Doesman and Lena' superb

"Boesman and Lena."

Watching Paul Benjamin, out of life. His degraded exatrocity too terrible to see and deserve it.

crime that has been in progress and the abuse she suffers from and keeps Lena with him. South Africa.

whose tribulations and petty She has followed Boesman's brilliance. triumphs are distant in culture aimless wanderings, but in the Tsepa Makone does well in a and geography, yet distrubingly course of the play she reaches very small role with a very large reminiscent of the lives of the the point that she must have diamutic function in the play.

They are weary from running represents powerful symbolism. under apartheid is. with all their posessions on their Although he is in the eyes of sion they have endured under the African and they are part white, directors and playwrights. white supremacist political

In the insane racial casta system devised by whites in South Africa they are considered although they are not the equals of whites or Asians. They are of acknowledge. They are also surplus labor because they do not

Boesman and Lena us scavengers and squatters who live illegally in settlements that last only until the government bulldozers come to desiroy the flimsy homes that have been

As the play begins Boesman and Lena have just been run away from yet another squatter's camp by government buildozers. They are exhausted and yet Bassman goes about scaverying shelter.

languages, but he represents the ever present African majority in his country that cannot be indefinitely held down.

and yet even he yearns for more hearts.

Paul Benjamin gives a stunning Rosalind Cash and Tsepo Mokone istence and his sexism have comportrayal of Boesman. He conbring the unbearably harsh reali- bined to make him prone to veys the anguish of a man who ty of life in South Africa on stage beating Lena, even when by his has let circumstances degrade was equivalent to watching an own standards she does not him, yet who doggedly endures. The government may bulldoze too fascinating to turn away Lena is more alive spiritually 1,000 shelters; Boesman will than Boesman despite her op- create 1,000 more. His resilience Diverting one's eyes from a pression by the political system is what frightens his oppressor

for centuries is criminal in itself. Boesman. She is contrudictory in Lena is a woman whose spirit Playwright Athol Fugard knows that she is weak and dependent is indomitable. She believes in this and he has won worldwide upon Boesman, yet willing to life and hope and faces her curacclaim for his dramatic recrea- defy his most deepseated wrath rent degradation with a measure. tions of life under apartheid in to extend kinutiess to an old of hope Rosalind Cash brings all African wandering in the cold or of Lena's violenth, strength and Fugard wisely does not create to assert that at add a life cleverness to life. She moves plays with political slogans as life she would the to feel that from domestic to spiritual healer characters. He writes of people she knows where she is going. in sudden flashes of acting

some sense of control over her Director Zakes Mokae and "Boesman and Lena" takes life, even if it means participating playwright Athol Fugard are to place in a mudflat of the river in the decision to go from one; be commended highly because Swartkops in South Africa. barren refuge to another. this production of Boesman and Boesman and his woman Lena, The Old African in the Lana conveys in a simple and unstumble to a spot and collapse. beckons to in the darkness shrill way how truly horrible life

backs, yet their tiredness also apatheid enforcers inferior to represents what the theater can stems from the relentless opres- them because he is a full blooded convey using the best of its actors



Lena (Roselind Cash) huddles next to the Old African (Tsepo niversary Speciai" is just what can finally figure out how he did Mokone) in Center Stage's production of "Boesmand and Lena" now through December 8.

Peale Museum sponsors lecture

The Peale Museum, in conjunction with its current exhibit, November 17, at 3 p.m. with "On "New Light On Yesterday: The the Street Where You Live," a lec-Gift of the BG&E Photographic ture on Baltimore's residential most spiritually alive of the two Collection," is presenting a five- neighborhoods, 1900-1950. On pours out her heart to him part lecture series featuring Tuesday, November 19, at 7:30 because bitterness and aliena- noted Baltimore historians and p.m., the Peale welcomes LeRoy tion between her and Boesman authors. All talks are illustrated Graham who will speak on accessitate that some catalyst with slides, and are held in the "Black Baltimore: Who's Got the The audience got that point at Boesman is supremely practionic them to talk about the lecture gallery of the Peale Picture?" Mr. Graham is a noted Center Stage's production of tical with a survivor's cunning issues that ravage both their Museum, 225 Holliday Street researcher on black history. The (one-half block north of City series concludes with author Hall). Admission is \$2.50 for Kathleen Ewing on Sunday. Museum members, senior November 24, at 3 p.m. citizens, and students with ID and \$3.00 for non-members. Subscription tickets to the entire series the door or by sending a check or may be purchased at a reduced money order, payable to rate of \$10 for members, senior Baltimore City Life Museums, 800 citizens, and students and \$12 for E. Lombard Street, Baltimore,

speakers are as follows:

Jacques Kelly on Sunday,

Tickets may be purchased or Maryland 21202. Seating is mited. For more information call the Peale Museum at 396-1149.



