



# **‘MASTER HAROLD’... AND THE BOYS**

**by ATHOL FUGARD**  
directed by JONATHAN WILSON

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## **STUDY GUIDE**

prepared by  
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# — STUDY GUIDE —

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## Athol Fugard: Biography

“The sense I have of myself is that of a ‘regional’ writer with the themes, textures, acts of celebration, of defiance and outrage that go with the South African experience. These are the only things I have been able to write about.” — *Athol Fugard, in Mary Benson’s introduction to Fugard’s Notebooks: 1960-1977*

“I have often described myself as an Afrikaner writing in English, and the older I get the more that seems to be the truth: that my English tongue is speaking for an Afrikaner psyche.”

— *Athol Fugard in Cousins: A Memoir*

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). Fugard also had a brother, Royal, and sister, Glenda. 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.

Fugard's work during his entire career, but especially during his work with the Serpent Players, The Market Theatre, and theatres in London and the United States has primarily focused on anti-apartheid themes. There are six play categories to which Fugard's work can be ascribed: the Port Elizabeth plays, the Township plays, Exile plays, Statements, My Africa plays, and Sorrows.

The plays set in Port Elizabeth (roughly 1961-1982) depict the familial and personal struggles caused by apartheid. *The Blood Knot* (Johannesburg, later London, 1961) tells the story of two Coloured brothers (one light skinned and one dark) who must come to terms with the ways the colors of their skin dictate how both are treated and how they treat each other. *Hello and Goodbye* (Johannesburg, 1965) dramatizes a brother and sister who have been estranged for more than ten years. Fugard's extremely personal "*Master Harold*" ... *and the Boys* (New Haven, 1982) confronts racism and bigotry as passed down through generations and is absorbed into one's culture without ever perceivably accepting it or making the choice to accept it.

Fugard's Statement plays (1972) directly attack apartheid. These collaborative efforts created through the improvisations of John Kani and Winston Ntshona on inspired events have brought much acclaim to Fugard's works and an awareness of apartheid's effects to the rest of the world. *Sizwe Banzi is Dead* (Cape Town, 1972) illustrates the struggles of Sizwe Banzi, a man who must decide whether taking the deceased man's identity is worth the risk, even though in doing so it enables him to work and continue living. *The Island* (Cape Town, 1972) follows cell mates John and Winston as they produce a staged version of *Antigone* for their fellow inmates, which questions the political reasons for imprisonment and punishment for both Antigone and the men. *Statements after an Arrest under the Immorality Act* (Cape Town, 1972) explores the love relationship between a black man and white woman during the times when inter-racial mixing of any kind was prohibited.

As apartheid was ending in the late 1980s and early 1990s, Fugard's My Africa plays (1989-1996) confront the new challenges that face post-apartheid South Africa. *My Children! My Africa!* (New York, 1989, created by Fugard in protest to the African National Congress's decision to close African schools and not allow black students an education, depicts two students, one white and one black, debating the values and rights of education in light of recent political action. *Valley Song* (Johannesburg 1996) is a play about a Coloured grandfather and his black granddaughter exploring their generational differences and family heritage when

they learn that a white man is interested in buying their farm. *Playland* (London 1993) centers on two men (one black, one white) who meet in an amusement park and confront each other, their pasts, and themselves.

Fugard's other anti-apartheid works consist of *The Last Bus* (1969), *Friday's Bread on Monday* (1970), *Boesman and Lena* (1969), *Klaas and the Devil* (1956), *The Cell* (1957), *No-Good Friday* (1956), *Nongogo* (1957), *The Coat* (1966), and *People are Living There* (1968).

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.
- *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).

## Athol Fugard: Awards and Nominations

Year	Award	Rank	Category	Actor(s), Director, or Play
1971	Obie	Winner	Best Foreign Play	<i>Boesman and Lena</i>
1975	Tony	Nominated	Director (Dramatic)	Athol Fugard for <i>Sizwe Banzi is Dead</i> and <i>The Island</i>
	Tony	Nominated	Play	<i>Sizwe Banzi is Dead</i> and <i>The Island</i>
	Tony	Winner	Actor (Dramatic)	John Kani and Winston Ntshona for <i>Sizwe Banzi is Dead</i> and <i>The Island</i>
	Drama Desk	Nominated	Outstanding Director of a Play	Athol Fugard for <i>Sizwe Banzi is Dead</i> and <i>The Island</i>
	Drama Desk	Nominated	Outstanding New Play (Foreign)	<i>Sizwe Banzi is Dead</i> and <i>The Island</i>
1981	Tony	Nominated	Play	<i>A Lesson From Aloes</i>
	NY Drama Critic's Circle	Winner	Best Play	<i>A Lesson From Aloes</i>
1982	Tony	Nominated	Director (Play)	<i>"Master Harold" ... and the Boys</i>
	Tony	Nominated	Play	<i>"Master Harold" ... and the Boys</i>
	Tony	Winner	Actor (Featured Role —Play)	Zakes Mokae for <i>"Master Harold" ... and the Boys</i>
	Drama Desk	Winner	Best Play	<i>"Master Harold" ... and the Boys</i>
	Drama Desk	Nominated	Outstanding Director of a Play	Athol Fugard for <i>"Master Harold" ... and the Boys</i>
1983	Evening Standard	Winner	Best Play	<i>"Master Harold" ... and the Boys</i>
1986	Tony	Nominated	Play	<i>Blood Knot</i>

1988	NY Drama Critic's Circle	Winner	Best Foreign Play	<i>The Road to Mecca</i>
	Drama Desk	Nominated	Outstanding Featured Actor in a Play	Athol Fugard for <i>The Road to Mecca</i>
	Drama Desk	Nominated	Outstanding New Play	<i>The Road to Mecca</i>
1992	Lucille Lortel	Winner	Outstanding Revival	<i>Boesman and Lena</i>
1996	Lucille Lortel	Winner	Outstanding Body of Work	Athol Fugard
	Drama Desk	Nominated	Outstanding Play	<i>Valley Song</i>
1999	Audie	Winner	Theatrical Productions	<i>The Road to Mecca</i>
2007	Outer Critics Circle	Nominated	Outstanding New Off-Broadway Play	<i>Exits and Entrances</i>

## Athol Fugard: Thoughts on Theatre

“You can't answer violence with counterviolence ... The answer is love. The best sabotage is love.” — Athol Fugard; *Time*: Theater: May 17, 1982

“Now I think that at the minimum theatre has been responsible for maintaining awareness and a certain conscience about the way things were developing. But, more importantly, I believe it has been a provocation in terms of social change.”

— Athol Fugard; Allen, Paul. Interview with Athol Fugard

In the theatre of course my fascination lies with the ‘living moment’ — the actual, the real, the immediate, there before our eyes, even if it shares in the transient fate of all living moments. I suppose the theatre uses more of the actual substance of life than any other art. What comes anywhere near theatre in this respect except possibly the painter using old bus tickets, or the sculptor using junk iron and driftwood? The theatre uses flesh and blood, sweat, the human voice, real pain, real time.

— July 1963 - Fugard, Athol. *Notebooks: 1960-1977*.



This question: Can I any more work in a theatre which excludes ‘Non-Whites’ — or includes them only on the basis of special, segregated performances — is becoming increasingly pressing. [...] I think my answer must be No.

— June 1962, Fugard, Athol. *Notebooks: 1960-1977*.

I have been asked many times [...]: “How could you as *a* white presume to write about the black experience?” The answer to both is the same: there is one truly winged aspect of our natures that allows us to escape the confines and limits of our own personal experience and penetrate others that we never have — the human imagination. My own personal interpretation of the Prometheus legend is that imagination is the real fire he stole for us from the gods.

— Fugard, Athol. *Cousins: A Memoir*.

I am totally unacceptable, a radical nationalist Afrikaner politician because of the attitudes I have. And I know that both within South Africa now, and certainly in the exiled black community outside of South Africa, I am regarded in a very, very uncertain light. Inside the country my old style liberalism is not radical enough; outside the country I've gone on to be an embarrassment because, so far, in terms of theater at least, I appear to have been the only person who has got around to talking about black realities in South Africa, and I've got a white skin.

On the surface — plays, less so with music — exist, or rather are justified, by that first perspective — the audience. It it's not to amuse them, it's to enlighten them, or instruct, or to increase their awareness.

— July 1963, Fugard, Athol. *Notebooks: 1960-1977*.

Operative in the white theatre in this country is every conceivable dignity — audience, producer, actor, ‘professional’ etc. — except human dignity.

— June 1962, Fugard, Athol. *Notebooks: 1960-1977*.

What I do know is that art can give meaning, can render meaningful areas of experience, and most certainly also enhances. But, teach? Contradict? State the opposite to what you believe and then lead you to accept it?

In other words, can art *change* a man or woman?

No.

That is what life does. Art is no substitute for life. It operates on top of life — rendering experience meaningful, enhancing experience. Art — meaningfully ordered. Life — chaotic.

