



in  
white  
america

TO HELP US ALL UNDERSTAND THE MOST SIG-  
NIFICANT SOCIAL CHANGE OF OUR CENTURY.



THE PREFACE

Plays do not usually require prefaces---unless, like Mr. Shaw, we are not yet certain if the point has been won. The reason for this note is less combative: I would like to explain why I tried to make a "play" out of historical documents.

My starting point was the wish to describe what it has been like to be a Negro in this country (to the extent that a white man can describe it). Neither popular journalism nor professional history has made much effort to tell this story. Both have been dominated by whites, and the whites, whether from guilt, indifference, or hostility, have been slow to reveal the American Negro's past. The revelations are painful, but they must be faced if the present is to be understood, and the future made more tolerable.

Negroes are themselves often unfamiliar with their history. The truth has not been easy to come by in a society dominated by whites, nor easy to digest; old wounds, old degradations, must in the name of self-respect be avoided. Yet if there is much in this history to enrage or sadden the Negro, there is also much to make him proud: here is a people who maintained their humanity while being treated in-humane, who managed to endure as men while being defined as property.

I chose to tell this story on the stage, and through historical documents, because I wanted to combine the evocative power of the spoken word with the confirming power of historical fact. The spoken word is able to call forth the binding emotions of pity and sympathy. Men would feel, not merely understand the Negro's story. His experience might thereby become our own, past reality might enter into present consciousness. The resulting compassion would be further validated by the documentary format. Americans, admirers of "fact," would have difficulty discounting their concern if based solidly on the "stuff" of history.

It was easier to formulate these goals than to find the materials to meet them. To some extent, professional history, which aims at the comprehensive, and professional theatre, which relies on the selective, are at cross-purposes. Yet a documentary play on the Negro must be both good history and good theatre, must be a truly representative picture of Negro life as well as a vivid and moving one. How close I have come to this "best of all possible worlds" I cannot say. All I am sure of is that the story of being black in white America desperately needs telling. --- Martin Duberman

MARTIN DUBERMAN'S



a documentary play in two acts...

PRESENTED BY THEATRE THREE, DALLAS, TEXAS --- OCTOBER 28-NOVEMBER 14

THE COMPANY:

THE SINGER.....THEODORE MITCHELL  
THE COMMENTATOR.....NORMA YOUNG  
THE PLAYERS (AS THEY SPEAK).....  
--- HUGH FEAGIN  
--- CHARLIE JAMES  
--- CLARA BRENT  
--- NAOMI BRUTON  
--- GENE ROSS  
--- BILL MCGHEE

THE STAFF:

Director: NORMA YOUNG....Stage Manager: JACK GUTHRIE.....  
Designers: JAC ALDER, JOAN ECKLES.....Assistants: KATHRYN  
POKORSKI, DOUG BROWN, RALPH HUDDLESTON, HELEN SMITH.....  
Photographs: LAWRENCE JOSEPH.....Produced by special arrange-  
ment with Samuel French, Inc.

THEATRE THREE'S 1965-66 COMPANY OF PATRONS: (as of October 10)

PRODUCERS

Mr. & Mrs. Lawrence Joseph  
Texas Press Clipping Bureau  
Electrical Log Services, Inc.  
Mr. & Mrs. William I. Naxon  
Mr. & Mrs. Gene Diskey  
Vent-A-Hood Company

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Mr. Kenneth E. Cramer  
Mr. & Mrs. Daws L. Echols  
Mr. Jim Stephenson  
Mrs. B. C. Jefferson  
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Mr. & Mrs. George Kohfeldt  
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LEADING LADIES AND MEN

Mr. Al Shepperd  
Mr. Conan West  
Mrs. Alex F. Weisberg  
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PLUS...The many members called SUPPORTING PLAYERS, JUVENILES, INGENUES,  
AND SPEARCARRIERS!

## **STOP THE WORLD I WANT TO GET OFF** OPENS NOV. 18!

the musical that gave the world such great songs as "Gonna Build a Mountain", "Once in a Lifetime" and "What Kind of Fool Am I?!" Plus the most unusual and finest book ever written for the musical comedy stage!

FROM THE DIRECTOR'S DESK.....

Plays like "In White America" make those of us who work in theatre surpassingly proud of our chosen field. The high responsibility and high drama of this unusual work are potent proof that theatre in America is not a frivolous, declining or minor element of our national culture. It is, indeed, life itself with all its pain and pleasure.

With this production, Theatre Three welcomes with appreciation and regard two performers new to our arena stage: Naomi Bruton and Charlie James. While Miss Bruton is re-activating her career on the stage after some years' absence (she previously appeared in the Margo Jones company), Mr. James' association with the theatre has been, in the main, as an enthusiastic and aware member of the audience.

The solidity and continuity of Theatre Three's work has always been, without doubt, the result of having access to some considerable talents in the Dallas area. Having Theatre Three "veterans" on the stage creates the cement and sureness in a production that comes from actors working well and knowingly together. Ensemble happens! Bill McGhee, a prized Dallas actor, has been seen before on the arena in the title roles of "Purlie Victorious" and "The Emperor Jones" as well as other productions. Theodore Mitchell's Theatre Three credits go all the way back to "The Member of the Wedding." He created memorable performances as Gitlow in "Purlie" and Crooks in "Of Mice and Men." Clara Brent has played major roles in "A Thurber Carnival", "Tea and Sympathy" and a number of other shows. She is a mainstay of the theatre, both on and off stage. Gene Ross first played for us as Dr. Seward in the musical "Count Dracula" and has been seen in "Oh, Dad, Poor Dad, Etc." and "The Little Hut", which he also directed. Hugh Feagin, our Shannon in "The Night of the Iguana", also scored heavily as The Young Man in "The American Dream" and Peter in "Zoo Story."

Like "In White America", we happily note that our next show, the musical-comedy "Stop the World-I Want to Get Off", will be another example of excellent contemporary invention. A marvelous musical score is wedded to a highly imaginative book that sets a new and exciting standard for future stageworks of this genre. It is with pride and anticipation we now announce that the central role of Littlechap will be played by Larry O'Dwyer. This superlative actor has given Theatre Three audiences many unforgettable performances, among them: Jonathan in "Oh, Dad, Poor Dad", Jerry in "Zoo Story", Sgnarelle in "The Physician in Spite of Himself" and Daddy in "The American Dream."

There is much on the horizon!.....This season will see productions of "Dark of the Moon" and "The Solid Gold Cadillac", and our Pinwheel Playhouse for children begins activities this month with "Aladdin!". So, please plan to join us again...and again!