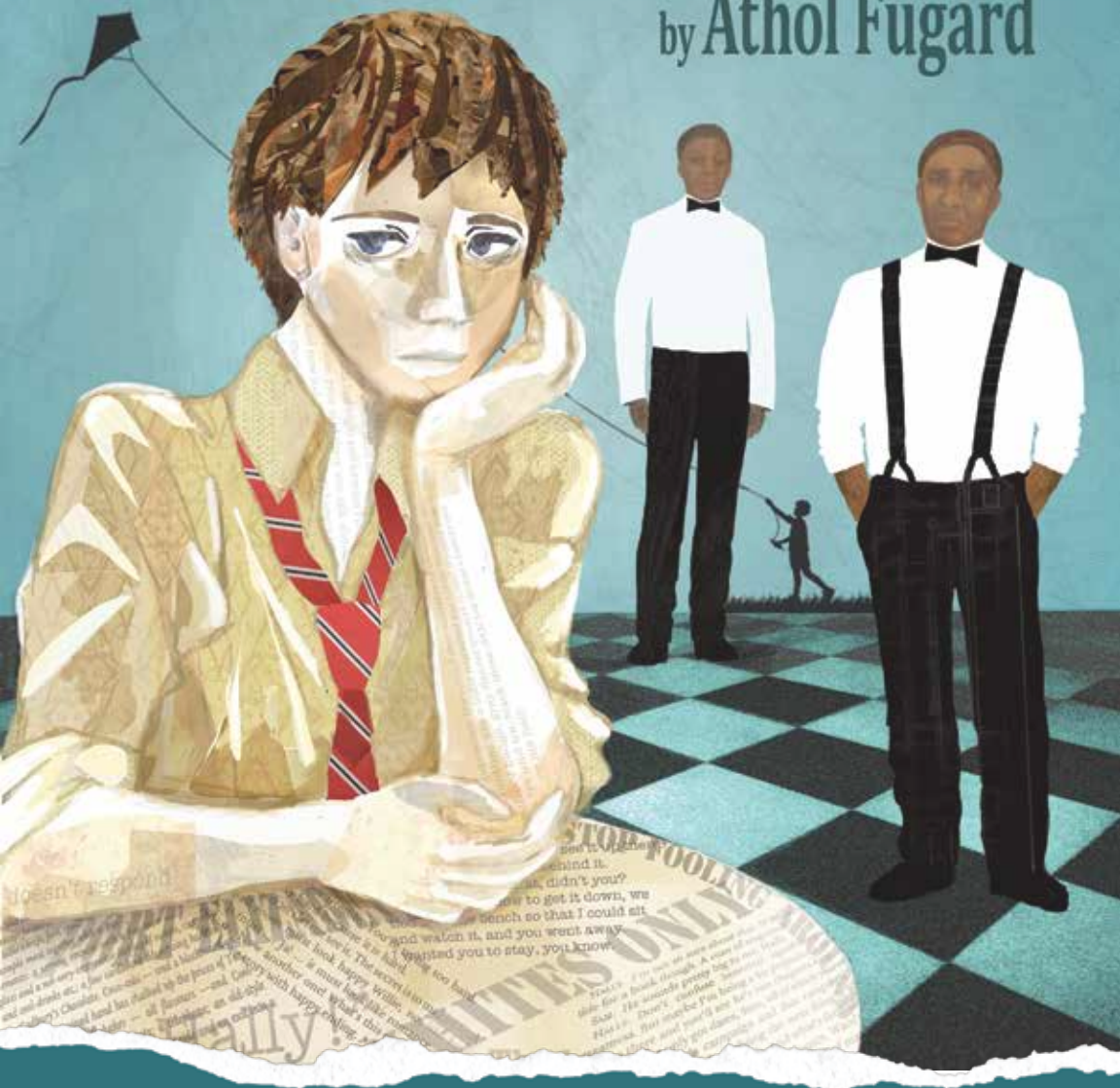


"Master Harold" ...and the boys

by Athol Fugard



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present

“Master Harold”

