...between them; and even as things are, under the harshest restrictions, the tie no one had tried to break them, cannot separate. They might the social structure has imposed on scends race. The brothers, despite their miserable.

and discussion beyond his intelligence, and is now burdened with planning drink, is now burdened with planning the surface, their life would be a strong two-man farm.

return, however, unable to bear the remaining and taking a degrading job.

races, the white getting an education and going off to travel, the black races, so that the last scene especially acted from the point of view of both argument, it should be noted, is present- ment, and, at least for the Ark last Thursday was an attempt to treat each other as the law dictates. In this, still, they fail—first they cannot express the common feelings to their natural conclusion, and attempting to kill each other; then, they insist it was all a "joke," and are unable to work up any hate at all. Thus, the playwright has made his point, that apartheid cannot succeed as a natural social system, and both present men from working together like they should, and were them viscously against each other. (The argument, it should be named, is present- ed from the point of view of both race, so that the last scene especially might offend a white-supremacist government; in fact, Fugard has been under travel restrictions since 1967.

Interpretation poor

In presenting the play, it is essen- tial to realize that it only holds toge- ther because of this symbolism. Indeed as it tells a dramatic story, it is mean- ingless; the specifics of the plot, if taken seriously becomes nonsense. Nevertheless, the TC production does largely emphasize the dramatic ele- ment, and, at least for the first hour and a half, the play purely survives. Only the exceptional strength of the logic manages to bring the point home. It both prevents men from working at the Ark's makeshift accommodations. The performance as a whole, however, was moving, interesting, and particularly pertinent to the spadefool Philosophy of "If it's a bad law, ignore it." To attempt to describe the Living Theater itself would be like trying to describe the sunset to the proverbial blind man. It's something in the exponential mode, not the descriptive, and no Gutenberg-styled description of it would rise above impotence. The Ark itself has been vastly improved since its somewhat premature opening in January. The addition of several small but effective features, such as fluorescent footlights and a black-light room, and a general improvement of light show and lavish details moves it closer to its total-environment goal and farther from the average electric barn.