If there is any argument which makes sense to me it is that the plays must be done and the actors seen (even on a segregated basis) not for the sake of the bigoted and prejudiced — *but for the sake of those who do believe in human dignity*. Let us not desert them. For those who do believe, Art can impart faith.

— June 1962, Fugard, Athol. *Notebooks: 1960-1977*.

## “Master Harold” in Real Life

“*Master Harold*”... *and the Boys* is considered Fugard’s most personal play. In an attempt, perhaps, to forgive his past behaviors and reconcile relationships with his family and friends, the play draws heavily from his childhood.

### **Fugard’s father**

The relationship between Fugard and his father would be central to his personal character, relationships as a child and, later, his dramas. Never simply good or bad, the relationship was a rollercoaster of emotion, resentment and love (on young Athol’s part). Even after his father’s death in 1961, it was difficult for Fugard to speak one way or the other about exactly how he felt toward him.

Harold David Lanigan Fugard, crippled from a childhood accident, was a jazz pianist, ladies man, alcoholic and racist bigot. Papa Fugard did not provide young Athol with a strong, capable father figure, but rather subjected him to his “pointless, unthoughtout prejudices” against any non-white South African. He was an absent father and distant in his relationship with his son, but the two would bond over music and storytelling, as he wrote in *Cousins: A Memoir*.

“My father is in bed and I am sitting in a chair at his bedside. The cramps in the stump of his gammy leg—which had him whimpering all through his life — are particularly bad, and I am massaging his leg with oil of wintergreen and embrocation. (His groans have woken me up and I have gotten out of bed to help.) We light a candle so as not to disturb the others — the boarding house must have been full because the five of us were all bedded down in the one room. Then when the pain subsides—and I am just sitting there, staring into the golden cobwebs, which drowsy eyes spin around candle flames—he, on his side, rewards me by “spinning out a yarn.” It is not an original. What I listen to — enthralled — is a potted version of the great stories of his youth —*Sherlock Holmes*, *Call of the Wild*, *Frankenstein*, *Dracula*, *The Hound of the Baskervilles*.”

There would be little else emotionally that would supply Athol with the strong role model he needed as a boy. As he grew, he came to resent his father’s absentness, politics and weakness (physical and psychological) as a man. Fugard would continue to grapple with his relationship with his father, even past his death in October 1961. He attempted to reconcile his feelings through his plays, including “*Master Harold*” and *Hello and Goodbye*. In May 1961 in *Notebooks*, Fugard chronicles and reflects upon the final year of his father’s life in the hospital:

“Tonight, after two weeks of pain, of sleepless nights, of crying and whining in the dark, of vainly imploring Jeeesus and God, Dad broke down and sobbed like a child. Tears and flat spit bubbled his lips. We searched around for pills, for nerve pain specific, and dosed him with the lot. He pulled himself together for a few minutes then, just before I

left, he called to me, ‘Come here, my boy’ — started to say something, then floundered and drowned in another flood of tears. Eventually, he managed to say what he wanted: ‘Don’t let them do anything to my leg. Don’t let them take it off!’

“Behind the bland withdrawn expression what terrors moved! Behind the midnight agony ... That a cripple might lose his remaining leg — his final vestige of independence, or manhood, would go. ...

“The lies and half-truths that I have spread about Dad — alcoholic, fought in the war, etc. The truth — humility, resignation to suffering. A character who deliberately propagates and establishes a public image compounded of cowardice, weakness, dependence of another man who was the exact opposite. But done, not out of hate, but in submission to the inevitability of his (the other man’s — Dad’s) fate — and, finally, love.

“He was misunderstood: the silence taken for vacuity, the groans at night for weakness, the one leg for dependence.”

In the end, with all these emotions raging through his body, Fugard still loved his father, regardless of the man that he was; he came to understand and accept his father’s shortcomings. He wrote this in *Notebooks* in June 1972:

“My own judgment of my father — a gentle but *weak* man.”

## **The Jubilee Residential Hotel**

Due to his father’s inability to work, his mother managed the Jubilee Residential Hotel and St. George’s Park Tea Room. The Jubilee was home to the Fugards, and a somewhat temporary home for travelers and Port Elizabethans. It was during these years that he met Sam and Willie, the two black servants who would become Fugard’s greatest friends. In the six years that the family lived at the Jubilee, young Athol would spend much of his time in the servants’ quarters and exploring every room in the hotel. In his *Cousins: A Memoir*, Fugard recalls his days at the Jubilee:

“We had moved into the Jubilee Residential Hotel after the death of my paternal grandmother. ... Hardly a stone’s throw away, at the bottom of the hill, was Main Street, then Port Elizabeth’s principal business and shopping center. It was 1940 and I was eight years old at the time.

“If I remember correctly, there were sixteen rooms, singles and doubles, and all furnished with only the bare essentials: bed, dressing table, wardrobe, washstand with enamel jug, basin, potty and a chair. I can’t remember any pictures on the walls of those dark little rooms. Our ‘permanent’ boarders obviously did their best to give the rooms a bit of character, but for the rest they were archetypal transit spaces — the sagging mattress and cigarette burns on the furniture being the only

clues to the men and women who had passed through them. During our six years in the hotel I managed to sleep in thirteen of the rooms. I can remember very clearly how much I regretted the three that had eluded me when we finally sold up and left in 1946. It felt as if I had failed to complete a major mission in my life. ...

“In fact as regards people and incidents, the Jubilee was far and away the most exciting of the four homes of my youth. To start with, all it needed as you stepped out of the front door, was a left turn and then a hop and a skip downhill and you were slap in the middle of Main Street — and in those years, 1940 to 1946, it was a genuine *main* street — the hub of ‘good old PE’ (we Port Elizabethans have no problems with the acronym). At one end was the city hall: white, square and as solid as the wedding cakes my mother baked and decorated as a sideline, and at the other, beckoning me through all my childhood and youth, was Africa.”

### **Sam Semela and the kite**

Fugard’s relationship with Sam Semela, the waiter at the Jubilee Residential Hotel, is central to *“Master Harold” ... and the Boys* — and to his childhood. It was a strange dichotomy to young Athol: He was only 10, yet he had power over an older man. Wanting to model himself after Semela, Fugard recognized the qualities within him that made him a man, a surrogate father.

Semela worked at the Jubilee and St. George’s Park Tea Room for 15 years. Young Athol was especially fond of him; they would read books together and entertain each other in the servants’ quarters. In a brief March 1961 passage in his *Notebooks*, Fugard recalls the day when Semela made him a kite:

“The kite which he produced for me one day during those early years when Mom ran the Jubilee Hotel and he was a waiter there. He had made it himself: brown paper, its ribs fashioned from thin strips of tomato-box plank which he had smoothed down, a paste of flour and water for glue. I was surprised and bewildered that he had made it for me. ... Realise now he was the most significant—the only—friend of my boyhood years. On terrible windy days when no-one came to swim or walk in the park, we would sit together and talk.”

## **Athol Fugard: Personal Accounts Related to *“Master Harold”***

*“Master Harold” . . . and the Boys* deals with one specific moment which I’m trying to exorcise out of my soul.

I wrote [*“Master Harold”...and the Boys*], I suppose at one level, in an attempt to try to understand how and why I am the man that I am.

— Athol Fugard in 1982, [Interview with Athol Fugard](#) by Heinrich von Staden

“I’ve always had a sense that the plays that lie behind me — *Aloes, Boesman*, and the others ... that S[outh] A[frica] was half owner of the rights. This one belongs to me; this one’s mine.”

— Athol Fugard on “*Master Harold*”; From Letter to Vandenbroucke.  
“Masterful Fugard: Athol Fugard’s *Master Harold*’ ...and the Boys”

Fugard's initial first-degree experience occurred in much the way it happens to the boy in *Master Harold*. Says Fugard: “At the age of ten, I spat on a black man ... I was deeply ashamed of it seconds after I did it, but it was very difficult for me to emancipate myself from the racial pressures that make South Africa the place it is.”

— *Time*: Theater: May 17, 1982

Realise now [Sam] was the most significant — the only — friend of my boyhood years. On terrible windy days when no-one came to swim or walk in the park, we would sit together and talk. Or I was reading — *Introductions to Eastern Philosophy* or Plato and Socrates — and when I had finished he would take the book back to New Brighton. — March 1961, Fugard, Athol. *Notebooks: 1960-1977*.

Can’t remember now what precipitated it, but one day there was a rare quarrel between Sam and myself. In a truculent silence we closed the cafe, Sam set off home to New Brighton on foot and I followed a few minutes later on my bike. I saw him walking ahead of me and, coming out of a spasm of acute loneliness, as I rode up behind him I called his name, he turned in mid-stride to look back and, as I cycled past, I spat in his face. Don’t suppose I will ever deal with the shame that overwhelmed me the second after I had done that.

— March 1961, Fugard, Athol. *Notebooks: 1960-1977*.

## “*Master Harold*” Production History

“*Master Harold*” ... and the Boys began the same way that many of Fugard’s works began, through improvisation with his two collaborators John Kani, and Winston Ntshona. The following excerpt from Fugard’s 1972 *Notebooks* alludes to a first conception of “*Master Harold*”.