...and the Boys

by **ATHOL FUGARD**

Directed by **Jayne Morgan**

Scenic Design
Henry Wilkinson

Costume Design
Victor Bercher

Lighting Design
Kenneth Foster

Sound Design
Isabel Tipton

Stage Manager
Caleb Cook

Producing Artistic Director
Calvin MacLean

Managing Director
David B. Byrd

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the Cast

Order of Appearance

Bryant Bentley*	Willie
Rico Bruce Wade*	Sam
Eric Sorrels	Hally

Setting

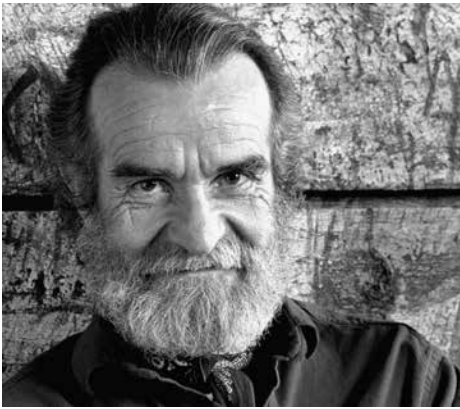
The year: 1950

The St. George's Park Tea Room
on a wet and windy Port Elizabeth afternoon.
{on the SE coast of South Africa}

*This production contains adult language and partial nudity.
There will not be an intermission.*



* The actors appear through the courtesy of **Actor's Equity Association**, the Union of Professional Actors and Stage Managers in the United States.



Athol Fugard

Harold Athol Lannigan Fugard was born June 11, 1932, in the Karoo village of Middleburg, Cape Province, South Africa. Raised in Port Elizabeth from the age of three, Fugard deems himself the mongrel son of an English-speaking father of Polish/Irish descent, Harold David Lanigan Fugard, and an Afrikaner mother, Elizabeth Magdalena (née Potgieter). His father was a jazz pianist. Because he was disabled, he couldn't support the family, his mother ran the family's Jubilee Residential Hotel and the Saint George's Park Tea Room. As far as the family was concerned, Fugard was "just plain Hally." But in an act of rebellion, trying to separate himself from his father's name, he bullied, blackmailed and bribed everyone into calling him Athol.

Fugard attended the University of Cape Town for two years, studying philosophy before dropping out to travel across Africa. He then served on the merchant ship the *SS Graigaur*, and sailed the trade routes of Southeast Asia. Upon returning to Port Elizabeth, he worked as a freelance journalist for the *Evening Post*. In 1956, he married actress Sheila Meiring (now a novelist and poet), with whom he founded Cape Town's Circle Players, a theater workshop where his first play, *Klaas and The Devil*, premiered.

In 1958, Fugard was a clerk in the Native Commissioner's Court in Fordsburg, the "pass law" court (a court where black Africans were taken when they were in violation of the pass laws which regulated their movement in urban areas), where he learned of the injustices of apartheid. Due to the political persecution in apartheid South Africa, he and his wife moved to London to experience theater free from racial segregation and discrimination.

While in London, Fugard penned *The Blood Knot* (1961). Upon returning to South Africa later that year, Fugard found *The Blood Knot*, because of its interracial content, would not be permitted to play after its first performance at the Dorkay House in Johannesburg. In late 1961, he took the production to un-segregated London.

Fugard and his family later returned to South Africa in 1967. When the English television network BBC broadcast *The Blood Knot* that year, the government seized his passport for four years and kept him and his family under state surveillance, which included opening their mail and tapping the phone line. It would not be until 1971 that Fugard was permitted to leave the country: He directed his Obie Award-winning *Boesman and Lena* at London's Royal Court Theatre.

During the 1950s and 1960s in South Africa, when interracial mixing was illegal, Fugard worked as an actor, director and playwright with Cape Town's interracial theater group, The Serpent Players. It was here he met Zakes Mokae, a black musician and actor with whom he would collaborate throughout his career. Through the company, Fugard also met John Kani and Winston Ntshona, actors who helped create some of Fugard's most well-known plays and characters.

Because of the strong hold apartheid had on South Africa's people and culture, Fugard's works weren't produced in the country until 1994, after the end of apartheid. Therefore, many premiered in London and at Yale Repertory Theatre in New Haven, Conn. Fugard's American debut was *The Blood Knot*, produced Off-Broadway in 1964 by Lucille Lortel at the Cricket Theatre. Four of his plays have been produced on Broadway: *Sizwe Banzi is Dead* (1974), *The Island* (1974), *Lesson from Aloes* (1980), "*Master Harold*" ...and the Boys (1982 and the 2003 revival). *Blood Knot* was revived in 1985 and given a Broadway production. Other Fugard works include *The Road to Mecca* (1984), *The Captain's Tiger: A Memoir for the Stage* (1999), *Sorrows and Rejoicings* (2001) and *Exits and Entrances* (2004).

