugo Throssell Armstrong</b>
<b>HALE FALLEN 50</b>	<b>Dudley Tabor Everett</b>
<b>HALE FALLEN 51</b>	<b>Edmund Francis (Ned) Kirwan</b>
<b>HALE FALLEN 52</b>	<b>Albert Frank Shapcott</b>
<b>HALE FALLEN 53</b>	<b>Guydon Whitfield (Guy) Ward</b>
<b>HALE FALLEN 54</b>	<b>Wallace Cyril Nelson</b>
<b>HALE FALLEN 55</b>	<b>John Edward Richards</b>
<b>HALE FALLEN 56</b>	<b>Kenneth Arthur Sinclair</b>
<b>HALE FALLEN 57</b>	<b>Kim Roberts</b>
<b>HALE FALLEN 58</b>	<b>Lindesay Russell Brine</b>
<b>HALE FALLEN 59</b>	<b>Dr William Robert T (Bill) Cuthbertson</b>
<b>HALE FALLEN 60</b>	<b>Harry Hale</b>
<b>HALE FALLEN 61</b>	<b>James Thomas Lowe</b>
<b>HALE FALLEN 62</b>	<b>Burton Hampton Elliot</b>

<b>HALE FALLEN 63</b>	<b>William Hewitt Power (Bill) Mitchell</b>
<b>HALE FALLEN 64</b>	<b>John Keith Vickers</b>
<b>HALE FALLEN 65</b>	<b>James R. B. Williams</b>
<b>HALE FALLEN 66</b>	<b>Pilot Officer Daniel McDaniel</b>
<b>HALE FALLEN 67</b>	<b>Corporal James Thomas Willis</b>
<b>HALE FALLEN 68</b>	<b>Private Douglas Murray Gerloff</b>
<b>HALE FALLEN 69</b>	<b>Lieutenant Robert Neville Rose</b>
<b>HALE FALLEN 70</b>	<b>Flight Lieutenant John Henry William Saunders</b>
<b>HALE FALLEN 71</b>	<b>Flying Officer Eric Francis Kennedy Pearse</b>
<b>HALE FALLEN 72</b>	<b>Leading Aircraftman Michael Courthope Haynes</b>
<b>HALE FALLEN 73</b>	<b>Private Ronald Augustus Terry</b>
<b>HALE FALLEN 74</b>	<b>Private A Graham Male</b>
<b>HALE FALLEN 75</b>	<b>Sergeant Norman Ross Buchanan</b>
<b>HALE FALLEN 76</b>	<b>Captain Peter Renbury Jacoby</b>
<b>HALE FALLEN 77</b>	<b>Gunner Frank Alexander Butterick</b>
<b>HALE FALLEN 78</b>	<b>Lieutenant Sefton Albert Perkins</b>
<b>HALE FALLEN 79</b>	<b>Corporal John Aubrey [Jack] Sherwood</b>
<b>HALE FALLEN 80</b>	<b>Pilot Officer Bruce McKenzie Ferguson</b>
<b>HALE FALLEN 81</b>	<b>Pilot Officer Charles Henry (Harry) Broomhall</b>
<b>HALE FALLEN 82</b>	<b>Flight Lieutenant Robert Graham Fox</b>
<b>HALE FALLEN 83</b>	<b>Flight Officer James Bruce Halbert</b>
<b>HALE FALLEN 84</b>	<b>Pilot Officer Godfrey Edward ('Goggie') Turner</b>
<b>HALE FALLEN 85</b>	<b>Squadron Leader Roy Cecil Phillipps</b>
<b>HALE FALLEN 86</b>	<b>Ordinary Seaman Neville Owen Chapman</b>
<b>HALE FALLEN 87</b>	<b>Lieutenant James Irvine Clifton</b>
<b>HALE FALLEN 88</b>	<b>Lieutenant C. M. (Steve) Clifton</b>
<b>HALE FALLEN 89</b>	<b>Lieutenant Herbert John (Jack) Manning</b>
<b>HALE FALLEN 90</b>	<b>Lieutenant Geoffrey Alan Raphael</b>
<b>HALE FALLEN 91</b>	<b>Aubyn W.J. Dimmitt</b>
<b>HALE FALLEN 92</b>	<b>Surgeon Commander Eric Mortimer Tymms</b>
<b>HALE FALLEN 93</b>	<b>Flight Officer Lynton Bennell Howard Birt</b>
<b>HALE FALLEN 94</b>	<b>Leading Aircraftman George Henry Le Mercier</b>

<b>HALE FALLEN 95</b>	<b>Pilot Officer William Bowe (Bill) Stubbs</b>
<b>HALE FALLEN 96</b>	<b>Aircraftsman Ivan Fred Buhler</b>
<b>HALE FALLEN 97</b>	<b>Sergeant David Kirk Godfrey</b>
<b>HALE FALLEN 98</b>	<b>Private John C. Lee Steere</b>
<b>HALE FALLEN 99</b>	<b>Driver Forrest Lee Steere</b>
<b>HALE FALLEN 100</b>	<b>Lieutenant Ernest William (Bill) Grigg</b>
<b>HALE FALLEN 101</b>	<b>Lieutenant Charles Montague White</b>
<b>HALE FALLEN 102</b>	<b>Sergeant Peter Duce</b>
<b>HALE FALLEN 103</b>	<b>Private Douglas Norman Russell</b>
<b>HALE FALLEN 104</b>	<b>Desmond Noel Kennedy Smith</b>
<b>HALE FALLEN 105</b>	<b>Athol Claud Kennedy Smith</b>
<b>HALE FALLEN 106</b>	<b>George Alexander Bremner</b>
<b>HALE FALLEN 107</b>	<b>Arthur Amos Murray Brazier</b>
<b>HALE FALLEN 108</b>	<b>Arthur Lindsay Forsyth</b>
<b>HALE FALLEN 109</b>	<b>Donald Gordon Taylor</b>
<b>HALE FALLEN 110</b>	<b>Eric Maurice Connor</b>
<b>HALE FALLEN 111</b>	<b>Charles E. Zeck</b>
<b>HALE FALLEN 112</b>	<b>Leonard D. Oliver</b>
<b>HALE FALLEN 113</b>	<b>William Keith ('Bob') Millard</b>
<b>HALE FALLEN 114</b>	<b>Gwynne Caleb Harris</b>
<b>HALE FALLEN 115</b>	<b>Ross Nicholas George Zimbulis</b>
<b>HALE FALLEN 116</b>	<b>Matthew Ronald Wilson</b>
<b>HALE FALLEN 117</b>	<b>Sydney Campbell (Sam) Clarke</b>
<b>HALE FALLEN 118</b>	<b>John Knox Thomson</b>
<b>HALE FALLEN 119</b>	<b>John Irwin Vetter</b>
<b>HALE FALLEN 120</b>	<b>Flight Sergeant David Julius Irwin (Jock) MacCleod</b>
<b>HALE FALLEN 121</b>	<b>Charles Ian Cox</b>
<b>HALE FALLEN 122</b>	<b>Frank Richard Noble</b>
<b>HALE FALLEN 123</b>	<b>Richard Roslyn Sinclair</b>
<b>HALE FALLEN 124</b>	<b>Brian Taylor Luscombe</b>
<b>HALE FALLEN 125</b>	<b>Pilot Officer Maxwell Edwin Colebrook</b>
<b>HALE FALLEN 126</b>	<b>Peter Edward Hanson</b>



*R.V. (SIR VICTOR) GARLAND (Chairman of the Old Haleian Committee and the Chairman of the Old Boys Memorial Hall Association) moves forward and comes into view there.*

**R.V. (SIR VICTOR) GARLAND**

**Welcome to the opening of the Hale School War Memorial Hall.**

**Here in Western Australia, where the battle-call has sounded four times since 1858, our people have been to battles only ours because right and kinship are dear to us: we remember and must do honour to those who have secured for us a better place in the world.**

**This memorial preserves their fame and records their memory. Their memory is thus linked with Hale School whose children they were...**

**HALE FALLEN**

**Whose children they were...**

**R.V. (SIR VICTOR) GARLAND**

**and whose century-long annals record no richer page than theirs (Garland, 1962).**

Also in 1962 Victor, as President of the Old Haleians Association, spoke at the opening of the school's war memorial hall in February:

Welcome to the opening of the Hale School War Memorial Hall. Here in Western Australia, where the battle-call has sounded four times since 1858, our people have been to battles only ours because right and kinship are dear to us: we remember and must do honour to those who have secured for us a better place in the world.

This memorial preserves their fame and records their memory. Their memory is thus linked with Hale School whose children they were, and whose century-long annals record no richer page than theirs.

But if this place is important, so in this time, for on this date in 1942 Australian forces were in full battle in New Guinea to hold the Japanese from our shores; and certainly we feel in our souls the awful hopes and the awful fears of those tragic days.

We are often tempted to ask what have we gained from the men who sailed away.

Those men had no such thoughts. They saw only their path of Duty. They saw only their duty to resist aggression and to uphold truth and justice and mercy among men, and preserve the deep unwritten laws of nations. They never asked, "What shall we gain?" only "Where lies the right?" They saw their duty and they marched away forever.

And from that uncalculating devotion we may be sure that good will come to their countrymen and to this land they guarded so strongly and so well.

Figure 40 Script: Speech given by R.V (Victor) Garland, Old Haleian President 1961, at opening of Memorial Hall. Not for projection.

Source: Hale archives (presented to Hale School with accompanying letter from Lady Garland about her memories of the day as a result of her being informed of this project).

*There is silence for a moment then...*

*From the balcony, INSTRUMENTALISTS 2 and 3 (French Horns) begin to play, 'Oh God, Our Help in Ages Past' on the French horns to the tune of 'St Anne', composed by William Croft in 1708.*

*This hymn paraphrases Psalm 90 and is often sung on occasions of remembrance at Hale School (Watts, 1708, 'Oh God, Our Help in Ages Past').*

*After a few moments, THE HALE FALLEN begin to sing the hymn with the French horns. After the first verse, the Hall lights up behind the HALE FALLEN in a gentle glow. Still singing, they turn as one and begin to move silently towards the Hall. They process up the central stairs and disappear into the walls of the Hall.*

**INSTRUMENTALISTS 2,3/ HALE FALLEN *Our God, our help in ages past,***

***Our hope for years to come,***

***Our shelter from the stormy blast,***

***And our eternal home.***

***Under the shadow of Thy throne,***

***Thy saints have dwelt secure,***

***Sufficient is Thine arm alone,***

***And our defence is sure.***

***Our God, our help in ages past,***

***Our hope for years to come,***

***Be Thou our guard while troubles last,***

***And our eternal home.***

*(Watts, 1708, 'Oh God, Our Help in Ages Past').*

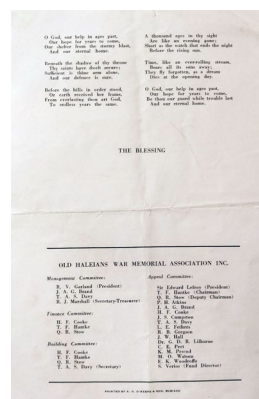


Figure 41 Script: Programme for 'Opening and Dedication of the Old Haleians War Memorial Hall', 1962 Feb 4, p.4. Showing '*Oh God, Our Help in Ages Past*' sung at opening of the Hall. Source: Hard copy of programme donated by Old Boy, Jon Readhead, for this project. Hale School archives. Not for projection.

*When the HALE FALLEN have disappeared into the Hall and the French horns have fallen silent, Old Boy, PETER TAYLOR, speaks from a microphone at side of the base of the entrance steps of the Hall.*

**PETER TAYLOR**

**Good evening, Ladies and Gentlemen. My name is Peter Taylor and this building inspired me to become an architect. I clearly remember the day in 1965 when, as a 9-year-old, half-height lad in short pants, I first scaled these giant steps. I was awestruck as I walked up it and have been impressed by this building ever since.**

**Come inside with me now as we enter the Hall, just as the Hale community first entered the Hall in 1962. As we enter, you will notice the bronze plaque (*plaque lights up on wall of Hall*) which commemorates the 1962 Royal Institute of British Architects award for architecture awarded to this building.**

**Then at the entrance you will see the bronze Honour Boards which record the sacrifice given by alumni some no older than current senior students – their names forever carved into these walls. (*these also light up on the wall near the entrance*)**

**This unique, impressive stone monolith is the heart of Hale School. It holds the souls of those that have come before. It reminds the present custodians of the debt owed to their predecessors and the obligation to do their duty to protect and honour their legacy into the future.**

**Please come with me now as we enter Memorial Hall (Taylor, 2018).**



*Footage of the Hale community entering the Hall in 1962 begins to play on the front wall of the building as the modern-day audience enters the Hall.*



Figure 42 Script: Images from film footage of opening ceremony of opening of Hale School's War Memorial Assembly Hall, 1962.