“The image I presented to Johnny and Winston was three or four tables and chairs representing the lounge of a local hotel, crowded with a type of arrogant and self-satisfied white student being served by two black waiters. Time — Saturday night; structure — the two of them, waiters, in the lounge before the arrival of the first customer, then the crescendo of activity and tensions to the climax of last orders please; and finally, the two of them alone again, as they tidy up and come to terms with another day in their lives.

Stripped away externals — red-nosed characterisation, effects (hundreds of bottles and glasses), orders — in an effort to find our basic challenge. Decided that this consisted of one table, one chair and

their relationship to it as ‘the servant’. Obviously the table and chair (empty) is a symbol of whiteness; they are black. A white master symbol — black servant relationship.

First exploration: prepare and place the table and chair, and then wait. Just wait. Winston placed the table and chair, and waited. Johnny took over, and waited. Winston took over and waited. Johnny took over and waited — finally Johnny replaced the table and chair.

Then analysed sub-text experiences. Gratifyingly rich. Their individual relationships to the table and chair — subordinate, resentful, dependent.”

*\*Note: “After about a week that idea aborted and the next idea they took on led to Sizwe Banzi is Dead.”*

## **Notable Productions**

The world premiere of *“Master Harold” . . . and the Boys*, directed by Fugard, was at the Yale Repertory Theatre in March 1982. Zakes Mokae played Sam, Danny Glover played Willie and Zeljko Ivanek played Hally.

*“Master Harold” . . . and the Boys* then moved to Broadway’s Lyceum Theatre in May 1982 with Fugard as Director, Mokae as Sam, Glover as Willie and Lonny Price as Hally.

“When the tension erupts in *‘Master Harold,’* it rips through the audience so mercilessly that the Lyceum falls into an almost deathly hush. [...] we’re forced to confront our own capacity for cruelty — and to see all too clearly just who it is we really hurt when we give in to it.”  
— Frank Rich of *The New York Times*

After initially being banned in South Africa, *“Master Harold” . . . and the Boys* premiered with a South African cast in Johannesburg in March 1983.

Athol Fugard's confessional drama about a white adolescent's initiation in the uses of racial power has come home to South Africa, and it left its multiracial audience ... visibly shaken and stunned. ... Many, blacks and whites, were crying.”  
— Joseph Lelyveld, *The New York Times*

In 1984 a televised version of *“Master Harold”* was created starring Matthew Broderick as Hally, Zakes Mokae as Sam and John Kani as Willie.

A filmed version of *“Master Harold,”* currently in production in South Africa, stars Freddie Highmore (*Charlie and the Chocolate Factory, Finding Neverland*) as Hally, Ving Rhames (*Pulp Fiction, Mission Impossible 1-3*) as Sam, and Patrick Mofokeng as Willie. The film is directed by Emmy award winning director Lonny Price (the original Broadway Hally).

# Apartheid

Apartheid: Afrikaner for separateness; apartness.

Petty Apartheid: Everyday racial discrimination such as marriage restrictions, segregated facilities (including park benches and beaches), jobs, elevators, cinemas, restaurants, housing, and education.

Grand Apartheid: Political and racial discrimination.

Four major points: “Separate development” of South Africa’s four racial groups; Total white control; The overruling of black interests for white interests; The categorization of whites (Dutch/Afrikaner/English/European).

Four racial groups: The Africans/Blacks: comprised of nine distinct nations (Zulu, Xhosa, Venda, Tsonga, Pedi, Tswana, Swazi, Ndebele, and Sotho); The Coloureds: mixed black, Malayan, and white descent; The Asians: Indian in ancestry; The Whites: Dutch (Afrikaner/Boer) and British Isles (Anglo) descent.

In 1948 the new race policy, Apartheid, institutionalized and enforced the already racially segregated South Africa. For the next 50 years, South Africans would be forced apart, imprisoned and murdered in the name of white domination. By the end of apartheid in 1994, hundreds of thousands of South Africans would be detained, tortured or murdered.

Arriving in South Africa in 1652, the Dutch settlers established the Cape of Good Hope and utilized the Dutch East India Company to import slaves from Malaysia, Madagascar, India, Indonesia, Mozambique and East Africa. In 1795 when gold was discovered on tribal lands, British forces seized control of the Cape colony. Soon, many citizens of the English Isles were immigrating to South Africa, leaving the Dutch settlers, now renamed Afrikaners, struggling to retain and regain power over their territories, resulting in the Anglo-Boer War (1899-1902). Through a peace treaty, the Boers lost their independence, Britain retained domination, and the British abolished slavery.

The British, who had negotiated with the Boer generals, created the South African Native Affairs Commission, proposing racial segregation in the areas of land, labor, education and politics. In 1910, South Africa gained dominion status within the British Empire and over the next 10 years the Union government passed proposals into law which instituted several Acts that would keep South Africa’s blacks away from its whites. One Act in particular, the Native Areas Act (passed in both 1913 and 1936), forced native Africans (non-white) to live on less than 14 percent of the land, even though they made-up roughly 85 percent of the country’s population.

By the 1930s the increasingly strong National Party (an all-white party) segregated African natives and used them as a means of cheap labor. Their efforts proved fruitful as the 1940s brought World War II and a boom in urban industrial companies. With the Second World War in full effect, and South Africa joining the Allied forces, jobs, wages and trade unions were on the rise for both whites and blacks. Consequently, with all South Africans moving toward the cities for work,

the rural areas became impoverished; farms and farmers suffered. To retain their income, Afrikaner farmers unified as the Afrikaner Nationalist Alliance, demanding more political control over black South Africans. In 1948, the Afrikaner farmers would get what they wanted.

When the National Party and Daniel F. Malan won the 1948 election (ousting predecessor General Jan Smuts who “undermined” racial segregation), Apartheid’s “total segregation” was enacted. This first period of apartheid, known as *baaskap*, Afrikaner for mastery and white supremacy, resulted in an all-white South Africa where blacks, coloreds and Asians were sent out of major cities to ethnic “homelands” and lost all citizenship rights in the “white” areas of South Africa. Once the non-whites were far removed, white miners, farmers and industries realized that their cheap labor came from those whom they had recently exiled. Greedy for their businesses to continue operations, the white businesses “allowed” the non-white South Africans to return to the “white” areas to work. To keep tabs on the non-whites in white territory, four significant Acts were passed into law: the Prohibition of Mixed Marriages (an amendment to the Immorality Act (1949)); the Population Registration Act (1950); the Group Areas Act (1950), which would forcibly relocate 3.5 million by the late 1980s, and the Reservation of Separate Amenities Act (1953).

When Hendrick Verwoerd, Apartheid’s chief architect, became South Africa’s Prime Minister in 1958, Verwoerd rephrased Apartheid from the crass *baaskap* to the more sophisticated “separate development.” Through “separate development” non-whites could lead socially, economically and politically free lives within their assigned “homeland,” but this systemized segregation also made every part of a South African’s life determinable by race. Africans, Coloreds and Asians still could not vote, own land, move freely from one country to another, or choose their employment. Those who were able to live on “white” land as a result of work had to do so with a permit and without their family, thus breaking down the “races” strength in numbers. Passbooks or “Books of Life” were mandatory for all non-whites to carry, and consisted of marriage and driver’s licenses, birth certificates, and work permits. To be caught without ones passbook was punishable by imprisonment and in extreme cases torture and beatings.

The 1950s also saw anti-Apartheid growth. The African National Congress (ANC), an organization whose members included Nelson Mandela, Walter Sisulu, Oliver Tambo, and 1961 Nobel Peace Prize recipient Albert Luthuli, focused on the political and social conditions of South Africa’s black community and staged the peaceful Defiance Campaign of Unjust Laws. During this campaign, the ANC adopted the Congress of the People’s Freedom Charter (notable for its opening phrase “The People Shall Govern!”) which demanded full civil rights and equality for all South Africans. In December 1956, after several protests in addition to the Defiance Campaign, more than 100 activists were arrested and charged with high treason in the “Treason Trial” of 1961; all of the accused were acquitted.

The newly formed Pan Africanist Congress (PAC; known for its African nationalism, socialism, and continental unity) soon began its anti-Pass Laws campaign against



Apartheid. Their first attack resulted in March 1960's Sharpeville Massacre, where 69 people were shot after responding to a PAC call to turn in passes and submit to arrest. By 1963, the African National Congress had formed its military, *Umkonto we Sizwe* or "Spear of the Nation," Nelson Mandela and other leading activists had been imprisoned or exiled and anti-Apartheid resistance was outlawed under the Unlawful Organizations Act.

South Africans in defiance of Apartheid's laws were now kept in custody without trial or assassinated. As protests grew, so did the world's interest in Apartheid. In response to South Africa's call for emergency help to the rest of the world, many countries began challenging South Africa's regime. As a result, Prime Minister Balthazar Johannes Verwoerd withdrew South Africa from the United Nations in 1961, left the British Commonwealth, and South Africa was banned from the Olympic Games. In 1966, Verwoerd was assassinated and succeeded by John Vorster who relaxed some of Apartheid's petty laws; this did not stop protest, violence or brutality during the 1970s.