Fugard and his works have received numerous nominations and awards, including the Tony, Obie, Lucille Lortel, Evening Standard, Drama Desk and Audie. In 2005, he was honored by the government of South Africa with the Order of Ikhamanga in Silver for his "excellent contribution and achievements in the theater." He has five honorary degrees and is an Honorary Fellow of the Royal Society of Literature. He is a professor of acting, directing and playwriting at the University of California, San Diego.

Athol Fugard: Plays

- *No-Good Friday*, produced in Cape Town, South Africa, 1956, then Bantu Men's Social Center, Johannesburg, South Africa, 1958.
- *Nongogo*, first produced in Cape Town, 1957, then in Sheffield, England, 1974, later in New York City, 1978.
- *The Cell*, produced in Cape Town, 1957.
- *Klaas and The Devil*, written in 1956, produced in Cape Town, 1957.
- *The Blood Knot*, produced in Johannesburg, later London, 1961, then off-Broadway, 1964. Later revised and entitled *Blood Knot* (1987).
- *The Cure*, produced in South Africa, 1962-1963.
- *Hello and Goodbye*, produced in Johannesburg, 1965, then Sheridan Square Playhouse, New York City, 1969.
- *The Coat* (1966).
- *The Occupation: A Script for Camera*, published in Ten One-Act Plays.
- *Boesman and Lena*, produced in Grahamstown, South Africa, 1969, then Circle in the Square Theatre, New York City, 1970.
- *The Last Bus* (1969).
- *People Are Living There*, written in 1968, produced at Hofmeyer Theatre, Cape Town, 1969, then Forum Theatre, Lincoln Center, New York City, 1971.
- *Friday's Bread on Monday*, produced 1970.
- *People Arriving There*, produced at Forum, New York, 1971.
- *The Coat*, published with Third Degree, 1971.
- *Orestes*, produced in Cape Town, 1971.
- *Sizwe Banzi Is Dead* (written with John Kani and Winston Ntshona), produced in Cape Town, 1972, then New York City, 1974.
- *The Island* (written with Kani and Ntshona), produced in South Africa, 1972, then Royal Court Theatre, London, 1973, later Edison Theatre, New York City, 1974.
- *Statements after an Arrest under the Immorality Act*, produced in Cape Town, 1972, then Royal Court Theatre, London, 1974.
- *Dimetos*, produced in Edinburgh, 1975, then Comedy Theatre, London, 1976, later in New York City, 1980.
- *The Guest: An Episode in the Life of Eugene Marais* (written with Ross Devenish), 1977.

Athol Fugard: Plays cont....

- ***A Lesson from Aloes***, produced in Johannesburg, 1978, then Yale Repertory Theatre, New Haven, CT, 1979-1980, later in New York City, 1980.
- ***The Drummer***, produced in Louisville, 1980.
- ***"Master Harold" ...and the Boys***, produced in New Haven, CT, 1982, then Lyceum Theatre, New York City, 1982.
- ***The Road to Mecca***, produced at Yale Repertory Theatre, New Haven, 1984, then Lyttelton Theatre, New York City, 1988.
- ***A Place with the Pigs: A Personal Parable***, produced at Yale Repertory Theatre, 1987.
- ***My Children! My Africa!***, produced by New York Theatre Workshop, Perry Street Theatre, New York City, 1989-1990.
- ***My Life***, 1992.
- ***Playland***, produced at Donmar Warehouse, London, 1993.
- ***Valley Song***, produced at Market Theatre, then McCarter Theatre, Princeton, NJ, 1995.
- ***The Captain's Tiger: A Memoir for the Stage***, produced at McCarter Theatre, 1998, then Manhattan Theatre Club Stage II, New York City.
- ***Sorrows and Rejoicings***, produced at Second Stage Theater, New York City, 2002.
- ***Exits and Entrances*** (2004).
- ***Booitjie and the Oubaas*** (2006).
- ***Victory*** (2007).
- ***Coming Home*** (2009).

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From the Director

***"You can't answer violence with counterviolence... The answer is love. The best sabotage is love."* — Athol Fugard**

This play is such a timely gift. Perhaps you've watched the news lately with the same sense of despair that I have, as we let our differences divide and set us against each other over and over again. In the face of so much polarization and incivility, it's easy to forget that growth is also a possible outcome.

