

*"Master Harold"
... and the boys*

Lantern Theater Company
September 15 - October 8, 2006
St. Stephen's Theater



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DIRECTOR'S NOTES

"*Master Harold*"...and the boys is a coming of age story set during apartheid in South Africa. The concept of apartheid horrifies us, and so it also fascinates; and because it fascinates, it is easy to look at this as a play about apartheid. But I find myself drawn to this play as a coming of age story, dramatically heightened because it takes place during apartheid. More than the dangers of apartheid, this play examines the dangers of coming of age in a society plagued by hate and ignorance.

Like birth and death, coming of age is a new beginning, no less than a transition between one state of being and another. While the physical changes are less pronounced, the mental and emotional changes are enormous. Hopefully we are supported through it by friends and family, but ultimately we go through it alone. It is the time when we are forced to face the difference between the person we are and who we wish to be. It is in this moment that a person first chooses to take responsibility for their actions and to strive for what is right, or ignore the fact that their actions have consequence and settle for what is easily available. Indifference is easy. Ignorance is easy. Hate is easy.

This play is a coming of age story rendered in high definition. It takes place 56 years ago in a land far away, and while the political issues seem a little distant, the personal issues are exactly relevant.

Enjoy the play.

David O'Connor

LANTERN THEATER COMPANY

presents

"Master Harold" ... and the boys

by Athol Fugard

Directed by David O'Connor

with

Ahren Potratz*

James Christopher Tolbert**

Frank X*

Meghan Jones
Scenic Designer

Millie Hiibel
Costume Designer

Janet Embree
Lighting Designer

Matthew Lorenz
Sound Designer

Stanton Davis
Dialect Coach

Sarah Ternan*
Stage Manager

"*Master Harold*"...and the boys is supported in part by a generous grant from the Charlotte Cushman Foundation

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

**Appears courtesy of Actors' Equity Association

"*Master Harold*"...and the boys is presented by special arrangement with Samuel French, Inc.

THE COMPANY

(in alphabetical order)

Hally..... Ahren Potratz

Willie..... James Christopher Tolbert

Sam Frank X

Setting: A tea shop in Port Elizabeth, South Africa

Time: 1950

“Master Harold”...and the boys is performed without an intermission.

PORT ELIZABETH

The city of Port Elizabeth, the setting for *“Master Harold”...and the boys*, was one of the last major urban areas of South Africa to remain relatively open to black South Africans during the 1930s and 1940s, the period of growing legal and social segregation that led up to the apartheid system. Located on the Eastern Cape between Cape Town to the west and Durban to the northeast, Port Elizabeth became home to blacks from eastern South Africa pushed off their lands by draught, land shortages, and segregationist government policies that forbade the ownership of land by blacks throughout most of South Africa. As a result, Port Elizabeth became overcrowded with poor black South Africans, many of whom lived deplorably. By the end of the 1940s, the area was home to South Africa’s poorest black population, and had become a hotbed for diseases like tuberculosis. The City Council attempted to deal with the issue of overcrowding by demolishing the shanty residences of black South Africans, which only served to make thousands homeless. To control the influx of black South Africans in the already-overcrowded city, by 1949, black South Africans choosing to move to Port Elizabeth were forced to register their presence with the city. *Pass laws* such as this would become, during the apartheid era, a notorious means of controlling and terrorizing black South Africans.

ON APARTHEID

Apartheid means “separateness” in Afrikaans, the language of the Dutch descendants who colonized South Africa. The term, while used in the early 1940s as a political slogan of the National Party, generally refers to the governmental policies that institutionalized racial discrimination in South Africa between 1948 and 1991. After the Nationalists, who were primarily Afrikaner, came to power in 1948, apartheid was systematized under law. However, the practice of “separateness” extends back to 1652, reflecting the policies of the first white settlers in the cape, both English and Afrikaans.