With Peiter Willem Botha's 1978 election to prime minister, Apartheid laws relaxed even more, granting Asians and Coloureds limited political rights and abolishing the long-standing pass system. While these restrictions were lessened, Botha continued to condemn any opposition to the government and wanted white power to remain dominant in South Africa.

By 1983, six hundred South African organizations had come together to create the United Democratic Front, an alliance of trade unions and organizations endorsing the Freedom Charter and eliminate "homelands." As anti-Apartheid activities increased, in 1986 Botha declared a state of emergency and deployed five thousand soldiers to ban, arrest, and detain tens of thousands of South Africans, many of which were tortured and murdered. Foreign countries began pulling their business transactions, trades, and investments with South Africa by the end of the 1980s, leaving the country in a state of economic depression.

In 1989, National Party leader Frederik Willem de Klerk became prime minister and released many of Apartheid's black political prisoners. He declared to Parliament that Apartheid had failed and all bans on political parties would be immediately lifted. But race relations continued to retain tension until 1993, and more than 10,000 South Africans were killed due to political violence. Criminal activity like murders, beatings, and explosions were on the rise. In February 1990, anti-Apartheid organizations were un-banned, political prisoners were freed (including Nelson Mandela), and resolution was in the air. Apartheid officially ended in 1994 with the democratic election, abolition of "homelands," and new interim (1994) and final constitutions (1996). All apartheid laws were repealed and South Africa laid its foundations for a multiracial and multiparty transitional government. Nelson Mandela became the first freely elected, majority president, setting into action equality for all South Africans and the reclamation of native lands by its once native inhabitants.

## Timeline of Apartheid in South Africa

1651	Dutch settlers arrive in South Africa.
1652	The Dutch East India Company establishes a trading station at the Cape of Good Hope.
1659	The first battles by the Khoikhoi (native South Africans) in defense of their land against the Dutch settlers took place this year.
1690s	Trekboers (settlers) begin their expansion east and north into South Africa's interior.
1700s	Dutch farmers (Boers) migrate across land inhabited by the Bantu and Khoi, seizing land used by the tribes for cattle and sheep -- the basis of their economy. The tribes must work on Boer farms as a means of living.
1702	The first major clash between Afrikaner trekboers and the Xhosa (speakers of the Bantu language) takes place near the Fish River.
1756	Slaves are imported from West Africa, Malaysia and India, establishing white dominance over non-whites.
1795	The British occupation begins in the Cape.
1806	Britain takes control of the Cape from the Dutch.
1810s	British missionaries arrive and criticize the racist practices of the Boers, who believe they are superior to Africans. They urge the Boers to treat Africans more fairly.
1828	Ordinance 50 abolishes discriminatory practices against free blacks; the Cape Colony repeals "pass laws."
1830s-40s	The Great Trek: the Dutch/Afrikaner/Boers make the eastward and north-eastward migration away from British control in the Cape Colony. Slaves are emancipated.
1845-75	The system of segregation brought from India is introduced throughout the Natal region, under British colonial rule.
1867	Diamond mining begins in South Africa. Africans are given the most dangerous jobs, paid far less than white workers and housed in fenced, patrolled barracks. Oppressive conditions and constant surveillance keep Africans from organizing for better wages and working conditions.
1886	Gold is discovered in the Witwatersrand region. (This gold rush leads to the establishment of the city of Johannesburg.)
1899-1902	The Anglo-Boer War is fought between the British Empire (English Colonialists) and the two independent Boer (Dutch Afrikaners) republics of the South African Republic (Transvaal Republic) and the Orange Free State. It is caused by the discovery of gold in the northern regions of South Africa and the British attempting to reassert power over the Afrikaners. After three years, the British burn several Afrikaner settlements and initiate the first concentration camps. A peace treaty is reached, and the Boers lose their independence to the British.
1906	The suppression of the Bambata Rebellion marks the end of the first phase of armed resistance to colonial conquest.

1908	A constitutional convention is held to establish South African independence from Britain. The all-white government decides that non-whites may vote but not hold office. Some people in the new government object, believing that South Africa would be more stable if Africans were treated better.
1910	The South Africa Act takes away all political rights of Africans in three of the country's four states. This creates the Union of South Africa and transfers power to the white minority. Louis Botha is the country's first prime minister, and Jan Smuts is deputy prime minister.
1912	The South African Native National Congress organizes Africans in the struggle for civil rights.
1913	The Black (or Natives) Land Act gives 7.3 percent of the country's land to Africans, who make up 80 percent of the population. Africans are prohibited from owning land outside their "homeland." Africans are allowed to be on "white" land only if they are working for whites.
1914	The (Afrikaner) National Party is formed. The Afrikaner Rebellion takes place; it involves Afrikaners and the newly formed National Party who was against South African participation in WWI on the British side because of German family ties and that the Germans supported the Afrikaners in the Anglo-Boer War.
1919	Botha dies. Smuts succeeds him as prime minister.
1920s	Blacks are fired from jobs which are now given to whites who are demanding that they make an income after returning from WWI.
1923	The South African Native National Congress changes its name to African National Congress.
	The Native (Black) Urban Areas Act introduces residential segregation in South Africa. A provision in the act also provides cheap labor for the white mining and farming industry.
1933	J.B.M. Hertzog and Jan Smuts win the general election; Smuts becomes deputy prime minister.
1936	The Representation of Blacks Act weakens the political rights for Africans and allows them to vote only for white representatives. The Native Trust and Land Act increases the land set aside for Africans to 13 percent of the country's total area.
	Fewer than 30% of Africans are receiving any formal education, and whites are earning over five times as much as Africans.
	Native Trust and Land Act increases land set aside for Africans to 13% of the total country's area.
1939	The <i>Ossewabrandwag</i> is formed. It is a pro-Nazi, nationalist Afrikaner organization opposing South Africa's entrance into World War II on the Allied side. Smuts becomes prime minister.
1940	J.B.M. Hertzog and Daniel François Malan (prime minister from 1948-54) form the Herenigde Nasionale Party (Reunited National Party). This party initiates the policy of apartheid.

1946	<p>Jan Smuts sets up the Fagan Commission to investigate changes to the segregation system. The commission recommends relaxing control over Africans in urban areas. The Commission recommends the control over Africans in urban areas should be relaxed.</p> <p>More than 75,000 Africans go on strike in support of higher wages: African mine workers are paid 12 times less than their white counterparts and forced to do the most dangerous jobs. Police use violence to force the unarmed workers back to their jobs; more than 1,000 are injured and at least 12 are killed.</p>
1948	<p>The Sauer Commission, created in opposition to the Fagan Commission, recommends that apartheid be implemented.</p> <p>The Herenigde Nasionale Party, with an apartheid platform, wins the general election by a majority of parliamentary seats but not overall votes.</p>
1949	<p>Prohibition of Mixed Marriages Act outlaws interracial marriages.</p> <p>The African National Congress adopts the Programme of Action, ushering in a period of mass campaigns against non-white civil disobedience, boycotts and strikes.</p>
1950	<p>The Population Registration Act classifies people into three racial groups: white, coloured (mixed race or Asian), and native (African/black).</p> <p>The Immorality Act forbids all sexual relations between whites and non-whites.</p> <p>The Suppression of Communism Act prohibits any acts or strategies that might promote political, social or economic changes. The law also allows the minister of justice to ban any person posing a threat to the state's control.</p> <p>June 26, 1950 — The date is known as Freedom Day. Demonstrations and strikes are held in opposition to the Suppression of Communism Act. The bill becomes law, outlawing the Communist Party of South Africa, which was founded in 1921, along with many forms of opposition to apartheid.</p>
1951	<p>Separate Representation of Voters Act enforces racial segregation, and the deliberate process to remove all non-white people from the voters' roll.</p> <p>The Group Areas Act sets aside specific communities for each of the races (white, coloured (mixed race or Indian), and native (African/black) ). The best areas and the majority of the land are reserved for whites. Non-whites are relocated into "reserves" or "homelands." Mixed-race families are forced to live separately.</p> <p>The Bantu Homelands Act allows the white government to declare that the lands reserved for black Africans are independent nations. Millions of blacks are stripped of their South African citizenship and forced to become residents of their new "homelands." Blacks are now considered foreigners in white-controlled South Africa, and need passports to enter.</p> <p>Legislation introduced to remove coloured people in the Cape Province from the Parliamentary Voters Roll.</p> <p>Bantu Authorities Act provides for setting up Bantustan structures.</p>