Though Athol Fugard crafted this play out of a shameful incident in his own past as a white kid growing up in apartheid era South Africa, the play still resonates profoundly. It asks us hard questions about race and inequality, about what it means to be a man and a father, what we can learn from our own worst impulses. Most importantly, it suggests how we might model something better for future generations – a maturity that doesn't deny our pain, but refuses to perpetuate it.

Andrew Solomon gave a Ted Talk last year in which he suggested that the proper response to pain and injustice is to "take the traumas and make them part of who you've come to be, and you need to fold the worst events of your life into a narrative of triumph, evincing a better self in response to things that hurt." This idea is embodied in the play by the character of Sam Semela, a black South African Fugard called "the most significant, the only friend of my boyhood years."

Fugard was transformed by his own worst moment. *"Master Harold"....and the Boys* is a narrative of triumph and a reason to hope, for all of us.

My humanity is bound up in yours, for we can only be human together.

— Desmond Tutu

Jayne Morgan

the Actors



BRYANT BENTLEY

(Willie) This is Bryant's first performance at The Clarence Brown Theatre but he's no stranger to the stage. He's a native of Dayton, Ohio and now resides in Columbus,

Ohio. As a professional actor for over 15 years, Bryant has traveled all across the U.S. performing regional theater. Some of his memorable theater credits includes Jackie Robinson in *Most Valuable Player* at the Indiana Repertory Theater, Indianapolis, IN.; Walter Lee in *A Raisin In The Sun*, Wright State University, Dayton, Ohio; Ceasar Wilkes in August Wilson's *Gem of the Ocean*, Human Race Theater, Dayton, Ohio; *A Soldier's Story*, Booth in *Topdog/Underdog* at the Phoenix Theater, Indianapolis, IN.; *Jitney*, *Two Trains Running*, *The Exonerated*, *Five Guys Named Moe*, *Greater Tuna*, *Cinderella*, *Blues for an Alabama Sky*, *Plenty Of Time* and many more. He's been nominated numerous times for his performances including Best Actor, Tampa Bay Theater Awards, Winner of the Theater Roundtable awards for Best Actor for his betrayal of Boy Willie in August Wilson's *The Piano Lesson*, CATCO Theater, and Winner of the 2013 Theater Roundtable Award for Best Actor in Mathew Lopez's *The Whipping Man*, New Players Theater, Columbus, Ohio. He has done numerous commercials and films and his story continues. Bryant just finished his 3rd reprisal role of Boy Willie in *The Piano Lesson* at the Portland Playhouse Theater, Portland, OR. which recently made number 1 in the top Ten Best Theater in Portland.



ERIC SORRELS

(Hally) Eric, a senior Honors Theatre major from Lebanon, TN, is humbled to be a part of this story. This is Eric's Carousel debut with the CBT! You may have seen him on the Mainstage

last season as Young Ebenezer (*A Christmas Carol* '13) or as Prince Herbert (*Monty Python's Spamalot*). Other favorite roles include Mark (*RENT*), Jim (*The Glass Menagerie*), and George (*All My Sons*). In addition to studying with Carol Mayo Jenkins and David Alley this year, Eric studied acting and musical theatre last summer at Circle in the Square Theatre School in New York City. To my family and friends who have shown their constant love and support — Ek is lief vir julle!



RICO BRUCE WADE

(Sam) is a visiting guest artist making his CBT debut. He is a veteran actor whose recent work includes the IXION Ensemble production of *Topdog/Underdog*, the Farmers

Alley Theatre's production of *The Whipping Man*, the CAP production of *Fences*. He also had award winning roles in the Williamston Theatre production of *Blue Door* and the 435 Productions film *American Terrorist*. He worked extensively with the Second City-Detroit, collaborating on over a dozen revues including *Greetings from Viagra Falls*, *One Nation Undecided* and SC-D's first workshop production, *Blah Blah Sista' Hood*. While there he was co-producer of the television series *Film Fest 7 with the Second City*. When he's not acting, Rico teaches improvisation with the Detroit Creativity Project and tells jokes. Rico would like to send his heartfelt thanks to Kristine Thatcher for bringing him into this process.