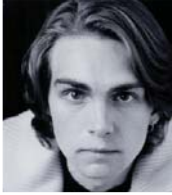
Race laws extended to all aspects of South African social life, including the prohibition of marriage between whites and non-whites, as well as government sanctioning of “whites-only” jobs. In 1950, the year that *“Master Harold”...and the boys* takes place, the Population Registration Act required that all South Africans be racially classified by the government into one of three categories: white, black (African), or coloured (of mixed descent).

Non-compliance with the race laws were dealt with harshly. All blacks were required to carry “pass books” containing fingerprints, photo and information on access to non-black areas. Police could, at any time, demand documentation, even entering black homes. Violation of the race laws could mean a lengthy imprisonment, or worse.

-Kathryn Nocero



WHO'S WHO



AHREN POTRATZ (*Hally*) is pleased to be returning to the Lantern stage, where he has also appeared in *The Tempest* and *Lovers*. Recent credits include:

Reinventing Eden at InterAct and *Jason and the Golden Fleece* at People's Light and Theatre Company. Other regional credits include: The McCarter, The Wilma, New Freedom Repertory Theatre, Enchantment Theatre, The CSC, and Mixed Blood. For my family, my Tribe, and Louise.



JAMES CHRISTOPHER TOLBERT (*Willie*) is a native Philadelphian and proud member of AEA. Recent Credits: *Ain't Supposed to Die a Natural Death* by Melvin Van

Peebles (Off-Broadway, 2006), *Romeo and Juliet* (WillPower Tour), *The Executioner* (BlackBox@Freedom Theatre); The films *Invincible* (look for James as the NY Giants Special Teams Coach) and the Steven Soderburgh film *Guerilla*. Past Credits include: *The Taming of the Shrew*, *Macbeth*, *Starlight Express*, *Hair*, *Five Guys Named Moe*, *Black Girl*, and *The Wedding*. James has also been seen in commercials for Comcast, United Check Cashing and Morgantown Furniture.



FRANK X (*Sam*) is a regular at Lantern Theater Company. Last season, he appeared in *Novecento*. Other Lantern productions include *Death and the King's*

Horseman, *Much Ado About Nothing*, *Un-American*, *The Tempest*, *King Lear*, *A Doll's House*, *The Bacchae*, *Beyond Therapy* and *Ghosts*. Originally trained as a

dancer and playwright, he has performed widely throughout the area with such institutions as Act II Playhouse (*Louis' Lottery*), InterAct (*Permanent Collection* and *Black Russian*), Mumpuppet Theatre (*The Visit*), Azuka Theatre Collective (*Four*) and Theatre Exile (*Rhinoceros*). He received the Barrymore Award for Best Actor for his performance in *Lonely Planet* (InterAct) and received Barrymore Nominations for three Lantern performances (*Lear*, *King Lear*; *Lyngstrand*, *Ghosts*; *Bob*, *Beyond Therapy*).

ATHOL FUGARD (*Playwright*) is a South African playwright, actor, and director. Raised in the city of Port Elizabeth on the eastern cape, Fugard sets many of his plays there. After dropping out of Cape Town University, Fugard worked for two years on a merchant ship in the Far East, the only white seaman aboard. Shortly after returning to South Africa, he began his first work as an actor and playwright, collaborating with both black and white theater artists. The company's attacks on apartheid brought censure from the South African government. Some of his works, such as *Blood Knot* (1960), the first in his family trilogy, were initially banned in South Africa. Internationally acclaimed even as his work was banned at home, Fugard's plays include *Boesman and Lena* (1969), *Sizwe Bansi Is Dead* (1972), *A Lesson from Aloes* (1978), the semiautobiographical work *Master Harold...and the boys* (1982), *The Road to Mecca* (1985), and *Playland* (1993). His postapartheid plays, including *Valley Song* (1995), *The Captain's Tiger* (1998), *Sorrows and Rejoicings* (2001), and *Exits and Entrances* (2004), create a portrait of the new South Africa, as well as address more personal themes. Athol Fugard has also written one novel, *Tsotsi* (1980). Recently adapted into an acclaimed

WHO'S WHO

film, *Tsotsi* earned the 2006 Academy Award for Best Foreign Language Film.