1952	<p>Abolition of Passes and Coordination of Documents Act requires all Africans to carry identification booklets with their names, addresses, fingerprints, and other information. Between 1948-1973, over ten million Africans are arrested because their passes are "not in order." Burning pass books becomes a common form of protest.</p> <p>June 26: Launching of Defiance Campaign against Unjust Laws by the ANC and South African Indian Congress.</p>
1953	<p>The Preservation of Separate Amenities Act establishes "separate but not necessarily equal" parks, beaches, post offices, and other public places for whites and non-whites.</p> <p>Bantu Education Act: Through this law, the white government supervises the education of all blacks. Schools condition blacks to accept white domination. Non-whites cannot attend white universities.</p> <p>Segregation of trade unions made a condition of registration. Exclusion of Africans from official negotiating machinery, and consequent outlawing of strikes by African workers.</p> <p>The Public Safety Act authorizes the government's use of brute force to coerce non-whites to adhere to many legislative acts passed under apartheid.</p>
1955	<p>June 26: Freedom Charter adopted by the Congress of the People, jointly organized by the members of the Congress Alliance.</p> <p>Formation of South African Congress of Trade Unions, the first non-racial trade union center, and a subsequent member of the Congress Alliance.</p>
1956	<p>Treason Trial begins. 156 people (105 Blacks, 21 Indians, 23 Whites and 7 coloureds), including Nelson Mandela, arrested in a raid and accused of treason (conspiracy to overthrow the present government and replace it with a communist state through violence). Trial lasts until 1961.</p>
1958	<p>HNP wins 103 out of 163 seats in parliament in general election.</p>
1959	<p>Pan Africanist Congress (a liberation movement) formed by people who had left the ANC.</p> <p>Promotion of Bantu Self-Government Act.</p>
1960	<p>A large group of blacks in the town of Sharpeville refused to carry their passes. The government declares a state of emergency and responds with fines, imprisonment, and whippings. 22,000 people are detained, 69 people die and 187 people are wounded. The African political organizations, the African National Congress and the Pan African Congress, are banned through The Unlawful Organisations Act.</p> <p>Foundation of the Apartheid Republic, with a military mobilization to prevent protests and demonstrations. 8,000-10,000 people arrested and detained under the "12-day law", the first law allowing detention without trial. By the end of the year, armed resistance had been initiated.</p> <p>December 16: First operation of <i>Umkhonto We Sizwe</i> ('Spear of the Nation') formed by leaders of the ANC and allied organizations to undertake armed resistance.</p>

1962	<p>The United Nations establishes the Special Committee Against Apartheid to support a political process of peaceful change.</p> <p>Nelson Mandela secretly visits several countries to seek facilities for military training and returns to South Africa to continue working underground.</p>
1963	Nelson Mandela, head of the African National Congress, is incarcerated.
1967-8	Joint actions by ANC and the Zimbabwe African People's Union (ZAPU) against the Smith regime in Rhodesia.
1968	<p>Separate Representation of Voters Amendment Act introduces the Coloured Persons Representative Council which could make laws on finance, local government, education, community welfare and pensions, rural settlements and agriculture which affect coloured people.</p> <p>South African Student Organization established by Steve Biko.</p>
1970s	<p>Resistance to apartheid increases. Organizing by churches and workers increases. Whites join blacks in the demonstrations.</p> <p>The all-black South African Students Organization (SASO), under the leadership of Steven Biko, helps unify students through the Black Consciousness movement.</p>
1973	Wave of strikes by black workers.
1974	Rally in Durban organized by SASO to celebrate independence of Mozambique under leadership of FRELIMO (Liberation Front of Mozambique) Several organizers of rally arrested and imprisoned.
1975	Trials indicate increasing numbers of people leaving the country for military training.
1976	<p>The Soweto Uprising: People in Soweto riot and demonstrate against discrimination and instruction in Afrikaans. The police react with gunfire. 575 people are killed and thousands are injured and arrested. Steven Biko is beaten and left in jail. Protesters against apartheid link arms in a show of resistance.</p> <p>June 16: Soweto massacre as police shoot at school children protesting against apartheid education.</p> <p>Internal Security Act introduces even harsher repressive measures than already exist.</p>
1977	<p>September 12: Death by murder of Steve Biko.</p> <p>October 19: Banning of 18 organizations, including most of the black consciousness organizations, and two newspapers with black readership, (<i>the World</i> and <i>Weekend World</i>).</p>
1980	<p>March 21: Launching of campaign for the release of Nelson Mandela by the <i>Sunday Post</i> newspaper (successor to the banned <i>Weekend World</i>).</p> <p>Countrywide boycotts against apartheid education, a wave of industrial militancy, protests against rent increases and bus boycotts combine in a period of sustained popular resistance. In June, ANC guerillas sabotaged the Sasol oil-from-coal complex in a major action. Over 900 people detained during the year.</p>

1980s	<p>People and governments around the world launch an international campaign to boycott South Africa. Some countries ban the import of South African products, and citizens of many countries pressure major companies to pull out of South Africa.</p> <p>Hundreds of thousands of Africans who are banned from white-controlled areas ignore the laws and pour into forbidden regions in search of work. Civil disobedience, demonstrations, and other acts of protest increase.</p>
1981	<p>January 30: The South African Defence Force attacks houses in Maputo killing 13 ANC and SACTU members.</p> <p>May 31: The apartheid regime celebrates the 20th Anniversary of the founding of the apartheid republic, in the face of a countrywide campaign of protest and boycott of the celebrations.</p> <p>November 4: A massive boycott of the elections to the South African Indian Council shows the Indian community rejects segregated political structures.</p>
1982	<p>During the year the regime streamlines and strengthens its 'security' laws and amends the Defence Act in order to greatly expand its armed forces. Two more people die in detention and several are admitted to psychiatric wards.</p>
1983	<p>United Democratic Front formed to endorse the Freedom Charter and eliminate "homelands."</p>
1984	<p>Township revolts begin in Sharpeville. P.W. Botha (South African prime minister 1978-84) becomes state president and the first tricameral parliament for Coloureds, Whites, and Indians is opened.</p>
1986	<p>State of Emergency declared by Prime Minister Pieter Willem Botha. 5,000 soldiers deployed to ban, arrest, and detain tens of thousands of South Africans, many of which were tortured and assassinated.</p>
1989	<p>F.W. de Klerk replaces Botha as National Party leader, becomes president.</p>
1990	<p>Nelson Mandela released from jail. de Klerk legalizes ANC, PAC, SACP, and other opposition parties.</p>
1991	<p>There are new protests against apartheid education early in the year, number of strikes continues to grow, guerilla actions occur in several areas and a campaign begins to resist and boycott new apartheid political structures.</p>
1993	<p>A multiracial, multiparty transitional government is approved.</p> <p>Mandela and de Klerk receive the Nobel Peace Prize "for their work for the peaceful termination of the apartheid regime, and for laying the foundations for a new democratic South Africa."</p>
1994	<p>Elections are held. The United Nations sends 2,120 international observers to ensure the fairness of the elections. 17 million citizens cast their vote in the first multiethnic election. The African National Congress, representing South Africa's majority black population. Nelson Mandela, the African resistance leader who had been jailed for 27 years, is elected President.</p> <p>Reconstruction and Development Plan is set into action, asking for political equality for every South African, the unification of South African provinces, higher property taxes and utility costs for whites to in turn provide shantytowns with basic utilities and public services.</p> <p>Millions of South African blacks reclaim ownership of their native lands.</p>

## Port Elizabeth, South Africa in the 1950s

In *Cousins: A Memoir*, Fugard describes the city of Port Elizabeth as he knew it during the years 1940-46:

Port Elizabeth, South Africa's "Windy City" or "Friendly City," is one of the country's major urban areas. Located on the Eastern Cape, the city is well suited to the import/export industry, merchant ships and trading routes. During the early 20<sup>th</sup> Century, when industrial factories were booming in South Africa's supply-and-demand economy, companies like General Motors, Ford Motor and Firestone Tire and Rubber provided many South Africans with jobs.

Saturday morning was Port Elizabeth's bustling day of the week. Shoppers filled the streets as they went from OK Bazaars to Woolworths to Ackermans. Other stores, like Garlicks and Kolnicks, attracted many window shoppers. Along Main Street, where motorcars, trams and buses raced, "Bible-thumping evangelists" and newspaper sellers filled the sidewalks. Willowtree, a milk bar, or general store that served milkshakes and lollipops, especially drew Port Elizabeth's youths, like young Athol and his cousin Johnny. Fugard recalls attending several of the local cinemas located just minutes from the Jubilee Residential Hotel. At the Opera House Cinema, he and his father would see monster movies like *Frankenstein*, *Dracula* and *The Wolfman*. Another cinema, the Popular, a bio-café, brought in bioscopes (films) from America, where South Africans could see film stars like Gene Autry and the Lone Ranger.

Slightly further from the Jubilee was Jetty Street, a street known for violence and sin and which was filled with beggars and brothels. At the end of the street was a place where young Athol only sometimes went: the railway station and docks where the coloured fishermen made their living. Just beyond Port Elizabeth was the Donkin Reserve, an open area of grassy fields where young Athol flew kites with Sam Semela, and Humewood, the city's beachfront promenade.

