

# "MASTER HAROLD" ...AND THE BOYS

“

ARE WE NEVER GOING TO GET IT RIGHT?

... LEARN TO DANCE LIFE LIKE

**CHAMPIONS**

INSTEAD OF ALWAYS BEING  
JUST A BUNCH OF

**BEGINNERS**

AT IT?

”



**PROFILE  
THEATRE**

1 SEASON, 1 PLAYWRIGHT

A DISTINCT VOICE OF SOUTH AFRICA BRINGS HIS  
COUNTRY AND ITS PEOPLE TO LIFE ON STAGE.

PART OF THE 2012/2013 ATHOL FUGARD SEASON

# "MASTER HAROLD"... AND THE BOYS

BY ATHOL FUGARD

Directed by Jane Unger<sup>+</sup>

## CAST

Sam.....Bobby Bermea\*  
Willie.....Garfield Wedderburn  
Hally.....Sam Benedict

**PLACE: THE SAINT GEORGES TEA ROOM IN PORT ELIZABETH, SOUTH AFRICA.  
A WET AND WINDY AFTERNOON, 1950 .**

**Running time: Approximately 90 minutes with no intermission.**

## DESIGNERS & PRODUCTION

Scenic Designer .....Kristeen Willis Crosser  
Costume Designer .....Jessica Bobillot  
Lighting Designer .....Miranda K. Hardy  
Sound Designer .....Rodolpho Ortega  
Properties Designer.....Dave Stefani  
Production Manager/Technical Director .....Brent Sullivan  
Stage Manager.....Alyssa Essman  
Choreographer .....JoAnn Johnson  
Dialect Coach .....Amanda Soden  
Vocal Coach.....Jacklyn Maddux  
Fight Choreographer.....Ted DeChatelet  
Dance Coach .....Syndey Weir  
Costume Design Assistant/ Wardrobe.....Sara Ludeman



Set provided by Lunar Theatrical: Scenic Carpenter Demetri Pavlatos, Carpenters Jen Levear, Paul Sandmeyer; and Scenic Artist Elicia Beebe.

<sup>+</sup>Member of Stage Directors and Choreographers Society, a national theatrical labor union.

\*Member of Actors' Equity Association

Produced by special arrangement with Samuel French, Inc. New York City.

## A-PART-HEID (UH-PAHRT-HEYT, -HAHYT) N.

**1** AN OFFICIAL POLICY OF RACIAL SEGREGATION PRACTICED IN THE REPUBLIC OF SOUTH AFRICA FROM 1948 - 1994, INVOLVING POLITICAL, LEGAL, AND ECONOMIC DISCRIMINATION AGAINST NONWHITES.

**2** A POLICY OR PRACTICE OF SEPARATING OR SEGREGATING GROUPS.

⋮

**3** THE CONDITION OF BEING SEPARATED FROM OTHERS; SEGREGATION.

**YOU ALWAYS HURT THE ONE YOU LOVE / THE ONE YOU SHOULDN'T HURT AT ALL / YOU ALWAYS TAKE THE SWEETEST ROSE / AND CRUSH IT 'TIL THE PETALS FALL. / YOU ALWAYS BREAK THE KINDEST HEART / WITH A HASTY WORD YOU CAN'T RECALL / SO IF I BROKE YOUR HEART LAST NIGHT / IT'S BECAUSE I LOVE YOU MOST OF ALL.\***

"*Master Harold*"...and the Boys is a beautifully structured play that acts as a prism reflecting an array of complex themes and ideas from one simple story line. The tea shop in which the action of the play occurs is a microcosm of South Africa, in which is revealed the unjust balance between master and servant, the attempt to break out of this oppressive construct and ultimately the insidious way in which oppressive law can serve the emotional needs of the oppressor; becoming a convenient weapon to use against those who may attempt to speak the truth.

When Adriana and I were collaborating on planning the season, she asked me to direct the first play of the year and then graciously offered me my choice of plays. Without hesitation I replied

"*Master Harold*"...and the Boys. It is Fugard's most autobiographical play. In speaking about it, he has said that it was "one of the easiest writing experiences I've ever had. The experience was a painful one, but the crafting aspect of it was just one of the most serene, effortless exercises I've ever experienced ... In the course of writing the four drafts I never tore up a single page." He also stated, "I've always had a sense that [of] the plays that lie behind me, ... South Africa was half owner of the rights. This one belongs to me; this one's mine." This play is about the birth of a writer and as it is the young Athol Fugard whose birth we are witnessing, it is the perfect point of entry into the world and work of this groundbreaking, singular writer.