DAVID O'CONNOR (*Director*) is honored to be returning to the Lantern after assisting director Dugald MacArthur on last season's production of *Novecento*, starring Frank X. Recently, David directed on the Philly Fringe with a production of *One Flea Spare*. David is finishing his Masters in Directing at Temple University where he has directed a half-dozen productions including last season's *Playboy of the West Indies*, and later this season will be directing *The Devils*. Thanks to a superb cast, design team, and crew.

MEGHAN JONES (*Scenic Designer*) has recently finished her MFA in scenic design at Temple University. Her past scenic designs include *Hamlet Reduct*, *Company*, *Taking Steps* and *The Seagull*. She has just returned from Missouri where she has designed *Sylvia*, *Arsenic and Old Lace*, and *My Favorite Year* for The City of Maples Rep Theatre. This is her first season with Lantern Theatre Company and she is looking forward to a successful production. Many thanks and enjoy the show.

MILLIE HIIBEL (*Costume Design*) is pleased to be back at the Lantern where she previously designed the costumes for *Richard III*, *The Lady from the Sea*, *Much Ado About Nothing*, *Death and the King's Horseman*, and *The Comedy of Errors* (2004 Barrymore Nomination). Most recently, Millie designed the costumes for *I Love You Because*, the new off-Broadway musical starring the Tony nominated Stephanie D'Abruzzo from *Avenue Q*. Philadelphia/Regional designs include *Mission to Mercury* (Pig Iron Theatre Company); *Glass Menagerie* and *Partners* (Delaware Theatre Company); *Rigoletto*, *La Traviata*, and *The Marriage of*

Figaro (Center City Opera); *Recent Tragic Events* and *Brief Interview with Hideous Men* (1812 Productions); *The Seagull* and *Jiminy* (Temple Theaters); and *Moby Dick Rehearsed* (Brat Productions). Millie is the costume designer for the National Constitution Center's production of "Freedom Rising" which recently received a TEA award. She has also designed for Philadelphia Young Playwrights Festival and Philadelphia Theatre Company (assistant costume designer). In addition to designing, Millie has also taught and designed at Temple University, Drexel University, and Arcadia University. She has lectured and held workshops for The Costume Society of America and the 2004 regional USITT conference. Millie was recently awarded an Independence Foundation Fellowship which allowed her to take part in a puppet workshop/performance in Prague. Millie received an MFA in costume design from Temple University, where she was a Future Faculty Fellow.

JANET EMBREE (*Lighting Designer*) Janet has been designing lights at the Lantern for the past nine years. Some favorite Lantern designs include: *Novecento*, *Death and the King's Horseman*, *Copenhagen*, *The Tempest*, *The Birthday Party*, *Lovers and Executioners* and *The Steward of Christendom*. She has designed for 1812 Productions, Act II Playhouse, Freedom Theater, University of the Arts, Bristol Riverside Theater, InterAct Theatre, and Philadelphia Young Playwrights Festival, among others. Janet has, upon occasion, designed costumes, (*Travels with My Aunt*, *Underneath the Lintel*, *Betrayal* at the Lantern, *Duet for One* at Act II and *Nixon's Nixon* at InterAct, to name a few) and the set for last season's *Novecento*.

WHO'S WHO

MATTHEW LORENZ (*Sound Designer*) is a multiple medium artist with experience in performance and design, and he is eager to expand his work throughout the Philadelphia theater community. As an actor his performances range from Shakespearian works such as *Much Ado About Nothing* (Claudio), and *A Midsummer Night's Dream* (Demetrius) as well as new plays with the Pig Iron Theatre Company, including a revival of *The Lucia Joyce Cabaret* (Orderly) and *Pay Up* (Ensemble). Matthew's favorite sound design projects include *And They Put Handcuffs on the Flowers* and *One Flea Spare*. He is thrilled to design his first show here at the Lantern.