Source: Hale School archives. Not for projection. Film itself to be projected.

*SINGER and INSTRUMENTALIST 1 sing and play, 'When the Lights Go On Again,' as audience enters Hall.*

**SINGER and INSTRUMENTALIST 1**    *When the lights go on again all over the world,  
And the boys are home again all over the world,  
And rain or snow is all that may fall from the skies above,  
A kiss won't mean 'goodbye' but 'hello to love'.*

*When the lights go on again all over the world,  
And the ships will sail again all over the world,  
Then we'll have time for things like wedding rings and  
free hearts will sing,  
When the lights go on again all over the world.*

*When the lights go on again all over the world,  
And the ships will sail again all over the world,  
Then we'll have time for things like wedding rings and  
free hearts will sing,  
When the lights go on again all over the world.*

*(Lynn, 1942, When the Lights Go On Again).*

## ACT THREE

### **Scene Fourteen**

*The audience members enter and take their seats in the front half of the Hall – much as if in a school assembly but with the seats in a slightly diagonal configuration. The lights are very dim and golden.*

*As they enter, a collage of voices expressing memories of the Hall reverberates gently around the Hall.*

**COLLAGE OF VOICES** (recording)

**When you come back the memories flow as soon as you walk into the place...This building was just so, so professional...Some really important aspects of the school happen here – speech days, balls, examinations, drama productions, music productions...What the Hall did was to bring everybody together. It created lots of new friends and lots of interactions between the different years...Trying to get your name on the honour rolls – oh, that was a big thing in those days...On the stage, you had to really project to fill the whole space...It's like the old comfy piece of clothing...You couldn't sort of shrink into yourself. You really had to fill the whole area... Coming through as a student, you knew that this building was special...I've spent hours and hours and hours in here... Everybody that passes through the school comes in here at some stage and interacts with this place in some way and when they leave they come back and they interact with this place...So this was a really concrete, if you like, way of commemorating without making too much song and dance... It was always regarded as a special building...Each time I come into the Hall, I have a look at the plaque with the people who died. I mean my father's name is on one of them... The architecture was way out there for its time... And I loved it from the...I was only 15 when it finished... This big square edifice, all the walls**

finished in bordered concrete. No-one had ever seen that before and 'Oh, no, that's austere!'...and I thought that's a great looking building and I always liked it... I think it's an important thing that this Hall is the link to the old school...those who served and gave their lives. This is their memorial to them...But most of the buildings which were here when I was at school, certainly don't exist in the same state so the memory is no longer valid. There's a conflict between what the present is and what the memory was. This building alone is probably the sole survivor, the sole linchpin... The school's been built on history and I think, if you're looking at the character of the school, students coming to the school now and going to see what's around the walls – that's the history – and a lot of them will aspire to be Captain of Swimming, Captain of School, Prefect, whatever the case may be...and I think the history and the inspiration side of it will help the boys coming through now and in the future...It is the link, this Hall, making Hale School, Hale School...It's very emotional. I don't know why. I can feel it now...It still for me is the same place, exactly the same place.

Rob Barugh, Alan Forsyth, Tim Hantke, Richard Hyland, Andrew Mutzig, Robert Montgomery, Jon Readhead, Jonathan Rush, Bruce Strickland, Richard Truscott & Tim Urquart, 2018.

*Rob Barugh, suddenly comes into view, sitting on the edge of the stage, listening to the voices.  
STAFF MEMBER 1 stands behind him.*

**STAFF MEMBER 1**

**I get what you're saying, Rob. Yes, this Hall was important to the Old Boys and it would be nice to retain that legacy but times change, needs change and we don't have**

endless coffers. Besides, we can preserve the Old Boys' legacy and the memory of those who fought in the wars in other ways. Artefacts and photos in display cases, that kind of thing. Maybe we can even incorporate some of the concrete sculptures in the new build. We can certainly keep the honour boards.

**ROB BARUGH**

It's not just about the concrete and the honour boards, Mack. You can't trap spirit in display cases.

**STAFF MEMBER 1**

*trying not to scoff* Spirit?

**ROB BARUGH**

Yeah. Can't you feel it?

**STAFF MEMBER 1**

Feel what?

**ROB BARUGH**

The spirit in here. It's in the very walls of this place.

**STAFF MEMBER 1**

Look, mate, right now, as far as I'm concerned, there's just you and me here alone in an old, draughty Hall that's past its use by date and all I'm feeling is a bit chilly. Come on, let's go.

*STAFF MEMBER 1, followed by ROB BARUGH, heads down the stairs at the side of the stage.*

*As he reaches floor level, the door at the back (main entrance door) flies open and the excited voice of YOUNG IAN BEESON, can be heard from the main doorway.*

**STAFF MEMBER 1**

Hey? What are you kids doing in here?

*YOUNG IAN BEESON neither hears nor sees STAFF MEMBER 1*

**YOUNG IAN BEESON**

Whoa!!! This Hall! It's a pretty big place!

**SENIOR BOARDER**

Have you ever had a look around?

**YOUNG IAN BEESON**

No.

**STAFF MEMBER 1**

*to the kids, trying again* I said...!

**ROB BARUGH**

*pulling STAFF MEMBER down into a chair beside him in the shadows at the front* Ssh! Listen.

**SENIOR BOARDER**

What did you say your name was?

**YOUNG IAN BEESON**

Ian Beeson.

**STAFF MEMBER 1**

Beeson?

<b>SENIOR BOARDER</b>	<b>Come on then, Beeson. I'll give you a tour.</b>
<b>YOUNG IAN BEESON</b>	<b>Are we allowed?</b>
<b>SENIOR BOARDER</b>	<b>No-one'll mind. There's no-one here and we're not going to hurt anything.</b>
<b>YOUNG IAN BEESON</b>	<b>Ok, then. Thanks!</b>
<b>SENIOR BOARDER</b>	<i>heading down the aisle towards the front</i> <b>Come on! This way!</b>

*The older boy leads the younger boy up the stairs on the opposite side of the stage to where STAFF MEMBER 1 and ROB BARUGH are sitting.*

*IAN BEESON who is now standing in the audience, watching his younger self, addresses the audience...*

<b>IAN BEESON</b>	<b>I remember that day like it was yesterday. It was a Saturday afternoon in 1963. I was just nine years old and had just come to Hale as a boarder.</b>
<b>YOUNG IAN BEESON</b>	<i>from upstairs</i> <b>It's huge!</b>
<b>SENIOR BOARDER</b>	<i>from upstairs</i> <b>You haven't seen anything yet. Come look along here.</b>
<b>IAN BEESON</b>	<b>It was around the era when people left doors open...burglary wasn't a big thing...and with no teachers around, we just snuck around, going through the back rooms.</b>
<b>YOUNG IAN BEESON</b>	<i>from upstairs</i> <b>It's like a maze!</b>
<b>IAN BEESON</b>	<b>It was just buildings and little holes everywhere and pockets of music instruments floating around the Hall. It was an eye opener being shown around the Hall by one of the senior boys.</b>
<b>YOUNG IAN BEESON</b>	<i>from upstairs</i> <b>I'm going down here again!</b>
<b>SENIOR BOARDER</b>	<i>laughing</i> <b>Don't get lost! (Beeson, 2018).</b>

### Scene Fifteen

*Unseen by YOUNG IAN BEESON, TONY BRAND has entered the stage and is standing in the shadows looking out and remembering. YOUNG IAN BEESON runs up onto the stage and, inadvertently, across to where Tony Brand is standing. He all but bumps into him.*

**YOUNG IAN BEESON**                      *shocked* Uh oh! Sorry, Sir! I didn't mean to, Sir! We were just..

**TONY BRAND**                              That's all right, young man. I'm Tony Brand. What's your name?

**YOUNG IAN BEESON**                      My name's Ian Beeson, Sir. I've just started here as a boarder. I'm in Grade Four. Are you one of the masters because we really didn't mean to...?

**TONY BRAND**                              *smiling* No, son. I'm not one of the masters but Hale has been my life. I started at Hale in 1942.

**YOUNG IAN BEESON**                      1942! But that's more than...20 years ago! Well...21 to be exact, I think...but my Maths isn't that crash hot. It sure is a very long time though!

**TONY BRAND**                              *smiling* It is. A very long time. I was a boarder, like you, from 1942 to 1948 – not here of course, at Havelock Street. Have you heard of that?

**YOUNG IAN BEESON**                      Sure! That's where some of the older boys went to school before they moved here a couple of years ago. They said it was a bit of a dump. Nowhere near as flash as this!

**TONY BRAND**                              Well, dump or no dump, I boarded there and I must have really loved it because when I left school, I went and studied architecture and then came back as a boarding house master from 1950-1952. I knew people like Bill Altorfer and Willy Corr. Marvellous people. And then, still only in my late twenties, I became president of the Old Boys' Association and was lucky enough, with senior architect Marshall Clifton and a young architecture friend

of mine, Gus Ferguson, to win the job to design this building.

YOUNG IAN BEESON      You made this building up?

TONY BRAND      *chuckling* That's right. I made up most of the school really. As you know it right now anyway.

YOUNG IAN BEESON      Whoa!

TONY BRAND      And I feel very honoured to have done so. I've always believed in harmony and unity in architecture so to be able to design the whole campus, well that was an honour indeed.

YOUNG IAN BEESON      But this building is different to the others. It's so big for a start.

TONY BRAND      That's right. It had to be. Because it's a war memorial, it needed to be big and bold, with strong lines. To stand out. But we still used the cream brick and the wood, to harmonise with the rest of the buildings.

YOUNG IAN BEESON      But what about the concrete? I've never seen anything like that before.

TONY BRAND      Yes, it was quite the modern trend. It's called off-form concrete. You make big frames out of wood, stand them up and pour concrete in between them. Then you take away the wood and you have beautiful, textured sides.

YOUNG IAN BEESON      I just can't imagine how you did it *pointing to the sculptured artwork on the face of the balcony* and what about those? They're just like the ones outside only back to front.

TONY BRAND      Well everything in this building is about form meeting function and when it came to the face of the balustrades, the acoustician – that's the sound man - wanted us to break up the face so that it muffled the sound into one. So, my friend from architecture school who had just come back from winning a scholarship to see the work of a

famous architect called Le Corbusier, the founder of Brutalist architecture, in Greece and other places in Europe suggested we use the concrete (Brand, 2018).

*GUS FERGUSON'S voice floats out from the walls.*

**GUS FERGUSON (voice over)**      ***Giving your life for your country is pretty...pretty dramatic and it had to be a dramatic building and that's why I made it of concrete, off-form, rough and textured*** (Ferguson, 2018).

**TONY BRAND**      It's to his credit. He, Gus Ferguson – his real name's Ron - designed and worked on those panels. He worked in the heat of summer in a tiny tin shed and made fiberglass panels and poured the concrete into it. As you said, the reverse panels are outside on the retaining wall. He designed them to look like war craters – because it's a memorial.

**YOUNG IAN BEESON**      Well I think you must be very clever because I think this Hall is the most amazing building I've ever seen!

**TONY BRAND**      *a wry chuckle* Well, thank you, young man, but I'm afraid not everyone always agreed with you. Even some of the members of the board were, well...

**MEMBER OF BOARD 1**      They can't be serious!

**MEMBER OF BOARD 2**      Surely, it's unfinished?

**MEMBER OF BOARD 3**      Perhaps they're going to cover it in tiles or something.

**MEMBER OF BOARD 1**      Don't be ridiculous!

**MEMBER OF BOARD 5**      Well, I've never seen a finished building that looked like that!

**MEMBER OF BOARD 4**      All that grey concrete!

**MEMBER OF BOARD 3**      To be fair, they did show us that sample panel.



**MEMBER OF BOARD 2** But we still didn't understand.

**MEMBER OF BOARD 5** How could we?

**MEMBER OF BOARD 3** Apparently, it's very avant-garde. Very European.

**MEMBER OF BOARD 4** Well if that's European, as far as I'm concerned, they can keep it! (Ferguson, 2018).

**TONY BRAND** The members of the public were also, let's say, divided.

*Sound of typing from a 1960s typewriter.*

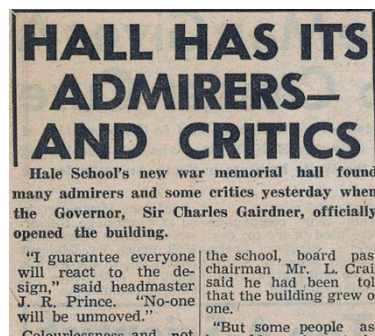


Figure 43 Script: Image projected: 'Hall Has Its Admirers - And Critics'. Article.  
Source: *The West Australian*, 1962 Feb 5, p.9. Hale School archives.