the Artists



JAYNE MORGAN

(Director) is a UT alumna who has worked and lived all over - including NYC and LA. Her CBT acting credits include *Hank Williams: Lost Highway*, *On The Razzle*, *Sweeney Todd*, *Arsenic and Old Lace*, *Lost In Yonkers*

and *Dancing at Lughnasa*. She has appeared in the films *Big Fish*, *Our Very Own*, and *Other Voices*, *Other Rooms* among others. Recently Jayne co-wrote (with Linda Parsons Marion) and directed *Macbeth is the New Black* for Maryville College. Other directing projects include *Venus In Fur* for Flying Anvil Theatre, *Our Town* for UT, *Two Gentlemen of Verona* for Tennessee Stage and *Anything Goes* for Webb School. Local audiences might also be familiar with her satirical local revue called *Forbidden Knoxville*. She is also a teacher, film casting director and co-founder of Flying Anvil Theatre.

HENRY WILKINSON

(Scenic Designer) Henry Wilkinson is proud to begin his graduate school design career with "*Master Harold*"...and the Boys. Henry has previously designed in Greenville, SC and holds a degree in architecture and a minor in philosophy from Clemson University. His first show with the Clarence Brown Theatre, "*Master Harold*" has been a return for him to some of his earliest memories (he was born and lived for three years in South Africa). Not that his experience of that beautiful country was anything like what we witness on stage, but researching the script provided a much greater understanding of the historical forces at work in the country during his time there. He is profoundly grateful that 40 years after this rainy afternoon in 1950, South Africa's great 'social reformer' had finally been set free. He would like to dedicate this show to his parents, Nelson Mandela, and all those who worked to end apartheid.

VICTOR BERCHER

(Costume Designer) Victor, originally from Charlotte, North Carolina is thrilled to be designing his first show as a member of the Graduate Design Program here at UT. He recently graduated from East Carolina University with his BFA in Theatrical Design and Production with an emphasis in Costume Design, and just finished working as the Assistant Costume Designer for the Ohio Light Opera's 2014 summer season. He looks forward to all that lies ahead of him with the CBT.

KENNETH FOSTER

(Lighting Designer) Kenneth, hailing from the great state of Texas, is overjoyed to be in Knoxville and join some amazing young designers as part of the Graduate Design Program here at the University of Tennessee. At the Clarence Brown Theatre, "*Master Harold*"...and the Boys is Kenneth's fifth design opportunity, after *The Miracle Worker*, *WRENS*, *The Whipping Man*, and *Five Women Wearing the Same Dress* in previous seasons. Kenneth joins us after finishing a two-year contract with Lexington Children's Theatre (Lexington, KY) as the Resident Lighting Designer. He has also worked with the Santa Fe Opera, Glimmerglass Opera, Totem Pole Playhouse, Stagedoor Manor, and the Oklahoma Shakespeare Festival. Kenneth hopes you enjoy the show and is excited to see what the future holds for him, a member of the CBT family.

ISABEL TIPTON

(Sound Designer) Isabel is a senior pursuing a B.A. in Theatre with a focus in sound design. She is thrilled to be designing her first show at the Clarence Brown Theatre! She has previously worked on CBT's *Monty Python's Spamalot* as the live mixer and *A Christmas Carol* as the assistant sound designer. She has also designed several student productions including *RENT*, *Bare: a Pop Opera*, and *Road to Nirvana*. Other credits include operations intern at WUOT 91.9 FM and assistant sound designer for CBT's upcoming production of *The Threepenny Opera*. Many thanks to Joe Payne and Mike Ponder for being the best teachers a gal could have.

the Artists

KODY STORM ROWE

(Choreographer) Kody, from Johnson City, TN, is so excited to be returning to the CBT as a choreographer! Kody graduated with a degree in Theatre from the University of Tennessee in 2012. Kody's CBT credits include *Amadeus*, *The Music Man* (Zaneeta Shinn), *It's A Wonderful Life: A Live Radio Play* (Stage Manager and Young Singer), *Kiss Me, Kate* (Dancer and assistant choreographer), and *A Christmas Carol* (Choreographer). Kody began dancing at her mother's studio at age two and began teaching and choreographing at age fourteen. She was on the National Championship Dance Team at the University of Tennessee from 2008-2010. Since graduation, she has been teaching dance to all ages and choreographing. Special thanks to the amazing theatre department staff for this wonderful opportunity, and to her husband and family for their love and support!