STANTON DAVIS (*Dialect Coach*) is an assistant professor in the Temple University theatre department. He serves as speech and dialect coach for the theatre department's Graduate and undergraduate actors. Stanton received his MFA in acting from the University of Delaware's Professional Theatre Training Program, and his BFA from the University of Utah Actor Training Program. He has worked as an actor (Stage, Film and TV Commercials), fight choreographer, stagehand, director, stunt man, voice coach, and education director at professional theatres throughout the country. He also takes private students in accent reduction, voice, and speech. Stanton is a member of the Society of American Fight Directors, The Independent Fight Directors Guild, and is a certified Associate Teacher of Fitzmaurice Voice Work. Recent dialect coaching credits include: Delaware Theatre Company (*The Syringa Tree*) New Paltz Summer Rep (*Street Car*), York Little Theatre (*Treasure Island*), Lenape (*Noises Off*), People's Light and Theatre (*The Foreigner*

and *A String of Pearls*), A Contemporary Stage (*The Island* and *The Rehearsal*) Luna Theatre (*Burn This* and *Turn of the Screw*).

SARAH TERNAN (*Stage Manager*) is happy to be back at the Lantern for another season after starting the year off working for the Philadelphia Live Arts/Fringe Festivals. Previously she has worked at Mum Puppettheatre, Azuka, and Lenape, spent two years in Arizona with Childsplay as their resident stage manager, Hope Summer Repertory Theatre in Holland, Michigan, Cincinnati Playhouse in the Park, Venture Theatre, and Interlochen.

ACTOR'S EQUITY ASSOCIATION (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, the theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



FOR THIS PRODUCTION

Technical Director..... Meghan Jones
 Choreography..... Karen Getz
 Electricians..... Andrew Merkel, Chris Michaels
 Scenic Painting..... Kate Coots
 Run Crew Sasha Noyes
 Poster Design Allan Espiritu and Lucy Price

SPECIAL THANKS

St. Stephen's Church, Victoria and Maggiano's Little Italy Restaurant, Mary and Bonatsos Florist, Gayle Smith, Deb Miller and Ray Costello, Matt Rosenbaum, Eric MacMillan, Ian and Jean MacMillan, Doug Smullins, Nick Embree, University of the Arts, Walnut Street Theater Scene Shop

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Lantern Theater Company invites you to support its off-stage operations by making a tax-deductible donation of goods and services on the following wish list:

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EVER WONDER...

How we got our name?

Founded in 1994 by Charles McMahon and Michael Brophy, the name of Lantern Theater Company was inspired by the Greek philosopher Diogenes. This colorful figure of the ancient world searched, famously, for an honest man, bearing a lantern in broad daylight. Our mission at Lantern Theater Company is to investigate and illuminate what is essential in the human spirit - the essential sometimes being obscured by what is obvious. We invite audiences to join us on this joyous process of discovery.

CONTRIBUTORS

Lantern Theater Company acknowledges the foundations, corporations, and individuals who have generously supported our work over the years. Due to space limitations, we are only able to list those gifts received in support of our 2006-2007 season. The list below reflects donations made from 3/10/2006 - 8/29/2006.

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Some White and the Little People

Hedgecroft Theatre
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(609) 963-4311

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New City Stage Company
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5/19/2006 - 10/7/2006
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(215) 728-9884

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The People's Light & Theatre Co.
(609) 644-9900

A Prayer for Owen Mirrie

5/14/2006 - 10/15/2006
Arden Theatre Company
(215) 933-1133

Master Harold... and the boy

5/13/2006 - 10/8/2006
Lantern Theater Company
(215) 838-9000

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5/13/2006 - 9/30/2006
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**“Master Harold”...and the boys Symposium
with Lee Cassanelli (University of Pennsylvania)**

Social Justice in Modern Africa

Sunday, October 1, 2006 4:00 PM

Moderated by Lantern Theater Company’s
Literary Manager/Education Director, Kathryn C. Nocero

FOR YOUR INFORMATION

Box Office

For your convenience, the Lantern box office is open Monday through Friday between the hours of 10am and 6pm. Additionally, the Lantern will provide Saturday box office hours beginning at noon during performance weeks. As always, the box office will be open one hour prior to curtain on any performance day.