**THE WEST AUSTRALIAN REPORTER 2** Hale School's new war memorial hall found many admirers and some critics yesterday when the Governor, Sir Charles Gairdner officially opened the building. Headmaster, Mr John Prince said,

**JOHN PRINCE** (*live or recording*) I guarantee everyone will react to the design. No-one will be unmoved. Colourlessness and not sticking your neck out are modern virtues. In the past, great men always provoked reactions and it was the lesser men who went along smoothly.

**THE WEST AUSTRALIAN REPORTER 2** Of the sixteen people questioned after the opening ceremony today...

*Sixteen MEMBERS OF THE PUBLIC rise.*

**MEMBERS OF THE PUBLIC 1-8** Eight said they were...  
*in unison* Impressed by the building!

**THE WEST AUSTRALIAN REPORTER 2** Three had...

**MEMBERS OF THE PUBLIC 9-11** Not made up their mind.

**THE WEST AUSTRALIAN REPORTER 2** Two said they expected...

**MEMBERS OF THE PUBLIC 12-13** It would grow on them.

**THE WEST AUSTRALIAN REPORTER 2** The other three...

**MEMBERS OF THE PUBLIC 14-16** Did not like it!

**MEMBER OF THE PUBLIC 14** It's a blockhouse!

**MEMBER OF THE PUBLIC 15** It's too naked and dominant. Perhaps it could be improved by growing trees around it.

**MEMBER OF THE PUBLIC 14** It's out of keeping with the rest of the school. The rest of the school is modern, smartly finished and finely constructed but this is incomprehensibly rough and primeval!

**THE WEST AUSTRALIAN REPORTER 2** Previous chairman of the board, The Honourable Leslie Craig, said...

**MR. L. CRAIG** Well, I've been told that the building grows on one. But some people ask how old you have to become before it does!

I for one, however, think it's a first-class job!

(*The West Australian*, 1962 Feb 5).

**TONY BRAND** But then...

*There is the sound of live typing (as before)...*

**THE CYGNET EDITOR 10** Old Haleians' Association, President's Report, 1962.

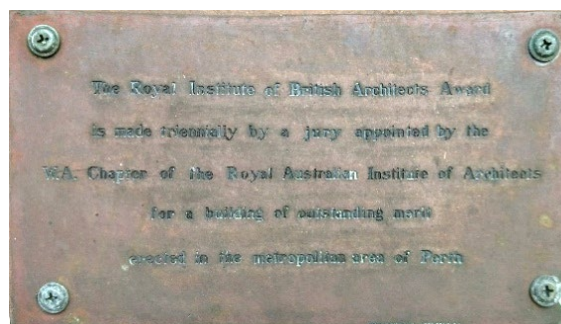


Figure 44 Script: Image Projected: *Royal Institute of British Architects Award* (R.I.B.A.). 1962. Plaque on front wall of Memorial Hall.  
Source: Photo by researcher, 2018.

**OLD BOY 1 (T.F.HANTKE)**

Just at this moment news has reached me that our Memorial Hall has won the Bronze Medal and Diploma of the Royal Institute of British Architects awarded triennially for the building of outstanding merit in the metropolitan area of Perth over the period 1959-61. Congratulations go to our architects.

*(The Cygnet, 1962, 19(3), p.190).*

**YOUNG IAN BEESON**

But isn't bronze third?

**TONY BRAND**

You'd think so but, in this case, the Gold goes to the top architect and the Silver to the top architecture student. The Bronze award goes to the top building for the three-year period. And that's what we won.

*The film of the award ceremony plays on the screen as the Royal Institute of British Architects (R.I.B.A.) JUROR makes his announcement.*



Figure 45 Script: Stills from film footage of presentation of Royal Institute of British Architects Award at Hale School's War Memorial Assembly Hall, 1962.

Source: Hale School archives. Not for projection. Film itself to be projected.

R.I.B.A. JUROR

The Hall is important as the first building in Western Australia to be conceived as a design in reinforced concrete leaving the material to express its strength, power and character without adornment. ... The architects and the builders are to be congratulated on the result of the pioneer work they undertook in this regard. The appearance of Hale School Memorial Hall will be enhanced by the passage of time. The unplastered and unpainted concrete will weather in the manner of stone.

SPEAKER 1

*The Architect* journal, December 1962.

R.I.B.A. Jury Report; Architecture Bronze Medal For A Building Erected In The Three Year Period 1959-61, 1963.

*There is the sound of live typing (as before)...*

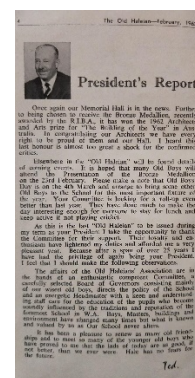


Figure 46 Script: Images projected: Cover and President's Report from the Old Haleian, February 1963.

Source: *The Old Haleian*, February 1963, cover and p.4. Hale School archives.

HALEIAN EDITOR 1

*The Old Haleian*, February, 1963.

OLD BOY 1 (T.F. HANTKE)

Once again, our Memorial Hall is in the news. Further to being chosen to receive the Bronze Medallion, recently award by the Royal Institute of British Architects, it has won the 1962, Architects and Arts prize for the 'Building of the Year' in Australia.

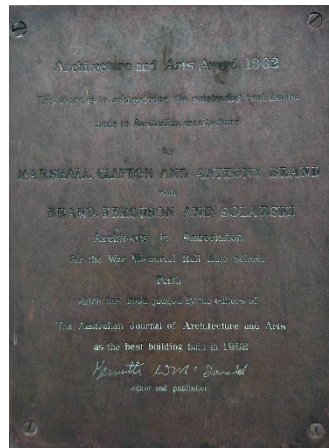


Figure 47 Script: Image Projected: 'Architecture and Arts Award,' 1962. Plaque on front wall of Hale School's, Memorial Hall.  
Source: Photo by researcher, 2018.

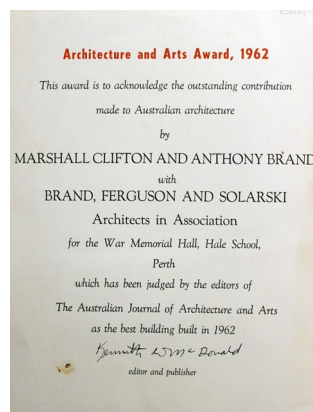


Figure 48 Script: Image Projected: 'Architecture and Arts Award', 1962. Certificate.  
Source: State Library of Western Australia.

**In congratulating our architects, we have every right to be proud of them and our Hall. I heard this last honour is almost too great a shock for the confirmed critics.**

**Ted Hantke, President.**

*(The Old Haleian, February 1963, p.4).*

**TONY BRAND**

***smiling* Everyone seemed to like the Hall a great deal more after those awards.**

*He looks around and breathes it all in. The final picture of a young Tony Brand receiving the R.I.B.A. award returns to the screen.*





Figure 49 Script: Image Projected: Still image of Tony Brand taken from film footage of presentation of Royal Institute of British Architects award at Hale School's War Memorial Assembly Hall, 1962

Source: Hale School archives.

**Yes, I wouldn't be where I am today without this school.  
It's lovely to be back (Brand, 2018).**

*The voice of SENIOR BOARDER interrupts from the Hall balcony.*

**SENIOR BOARDER** *calling from upstairs* **Beeson! What are you doing down there?**

**YOUNG IAN BEESON** **I'd better go, Sir. But it was very nice to meet you, Mr Brand.**

**TONY BRAND** **It was very nice to meet you, too, young man.**

*They shake hands solemnly. YOUNG IAN BEESON watches as TONY BRAND walks down the stairs and stands in the front of the auditorium where he looks out continues remembering.*

**SENIOR BOARDER** *calling* **Beeson!**

*YOUNG IAN BEESON turns and runs excitedly up the stairs.*

### **Scene Sixteen**

**STAFF MEMBER 1** *to Rob Barugh* **We really should see what they're up to. Whoever they are. And what's Tony doing here at this time of night?**

**ROB BARUGH** **I have no idea but I think we might be about to find out.**

*As ROB BARUGH speaks, an Old Boy, ROBERT MONTGOMERY, walks out onto the lower stage and puts a record on an old record player. It is a recording of 'The Pirate King' from Hale School's 1962 performance of Gilbert and Sullivan's, 'The Pirates of Penzance.'*



Figure 50 Script: Image Projected: Vinyl record of *The Pirates of Penzance*, Hale School production in Memorial Hall in 1962.

Source: Hale School archives. Images not for projection.

*As the track begins to play, he sings softly along and perhaps does a couple of small dance steps from his memory. Then he looks across at Tony Brand and says fondly...*

<b>ROBERT MONTGOMERY</b>	<b>Could you really have known, Tony, could any of the Old Boys really have known what opportunities this Hall would open up for all of us?</b>
--------------------------	---

*Some young men enter – the younger versions of Old Boys – and stand down the sides of the Hall under the honour boards in a warm amber light.*

<b>OLD BOY YOUNG 1</b>	<b>At Havelock Street before, we had a very small hall with a claustrophobic feeling.</b>
<b>OLD BOY YOUNG 2</b>	<b>But we were told that, at the new school,</b>
<b>OLD BOY YOUNG 3</b>	<b>we were going to have this big, beautiful new building to do things in.</b>
<b>OLD BOY YOUNG 4</b>	<b>We were shown plans of it</b>
<b>OLD BOY YOUNG 5</b>	<b>but it wasn't until we came out here</b>
<b>OLD BOY YOUNG 6</b>	<b>and saw the actual physical size of it</b>
<b>OLD BOY YOUNG 7</b>	<b>and the sort of things that it was going to have in it</b>
<b>OLD BOY YOUNG 8</b>	<b>which we never had seen before</b>
<b>OLD BOY YOUNG 9</b>	<b>or didn't have at the old school hall</b>
<b>OLD BOY YOUNG 10</b>	<b>that we realized what a bonus it was going to be.</b>

(Readhead, 2018).

*A light comes up on JON READHEAD who stands from his place at the front of the audience and speaks.*



Figure 51 Script: Image projected: Jon Readhead, 1962. Cropped from 1962 'Prefects' photo. Source: *The Cygnet*, 1962, 19(2), p.25. Hale School archives.

**JON READHEAD**

**I came in here the other day, and I could feel, I could feel everyone around me. Just weird. As if it was another assembly. 'Cos being a prefect you stood...he looks across at his younger, prefect self and YOUNG JON READHEAD looks back at him...the kids were seated, yeah the kids were seated and the prefects stood along the wall there, either side, while the assembly took place and I could just feel that. Yeah** (Readhead, 2018).

*When he finished speaking, he looks across at his younger self again and they repeat the final word together as if sharing both their future and their past in that moment.*

**YOUNG JON & JON READHEAD**

**Yeah.**

*The lights change almost imperceptibly as a group of YOUNGER BOYS enter and sit on the old chairs at the front. These chairs have blue 'satchels' that hang over the back containing the prayer and hymn books. An old wooden, hymn board with the numbers of the hymns is displayed on one of the walls at the side of the stage (Mutzig, 2019).*



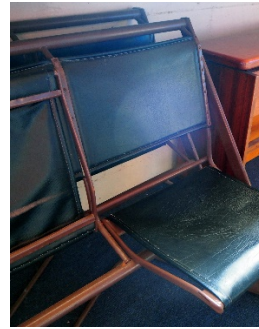


Figure 52 Script: Set of original Memorial Hall chairs located upstairs in Hall.  
Source: Image taken by researcher. Not for projection.



Figure 53 Script: Image projected: Original Memorial Hall chairs in Hall in 1962.  
Source: State Library of Western Australia.

**OLD BOY YOUNG 11**

**We had assembly in here every morning.**

**OLD BOY YOUNG 12**

**The Captain of School stood ready at the side of the stage...**

*TED (T.H) SHARP, Captain of School in 1962, stands up and moves to stand at the side of the stage. As he does so an image of him as Captain of School comes up on the screen behind him with the accompanying text – ‘TED (T.H) SHARP, Captain of School, 1962’.*

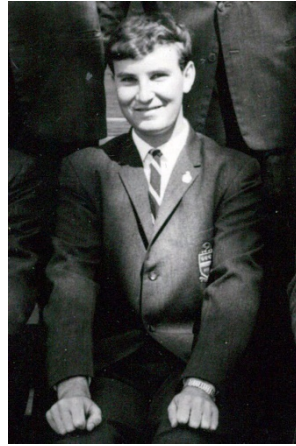
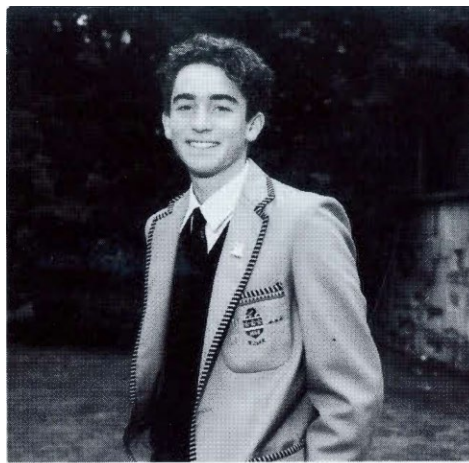


Figure 54 Script: Image projected: Ted Sharp, Captain of School, 1962.  
Source: *The Cygnet*, 1962, 19(3), p.25. Hale School archives.

