

THEATRE 3

and

DMRT

DALLAS MINORITY REPERTORY THEATRE

join forces to present

# PURLIE



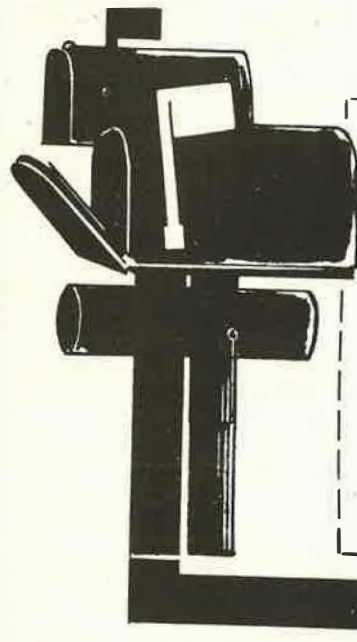
Big D premiere assisted by a  
grant from The Mobil  
Foundation



## THEATRE THREE RESIDENT STAFF

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 Managing Director . . . . . JAC ALDER  
 Director of Development . . . . . JANET SPENCER  
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**Neighborhood Youth Corps Theatre Aides:** Jerome Bostic, Refugio Briones, Billy McKinney, Sherman Patt, Alfred Sims, Rosa Chavez, Delia Garcia, Yolanda Garcia



Theatre Three's mailing list is maintained by a friendly computer. If this machine is not sending you regular mailings on Theatre Three's activities, fill out the information below. (Please mark boxes correctly.) Mail to . . THEATRE THREE, Inc., The Quadrangle, 2800 Routh, Dallas, Tx. 75201

☐ I have never been on Theatre Three's mailing list.

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A reservation has been made in my name this season: ☐ YES ☐ NO

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# DMRT

The Dallas Minority Repertory Theatre is joining forces with Theatre Three for this production of PURLIE. Called DMRT, the group was founded in 1973 by Reggie Montgomery, the black actor Theatre Three audiences saw as the skin diver in SCUBA DUBA. Mr. Montgomery had headed the Janus Players at the Dallas Theater Center but

left there to form his own group, putting an emphasis on not only minority actors but poetry and plays by minority writers.

The first show produced by the group was appropriately called WE ARE READY. Since that beginning the group has grown to include participants from the Chicano and American Indian community as well as the black community.

A major emphasis of DMRT is the dramatic training of minority children, an activity co-sponsored cur-

rently by Common Concern. With founder Montgomery now working with The Inner City Group in Los Angeles, DMRT is headed by acting artistic director Carol Frost. A board has been formed of concerned and involved citizens whose members like the onstage participants in the group's work are black, white and brown. The Bethany Presbyterian Church's congregation generously provides DMRT with office and performing space at 4523 Cedar Springs.

PURLIE has arrived and with it the use of The Mobil Foundation's generous grant to Theatre Three. A widespread disbursement of funds to many Dallas cultural organizations was co-ordinated late last year by the Dallas Arts Foundation and local representatives of Mobil.

Mobil's gift is especially significant. Pleading, pressure, plus appealing to high-minded motives has, in Theatre Three's history, brought other helpful donations from some businesses. But Mobil's gift was different. Our appreciation for the other gifts remains undiluted—but it was astonishingly refreshing that Mobil, in recognition of its responsibilities and capabilities, approached Theatre Three with a request for information on how they could help.

Well! We have that information memorized. Our board chairman, Clyde Moore, outlined some of our needs and Mobil responded with the grant used for PURLIE.

We believe that businesses giving tax-deductible gifts to the cultural life of a city in which it does business is enlightened and civilized. We pledge to make all donations to Theatre Three, money well-invested. Theatre Three knows how to make funds stretch from long, long experience.

We can't help hoping that The Mobil Foundation's gift will set an example others will follow.

JAC ALDER,

T3 Managing Director

Theatre Three, Inc. is a professional LORT (League of Resident Theatres) Theatre working under agreement with Actors' Equity Association. Chartered as a civic non-profit cultural organization, all donations to Theatre Three, Inc. are tax-deductible.

## THEATRE THREE'S CONTINUOUS THANKS TO:

The volunteers of The Inner Circle (Theatre Three's women's supporting group); The Junior League, members of the Neighborhood Youth Corps enrollees and staff—and most especially to the dedicated and goals-achieving members of Theatre Three's Board.

Theatre Three's artistic and institutional growth would be impossible without the generous support of its faithful subscribers, The 500 Club, Inc. and grants this season from The National Endowment for the Arts

and

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# PURLIE

A musical based on the play

"Purlie Victorious"  
by Ossie Davis

Lyrics by  
Peter Udell

Music by  
Gary Geld

Book by  
Davis-Rose-Udell

## PROLOGUE

Big Bethel, a country church in south Georgia, not too long ago.

## ACT ONE

The action is some time before that of the prologue.