\*Lyrics by Allan Roberts

## FROM THE ARTISTIC DIRECTOR

Prominent and prolific, Athol Fugard is the most oft-produced living writer in the English language. His voice is a subtle yet insistent inspiration to audiences, forcing us to take a moment away from the daily rhythm of our lives. In that moment's pause, he breaks in with a simple question: What do you think about this? And then: Is this right? And then: What are you going to do about it? The casual watcher may experience a fleeting glance into a relationship rooted in deep emotional connection or a political statement that offers a new perspective. But for the "leaner in," the curious minded, Fugard's plays open the floodgates. We may grow frustrated with Fugard's way of leaving the questions he raises unanswered, but we will not walk away unmoved, unchanged, unthinking, or unfeeling. For it is through his words

that we find a revealed layer of social truth. In a recent *New York Times* review of Fugard's newest play, *The Train Driver*, critic Charles Isherwood writes that Fugard's words "illuminate how people separated by great social divides can, through the power of the imagination driven by empathy, feel their way into one another's lives and be changed by the process." There are injustices in our world, this we all know. Some are loud, civil and violent. Some are quiet and domestic. Fugard has spent a lifetime examining his world: the society surrounding him, his family, and himself. His strong sense of what is right has driven him for a lifetime of working for change. Through presenting a season's worth of Fugard's words, we brazenly ask ourselves and you: Do we dare to do the same?

## THIS SEASON IS FUNDED IN PART BY



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## **SAM BENEDICT (HALLY)**

"Master Harold"... and the Boys marks Sam's first appearance with Profile. Most recently Sam was seen as a "Pastry Chef" in Broadway Rose's production of *The Drowsy Chaperone*. Other local credits include *Shakespeare's R&J* with Bag & Baggage, *To Kill A Mockingbird* with Public House Theatre, *A Chorus Line* with Stumptown Stages, and *Ah, Wilderness!* with Artists Repertory Theatre. Sam earned his BFA in acting from Western Oregon University where he also studied music and dance.



## **BOBBY BERMEA (SAM)**

Bobby is the Artistic Director of BaseRoots Theatre and an artistic associate of the critically acclaimed Sojourn Theatre. He has appeared at LaMama in New York, Centerstage in Baltimore, Vor-

tex Repertory in Austin and Intiman, ACT, The Group, The Langston Hughes Cultural Center, A-Ha, The Empty Space and The New Mercury Theatre in Seattle with such theatrical luminaries as Ping Chong, Julie Harris, Marion McCClinton, James Marsters and Michael Rohd. On the Portland stage, Bermea has performed with Artists Repertory Theatre, El Teatro Milagro, Portland Center Stage, Cygnet Productions, Tygre's Heart, and Sojourn Theatre. He most recently received a Drammy for Outstanding Actor in a Lead Role as Ogun Size in *The Brother/Sister Plays* (Portland Playhouse). He had previously received a Supporting Actor Drammy for his work as Asagai in *A Raisin in the Sun*. As a member of the NEA-funded international collaboration between Vietnam & ART, he toured nationally with an award-winning bilingual production of *A Midsummer Night's Dream* as Oberon. Other favorite performances include Royal Boy in *Police Boys*, Torch in *Beirut*, Segismundo in *Life Is a Dream*, Booth in *Top Dog/Underdog*, Christopher in *Blue/Orange*, K in *The Trial*, Archibald in *The Blacks*, and The Husband in *Killers*. This is Bermea's first production with Profile.



## **GARFIELD WEDDERBURN (WILLIE)**

Garfield is a Best Supporting Actor Drammy Award winner for Carlyle in *Streamers* (Sowelu Theatre) and was most recently seen as Melvin in *A Sun Beam* at PassinArt.