Sundays seemed to bring a sad end to the weekend as Fugard remembers:

It was the Sunday nights that did it to me. Standing at the bottom of Constitution Hill and looking to the left and right along the deserted length of Main Street you knew, with a sinking heart and total certainty, you just knew, that there was no adventure to be found on those pavements. Nothing was open along the entire length of the street, not even my favorite little hole-in-the-wall Indian fruit shop where I used to buy sweets and cooldrinks. The sense of a world abandoned was heightened by the intermittent arrival and departure of empty buses to and from the suburbs, the Circle tram clanging past without any passengers, and the occasional lost soul drifting along the pavements as purposelessly as a piece of newspaper being waltzed around by the wind. In fact, as the saying goes, they might just as well have rolled up those pavements and put them away until Monday.



## **Port Elizabeth as described by Athol Fugard in his *Notebooks***

Port Elizabeth day: windy, very white. High cloud, wispy like smoke or cottonwool teased out until you can see through it. No colour was definite. Green of trees or grey distance, walls and men walking away and paper in the streets, all seemed the same through the smoky haze.

Autumn in P.E. comes as a slightly chilly windswept day. A few grey grey ones, a few clear ones – an with the latter, when the sun sets the yellow, lime-washed buildings glow with an orangy bright, reflected light.

Tonight a clear silent evening. A cricket starts up and in its short leaping chirp the suggestion of a panting – the same rhythm as if the earth was tired. Like a sound of the starts. Distant throb of the surf. [...] A street lamp hidden from view by a bush with huge velvety leaves. The edge of the leaves refracting the light in a serrated thread of silver like a strand of a cobweb in silhouette against a black sky So clear and precise that I could have traced the line with a pencil. [...] Two sounds: car door slamming and a woman laughing then a few syllables of scorn. For the rest, silence.

## **St. George's Park**

Home to Port Elizabeth's many sport teams, St. George's Park is the second oldest cricket club in South Africa and the sixth oldest cricket ground in the world. It was created on an open field alongside a cemetery just outside of Port Elizabeth.

- Cricket was introduced to South Africa with the arrival of the British settlers in the early 1800s.
- The Port Elizabeth Cricket Club was formed in 1859.
- St. George's Park also is the home of the Port Elizabeth Bowls Club. South Africa's first bowling club was established Aug. 14, 1882.
- The first lawn, or "green," was opened Jan. 5, 1884, by the bowling fraternity.
- St George's Park staged the first Test Cricket match to be played in South Africa on March 12, 1889. This was the first Test ever played outside of England or Australia.
- St. George's Park held South Africa's first Rugby International against England on July 30, 1891.
- The first South African interclub bowling tournament played April 11-18, 1894.
- St. George's Park hosted England's Princess Elizabeth in 1947 when she and her parents were on a tour of South Africa.
- The first women's international Test Cricket was in 1960.
- Today, St. George's Park is an 18,500 seat stadium holding cricket, bowling, rugby, tennis and soccer events.

## Ballroom Dance in South Africa

In “*Master Harold*” the servants play Count Basie and Sarah Vaughn’s jazz music on the jukebox as they practice their Foxtrot and Quickstep in preparation for the big ballroom dance contest. These American jazz artists and European dances made their way into the St. George’s Park Tea Room thanks to Hally’s jazz musician father (or young Athol’s father), and the widespread cinema and gramophone recordings crossing the Atlantic from America and Europe. South Africa’s exposure to American jazz and ballroom dancing, and their own Cape Jazz or *marabi*, finds both personal and worldly roots.

Dating to the country’s colonization, South Africa’s ballroom-dancing culture was initially influenced by the Dutch settlers, who brought the dances with them from Europe. Once enslaved, the natives/slaves would mimic and imitate their masters’ dances and music. As time progressed and more Europeans arrived, they brought social dances like the minuet, quadrille, cotillion and contredans to South Africa’s native culture.

In the first half of the 20<sup>th</sup> Century, thanks to gramophone and cinema recordings, American jazz and African-American performers were seen and heard by whites and non-whites in large industrial cities like Cape Town and Port Elizabeth. It was in these recordings that Africans heard and saw African-Americans playing jazz, singing, dancing, and performing theatrical sketches and minstrelsy and were inspired to make these new music and dance styles their own, reflecting their identities and stories. Ragtime, the modern waltz, and the foxtrot were incorporated into South Africa’s post-World War I culture, and ballroom dancing and jazz-band music became special social events; South Africa’s British governors-generals and their wives threw garden parties and galas which featured ballroom dancing as the evenings’ main event. These dances became more for the white elite than native blacks or the more conservative Afrikaners who deemed ballroom dancing immoral and promiscuous.

While ballroom galas were definitely part of white society, black and coloured townships (towns created by Apartheid to keep whites and non-whites separate, often set several miles from white, industrial centers) embraced the dances as an expression of pride, form of protest and stress relief. Jazz musicians and middle-class workers would pack the many late-night township dance halls, like The Bantu Men’s Social Centre and Undermoon Hill in Sophiatown, or The Ritz in Johannesburg. Jazz band and dance competitions, where white judges evaluated the performers’ abilities and variety, excited Africans in domestic and restaurant service, who seemed to be the best ballroom dancers. “Rainbow balls,” the non-white answer to galas and ballroom-dancing events, consisted of coloured jazz musicians playing all styles of jazz and blues music, black and coloured dancers and, later, white judges. The music was a blend of Afrikaans folk music, Afro-American beats, American jazz and swing, and that of the British elite (two-steps and waltzes).

In the early 1920s, Madge Mans, a South African dance teacher, created the South African Dance Teacher’s Association, a spin off of Britain’s Ballroom Branch of the

Imperial Society of Teachers Dancing. The SADTA focused on “operative dancing and ballet as competitive art forms” and later added ballroom as one of its components. Taking its cue from Britain, the SADTA developed a syllabus and guidelines for dance steps and rhythms on which students and competitors would be instructed and judged. The SADTA created the South African Ballroom Championship by the end of the 1920s and gave way to dancing institutions in Johannesburg, Pretoria, Cape Town, and Durban. The widespread popularity of ballroom dancing led to the creation of the Amateurs Dancers Association in South Africa in 1933, where social dancers, including non-whites, could test their skills as a step toward professional competition. In the mid-1930s, the ADA and SADTA joined together and competitions became more popular than social dancing. Beginning in the 1940s, British teachers and dancers would visit South Africa to conduct master classes with styles from England, and South African dancers temporarily exchanged places with British dancers to explore both countries’ styles. The white elite, who dominated the competition circuit and native Africans adhered to the strictures of ballroom-dance rules and regulations, Blacks, though, were excluded from the prominent competitions. Whether social or competitive, ballroom dancing swept across South Africa in the early 20<sup>th</sup> Century.

## **Jazz Music in South Africa through the 1950s**

“*Master Harold*”’s servants play the jazz music of Count Basie and Sarah Vaughn on the jukebox as they practice their Foxtrot and Quickstep in preparation for the big ballroom dance contest. These American jazz artists and European dances most likely made their way into the St. George’s Park Tea Room thanks to Hally’s jazz musician father (or young Athol’s father), and the widespread cinema and gramophone recordings crossing the Atlantic from America and Europe. South Africa’s exposure to American jazz and ballroom dancing, and their own Cape Jazz or *marabi*, finds very personal and worldly roots.

During the time when Africans were being forcefully transported from Africa to America as slaves, they brought with them the tribal rhythms, music, speech patterns, call and response, and traditions of their people. The music and songs they would play as they worked on plantations and in the fields as a form of protest and identification, trying to keep their roots, gave way to early American jazz. Soon, the African slaves learned the music and instruments of their European descended masters and fused their rhythms and the harmonies and hymns of their masters, creating America’s jazz and blues as we now know it.

South Africa’s diverse and unique music dates to its colonization where musical rhythms and instruments from the Xhosa and Khoisan natives were combined with those of the Dutch/European settlers. Using various hymns, polkas, xylophones, western instruments, and bands, South Africa’s music of the black, unskilled workers became known as *marabi* by the twentieth century. In the early twentieth century, American jazz made its way across the Atlantic by gramophone records and cinema into large cities like Cape Town and Port Elizabeth where it was embraced by whites and non-whites. It was in these recordings that Africans heard

and saw African-Americans playing jazz, singing, dancing, and performing theatrical sketches and minstrelsy. With the ever present segregation between races, Africans wanted their music and expression to reflect their identities and stories. By fusing sophisticated jazz music with their tribal heart and rhythms, “African Jazz” was created.