Paving trucks and crew at B.G. & E. Company's Bayard St. Facility, May 29, 1924.

fans should check out

By Marianne Meyer

There's a wealth of new material available at local video

ty. No gimmicks, backstage chitpremiere dance/rock/art (take your pick) bands at prime concert Gordy's musical empire with a

you think it is — the extraor- that moonwalk. dinary television tribute to Berry



pirch. If you've already seen this cast, it seems, of thousands ... tilm in theatres, be aware that and gold records to match. In the the 18-song home package in- home version, the show carries cludes two additions -- "Cities" an extra 30 minutes that were and a medley of "I Zimbra" and not seen on the original prime-"Big Business." And if you still time telecast, but the highlight haven't seen "Stop Making remains Michael Jackson's elec-Sense," Stop wasting time. This trifying version of "Billie Jean." Maybe with a lot of slow-motion "Motown: The 25th An- action and a little practice, you

Continued on page 7

"To Live and Die in L.A.," a fast sonalities of these two men who paced cop-and-robber thriller initially represent the ying and directed by William Friedkin of yang of good and evil. Chance is "French Connection" fame, raises shown "base-jumping," a bizarre some fascinating and disturbing activity represented as a new fad questions about the nation's from California in which one secret police who, according to leaps from a bridge high above this movie, are free to murder, the water after being rigged with cheat, lie, steal and commit rob- a cable attached to your body bery in the name of law and which will break your fall and

Friday Plus, November 15, 1985

scowling counterfeitor played sado-masochistic behavior to psycopathic and compulsive per- to experience a strange movie.

"DUKE OF EARL"

"LA LA MEANS I LOVE YOU"

"DIDN'T I BLOW YOUR MIND THIS TIME"

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catch you after plummeting the The two central characters of desired distance. This is done "To Live and Die" are Richard without a parachute in front of an operative played by William big fun. The villainous Eric Peterson, and Eric masters, a Masters displays self destructive, convincingly by William Dafoe and and is shown burning one o who has given up his career as his paintings of a female while an artist to pursue illegal means gazing on with an expression o of making money. During the orgasmic ecstacy. With two opening scenes of the movie we leading characters like this, you are given a glimpse of the soon realize that you are about

wanton destruction of innocent number of dead bodies. L.A.'s perpetrators of crime. She tells Chance about a lawyer who lots of action and are willing to movie. has been passing counterfeit bills begins staking out the barrister's office with his new, naive partner, John Vuckovich who is portrayed by John Pankow, Their stakeout is foiled when Vuckovich falls asleep and does

lawyer's life during a battle with

recover a bundle of counterfeit

- New videos

Continued from page 6

"The Beatles Live" isn't going to win any awards for technical excellence; it's a crudely shot colresist? Here's a great stocking

a rare and beautiful bird in the home video market, but this set of three atmospheric instrumentals, set to lyrical photography of natural wonders, is almost too pretty - bordering on Hallmark greeting card sentimentality. Sparkey's Cleaners, the Baltimore Civic Center Box Office, both Still, il's a restful show (video locations of the Yellow Bowl Restaurant, Harry's Afro Hut. For valuar?) that's a pleasing cliernotive to most of the fremetic music clip scene, and offers a glimpse of the potential in socalled "ambient" video.

Hard to tell Good Guys from Bad in "To Live and Die in L.A."

are thrown into conflict in the bankers who need some funny various details related to the plot beginning of the movie when one money and arranges a meeting and story line, then you will of Masters' operatives blows between the counterfeitor and definitely get your money's worth away Chance's partner because the secret agents. Chance ar- by going to see "To Live and Die he discovers where the villain ranges to buy \$1 million worth of in L.A." makes his near perfect fake bills, provided that he can counterfeit money that he sells make a \$30,000 down payment. find the movie to be disturbing if for big profits. Following the He soon finds out that the max- you are looking for the happy endiscovery of his partner's corpse, imum his agency can front is ding where good triumphs over Chance vows to get Masters no \$10,000 period. Undaunted by evil. This is a movie wherein all matter what he has to do. this setback, Chance decides to of the leading characters are cor-Transforming his threat into rob an oriental that will have you rupt or soon become corrupted reality, Chance pursues Masters sitting on your seat, trying to by the power that they wield and doggedly, leaving in his wake the figure out what will happen next. their freedom to commit various There is an obligatory car chase "illegal" acts such as bribery and private citizens' vehicles and a which turns out to be exciting as murder with impunity from the Chance and Vuckovich elude an law. Be sure you understand who Chance begins his pursuit of army of unidentified pursuers. the good guys and bad guys are Masters by visiting his prosti- And there are lots of other twists when you see "To Live and Die in Chance, a ruthless secret police audience and is supposed to be tute/informer girlfriend who has of plots and surprises in the L.A." because once the movie extensive underworld contacts movie that will keep you guess- gets rolling, it seems as though

These two dispiate characters wants him to meet to big-time forgive the lack of clarity about

and beaucoup information about ing to the end. So if you are in- you are watching a gang war interested in seeing a movie with stead of a cops and robbers



during the Holidays

A guide to the nighttime activities for 1985's most testive season

HIGHLIGHTS:

- Entertainment appearing during the holidays
- Night Club action
- Restaurants
- Holiday movies
- __ Entertainment Gift Ideas
- And much more

For more information, contact: Bornie Matthews Butler or Staven Thornton

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