*TED SHARP then looks down at Rob Barugh and silently invites him to join him. ROB BARUGH stands slowly and walks up the steps and stands slightly behind him. An image of Rob Barugh as Captain of School, 1992, comes up onto the screen.*



ROBERT BARUGH  
CAPTAIN OF SCHOOL

Figure 55 Script: Image projected: Rob Barugh, Captain of School, 1992.  
Source: *The Cygnet*, 1992, 27(3), p.8. Hale School archives.

*The CAPTAIN OF SCHOOL (2020) then walks up from the audience and stands slightly behind Rob Barugh. Behind him, his image, name and the date – ie. '(Name) Captain of School, 2020' – comes up on the screen. These images, and the men themselves, will overlay one another to show a historic layering of the Captains of School in Memorial Hall.*

**ROBERT MONTGOMERY**

**And the assembly began...**

**2020 CAPT. OF SCHOOL/ROB/TED**

*in unison but with an echo* **School!**

**ROBERT MONTGOMERY**

**...then there was always a hymn...**

*The boys on the old chairs stand and, as they do, we hear the 'clack, clack, clack, clack' as the chairs bounce back up. This is a very familiar sound to the Old Boys and one synonymous with the Hall for them* (Hyland, Mutzig & Beeson, 2018).

**...usually *Onward Christian Soldiers* or something like that.**

(Montgomery, 2018).

**WILLIAM WONG**

**I will always remember the sound of all the students' voices (almost 500 of us) singing the various church hymns at the beginning of every assembly. We are often told that we are a part of a much larger school community and this was a very real and regular reminder** (Wong, 2018).



Figure 56 Script: Image projected: Peter Bandy, 1962. Image cropped from 'Prefects' photo, 1962.

Source: *The Cygnet*, 1962, 27(3), p.8. Hale School archives.



Figure 57 Script: Image projected: Peter Bandy playing piano for *The Pirates of Penzance*, 1962 Hale School production.

Source: Hale School archives.

**ROBERT MONTGOMERY**

**In our day, Peter Bandy was always the pianist because he was quite brilliant and still is. He's gone on to be a highly renowned conductor.**

*YOUNG PETER BANDY (student who can play the piano) comes to the piano and begins to play, 'Onward Christian Soldiers'. All OLD BOYS and BOYS, and perhaps even the audience, stand and sing the chorus.*

**ALL OLD BOYS and BOYS**

***Onward, Christian soldiers,  
marching as to war,  
With the cross of Jesus  
going on before!***

*A single STUDENT SINGER sings the verse.*

**STUDENT (current) SINGER**

***Like a mighty army  
moves the church of God;  
Brothers, we are treading  
where the saints have trod;  
We are not divided;  
all one body we,  
One in hope and doctrine,  
one in charity.***

**ALL OLD BOYS and BOYS**

***Onward, Christian soldiers,  
marching as to war,  
With the cross of Jesus  
going on before!***

*(Baring-Gould & Sullivan, 1865 & 1871, Onward Christian Soldiers).*

*ALL sit. Once again, we hear the 'Clack! Clack! Clack!' of the chairs at the front.*

### **Scene Seventeen**

*As everyone sits, a light comes up on the rostrum that stands centre stage.*



Figure 58 Script: Image projected: Tom (T.D) Hoar addressing assembly. Organ pipes in background. Lectern visible.

Source: *The Cygnet*, 1985, 25(10), p.5. Hale School archives.

### **OLD BOY**

**It has also always been such a privilege to have some of the most admirable guest speakers in Australia visit the Memorial Hall and deliver incredibly valuable life advice to us (Wong, 2018).**



Figure 59 Script: Image projected: Dr Ken Tregonning, 1967.

Source: *The Cygnet*, 1967, 21(2). Hale School archives.

### **RICHARD HYLAND**

**When I look at the rostrum in the Hall, the memory that it triggers with me is of Dr Tregonning. One ANZAC Day, the duty fell to him to read all the names of the Old Boys who**

*My Hall script 61*

had died in World War 2 and, he's up there and he's working through this list and he's having a very hard time of it and, in fact, he had to step back in the end, and Monkey Marshall took over and finished off. But that actually hammered home to me that the names he was reading were his contemporaries that he went to school with. And that's probably the first time it really hammered home to me what these names and the Memorial bit really meant (Hyland, 2018).

**BILL EDGAR**

Dr Ken Tregonning was a pilot during the war, and had a bit of a tough time, crashed, that sort of stuff. But when ANZAC Day came around there was nothing. He'd never conducted an ANZAC Day assembly or anything like that. It just passed which puzzled us a bit, or we were bemused because we knew he'd been in the air force and all that sort of stuff. But, one day, we had an Old Boys' assembly which coincided with the rowing and it coincided with ANZAC Day. Then out of the blue he just said, 'Today's ANZAC Day and the boy who's won the prize for the most valuable member of the rowing crew today will win this trophy.' And he pulls out this little battered trophy, and he said,

**KEN TREGONNING**

*from lectern* This trophy was awarded to a very close friend of mine in 1941, a fellow called Keith Vickers and Keith Vickers and I joined the air force together at the end of 1941 and we trained as pilots and we went to England and we went to the same training squadron in Scotland and, one day, on a very foggy, misty day, we lined up to take off and Keith was in front of me and he took off, something happened, he crashed and was killed. He was



19 years of age. So, I'm telling you young people here today that ANZAC Day is not for old people who are walking around, bent over, telling stories with a cane, it's a young man's day.'



Figure 60 Script: Image projected: Hale School 'Head of the River Crew', 1949. (John Keith Vickers – known as Keith - second from left).

Source: *The Cygnet*, 1940, 12(4), p.73. Hale School archives.

**BILL EDGAR**

And so he then presented the trophy to this young, handsome good-looking guy and you could transpose Keith Vickers into this young fellow.

*KEITH VICKERS (Year 12 student actor) walks up the steps onto the stage and KEN TREGONNING (staff member actor) presents him with the trophy. They shake hands.*

And that was the end of the assembly. And I don't think we had an ANZAC Day assembly after that. Not many anyway.

It just meant so much. And yet it was very brief. Very quiet.

(Edgar, 2018).

*A light comes up on Old Boy, JON READHEAD and YOUNG JON READHEAD.*

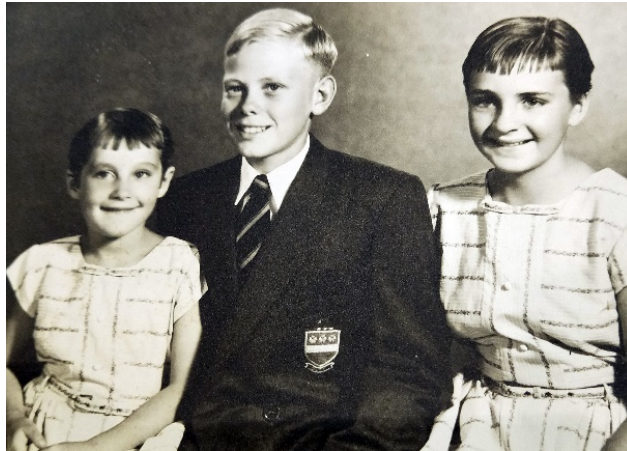


Figure 61 Script: Image projected: Jon Readhead, aged 9, in 1954 with his sisters just before leaving for Hale School. 'My First Time in a Suit.'

Source: Jon Readhead's personal photo.

#### **JON READHEAD**

I came to Hale as a boarder when I was just 9 years old. When I first came here, I felt real bad. We'd only been to Perth maybe once or twice before I came the night that I started school and, of course, in those days they were terms of thirteen weeks...

#### **YOUNG JON READHEAD**

...before you saw your parents so you got pretty homesick. But by the time the Hall was built, I was in Year 11 and I'd well and truly learnt the ropes...but sometimes you still needed – well, you know - so on the day the Reverend David Sheppard spoke at assembly...

*From somewhere else in the Hall, sound of typing resumes and continues softly through the segments of the report from 'The Cygnet'.*

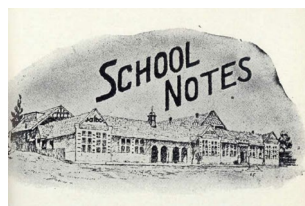


Figure 62 Script: Image Projected: School notes, 1962.

Source: *The Cygnet*, 1962, 19(3). p.13. Hale School archives.



**THE CYGNET EDITOR 11** (*Senior Boy*) *The Cygnet*, 1962. School Notes.

The school was delighted and honoured to have English Test Cricketer, Rev. David Sheppard, with us on three separate occasions during his visit to WA.

**SCHOOLBOY 1**

First, he came and gave some fifty or so keen young cricketers some hints on how to play the game and spared them a very generous amount of his time batting to their bowling. Perhaps it is needless to say that he was not bowled.

**SCHOOLBOY 2**

Then he talked to the whole school at assembly, not on cricket...

*DAVID SHEPPARD walks out onto the stage and stands in tableau at the lectern.*

*An image of David Sheppard appears...*

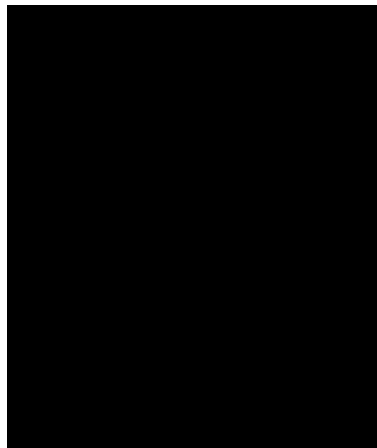


Figure 63 Script: Image Projected: 'Reverend to Bat: The Reverend David Sheppard arriving at the Club Cricket Conference at Hornsey to lead an MCC team', 24th May 1962.

Source: Miller, 24 May 1962, Hulton Archive. Getty images.

.

*The typing stops.*

**YOUNG JON READHEAD**

*from his position in the Hall, watching on*

I was standing here that day that David Sheppard spoke to us cos I was a prefect and this was my spot. I can't remember the whole topic, but I know he picked a topic that wasn't necessarily religious. It was about, oh, making mates at school and looking after each other. That sort of

thing. And that's what grabbed me. I thought when he got up he was going to give the Jesus talk, so to speak. I don't mean to be derogatory. But it wasn't that way. He was an English cricket player. He was a Reverend and he related to us kids, completely off anything religious. And there was just something that was...I don't know, I can't explain it.

## SCHOOLBOY 2

...And the hushed silence that immediately followed his talk was probably a greater tribute to his sincerity than the clapping that soon broke out.

## SCHOOLBOY 3

Finally, he preached at the Boarders' Sunday Night service in the Memorial Hall when some six of his teammates sat among us at Evensong.

(*The Cygnet*, 1962, 19(3), p23).

## JON READHEAD

I gave the reading that night and, afterwards, I asked him to sign the order of service, up on the stage there, and I've kept it ever since.

*YOUNG JON READHEAD hurries forward to meet DAVID SHEPPARD. As he does so, Old Boy, JON READHEAD watches on. YOUNG JON READHEAD is holding the Evensong Programme and he hands it to DAVID SHEPPARD as if to ask him to sign it.*

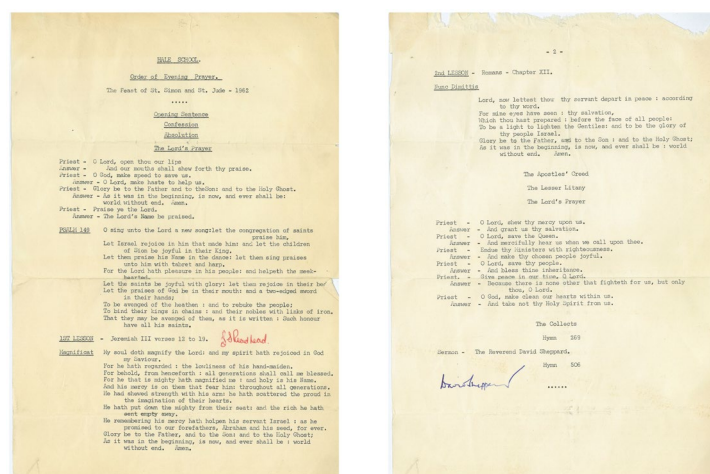


Figure 64 Script: Images Projected: 'Hale School Order of Evening Prayer' programme, 1962. Source: Hard copy donated by Old Boy, Jon Readhead, for the purposes of this research in 2018.