CALEB COOK

(Stage Manager) Caleb is a junior majoring in theatre from Maryville, Tennessee, and is excited to be working on this production. Previously, Caleb has worked as Stage Manager for *4000 Miles* earlier this season. Other backstage credits include Assistant Stage Manager for *1776* (Oak Ridge Playhouse), Stage Management Assistant for *Monty Python's Spamalot*, *The Trip to Bountiful*, *A Christmas Carol*, and *Noises Off*; production assistant for *The Whipping Man* (Clarence Brown Theatre). Caleb also represents the Department of Theatre on the Dean's Student Advisory Council. He thanks his family and friends for their love and patience and the department's faculty for their support and encouragement.

CALVIN MacLEAN

(Producing Artistic Director) Cal is the Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include *A Flea in Her Ear*, *The Life of Galileo*, *The Secret Rapture*, *A Streetcar Named Desire* (with Dale Dickey), *Amadeus* (with the Knoxville Symphony Orchestra), *Kiss Me, Kate*, *Sweeney Todd* (with the Knoxville Symphony Orchestra and Dale Dickey), and *Our Country's Good*. Previously Head of Directing at Illinois State University, Cal was also the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions – mostly at the Famous Door Theatre – earned several prestigious Joseph Jefferson Awards for Outstanding Production and Outstanding Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including the Michael Maggio Award for Outstanding Direction of a Play. Cal is the President of the University/Resident Theatre Association, and a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

DAVID B. BYRD

(Managing Director) David is celebrating his 2nd Season as Clarence Brown Theatre's Managing Director. Previously the Director of Marketing at Westport Country Playhouse, David has also held management positions at the American Dance Festival at Duke University (Director of Marketing), Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also was on the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro. David serves on the Chancellor's Commission for LGBT People, the College of Arts & Sciences' Diversity Committee and is a member of the Introduction Knoxville 2015 class.

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Deaf Night at the Theatre This season we will offer three Deaf Nights at the Theatre – *The Miracle Worker* (Tues., October 14, 2014), *A Christmas Carol* (Tues., December 9, 2014), and *A Midsummer Night's Dream* (Tues., March 3, 2015). These special events are produced through a partnership with UT's Center on Deafness and are designed to be fully accessible for members of the Deaf community with over a dozen interpreters stationed throughout the facility and two teams interpreting the production. Patrons ordering single tickets who need interpreted section seating should contact the Box Office **(865) 974.5161** as this is not available online. Visit clarencbrowntheatre.com/access to learn more.



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For more than a decade, the CBT's Summer Acting Workshops have offered high school students intensive training in acting technique, voice, movement, improvisation, and musical theatre. The popular program now offers two weeks of training in each of our two summer sessions. Visit clarencbrowntheatre.com/acting-workshops to learn more.

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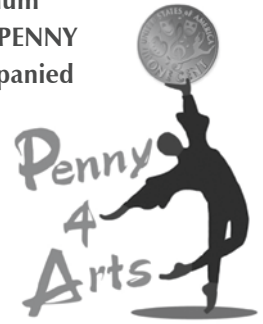
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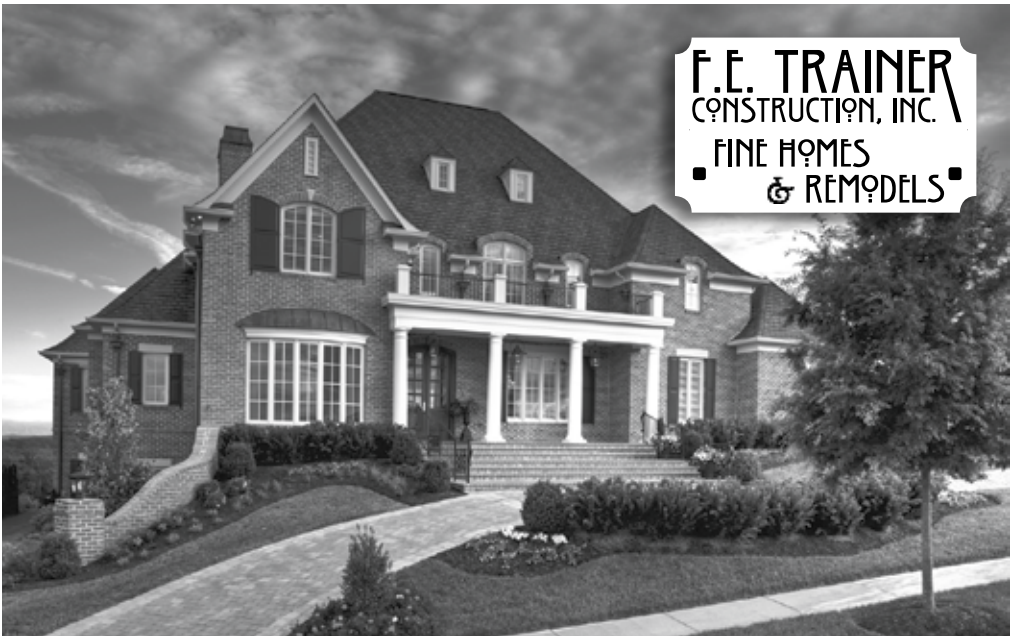
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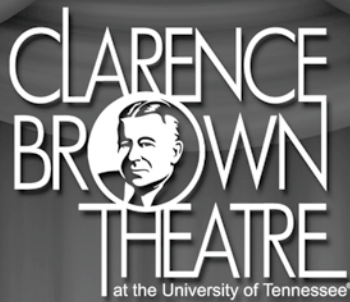
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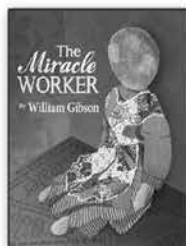
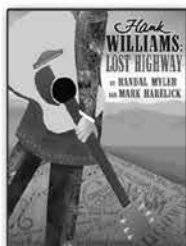