Other roles include Leon in the Northwest premier of *The Hiding Place* (Portland Actors Conservatory), George Buckner in *Perfection*, Ed in *Pill Hill*, and Spencer in *Divas Daughter Dupree* (PassinArt), William in *Lobby Hero* (Artists Rep), Tico in the world premier of *Yemaya's Belly* (Miracle Theatre), York in *Sacagawea* (Oregon Children Theatre) and Judge/Tough Kid/Sam in *Holes* (Lakewood Theatre). Garfield is a graduate of Portland State University and the Portland Actors Conservatory.

## **JANE UNGER (DIRECTOR)**

Jane Unger is the founding Artistic Director of Profile Theatre which she helmed from 1997-2012. For Profile, she has directed the work of playwrights Arthur Kopit, Arthur Miller, Tennessee Williams, Constance Congdon, Romulus Linney, Harold Pinter, Edward Albee, Terrence McNally, Lanford Wilson, Wendy Wasserstein, John Guare, Neil Simon, Horton Foote and Lee Blessing. Also in Portland, she has directed for Storefront Theatre, Miracle Theatre, CoHo Productions, JAW at Portland Center Stage and the New Rose Theatre, for which she helmed the Drammy Award winning production of *A Day in the Death of Joe Egg*. In 1998, Jane was honored with a Drammy Award for Best Director for Profile's production of *Wings*. She helped to adapt and directed *Carver Country* for the Literary Arts program, VERB. As an actress, Jane has worked in New York and regional theatres that include Manhattan Theatre Club, Hartford Stage Company and Manhattan Punch Line. Regionally, she has directed for Idaho Theatre for Youth and Creede Repertory Theatre. Most recently she directed Lanford Wilson's *Fifth of July* for Profile's Fifteenth Anniversary Season. Jane is the proud recipient of Portland's Drammy Award for Lifetime Achievement.



## JESSICA BOBILLOT (COSTUME DESIGNER)

Jessica holds a BSA in painting and printmaking and a second BSA in apparel design. Old-world tailoring techniques combined with an emphasis on sourcing and repurposing clothing and materials are two major themes in her work. Previously for Profile Theatre, she worked with Jane Unger on *Fifth of July*. Portland area designs include *No Man's Land* and *Sherlock Holmes and The Case of the Christmas Carol* (Artists Repertory Theatre), *Lear's Follies* and *King Lear* (Portland Shakespeare Project), and *Holy Ghost* (Portland Actors Conservatory). Jessica has worked at the Portland Opera Association for several seasons, including being the assistant costume designer on *La Calisto* and *L'Enfant et les Sortilèges*. She also designs for dance, film, and special events. Her dresses have been seen in Martha Stewart Weddings and have won awards at The Red Dress Benefit Gala. She's a faculty member in the apparel design department at the Art Institute of Portland.

## KRISTEEN WILLIS CROSSER (SCENIC DESIGNER)

Kristeen is excited to be returning to work with Profile Theatre this season. Prior collaborations with Profile include design for *A Trip to Bountiful* and scenic and lighting design for *A Lesson Before Dying* and *Fifth of July*. She received her BA from Centre College in Danville, KY and received her MFA in lighting design from Wayne State University, Hilberry Company in Detroit, MI. She has also designed for several area theatres including

ART's *Eurydice* and *The Cherry Orchard*, Miracle Theatre's *Mariela in the Desert* and Northwest Children's Theatre's *Pinocchio*. She is a 2012 Drammy winner for Outstanding Lighting Design for Miracle Theatre's *Oedipus El Rey*.

## ALYSSA ESSMAN (STAGE MANAGER)

This is Alyssa's first production with Profile, but her 11<sup>th</sup> year of stage managing, and 3rd season in Portland. She has previously stage managed for Miracle Theater, Oregon Children's Theater, CoHo, Oregon Repertory Theater, Theatre Vertigo, and Portland Actors Ensemble. Alyssa graduated from University of North Carolina Asheville with a degree in Theater.

## MIRANDA K. HARDY (LIGHTING DESIGNER)

Miranda is a visual artist and light designer recently relocated to Portland. This marks her first collaboration with Profile Theatre. Her work with light has been for theater, opera, dance, live music, museum and corporate events. Working nationally and internationally, she has collaborated with many artists including Hand 2 Mouth, Mallory Cattlet, Richard Foreman, Tom Lee, Gian Carlo Menotti, Jay Scheib, John Janke, The Builders Association, Alec Duffy (Hoi Polloi), The Object Collection, and Banana Bag & Bodice. She is a member of the performance by design collective TENT, has company affiliations with Banana Bag & Bodice and Latitude 14 as well as being a co-founder of Tinyelephant, a studio dedicated to the performing object. Miranda holds an MFA from the California Institute of the Arts.