Late Seating

It is often not possible to seat late patrons in the orchestra once a performance has begun. It is distracting both to the performers on stage and the audience enjoying the show. If you arrive late, the Lantern ushers will seat you in the first available seat in the balcony. You may relocate to an available orchestra seat at intermission.

Recordings

The taking of photographs or recordings of any kind is strictly prohibited.

Cell Phones

Please kindly turn off all cell phones, pagers and watch alarms prior before entering the theater so as not to disturb the performance.

Contact Information

Lantern Theater Company
PO Box 53428
Philadelphia, PA 19105-3428

Telephone: 215.829.9002

Fax: 215.829.1161

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Illumination

The Education Program at Lantern Theater Company

Are you an educator in the Philadelphia area wanting to enhance your curriculum with arts-related activities? The Barrymore nominated **Illumination** education program offers in-school residencies and workshops tailored to the teacher’s needs, including Acting and Directing, Literature and Theater, and Speaking Shakespeare. Currently, we hold residencies at Furness High School and Parkway-Center City High School.

Or, bring your students to the theater!! We hold matinee performances especially for school groups that include extensive teacher lesson plan packets to be used before and after your theater visit, as well as post show “talk-backs” where students get an opportunity to speak with the actors, directors, and designers of the production.

Past school groups who have come to our matinee performances include: St. Joseph’s Prep, Merion-Mercy Academy, Friends Central, Friends Select, Abington Friends, Central High School, Episcopal Academy, and West Catholic High School.

Interested in getting your students involved? Or, would you like to make a donation to the education program to help us reach more students in more schools?

Contact Kathryn C. Nocero, Education Director at 215.829.9002 or
email@lanterntheater.org

LANTERN THEATER COMPANY'S 2006-2007 SEASON

"Master Harold"... and the boys
by Athol Fugard

September 15 - October 8, 2006

Winner of both the Drama Desk and Critics Circle Awards for Best Play, the acclaimed *"Master Harold"...and the boys* is widely considered to be Athol Fugard's masterpiece. A coming of age story set in 1950s South Africa, *"Master Harold"...* is a powerful examination of the impact of apartheid on the relationship between Hally, a young white man, and Sam, the black man who has been his lifelong friend. Searing, haunting, often funny, and ultimately redemptive, *"Master Harold"...and the boys* is as timely as ever, a triumph of conscience over injustice.

QED

by Peter Parnell

November 10 - December 3, 2006

Richard Feynman was one of the most curious and colorful personalities of the twentieth century. To his students, he was a beloved professor, Nobel Prize-winning physicist, flirt, and in student productions like *South Pacific*, the chief of *Bali Hai!* Feynman's remarkable spirit is captured in this memorable journey through the greatest mysteries of science and human experience. "*QED* is a seductive mix of science, human affections, moral courage, and comic eccentricity...not to be missed" (*New York Magazine*).

La Ronde

by Arthur Schnitzler

February 2 - February 25, 2007

Provocative, stylish, and erotic, *La Ronde* follows a chain of amorous couplings across turn-of-the-century Vienna. Exchanging one lover for another, two actors take on ten diverse characters in sexy duets that explore the passions, deceptions, and disconnections of modern love. Unflinchingly ahead of its time, *La Ronde*, in its 1921 premiere, caused one of the greatest scandals in theater history! *For mature audiences.*

The Taming of the Shrew

by William Shakespeare

March 30 - April 29, 2007

The Lantern presents a bold new *Shrew!* An all-male cast gives new energy to the lusty sparring between Katherine, Padua's town shrew, and the capricious, oddball bachelor Petruchio. He insists he will marry her, but can Petruchio tame her? This innovative re-imagining of Shakespeare's famous battle of the sexes returns to the gender-bending roots of Shakespeare's own time, with hilarious results. Expect the unexpected in this raucous, physical comedy that asks, "What happens after I DO?"

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Information available in the lobby.

Plays and dates subject to change.