



Photo By Andrew Tockarszewsky

An intense climax is presented in *Master Harold...And The Boys*.



MSC Explores Apartheid

By Antoinette Doherty and Candy Cordes

Master Harold...and the Boys is a fairly new play by Athol Fugard set in 1950's South Africa. This drama heightens, and practically reinforces, social awareness to the maximum.

A combination of societal prejudices and deep personal prejudices propel this story to a final confrontation between white and black characters who truly do care for each other. Recent events at Virginia Beach and Bensonhurst will trickle through an audience's consciousness when experiencing this show.

A white, fifteen-year old South African school boy, Hally (Peter J. Casbar), enters the St. George's Park Tea Room on a rainy afternoon in Port Elizabeth. The establishment, owned by his mother, is run by two black men, Willie (James Hyler) and Sam (Jeffrey L. Wingfield).

The dreary afternoon is spent debating the beauty of ballroom

dancing, doing homework, and reminiscing about wonderful bygone days that the three had shared together. As the day wears on, Hally learns of his sick father's homecoming from the hospital. This deeply disturbs and angers him; because Hally cannot deal with having a drunken, invalid father around disrupting his and his mother's lives. Sam defends the father and therefore provokes Hally's anger, which is the start of the real point of tension in the show.

Surely everyone in the audience is able to remember instances in their own childhood when they used defensive measures that hurt others in order to protect themselves. Hally grabs his most obvious weapon, racial slurs, and directs them at Sam and Willie with the child-like intention to hurt. This leads to an explosive climax and resolution between Hally and Sam.

All three actors give sharp, emotional performances. The chemistry and rapport between Casbar and Wingfield is lively and carries the show through a

slow beginning. Many facets to their mutual past are exposed creating a touching relationship for the climax to spring out of and agitate the audience. As Willie, Hyler is strongest when suppressing his anger to become the reasoning voice that prevents a violent ending.

OK, so the show seems slow at its start, not by any fault of the actors, but as a result of the material they had to work with. However, the confrontation is well worth the wait. Another point worth mentioning, this show employs two dialects: English and Native South African. The use of a dialect on stage is quite difficult and there are some times that it is hard to understand the South African dialect.

The lights and set, designed by Scott Schneider, fit the bill creating a warm and bright 1950's teahouse. Costumes, designed by Bruce Goodrich, work well and add greatly to the overall effect. Dr. Ramon Delgado directed a moving piece that will remain with the audience and perhaps make a difference in each person's life.

ugly destructiveness that man has brought against American

NYC composers. They were complicated to read, but sounded fresh and were a

in a serious style which was very moving. Robinson sang and played piano in tribute to Joe