*DAVID SHEPPARD smiles and does so. Old Boy, JON READHEAD watches them and says...*

**JON READHEAD**                      **Every time I pull it out and I see his signature on there, I remember that instance up there (Readhead, 2018).**

*YOUNG JON READHEAD and DAVID SHEPPARD walk out together chatting quietly, heads bent together as the SINGER reprises the following lines...*

**SINGER**                              ***This sweet memory***  
***Across the years will come to me...***  
*(Lynn, 1942, I'll See You Again).*

**STAFF MEMBER 1**                      *to Rob Barugh* **To think, he's kept that piece of paper all that time. Nearly sixty years!**

**ROB BARUGH**                      **I guess it was his way of capturing a really special memory solid, in something you can hold onto, smell, sit with.**

*A current image of Peter Bandy, floats up onto the screen.*

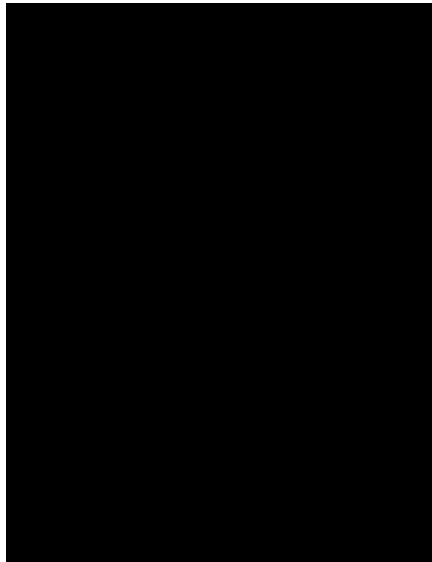


Figure 65 Script: Image Projected: Peter Bandy, 2014  
Source: Zelman Symphony.

*The voice of Peter Bandy floats out from the walls.*

**PETER BANDY VO**

*There was no music at the old school to speak of. We did a couple of plays in the old hall but no musicals. You couldn't. But once we had this Hall, everything became possible. In 1961, the new Headmaster, John Prince, employed a wonderful young English teacher from New South Wales – David Bambach...*

*(Bandy, 2018).*

*DAVID BAMBACH and VAL BAMBACH enter.*

*As they do, a young couple (YOUNG DAVID BAMBACH and YOUNG VAL BAMBACH) run through hand in hand, smiling and looking up at the Hall.*

**DAVID BAMBACH**

**Val and I were very excited because we were only in our early 20s and had just got married and now we had been appointed to this new Hale School in Wembley Downs**

**VAL BAMBACH**

**where they were building this wonderful new Memorial Hall.**

**DAVID BAMBACH**

**By the way, my Dad was the editor of the Cement and Concrete Association of Australia magazine and he came and looked at the Hall when it was ready and he said:**

**VAL BAMBACH**

**'This is a magnificent building. Fantastic!' He just loved it. He actually wrote an article for the magazine in which he praised the Hall. It was still very early days of that sort of construction in Australia.**

**DAVID BAMBACH**

**He'd been to Japan and seen off-form concrete buildings there and thought they were very impressive and he loved our new Memorial Hall.**

**And because this wonderfully impressive building was Hale's new Memorial Hall - we thought 'yes'!**

*(Bambach, J & V, 2019).*

**YOUNG DAVID BAMBACH**

*to Young Val Bambach* **Wouldn't it be wonderful if we could put on a Gilbert and Sullivan operetta in this wonderful new Hall?**

**YOUNG VAL BAMBACH**

*The Pirates of Penzance?*

**YOUNG DAVID & VAL BAMBACH**

*grinning up at each other and singing **Tarantara, tarantara, tarantara!***

*They smile at each other and run up to the stage.*

**DAVID BAMBACH**

The Headmaster, John Prince, was very supportive of the idea particularly because he had experienced Gilbert and Sullivan productions at his previous school. Anyway, we got a fantastic response from the boys, something like 70 or 80 boys. And even though many of them had never been on stage before, they proved to be an excellent group of singers, actors and musicians.

*ENSEMBLE members enter the Hall to join the YOUNG BAMBACHS.*

About 9 or 10 staff members also offered to help...

*STAFF MEMBERS enter the Hall.*

**VAL BAMBACH**

...and lots of mothers and a few fathers, too, interested in helping in various ways with make-up and costumes and wigs and so forth, under Moyra Prince's experienced hand...

*MOTHERS and FATHERS enter the stage.*

**DAVID BAMBACH**

...And some Old Boys, too. You know, they said...

*OLD BOYS enter the Hall.*

**OLD BOY 2**

'Depend on us!

**OLD BOY 3**

We'll help you!'

**DAVID BAMBACH**

So, there was great excitement in the air and a real pioneering spirit, pioneering because we'd moved to a new campus but pioneering, also, because of this new Memorial Hall.

(Bambach, J & V, 2019).

*A photo of a young Geoffrey Bennett comes up on the screen.*



Figure 66 Script: Image Projected: Geoff Bennett, 1962.  
Source: Hale School archives.

**They didn't have a music teacher at Hale School at the time so we were able to get Geoffrey Bennett from Sydney and Geoff was absolutely fantastic! He worked tirelessly and the boys really responded.**

(Bambach, J&V, 2019).

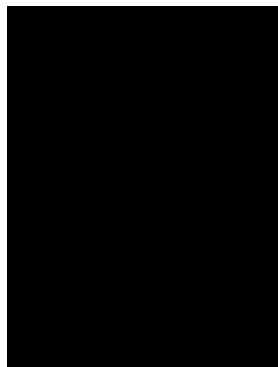


Figure 67 Script: Image Projected: Peter Bandy, 2014.  
Source: Zelman Symphony.

*Current image of Peter Bandy floats up onto the screen as his voice floats out from the walls.*

**PETER BANDY VO**

**Backstage, in the Hall, there are rooms there.**

*YOUNG GEOFF BENNETT moves to the piano, next to which is a record player.*

**Well, Geoff Bennett used to invite me back there at recess and lunchtimes and...**

*YOUNG PETER BANDY and YOUNG VIOLINIST, JON SCOTT, move to join YOUNG GEOFF BENNETT.*

**...there was a boy who was in Year 8 or 9, called Jon Scott and he was quite a good violinist and I used to sit there and accompany him.**

*YOUNG PETER BANDY and YOUNG VIOLINIST, JON SCOTT play a little together.*

*Then YOUNG GEOFF BENNETT puts a record on the player. There is a crackle from the record player and then the WATER MUSIC OF HANDEL plays under the following.*

**The first time I ever heard the *Royal Fireworks* music or the *Water Music* of Handel - I think Geoff Bennett had a record player back there and he would often have this music playing when I'd go in and I'd hear this music...the Mozart *Clarinet Concerto*. The first time I ever heard these pieces, was in the school Hall. Those memories of hearing this music...every time I hear that music by Handel or Mozart, I think of Memorial Hall.**

**(Bandy, 2018).**

### **Scene Nineteen**



Figure 68 Script: Image Projected: Exterior, Memorial Hall, Hale School, 1962.  
Source: State Library of W.A.

*YOUNG GEOFF BENNETT, YOUNG PETER BANDY and YOUNG VIOLINIST, JON SCOTT, move to the stage.*

**DAVID BAMBACH**

**It was a real trial for the new Memorial Hall. We didn't have any idea how this magnificent, off-form concrete building would work out as far as productions were concerned.**



Figure 69 Script: Image Projected: Interior, Memorial Hall, Hale School, 1962.  
Source: State Library of W.A.

*From the gathering on the stage and the floor of the Hall...*

**YOUNG DAVID BAMBACH**

**Do you think the acoustics will be all right?**

**YOUNG GEOFF BENNETT**

**Will there be enough room on stage?**

**1962 STAFF MEMBER**

**What about backstage? There are nearly 80 students!**

**MOTHER 1**

**How will we organise front of house?**

**FATHER 1**

**What size audience do you think we'll be able to comfortably get in here?**

**YOUNG PETER BANDY**

**Where will we put the orchestra?**

(Bambach, J & V, 2019).

*YOUNG JON READHEAD comes out of the throng on the stage and stands on the thrust and explains his role to the audience. JON READHEAD watches his younger self.*

**YOUNG JON READHEAD**

**Being a country boy, I'm more of a technical person so I've volunteered to get to help with the lighting. Up behind that wall up there, there's a little room with a control panel on the wall, about 6ft by 6ft covered with levers and buttons. We'll have to climb up a ladder, with a stool and our notepad in our hands and get up into that room to control the lighting. You can see down onto the stage through a little window. At half time, we're going to have to change some of the lighting which is in the roof. So**

*My Hall script 72*



we're going to sneak along the little boardwalk in the roof during the interval and twist the lights to their new positions and then climb back. You have to be careful because if you fall off the boardwalk, you'll fall right through to the floor here. It might sound a bit dangerous but for us schoolboys, it's great fun (Readhead, 2018).



Figure 70 Script: Image Projected: David Bambach and Geoff Bennett in 1962. Director and Musical Director, respectively, of *The Pirates of Penzance*.  
Source: Hale School archives.

#### DAVID BAMBACH

So, Geoff as Musical Director and I as Producer/Director with all this support and enthusiasm put on three performances at the end of Term One, in late April 1962, and it was packed!

#### DAVID BEAN

My first memories of the hall are being brought here as a kid because my dad was a cellist...I was then an eight, nine, ten year old so I would come with the family to watch Dad play and see *The Pirates of Penzance*. We were a musical family so we were just thrilled by all of that.

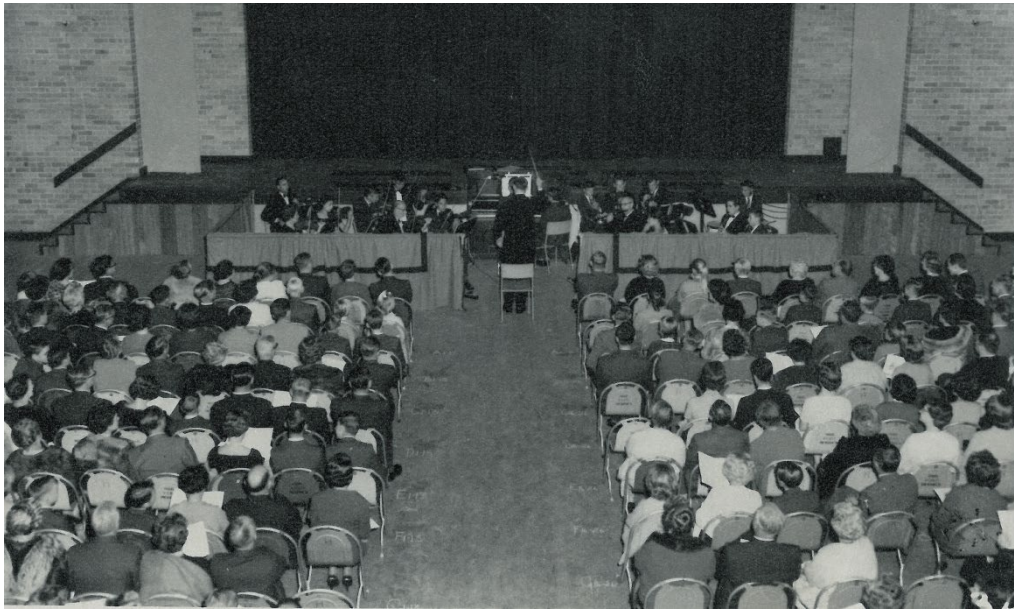


Figure 71 Script: Image Projected: Audience and orchestra at *The Pirates of Penzance*, 1962.  
Source: Hale School archives.

**DAVID BAMBACH**

Hundreds of people came each night. So many people wanted to come, parents, Old Haleians, staff, students and friends wanted to come.

**YOUNG DAVID BAMBACH**

The acoustics were good!



Figure 72 Script: Image Projected: Scene from *The Pirates of Penzance*, 1962.  
Source: Hale School archives.

**YOUNG GEOFF BENNETT**

There was plenty of room on stage for our huge cast!

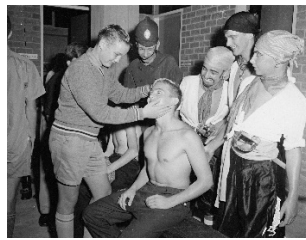


Figure 73 Script: Images Projected: Backstage at the *The Pirates of Penzance*, 1962.  
Source: Hale School archives.

**1962 STAFF MEMBER**

**The backstage facilities were quite adequate.**



Figure 74 Script: Image Projected: Orchestra and audience, *The Pirates of Penzance*, 1962.  
Source: Hale School archives.

**YOUNG PETER BANDY**

**There was plenty of room down in front for the orchestra...**



Figure 75 Script: Images Projected: The backdrop for *The Pirates of Penzance*, 1962.  
Source: Hale School archives.

**FATHER 1**

**...and there was plenty of room for backdrops**

**MOTHER 1**

...AND we got Robert Juniper, the art teacher, to do the backdrops.