As World War II enveloped the globe, South Africa was still functioning as a segregated country. The war provided Africans, Coloreds, and Asians the ability to move to urban areas and work in industrial factories. For the South Africans who had been called to serve at WWII's front, upon their return they brought back new music styles and sounds. But it was also during the war, before the soldiers returned, which South African's created their own jazz, because of the lack of influence from the outside world. Africans began experimenting with this music more than before, and an emergent cultural trend was on the horizon as Africans played this new music and were embraced by even the white music and club promoters. Jurgen Schadeburg, a photographer for South Africa's *Drum* magazine, was placed to “chronicle the development of the African entertainment circuit” in the 1950s. He notes:

“Much of the fifties music became a form of defiance, a means of survival and a symbol of freedom against the apartheid system. The beauty of this type of jazz was its rawness, talented musicians with a natural flair – usually untrained and unable to read music – played spontaneously, creatively and vibrantly. Sadly, these outstanding fifties jazz musicians had a limited audience and, therefore, an equally limited income, as it was against the law for them to play to white audiences.” (p. 10)

The 1950s jazz musicians and middle-class workers would pack the many township dance halls on the outskirts of major towns, like The Bantu Men's Social Centre in Sophiatown or The Ritz in Johannesburg. Dance band competitions were being held where judges evaluated the performers' “ability and variety of dance music they were able to play.” Thanks in part to World War II, American jazz found its way to South Africa and had been “Africanised,” giving new life and personal meaning to the upbeat and soulful music.

## **1982 Interview with Athol Fugard by Heinrich von Staden**

*When ‘Master Harold’ ... and the Boys was first produced at the Yale Repertory Theatre, Athol Fugard had the chance to respond to some questions about its significance to him. He revealed that the play was deeply personal and that through it he had been able to exorcise a demon that had haunted him for some time. In this interview, Fugard detailed his involvement with South African drama and black actors in South Africa. He also commented on the extent to which censorship and other political pressures in South Africa have made it difficult for his work to be produced in his own country.*

**VON STADEN:** Athol, whenever I see you roaming around freely, I'm relieved. You are walking on the edge of what is permissible in South Africa, with a lot of the themes you are treating. You never fall off that edge. And the authorities don't push you off the edge. Nor do they chain you so that you can't continue walking along the edge. I sometimes wonder, is that because Athol is writing in English?

**FUGARD:** It's because I'm writing in English, and there's another factor. Another important factor, Heinrich. The days when the likes of myself— old style liberals like Alan Paton [the South African author]—were regarded as Public Enemy Number One are past. The polarization within South African society is extreme now. God, I'm not going to make bombs; Alan is never gonna make bombs; but there are people who are making bombs. Ten years ago they thought that Alan and I might get around to making bombs one day. And that's when they were nervous. They didn't realize then that we were actually never into making bombs at all.

**VON STADEN:** The bombs of fiction—Athol, aren't they more explosive than TNT?

**FUGARD:** I'd like to believe that. You understand I've got to be careful about that one. I've got to be careful about flattering myself about the potency of the one area of activity which I've got, which is theater and being a writer.

**VON STADEN:** How often have there been productions of your plays for non-segregated audiences in South Africa?

**FUGARD:** I've had to change my tactics in terms of that over the years. At a period when the policy on segregated audiences in South Africa was rigid and very strictly enforced, I had to make a decision whether to take on an act of silence, just be silent because I couldn't go into a theater that was decent in my terms, or whether to take on the compromising circumstances of segregated audiences simply because I felt that if a play has got something to say, at least say it. And there were years when I decided to do the latter. I did perform before segregated audiences. In a sense I regret that decision now. I think I might possibly have looked after myself — and maybe the situation — better by not accepting that compromise. But I did.

**VON STADEN:** But do you think you had a genuine choice at that time?

**FUGARD:** I had a choice between silence or being heard.

**VON STADEN:** Let me ask you along similar lines, when you are writing a play or a novel like *Tsotsi*, do you sense constraints on the way you are writing in view of the fact that certain things are anathema to the government, also in fiction?

**FUGARD:** I would like to believe that I have operated at the table at wine and sit and write, that I have operated totally without self-censorship. Maybe scar awareness of what is possible and is not possible has operated subconsciously and is deciding choices I make in terms of what I favor. I think it may be pertinent to the conversation we are having, that "*Master Harold*" ... *and the Boys* is the first play of mine in twenty-four years of writing that will have its premiere outside of South

Africa. And one of the reasons why I'm doing that this time is that there are elements in "*Master Harold*" ... *and the Boys* that might have run into censorship problems. ....

**VON STADEN:** Here you are, a person who, critics say, has achieved exceptional insight into human nature, and you never obtained a university degree. What institutions, what processes do you think contributed most to the insights you have?

**FUGARD:** Well, I think to be a South African is in a way to be at a university that teaches you about that. The South African experience is certainly one in which, if you're prepared to keep your eyes open and look, you're going to see a lot of suffering. But then, in terms of personal specifics, I suppose for me there was a very, very important relationship, a friendship, with a black man in what I suppose is any person's most formative and definitive years, the age between eleven, ten up until the age of twenty-one. It was a black man in Port Elizabeth, and my play "*Master Harold*" ... *and the Boys* reflects something of that friendship, tries to talk about it, look at it. I left South Africa, hitchhiked through the African continent, ended up as a sailor on a ship which, apart from the officers and engineers, had a totally nonwhite, had a totally black crew, and I was a sailor in a totally black crew. There was that, I think I can't nail down any one specific traumatic incident as being totally decisive. But I could be certain that "*Master Harold*" ... *and the Boys* deals with one specific moment which I'm trying to exorcise out of my soul.

**VON STADEN:** In all of your plays and in the novel you always have a South African setting. Yet your plays and your novels, though so rooted in the specifics of the South African situation, seem to have a tremendous appeal to audiences that are largely ignorant of the situation there. To what do you ascribe that?

**FUGARD:** You take a chance. As a storyteller one year ago, I took a chance . . . I realized that it was finally time to deal with the story of a seventeen-year-old boy and his friendship with two black men. And it's a gamble. There's no formula. There is no way that you can make or decide or guarantee before the event that that story is going to resonate outside of its specific context. You just take a bloody chance.

**VON STADEN:** Let's go back to South Africa from a slightly different angle. After you've been in a country like America or England, where you can speak and move freely, without the kinds of constraints that are only too well known to exist in South Africa, why do you go back to South Africa so insistently? Every time you've been abroad, you've insisted on going back again.

**FUGARD:** My answer to the question is quite simply that the little or the lot I know about love, which is, I think the most important activity in life, was taught me by South Africa. I must admit that the moment I find myself outside of my country I can cut through very cleanly to why I love it, why I will eventually want to go back to it, and why I will be buried there. I've chosen my spot.

**VON STADEN:** You've chosen your spot?

**FUGARD:** There's a little village in the mountains behind Graaff-Reinet.

**VON STADEN:** But why would a man who is as alive as you are, think so much about death . . . as to go and choose . . . ?

**FUGARD:** Because it's going to happen.

**VON STADEN:** Do you think about it very often?

**FUGARD:** There's a marvelous few sentences in the preface to Kazantzakis' Report to Greco, where in the course of it he says: "Listen, I'm writing this goddamn thing"—he's talking to his wife; he says, "I'm writing this thing so that what you finally put into the ground: just bones, just bones. There must be nothing left." At a certain point as a writer your writing process involves a progressive unburdening. You're not accumulating anymore. You're unburdening yourself. Master Harold relieved me—left the feeling a little bit lighter.

**VON STADEN:** This country where you will be buried, sixty miles from where you were born, near Graaff-Reinet, is a country which many people think does not have much of a future. I was very struck in this context by a scene from your new play where the notion of progress is introduced, because that's something that Afrikaners are harping on all the time: "We're making progress, we're making progress." And the scene to which I am referring, you will recall, from Master Harold, is where Hally, before he becomes Master Harold, says: "If Joan of Arc was captured today, she'd . . .

**FUGARD:** Oh, I love that exchange . . . I was so happy when that happened.

**VON STADEN:** It's beautiful. But your text: "If Joan of Arc was captured today, she'd be given a fair trial." And then Sam says:

**FUGARD:** "And then the death sentence."

**VON STADEN:** And then Hally says: "I know, I know. I oscillate between hope and despair."

**FUGARD:** On the stage it's going to be (because my mispronunciation of words in my youth, simply because I didn't have a good education, was terrible) . . . it's going to be "I os-killate."

**VON STADEN:** Great. Does Athol Fugard also os-killate between hope and despair?

**FUGARD:** Yes, yes, yes. My despair is always involved in trying to see the whole situation, trying to use my imagination, in terms of what can happen if maybe I get it all sorted out. In that context I get very confused and therefore in-dined to despair. What I find I cannot lose faith and hope in is what Sam says to Hally at the end of the play. What Sam's little moment amounts to, is saying to this little white

boy who is going to walk out after a series of very traumatic incidents: "You can choose the quality of the life you're going to live. It's absolutely your choice."

**VON STADEN:** So your hope arises from your faith in individuals?

**FUGARD:** Yes.

**VON STADEN:** And your despair arises from the total political picture?

**FUGARD:** Correct.

**VON STADEN:** Do you have some kind of systematic or intuitive vision of what you think would be a feasible alternative to what we now have in South Africa?

**FUGARD:** I can't but believe that any decent social system starts with One Man, One Vote. I mean, I think that is my first and my last political utterance. I don't know . . . they talk about federalism; they talk about something called the President's Council now; it's all a load of rubbish.