30

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## **JOANN JOHNSON (CHOREOGRAPHER)**

JoAnn has choreographed for Artists Repertory Theatre, Portland Center Stage, The Oregon Shakespeare Festival and many others. Recently she performed in Liminal's *One Dancing*. Acting credits include Aunt Sally in *Fifth of July* (Profile), Vivian Bearing in *Wit* (Artists Repertory Theatre), Big Mama in *Cat on a Hot Tin Roof* (Portland Center Stage), Inez in *No Exit* (Imago Theatre) and Sister Aloysius in *Doubt* (Arkansas Repertory Theatre). Other theatres include CoHo, The Old Globe, The Empty Space, Pioneer Theatre, Tacoma Actors Guild, Utah Shakespearean Festival, Sacramento Theatre Company, San Jose Repertory Theatre and many seasons with the Oregon Shakespeare Festival. Among her directing credits are *Boom* for Theatre Vertigo, *Blackbird* and *Vanya* for Artists Repertory Theatre, *Richard III* for Northwest Classical Theatre Company and, most recently, *The Detective's Wife* at the Shoebox Theatre.

## **RODOLFO ORTEGA (SOUND DESIGNER)**

Rodolfo Ortega has composed music and designed sound for numerous theaters in Portland, OR and across the region, including Artists Repertory Theatre, Miracle Theatre, Profile Theatre, Oregon Children's Theater, Northwest Children's Theater, Santa Cruz Shakespeare Company, Denver Center Theater Company and Fremont Centre Theater in Pasadena. He has been awarded multiple Drammy Awards for his compositions and sound designs.

## **AMANDA SODEN (DIALECT COACH)**

Amanda works as a local actor and was last seen on Profile's main stage during the popular Wendy Wasserstein season where she played Pfeni in *The Sisters Rosensweig* and Holly in *Uncommon Women & Others*. She has traveled extensively through Africa, spending time in Kenya, Ethiopia, Lesotho, Swaziland, Botswana, Zimbabwe, Zambia, Namibia and South Africa (during and after apartheid). Amanda will be playing Elsa in Profile's *The Road to Mecca* opening in January.

## **DAVE STEFANI (PROPS DESIGNER)**

Previous Profile credits include Prop Master for *Fifth of July*, *At Home at the Zoo*, *Lips Together*, *Teeth Apart*, *The Trip to Bountiful*, *Valentine's Day*, *To Kill a Mockingbird*, and *The Carpetbagger's Children*.

## **BRENT SULLIVAN (TECHNICAL DIRECTOR/ PRODUCTION MANAGER)**

Brent holds a MFA in Lighting Design from Boston University and has recently relocated back to the Pacific Northwest from New England, where he was the production supervisor and resident lighting designer for the Harvard Dance Program. He has worked with companies including Oregon Shakespeare Festival, the Huntington Theatre, Boston Ballet, and the Tulsa Opera. Brent has also had the pleasure of working on projects with wonderful artists such as Liz Lerman, and Wynton Marsalis.

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GOODBYE 1966 THE COAT 1968 PEOPLE ARE LIVING THERE 1969 THE LAST BUS  
1969 BOESMAN AND LENA 1970 FRIDAY'S BREAD ON MONDAY 1971 ORESTES  
1972 STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT 1972 SIZWE  
BANSI IS DEAD (WRITTEN WITH JOHN KANI AND WINSTON NTSHONA) 1973  
THE ISLAND 1975 DIMETOS 1978 A LESSON FROM ALOES 1980 THE DRUMMER  
1982 "MASTER HAROLD"... AND THE BOYS 1984 THE ROAD TO MECCA 1987  
A PLACE WITH THE PIGS 1989 MY CHILDREN! MY AFRICA! 1992 PLAYLAND  
1994 MY LIFE 1995 VALLEY SONG 1997 THE CAPTAIN'S TIGER 2001 SORROWS  
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