**DAVID BAMBACH**

Well! Weren't they magnificent and aren't we sorry now that we didn't preserve them? We just couldn't believe how everything had worked out beautifully. So the Memorial Hall passed its first real major test in every way. It was impressive in every way. It ticked all the boxes.

(Bambach, J & V, 2019).

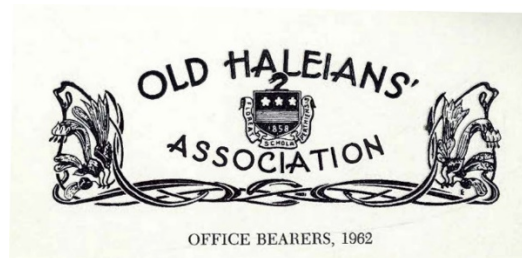


Figure 76 Script: Image Projected: Old Haleians' Association.  
Source: *The Cygnet*, 1962, 19(3). p.189.

*There is the sound of typing...*

**THE CYGNET EDITOR 11**

**Old Haleians' Association President's Report, 1962.**

**OLD BOY 1 (T.F.HANTKE)**

The Hale Old Boys' Memorial Hall is completed and about half of the seating has been installed. Plays held in the hall have proved the acoustics to be excellent, the lighting good and the whole set-up satisfactory.

(*The Cygnet*, 1962, 19(3), p.190).

**DAVID BAMBACH**

So, when we look back and think about the new Hall, we have fond, warm memories.

**VAL BAMBACH**

Yes, there was a lovely school family feeling because so many people had been involved in that first musical production in the new Hall. It was quite amazing.

**DAVID BAMBACH**

Yes, the production did have a real school family feeling – the students, the staff, the Old Haleians, the parents – all

involved and wanting to do their best to make the first musical production in the new Memorial Hall, a success! Thanks to them all, it was, and our Hall had made it possible!

(Bambach, J & V, 2019).



Figure 77 Script: Images Projected: 'The Pirate King', *The Pirates of Penzance*, 1962.  
Source: Hale School archives.

*YOUNG VIOLINIST and YOUNG PETER BANDY begin playing the music to 'The Pirate King.' This time, a YOUNG ROBERT MONTGOMERY enters the stage dressed as 'THE PIRATE KING'. He leads 'The Pirates of Penzance' ENSEMBLE on stage as they sing. The BAMBACHS watch on.*

**YOUNG ROBERT MONTGOMERY**     *For I am a Pirate King!*  
*And it is, it is a glorious thing*  
*To be a Pirate King!*  
*For I am a Pirate King!*

**ENSEMBLE**     *You are!*  
*Hurrah for our Pirate King!*

**YOUNG ROBERT MONTGOMERY**     *And it is, it is a glorious thing*  
*To be a Pirate King!*



**ENSEMBLE**

***It is!***

***Hurrah for our Pirate King!***

***Hurrah for the/our Pirate King!***

*On this reprise, YOUNG ROBERT MONTGOMERY, invites ROBERT MONTGOMERY to join him in a duet. Perhaps many of the audience will also join in.*

**YOUNG & ROBERT MONTGOMERY** ***For I am a Pirate King!***

***And it is, it is a glorious thing***

***To be a Pirate King!***

***For I am a Pirate King!***

**ENSEMBLE**

***You are!***

***Hurrah for our Pirate King!***

**YOUNG & ROBERT MONTGOMERY** ***And it is, it is a glorious thing***

***To be a Pirate King!***

**ENSEMBLE**

***It is!***

***Hurrah for our Pirate King!***

***Hurrah for the/our Pirate King!***

***(Gilbert & Sullivan, 1879).***

*The ENSEMBLE bow as the audience claps and the stage curtains are drawn for the first time.*

*YOUNG IAN BEESON claps madly.*

**YOUNG IAN BEESON**

**Bravo! Bravo!**

**SENIOR BOARDER**

*from other balcony* **Beeson! Ssh! We're not really supposed to be in here remember? Come on up here.**



Figure 78 Script: Image Projected: 'The Urge to Carve'.  
Source: *Hale Report*, June 1965, p.6. Hale School archives.

**I want to show you the boards which all the boys who went to Havelock Street signed before they left. The Headmaster, Arnold Buntine, didn't want them to scratch their names into the wooden desks so he made these planks for them to sign instead. Come and look.**

*(Hale Report, June 1965, p.6).*

**YOUNG IAN BEESON**

*calling Coming! he runs off singing, **And it is, it is a glorious thing, to be a Pirate King!***

*Jon Readhead stands, staring at the stage, remembering and then turns and speaks to the audience.*

**JON READHEAD**

**That production had a lasting effect on me. I still remember all the words – we all do, I think...**  
*(Readhead, 2018).*

**ROBERT MONTGOMERY**

**That production sort of brought out something new in the school. 'Oh, let's sing! You know, everyone should be singing.'**  
*(Montgomery, 2018).*

**JON READHEAD**

...and now every time there's a *Pirates of Penzance* performance in town, my family and I always go and see it. We see some of the other Gilbert and Sullivans as well but always that one. Always.

(Readhead, 2018).

**YOUNG IAN BEESON**

*now on the balcony, to Senior Boarder* Maybe I'll get to sing and dance on the stage just like them one day.

**SENIOR BOARDER**

Just like who? What are you going on about Beeson?

**YOUNG IAN BEESON**

I'm just saying I wanna be a pirate just like those boys down there on the stage. At least, I think they were boys – hard to tell!

*SENIOR BOARDER leans over the balcony, looks but sees nothing.*

**SENIOR BOARDER**

Did you close those curtains, Beeson?

**YOUNG IAN BEESON**

No!

**SENIOR BOARDER**

Perhaps we'd better get you back to the boarding house, Beeson.

**YOUNG IAN BEESON**

Oh, not yet! Please can we have just a little while longer?

**SENIOR BOARDER**

Ok, but no more wild stories, all right?

**YOUNG IAN BEESON**

No more wild stories. I promise!

**SENIOR BOARDER**

Come on then. Let's go up this way.

*Beeson keeps peeking over the balcony, just in case.*

**SENIOR BOARDER**

Beeson!

**YOUNG IAN BEESON**

Sorry!

**SENIOR BOARDER**

Come on!

**YOUNG IAN BEESON**

Coming!



## **Scene Twenty**

*YOUNG PETER BANDY goes to the piano and begins to play 'The Tennessee Waltz' (Stewart & King, 1946, 'Tennessee Waltz').*

*As he does so, a group of fourteen-year old boys – BALLROOM DANCER BOYS 1-6 shuffle in from the back doors and shyly line up along the northern wall of the Hall. A group of girls, BALLROOM DANCER GIRLS 1-6 follow and line up along the left-hand side of the Hall. They all stare silently at one another, down at the floor and to their friends on either side.*

*An impeccably dressed man and woman enter – DANCING TEACHER MALE and DANCING TEACHER FEMALE. The music stops for a moment.*

**DANCING TEACHER MALE**                      **Gentlemen, please take your partners for the waltz.**

*The boys shyly walk across and take their partners.*

*The PIANIST resumes playing the 'Tennessee Waltz' as all dance the waltz on the floor in various positions around the audience.*

*After a few moments, some of the Old Boys, take their wives/partners up onto the floor and begin to dance. Now we have different generations dancing together. As the music comes to a close, all form a tableau and some of the Old Boys speak to one another...*

**BRUCE STRICKLAND**                      **Of course, not all the music in this Hall was the old-fashioned kind. At the prefects' dance in 1964...**

*We hear the music of 'Johnny Young and the Strangers' singing 'Round and Round' in the background, suggesting we are now in the 1960s (Berry, 1965, Round and Round).*

*A light comes on at the door at the back of the Hall. The Headmaster, JOHN PRINCE, and his wife, MOYRA PRINCE are standing inside the door. BRUCE STRICKLAND watches his younger self, A YOUNG BRUCE STRICKLAND, and partner, BELINDA WOOSLEY, introduce themselves.*

JOHN PRINCE

Ah, here comes the School Captain. Good evening, Strickland.

YOUNG BRUCE STRICKLAND

Good evening, Mr Prince, Mrs Prince. Please may I present to you my partner, Miss Belinda Woosley.

JOHN PRINCE

Good evening, Miss Woosley.

MOYRA PRINCE

We hope you have a lovely evening (Strickland, 2018).

BRUCE STRICKLAND

*turning to ROB BARUGH and addressing him* Was it still like that when you were Captain of School, Rob?



Figure 79 Script: Image Projected: 1992 Prefects' Ball, Hale School.

Source: *Cygnet*, 1992, 27(3), p.123. Hale School archives.

ROB BARUGH

*surprised to be brought back into the action* It sure was. Only in 1992, the theme was Space Odyssey and we'd made a giant rocket. In those days, the hall was decorated solely by the boys and their parents. When we arrived, we were welcomed by Mr John Inverarity and his wife, Jane (Barugh, 2018).



Figure 80 Script: Image Projected: Rob Barugh (left) and John Inverarity (centre) at 1992, Hale School Ball.

Source: *Cygnets*, 1992, 27(3), p.10 of images. Hale School archives.

*A YOUNG ROB BARUGH enters with his partner, JODIE. There is a new Headmaster and his wife. (perhaps the real John Inverarity and his wife, Jane - If not, then staff actors)*

<b>YOUNG ROB BARUGH</b>	<b>Good evening, Mr and Mrs Inverarity. Please may I present to you my partner, Miss Jodie Farr.</b>
<b>JOHN INVERARITY</b>	<b>Good evening, Miss Farr.</b>
<b>JANE INVERARITY</b>	<b>We hope you have a lovely evening.</b>
<b>ROB BARUGH</b>	<b>Then, as Captain of School, it was my duty with Jodie to welcome the other guests and later in the night to select and announce the Beau and Belle of the Ball!</b>
<b>YOUNG ROB BARUGH</b>	<i>coming forward to the front of the Hall, bringing JODIE with him</i> <b>Ladies and Gentlemen, I am delighted to announce the Belle and Beau of the Ball for 1992 – Joss Pettitt and Claudia Lloyd!</b>

*Two of the dancers from the dance floor, JOSS PETTITT and CLAUDIA LLOYD, break tableau and come forward to take their bows as the others break tableau and cheer (Barugh, 2018).*

<b>BRUCE STRICKLAND</b>	<i>from where he watches on in the ballroom dancing tableau</i> <b>Then it was back to the dancing and, in 1964, we'd scored a great coup by having the most famous band in Australia at the time play for us that evening - on the Memorial Hall stage.</b>
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**YOUNG BRUCE STRICKLAND**

*runs down to the front with his partner, Belinda, and cries out **Please welcome to the stage, Johnny Young and the Strangers!***

*(Strickland, 2018).*

*Lighting change.*

*The curtains open and all actors cheer and whoop in delight.*

*There is a BAND on stage, made up of current students, performing as 'Johnny Young and the Strangers'. They start playing 'Round and Round.'*

*As they do, video of 'Johnny Young and the Strangers' plays 'Round and Round' behind them (no sound).*

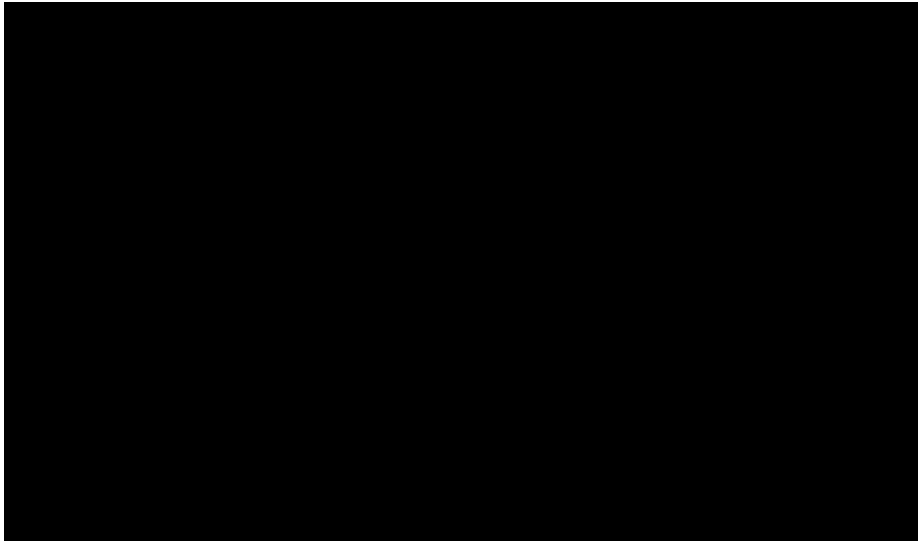


Figure 81 Script: Video for Projection: Johnny Young and the Strangers.

Source: Berry, 1965, *Round and Round*. Video.