**VON STADEN:** Do you think that the Afrikaner would survive, the white man would survive? That, of course, is the Afrikaners' standard counter-argument to a One Man, One Vote system.

**FUGARD:** Individuals would. Maybe a corporate Afrikaans identity would get lost, but I don't care about those identities.

**VON STADEN:** Athol, let's get back to your plays. One of the things that I find striking, both about Piet Bezuidenhout in *A Lesson from Aloes* and about *Master Harold*, is that you leave your audience feeling quite ambivalent about your protagonist. Let's take *Master Harold*. Here is a fundamentally good kid who went much further than a lot of white people in South Africa would: in being open to blacks, being willing to teach them, to communicate with them. Essentially, Hally was not a racist until he becomes unveiled as Master Harold. And at that point the ratio of good to evil becomes very unclear, becomes very fuzzy.

**FUGARD:** Hally [is] sixteen or seventeen years old, emotionally confused in the way that any adolescent would be anywhere in the world, but when you also happen to be a South African . . . You see, what is interesting is the way he dictates the nature of the relationship with Sam; he forces roles on Sam; he makes Sam a servant in one moment: "Just get on with your bloody job! No more nonsense around here." At another moment he'll allow Sam to become his intimate, and he will stand in genuine adoration of Sam's vision of a world without collisions and say, "God, that's beautiful Sam, you've got a vision." And he can also get around to spitting in his face, all of which actually just reflects his degree of personal confusion. There is the traumatic experience when he leaves the stage at the end of the play . . . it has been spelt out very clearly by Sam that you, and you alone, can decide the man you're going to be, which was, in a sense, an equivalent moment for Piet Bezuidenhout when he'd stop his bus and listen to those [black] people and they



slapped him on the back and they welcomed him, and he realized, as Master Harold has got to realize, that to sit on a "whites only" bench is to do something as profoundly damaging to yourself as it is to do something damaging to Sam. I just think that the South African experience involves the radical degree of choice. I've talked to young Americans, I've talked to old Americans, I've talked to middle-aged Americans, and their sense of radical choice is not very profound, whereas in South Africa it is, and to the extent that you get poised on going one way or the other, the degree of ambiguity and ambivalence must of necessity operate. ...

**VON STADEN:** Is that part of the tragedy of South Africa, that even if you make a clear choice, you can be left dangling, unacceptable?

**FUGARD:** I am. I am. I am totally unacceptable, a radical nationalist Afrikaner politician because of the attitudes I have. And I know that both within South Africa now, and certainly in the exiled black community outside of South Africa, I am regarded in a very, very uncertain light. Inside the country my old style liberalism is not radical enough; outside the country I've gone on to be an embarrassment because, so far, in terms of theater at least, I appear to have been the only person who has got around to talking about black realities in South Africa, and I've got a white skin.

**VON STADEN:** And they're embarrassed to have a white man speak about black realities?

**FUGARD:** Some of them can't deal with that.

**VON STADEN:** But there are black actors who continue working very closely with you.

**FUGARD:** Well, those black South African actors get assaulted, get challenged, in terms of their associations with me and my plays.

**VON STADEN:** Are there other things you want to bring to the attention of the students?

**FUGARD:** The decisions about the quality of the life you are going to live are yours. As Sam says, "You don't have to sit on that bench. You can get up, stand up, walk away from it any time you choose," and Sam was talking about a white, Sunday bench.

**VON STADEN:** By the same token Sam is also the one who says: "You can't fly a kite on rainy days," and Hally later repeats that line and says "You can't fly a kite on rainy days, remember?"

**FUGARD:** *Ja*, well, it was a rainy day.

**VON STADEN:** So you would say, "Remember, you can make your own choices, and yet the political or emotional weather can exercise constraints upon your choices?"

**FUGARD:** Sometimes the weather's bad. Sometimes the weather's bad. I wrote this play, I suppose at one level, in an attempt to try to understand how and why I am the man that I am.

**VON STADEN:** If I didn't know Athol, and if I didn't know the man Athol is, and I'd seen only the play, don't you think that I might have been left with the erroneous impression that *Master Harold* never could have become Athol?

**FUGARD:** A play's not a novel. A novel must not leave that question unanswered. A play must answer that question in production. In performance. ...

**VON STADEN:** So, you think that the ending of this play, in the production, will leave us with a hope and a confidence in the possibility of a recuperation of humanity?

**FUGARD:** Yes, absolutely. That's what I've got to look after as a director. That's what I intend doing.

**VON STADEN:** Athol, that means you're os-killating again.

**FUGARD:** I'm os-killating.

### Terms to Know in “*Master Harold*” ... and the Boys

WORD	DEFINITION
Quickstep	Quickstep is an International Style ballroom dance that follows a 2/4 or 4/4 time beat, the fast version of the Foxtrot.
Ag	Expression of "oh"
Haai	In Afrikaans: Hello
Sixpence	British. Value for six pennies.
Sarah Vaughan	1924-1990 U.S. Jazz and Blues singer. Known for songs like <i>Tenderly</i> , <i>Misty</i> , <i>Whatever Lola Wants</i> , and <i>Make Yourself Comfortable</i> .
Foxtrot	Foxtrot is a smooth progressive dance characterized by long, continuous flowing movements across the dance floor. Foxtrot is extremely versatile and can be danced to a variety of musical styles and tempi. In competition, however, it is danced to 4/4 big band (usually vocal) music at a tempo of 28 measure per minute.

Count Basie	William "Count" Basie (1904-1984). U.S. Jazz pianist, composer, and bandleader. Known for his Count Basie Orchestra, which played for 50 years, and songs like <i>One O'Clock Jump</i> and <i>April in Paris</i> .
os-killate	Most likely oscillate; to vascillate between conflicting opinions.
nought	Nothing, something which does not exist, worth no value. Zero.
scalars	In mathematics, a quantity that has magnitude but not direction.
intrepid	Bold or brave.
William Wilberforce	1759-1833. English abolitionist. He headed the parliamentary campaign against the British slave trade for twenty-six years until the passage of the Slave Trade Act 1807. That campaign led to the Slavery Abolition Act 1833, which abolished slavery in most of the British Empire.
Standard 9	Schooling runs from grade 0 (the reception year also known as grade R) through to grade 12. Grades 1 to 9 are compulsory, and classified as General Education and Training. Grade 9 is Adult Basic Education. Grades 10 to 12 are considered to be Further Education and Training, and also includes career-oriented education and training - technical colleges, community colleges and private colleges.
manura	Most likely "manure".
Transvaal	An area of Northern South Africa. One of the founding provinces of the Union of South Africa. It no longer exists as a recognized area, but is still commonly used geographically and retains its historical significance.
Mealies	A South African food made from stamped maize. Used to make breads.
Free State	A province of South Africa. Known as the judicial capital.
Natal	A province of South Africa.
Donkey's years	English cliché for "many years"
Floatsam and Jetsam	Words that describe specific kinds of debris in the ocean. Historically the words had specific nautical meanings, with legal consequences, but in modern usage they came to mean any kind of marine debris. Jetsam has been voluntarily cast into the sea by the crew of a ship, usually in order to lighten it in an emergency; flotsam describes goods that are floating on the water without having been thrown in deliberately, often after a shipwreck. Jetsam is the property of the finder, while flotsam remains the property of its original owner.

Joe Louis Brown Bomber	In 1938, U.S. Boxer Joe Louis (Joseph Louis Barrows, 1914-1981), the "Brown Bomber", reclaimed the heavyweight title from German Max Schmeling by a decisive knockout. Schmeling had won the title from Louis in 1936 (viewed by Nazi's as a demonstration of the superiority of the white race). Because of the rise of Nazism and Hitler's well known disdain for so-called impure races, Louis's 1938 victory was highly symbolic (for American blacks fighting against racism, and for South African blacks).
Brained	To strike someone on the head.
1820 Settlers	In 1820 the British government paid four thousand Britons to travel to the Cape and allotted each family one hundred acres.
Carols by Candlelight	An event where people gather to sing Christmas carols outdoors, accompanied by a band, lit by candles.
<i>donner</i>	Beat up. From the Afrikaans <i>donder</i> , meaning thunder.
deportment	demeanor, conduct, behavior
General Smuts	Field Marshal Jan Christiaan Smuts served as Prime Minister of the Union of South Africa (1919-1924 & 1939-1948). Once a supporter of segregation between races in South Africa, in 1948, during his final term as Prime Minister, Smuts' government issued the Fagan Report, stating the impracticality of racial segregation and that the restrictions on African migration to urban areas should be abolished. Smuts was up against Afrikaners and the National Party who deeply opposed Smuts' ideas and wanted to formalize apartheid. Because of Smuts' views, he lost the 1948 general election.
"a kip and a toss in your old Uncle Ned"	A snack and a drink in your bed.
kaffir	A derogatory term for a black person, commonly a South African slur.
Basuto	Any of a Bantu people living in Basutoland or Lesotho, in South East Africa.

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