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With a three-fold mission of healing, education and discovery, The University of Tennessee Medical Center holds a unique prominence in the area. As the region's only academic medical center, Magnet® recognized hospital and Level I Trauma Center, The University of Tennessee Medical Center serves as a major referral center for East Tennessee, Southeast Kentucky and Western North Carolina. Comprised of six Centers of Excellence, the 581-bed hospital also is home of the region's only dedicated Heart Hospital, only adult and pediatric transplant center, the region's comprehensive stroke center, houses the region's only private-room neonatal intensive care unit and serves as a regional perinatal center. To learn more about the medical center and how we strive to meet the unique needs of every patient, please visit us online at www.utmedicalcenter.org.



UT Federal Credit Union, chartered in 1969, was formed by faculty and staff of the University of Tennessee, Knoxville. UTFCU was founded on the philosophy that a credit union is a financial cooperative owned by members who share a common interest such as work, education or association.

Today, the membership has expanded to make eligible those who live, work, worship, attend school, or regularly conduct business in Knox, Anderson, Blount, Loudon, or Union counties. The heart of a credit union is its membership and as such seeks to encourage savings, provide members with access to lower cost loans and support the financial well-being of its members. There are five locations in Knox County, two in the Knox County schools of West High and Hardin Valley Academy run by students with UTFCU staff as part of their business curriculum, and two full service branches in the west Tennessee cities of Martin and Memphis. Additionally, members can access their accounts at more than 30,000 surcharge free ATMs and 6,000 branches across the country that are part of a co-operative network.

ROTARY CLUB OF KNOXVILLE

Since 2010, the Rotary Club of Knoxville has provided over \$75,000 in Arts Education Grants to the Knoxville Opera, Knoxville Museum of

Art, Knoxville Symphony, and UT's Clarence Brown Theatre because all children, especially lower income children, need arts enrichment.

During this same period, the club has awarded over \$120,000 in college scholarships, sponsored a variety of international exchange programs and projects, scholarships, and humanitarian programs in Hungary, South Africa, India, Thailand, and Zimbabwe.

In 2015, the Rotary Club of Knoxville will celebrate its centennial and its rich history of serving and supporting the Knoxville community in many ways, from ongoing literacy programs and environmental projects to annual Knox County school renovations. As past UT President Andy Holt was fond of noting, "Rotarians excel in promoting goodwill and better understanding in the world." Holt served as the 1970-71 president of the Rotary Club of Knoxville.

Knox County Tourism Consortium

The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs,

the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.



Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region.

The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!

Our ideas are getting noticed.



Every freshman comes to college expecting to graduate. But sometimes life doesn't go as planned. That's why over the past several years we have instituted a broad spectrum of student-success initiatives. The results? A 12 percent increase in four-year graduation rates. Our efforts were recently recognized by the Association of Public and Land-Grant Universities, which honored us with its prestigious Trailblazer award for exceptional progress in increasing retention and graduation rates.

Learn more about how we help students succeed at <http://tiny.utk.edu/trailblazer>.



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Katie Cunningham and the Laker Girls
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