*The COUPLES who were previously ballroom dancing are transformed. They cheer, squeal and begin to jive in the space.*

**LYRICS**

*I said the joint was rockin'  
A goin' round and round  
Yeah, reelin' and a rockin'  
What a crazy sound  
And they never stopped rockin'  
'Til the moon went down  
Well it sounds so sweet  
I had to take me a chance  
Rose out of my seat  
I just had to dance  
Started movin' my feet  
Whoa to clappin' my hands*

*I said the joint was rockin'  
Goin' round and round  
Yeah, reelin' and a rockin'  
What a crazy sound  
And they never stopped rockin'  
'Til the moon went down*

(Berry, 1958).

*When the music and singing stops, the curtains close once again and the boys and girls take their seats.*

<b>OLD BOY 1</b>	<b>The dances</b>
<b>OLD BOY 2</b>	<b>The arts cup day concerts</b>
<b>OLD BOY 3</b>	<b>The music and drama nights</b>
<b>OLD BOY 4</b>	<b>Even the PE back when we used the Hall as a gymnasium</b>
<b>OLD BOY 5</b>	<b>We even practiced our boxing in a makeshift boxing ring in here!</b>

(Strickland, 2018).

**WILLIAM WONG**

All these events held at the Memorial Hall are able to completely transform the Hall's character from a formal, solemn venue to one of celebration, enjoyment and physical activity. The ability of the Hall to adapt to any occasion and wear such diverse 'hats' has never been lost on me.

**YOUNG IAN BEESON**

*appearing upstairs again* This really is such a magical place! So many voices.

**SENIOR BOARDER**

Don't you start with 'the voices' again!

### **Scene Twenty-One**

*Suddenly, there is the sound of the organ playing upstairs. This a recording of Gigout's, 'Grand Choeur Dialogue, which was played by David G O'Neill at the dedication of the organ on 14 July 1984 (Cygnet, 1984, 25(9), p.153).*

*The organ pipes are projected onto the space where the organ once stood.*

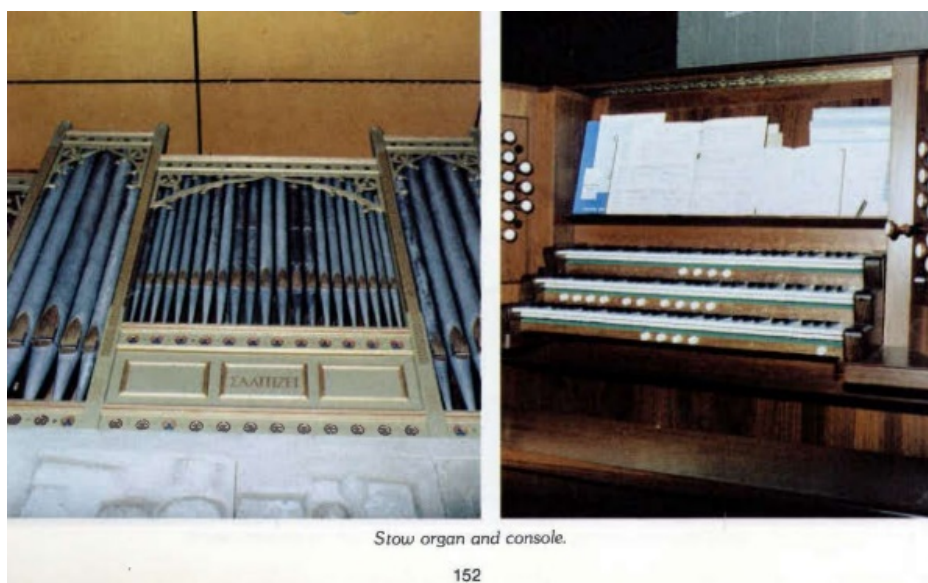


Figure 82 Script: Images projected. Organ pipes and console. Memorial Hall, 1984.  
Source: *Cygnet*, 1984, 25(9), p.152. Hale School archives.

**You might not be able to hear the voices but you *must* be able to hear that!**

*Old Boy, ERNEST CHUA, who attended Hale School in the late 1990s, speaks from the stage. He has a little blue hymn book in his hand.*

That was Gigout's, '*Grand Choeur Dialogue*', played by David G O'Neill at the dedication of the organ.

**Hello! I didn't realise there was someone ELSE here!**

**Hello. I'm Ernest Chua.**

## Are you a master?

*laughing* **No. I'm a musician.** *looking out across the Hall* **I was here from 1998 to 2002 and...**

**You *were* here in 1998?**

**That's right.**

**Cool!**

**And sometimes, before a musical performance, I would come in here before anyone else came in. I'd stand here on the stage and realize that this was a place where you couldn't sort of shrink into yourself. You really had to fill the whole area. It was...daunting wasn't the right word... but you sort of realised the enormity of the whole event (Chua, 2018).**

**Pleased to meet you, Ernest. Where did you say that music was coming from?**

## The organ.

repeating what has been said because he knows the Senior Boarder cannot hear Ernest Chua **Apparently, that music was coming from the organ.**

**But there is no organ.**

*laughing* **Not yet. But I've got a feeling there's one coming.**

**This is getting a bit weird.**

*from downstairs* **You're telling me!**

**ERNEST CHUA**

It was a beautiful organ. I got to play it in the processional at assembly and having the responsibility of that was really something. It's sad that the organ's gone now (Chua, 2018).

**YOUNG IAN BEESON**

Oh, no! What happened?

*Sound of typing as before*

**CYGNET EDITOR 12**

The Stow organ was built in London in 1874 and was the first pipe organ to be brought to Western Australia. (Duncan, 2009).

Hale bought it in June 1981 using a bequest by the late Mr Quinton Stow. On the 14<sup>th</sup> of July 1984, the Hale School Organ was officially opened. *Cygnnet*, 1984 (*Cygnnet*, 1984, 25(9), p.153).

*Different sound of typing – as if from a computer keyboard*

**ORGAN SOCIETY of W.A. REPORTER** The organ was damaged extensively in the storm of March 22nd, 2010. Discussions are currently underway as to the refurbishment/rebuilding of the instrument and its exact location. This work will inevitably include sufficient re-voicing as is necessary to provide an adequate sound in this 1000 seat auditorium.

**Organ Society of Western Australia, 2011** (Duncan, 2009).

**STAFF MEMBER 1**

Oh, that means we're going to need even more money!

**ROB BARUGH**

What do you mean?

**STAFF MEMBER 1**

Well, we're obviously going to have to restore and reinstall it. It's part of the history of the Hall.

**ROB BARUGH**

So, you don't think this is just an 'old hall' anymore?

**STAFF MEMBER 1**

I'm coming around.

**ROB BARUGH**

You think we should keep it?

**STAFF MEMBER 1**

I'm going to regret this but...yes.



**ROB BARUGH**

*grinning* Good! We can see the Hall's worth so clearly tonight– in its history, in the souls it holds in its arms and in the glimpses we've seen tonight, which are just a fraction of what this Hall has seen. There is so much that we've forgotten but the Hall remembers – all of it. The whole history of our campus and so much that came before is woven into these very walls.

### **Scene Twenty-Two**

*Sound of organ resumes Gigout's, 'Grand Choeur Dialogue.'*

*As the music swells, a photo of early Old Boys' Day ceremony in Memorial Hall is projected.*



Figure 83 Script: Image Projected: Old Boys' Day, 1964.

Source: *The Old Haleian*, April 1964. Cover. Hale School archives.

*The HEADMASTER and STAFF MEMBERS proceed into the Hall.*

*CURRENT STUDENTS who have acted in the show move to the perimeter of the Hall and line the walls.*

*The HALE FALLEN upstairs also move forward and line the balcony upstairs.*

*The OLD BOYS who have acted in the performance take their seats in the audience.*

**YOUNG IAN BEESON**

Wow! Look! They're all here now. All together. Can you see them? Can you?

**SENIOR BOARDER**

Of course I can see them. I know all about this bit. We have it every year. It's when all the generations and families gather together. We call it Old Boys' Day.

**YOUNG IAN BEESON**

Cool!

**TED SHARP**

**School!**

**OLD BOY 1**

**Old Boys' Day, March 5, 1962.**

**OLD BOY 2**

**The first time in the new Hall.**

**TONY BRAND**

*coming back into view* I used to love coming back to Old Boys' Day. In the old days, an Old Boy's name would be called out, in no necessary order, and then he would get up, he'd say, you know...

**HEADMASTER**

...Tony Brand...

**TONY BRAND**

...and then you'd get up and say the dates you were at school. That is my favourite memory of this Hall - when we were first here of everyone getting up on their own and feeling...well....special. And I suppose it was even more special for me at that time because most knew I was involved with the Hall, so you see...you feel a little bit proud.

*TONY BRAND calls out the years he was at Hale then moves to the perimeter of the Hall and stands next to a current student (Brand, 2018).*

*The HEADMASTER then calls the names of all the Old Boys who are in the audience that night. Each Old Boy stands and calls out the years he was at school and then moves to the perimeter to stand next to a current student so that the Old Boys and young boys stand together.*

*When they are all standing...*

**ERNEST CHUA**

**This was the only place where we all came together. You were never in here on your own. There's a feeling of solidarity here.**

(Chua, 2018).

**RICHARD HYLAND**

**It is the one place at Hale that still matches my memory.**

(Hyland, 2018).

**JOSH HANTKE**

*(son of Brenton, grandson of Tim, great grandson of TF Hantke, current student)* I think it's good, in a way, to have this building pretty historic while everything else is changing around it.

(Hantke, J., 2019).

**BRENTON HANTKE**

*(grandson of T.F. (Ted) Hantke)* To me, there's us in the bricks of the place with the work that Grandpa did to help fundraise for this, as understated as he always was about his accomplishments and everything that he did.

I think it's a good thing we've never tried to do anything that almost matches in with this, in a way. It's special.

(Hantke, B., 2019).

**TIM HANTKE**

*(son of T.F. [Ted] Hantke)* Yet, it still fits. And when you come back the memories flow as soon as you walk into the place. In here, you get the sense of purpose and camaraderie and history and pulling the whole thing together.

(Hantke, T. 2019).

*The Hale Fallen who disappeared into the walls, have now moved to take their places along the sides of the upstairs balcony and look down on the gathered community. They reprise Vernon Murphy's words from 1947, mentioned in the first act of the play.*

**HALE FALLEN 1**

**...What more fitting tribute could have been paid...?**

**HALE FALLEN**

**Could have been paid...**

**HALE FALLEN 2**

**to our Old Boys who gave their lives in the wars...**

**HALE FALLEN**

**gave their lives in the wars...**

**HALE FALLEN 3**

**than to erect a Memorial Building?...**

**HALE FALLEN**

**Than to erect a Memorial Building.**

*(The Cygnet, 1947, 14(3), p.16).*

**BRENTON HANTKE**

**It's the physical structure that connects us all.**

**TIM HANTKE**

**The glue that holds Hale school together.**

**JOSH HANTKE**

**Our family is here in these walls.**

(Hantke,B., Hantke,T. & Hantke, J., 2019).

**CURRENT/OLD BOYS**

**Our families are here in these walls.**

*Standing side by side, the CURRENT BOYS and OLD BOYS say the following individually as appropriate and the sounds are layered like echoes ringing through the Hall.*

**CURRENT/OLD BOYS**

**My father**

**My son.**

**My uncle.**

**My nephew.**

**My grandfather**

**My great grandfather**

*WILL HANTKE, current Year 7 student, begins to sing the Hale School Song unaccompanied.*

**WILL HANTKE**

***We are called together in God's spirit,***

*He is joined by his brother, JOSH HANTKE, current Year 10 student.*

**WILL/JOSH HANTKE**

***filled with faith each day.***

*His father, BRENTON HANTKE (Old Boy and current staff member), joins his sons. They are still unaccompanied.*

**WILL/JOSHUA/BRENTON HANTKE** ***Precious hist'ry we recall with pride to guide us on our way.***

*CHRIS MUTZIG, current Year 9 student, sings.*

**CHRIS MUTZIG**

***Seek to conquer***

*His brother BEN MUTZIG joins him.*

**BEN and CHRIS MUTZIG**

***roads to justice,***

*Their father, ANDREW MUTZIG joins his sons.*

**BEN, CHRIS and ANDREW MUTZIG** *take the path to meet our fears.*

*The OLD BOYS standing around the Hall join in.*

**OLD BOYS** *Let us go as one united in trust throughout the years.*

*The organ comes in and ALL cast members, and possibly audience, begin to sing. If PETER BANDY is there, he can rouse the audience to sing. Words projected on screen.*

**ALL** *We will rise with mighty wings on high,  
our honour will prevail.  
Duty stands with us from strength to strength,  
eternally at Hale.*

*We are brothers standing side by side, companions to  
the end.*

*With our hearts and minds open wide to serve and  
to defend.*

*Lift our voices, lead our nation, toil and not to seek  
for rest.*

*Be it knowledge or wonder we strive to do our best.*

*We will rise with mighty wings on high,  
our honour will prevail.*

*Duty stands with us from strength to strength,  
eternally at Hale. (Chong, S., Stapleton, A. & Stribling, G.,  
2014, Hale School Song).*

## ACT FOUR

*Following the formal performance, the audience will be invited to share in the more informal but equally significant part of the performance as they share refreshments and recollections with the Old Boys, staff and current students in the back of the Hall. The Hall will be set up as a warm, convivial area filled with images contained in photo albums for 'leafing through,' just as Rob Barugh did at the beginning of the play. One of these albums will be the same one Rob leafed through at the beginning of the play. Each album will be handmade specifically for this event and each will be filled with archival images and documents organized around a different Hale School theme or era. There will also be other Memorial Hall artefacts available for the audience members and actors to discuss and/or touch. 'The Pirates of Penzance' record will be playing on an old record player and there will be 1960s pieces of furniture to sit on.*

*After this second part of the performance, when the audience members leave the Hall to return home, they will be reminded once again of the significance of Memorial Hall as they walk across the lawn of the quadrangle and see the 126 candles, left by the Hale Fallen earlier in the performance, continuing to burn brightly.*

# Conclusion

## A Community Prepares

This thesis set out to provide a case study which investigated the idea that a building which is steeped in the history and tradition of a community, holds that community's memories in its walls. It postulated that these memories could then be excavated and shaped to create a work of site-specific theatre which would provide a meaningful vehicle through which to share the excavated memories, and celebrate the significance of the building, with that community. While this work has not yet been staged, this thesis has demonstrated, through the narration of that case study, the way in which the community of Hale School has come together to create a performative work which derived from the memories held within its most significant building and, in so doing, has already effected real change within that community. Through the interrogation of the processes involved in excavating the memories of Memorial Hall, shaping them into a work of site-specific theatre and preparing for the performance of that work, this thesis has described the significance of this intergenerational, creative collaboration and the way in which it has affected the community's understanding and appreciation of the building and the importance of its future in the community.

### Why This Work, In This Place, At This Time?

This thesis has emphasized the importance of time, place and medium in the creation of site-specific theatre. It has outlined the historical, architectural and community significance of Memorial Hall as the building chosen for this work but has also drawn attention to the importance of mounting this work at a particularly pivotal moment in the Hall's history. In so doing, it has explored Damousi's question of 'why we choose the stories we do about ourselves at this particular moment in time' by describing the urgency brought to this project by the endangerment of the Hall at the time of the research. This thesis has also illustrated the importance of choosing theatre as a the medium through which to share the memories, excavated as part of this research process, with the Hale community. It has demonstrated how

the liveness and yet ephemerality of theatre, especially when presented in a building designed partly as a theatre, has the capacity to potentially convey the fragmented, layered, and ghost-like quality of memory held within a historic building.

#### Excavating the Memory of Memorial Hall

Through the creation of an original, research-based playscript, together with exegetical writing which outlines the collaborative processes used to construct the work, this thesis has provided new insights into methods of excavation used to reveal memory contained within a site. It has demonstrated, by inviting community members to return to the Hall to physically explore its public and hidden places, how the mnemonic triggers found there, provided 'a powerful stimulus to memory' (McAuley, 2014, p.49). It has outlined in detail how this multi-sensory approach, which has involved seeing the largely unchanged Hall, hearing its sounds, feeling its surfaces and breathing in its atmosphere, has resulted in the retrieval of numerous, long forgotten, unexplored or unshared memories.

#### Shaping the Memory of Memorial Hall for Site-specific Performance

This thesis has also contributed to a broader understanding of the obstacles, challenges and surprises encountered by the writer when shaping the excavated memories to form a work of site-specific theatre. The multitude of fragments revealed through the excavation process of Memorial Hall, meant that the process of shaping these memory for performance required a constant negotiation between remembering and forgetting as it was impossible to 're-enact the million, million occurrences which have happened' in the site (Pearson and Shanks, 2001, p.23). It also necessitated the creation of a framework of collective memory events around which to organize and shape the abundance of individual memories in order to avoid 'in attempting to deal with so much,' exploring 'very little' (Gleave, 2011, p.17). This thesis has also described the methods used by the researcher to navigate the tensions implicit in creating a work which needed to meet the high expectations of the Hale School community but was also required to stay within the boundaries placed on the project by the various stakeholders of the educational setting in which it was mounted.



### The Importance of Community

Most importantly, this thesis has described the remarkable level of community consultation involved in this research. It has detailed the extraordinary enthusiasm, level of engagement and attention to detail brought to the project by hundreds of members of the Hale community, including Old Boys, current and ex-staff members and current students. When I began researching *My Hall*, I could not have imagined how much the Old Boys cared about the Hall and valued the memories contained within her. Neither could I have imagined how important it would be to them to share those memories at this important time in her history. Perhaps the most indicative moment of the sense of embrace which surrounded this project came just prior to the Old Boys' reading of the draft script in August 2018. I had interviewed the director of Hale School's 1962 production of *The Pirates of Penzance*, David Bambach, and his wife Val, in January 2019, at their home at the Seacrest Retirement Village. Such was the depth, detail and emotional recall of the interview that much of it was inserted, as verbatim testimony, into the script. Given that this resulted in a lengthy piece of dialogue specified in the draft script as being spoken by David and Val Bambach, I decided to post them the script a few days prior to the reading because I wanted to ensure that they were happy with the content of those lines.

David then called me at work, just two days later, and asked if he could come and see me. I told him I was free at lunch and David, who is well into his 80s, drove straight to Hale School and we found a quiet place and sat down with the script. David had made careful, written notes about words or sentences that he and Val wished to change. I readily agreed to the changes and immediately adjusted my copy of the script. David then asked me how I knew about the *Tarantara!* part in the song, '*I am a Pirate King*'. I told him I had listened to the digitized form of the original LP recording Hale School had made of the production in 1962 and offered to play the track for him. As the music began, David was immediately transported back to a man in his twenties. He sat before me, conducting the song with his pencil, completely absorbed in the music and giving it the same level of directorial concentration that he would have given it almost sixty years before. There was something in this small but potent exchange that spoke of the ability of memory to transport, enliven and re-animate and, of the ability of historic, site-specific theatre, in evoking memory, to do the same.

By the time I arrived home that day, I had another message to call David and we made further minor changes to the script. I now fully understood the great importance of these seemingly small changes. His words needed to say exactly what he wanted them to say. His words would be published on the page in the script and spoken in front of hundreds of people. They would be his legacy and they needed to be right.

This and other similar experiences have led to a distinct feeling that I do not, in any way, own the *My Hall* script. Neither do I have any sense of being the 'writer.' Nearly all the words in the play have been spoken directly by the participants as they communed with one another and the Hall. Very few have been created by me. Rather than the writer, I am a collector and collator but, most importantly, I am a facilitator, in consultation with the Hale community.

Just as importantly, before beginning this research, I imagined that the interviews, emails and discussion groups would be little more than a necessary means to creating the far more significant end-product – the performance of *My Hall*. This imagining was born of my belief that only I would see the processes leading up to the production whereas 'everyone', the whole Hale community, would potentially see the performance. I could not have been more wrong. In many ways, the process, and not just the product, has proved to be the true significance of this project.

The connections and energy exchanges made between the Old Boys, the Hall and one another, have been heartfelt and history making. They have added another layer of indelible memory to the Hall and played their role in ensuring that the Hall will continue to stand in a form which, at least in part, still 'matches their memory'.

In giving voice to an endangered building, through the excavation of the memory of the Old Boys of the Hale School, this research has emphasised the importance of intergenerational links in this community. In a school which has been built on history (*My Hall* script, p.43), the Hall has been revealed as a mother, not only to the souls of the Hale Fallen she holds in her arms, but to the boys in her care since her construction. Just as importantly, she has also been shown to house the teachers and Old Boys who are fathers to the younger boys. This Hall, then, is a place of family. When a boy from the bush has a sick mother, the school (and the Hall) take over his care. A formally recognised network of thousands of Old Boys across many generations who still associate with the school, regularly gather within her walls. At Old Boys' Day, grandfathers sit with their sons who, in turn, sit with their sons. At the weekly assemblies, staff and students sing songs like *Onward Christian Soldiers* (*My Hall* script p. 60) – a song which includes a line about how those singing the song are now treading in the footsteps of where the Saints once trod in their battles. This research, therefore, has described the way in which generational continuity and familial or filiative links are central to everything for which the school stands. It demonstrates that the Hall is a clear, architectural representation of that centrality with the honour boards that line her walls, reaching back and forwards in time and across generations. Through the *My Hall* theatre work and through the process of its creation, this research has served as a potent reminder to the school and its networks of its core foundational values.

In a very tangible way, this reminder of the Hall's significance in representing the school's holding of hands down through the generations, will also be served by the commissioning of a new R.I.B.A. plaque (pp. 51-52), made in the image of the original and hung in its rightful place on the front wall of Memorial Hall. The care taken by the current generation of Haleians to create this replica plaque, honours, in a very concrete way, the care and toil of the past

generations who funded and built Memorial Hall to honour their war dead and serve their future sons. Without this research project, the plaque, despite its great significance, would most likely have remained lost and its significance forever unspoken.

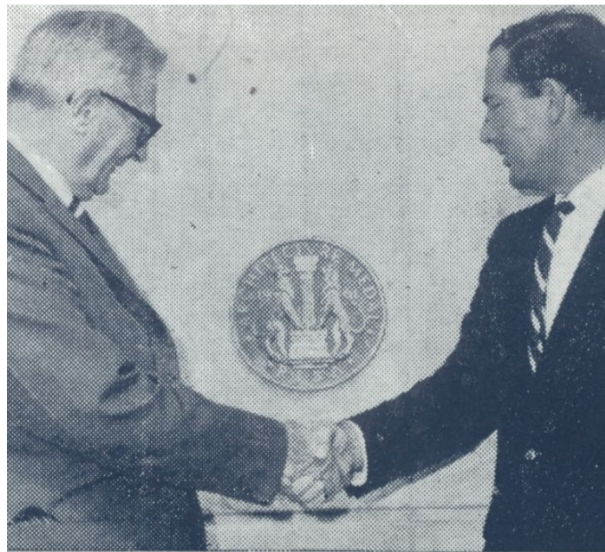


Figure 33: The 1961 R.I.B.A. plaque on the front wall of Memorial Hall.  
Source: *The Old Haleian*, April 1964. Cover. Hale School archives.

In summary, this thesis has clearly demonstrated, therefore, that through the research and development of a site-specific theatre work such as *My Hall*, community members can be brought together to explore and celebrate a building of unique significance to them. This project excavated the intensely personal recollections of a large number of Old Haleians and shaped them around the collectively most significant events in the Hall. In so doing, the connections between the community members and the building, were far wider reaching, more intimate and emotional than might expected or imagined. This thesis has, therefore, demonstrated that practice-led research, such as this, can, not only create a lasting impact on a community, but have significant consequences for the future of a building. Through this research, for example, it has been shown that aspects of the Hale community, Memorial Hall and her memory, which had been lost, forgotten or never revealed, have been found, remembered and made known. As a result of this process, aspects of the building have been restored and its significance more widely acknowledged and understood in the community.

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Please note:

- A number of references in this work are authored and published by Hale School. In order to facilitate retrieval by the reader, those publications published by Hale School which do not credit authors, such as *The Old Haleian*, *The Haleian*, *Haleian*, *The Cygnet* and *Cygnet*, will be listed below alphabetically by their publication name. In text references for these items, in both the exegesis and the script, will include, where possible, the publication title, year of publication, volume number, edition number and page number/s eg. *The Cygnet*, 1940, 12(4), p.128.
- In addition, those documents published by Hale School and the Old Haleians' Association which are single publications, such as the fundraising booklets, will be listed alphabetically by title in order to facilitate retrieval by the reader.
- Finally, it is understood that interviews and personal communications would not normally be included in the bibliography. However, in this case, these communications form the basis of this document and are therefore referred to frequently. Listing in-text details for these communications would consequently prove cumbersome for the reader. For this reason, they are included here.

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## Appendix

### **HALE SCHOOL SONG**

Music by Gustav Holst

Words by Su-Lyn Chong, George Stribling and Archie Stapleton

We are called together in God's spirit, filled with faith each day.

Precious hist'ry we recall with pride to guide us on our way.

Seek to conquer roads to justice, take the path to meet our fears.

Let us go as one united in trust throughout the years.

We will rise with mighty wings on high, our honour will prevail.

Duty stands with us from strength to strength, eternally at Hale.

We are brothers standing side by side, companions to the end.

With our hearts and minds open wide to serve and to defend.

Lift our voices, lead our nation, toil and not to seek for rest.

Be it knowledge or wonder we strive to do our best.

We will rise with mighty wings on high, our honour will prevail.

Duty stands with us from strength to strength, eternally at Hale.