SCENE 1: A shack on the plantation  
SCENE 2: Outside Ol' Cap'n Commissary  
SCENE 3: Outside Ol' Cap'n Commissary  
SCENE 4: The shack

(10 minute intermission)

## ACT TWO

SCENE 1: On the plantation, 4 a.m.  
SCENE 2: The shack, just before dawn

## EPILOGUE

The time and place as in the Prologue

## CAST

(In Order of Appearance)

PURLIE	.....	Coy Anderson
CHURCH SOLOIST	.....	Sylvia McIlveen
LUTIBELLE	.....	Leslie Evans
MISSY	.....	Irma Hall
GITLOW	.....	Richard Watts
CHARLIE	.....	Stephen Tobolowsky
IDELLA	.....	Naomi Bruton
OL' CAP'N	.....	Ray LePere

## THE CONGREGATION OF BIG BETHEL:

..... Janeece Choice  
..... David Ellis  
..... Ken Hutchison  
..... Jacquelyn Love  
..... Sylvia McIlveen  
..... Delores Richardson  
..... Cynthia Marie Scott  
..... Michael Thompson  
..... Gary Paul Wright

..... and introducing Toni McIlveen

## DANCERS:

..... Sherron Bradley  
..... Renee Christian  
..... Harriette Morgan  
..... Sheila Wheeler

## MUSICIANS:

..... and Janice Kelley, Keyboard and Conductor

..... Rena De Shay, Bass  
..... Steve Flach, Guitar  
..... Carlos Lopez, Trumpet  
..... Ed Smith, Percussion  
..... Alberta Williams, Reed

## "PURLIE" PRODUCTION STAFF

Director	.....	CHARLES RICHTER
Musical Director	.....	JANICE KELLEY
Choreographer	.....	ALBERTA WILLIAMS
Costumer	.....	CAROL FROST
Set Designer	.....	HARLAND WRIGHT
Lighting Designer	.....	AMARANTE LUCERO
Stage Manager	.....	KIMBERLY WEBB
Technical Director	.....	CRAIG MARTIN
Assistant to the Director	.....	MARK PATTON

Co-ordinating Producer ..... JAC ALDER

**Lighting Crew:** Curtis Drestch, Vallarie Hall (assistant designer), Linda Hollridge, Wendy Kaggy, Peter Metz, Barbara Murray, Christine Norton, Nina Vale.

**Console Operator:** Brenda Pinter

**Set Construction:** Craig Martin, Crew Chief, Travis Dean, Lynn Morris, Donna Adams.

**Set Detailing and Decor:** Roy Peters

**Wardrobe Mistress:** Margie Reese

**Assistants to the Stage Manager:** Ann Galvan, Lynda Slankard

**HERE IS AN INCOMPLETE LIST** of the many friends who have helped make this production possible. To those not named we also extend warm thanks. Thanks to **The Mobil Foundation** for the underwriting grant and to **The Mobil Corporation**, notably **Mr. C. F. Morrison** in Dallas and **Ken Peterson** in New York for their help in promotional assistance. Thanks also to **The Quadrangle Company** (Frates Corporation) and **The Bethany Presbyterian Church** for rehearsal space, **The Ad Company** (Don Moeller) for marketing assistance, **Gary (Paige) Turner** for special publicity assistance, **Betty Ferguson** of the SMU Dance Department for artistic consultation, **Henry Howard** of the El Centro art department for the special graphics, **Steve Hughes** and **Morris Spencer** for loan of props, **Sam Smith** for TV slides, a most special thanks to **Roy Peters** for emergency services on the set . . . and to the many members of the media (print and broadcast) who have so willingly given this PURLIE co-venture a special spotlight.

## MUSICAL NUMBERS

### ACT ONE

WALK HIM UP THE STAIRS	.....	Entire Company
NEW FANGLED PREACHER MAN	.....	Purlie
SKINNIN' A CAT	.....	Gitlow and The Field Hands
PURLIE	.....	Lutibelle and Dancers
THE HARDER THEY FALL	.....	Purlie and Lutibelle
CHARLIE'S SONGS	.....	Charlie
BIG FISH, LITTLE FISH	.....	Ol' Cap'n and Charlie
I GOT LOVE	.....	Lutibelle
GREAT WHITE FATHER	.....	The Fieldhands
SKINNIN' A CAT (Reprise)	.....	Gitlow and Charlie
DOWN HOME	.....	Purlie and Missy

### ACT TWO

FIRST THING MONDAY MORNIN'	.....	The Fieldhands and Dancers
HE CAN DO IT	.....	Missy and Lutibelle
THE WORLD IS COMIN' TO A START	.....	Charlie and Company
WALK HIM UP THE STAIRS	.....	Entire Company

Playgoers leaving their seats during the performance must be re-seated in available seating specified by the House Manager.



# About the actors

**COY ANDERSON** (*Purlie*) was featured in *The Me Nobody Knows* as Clorox Johnson and followed that Theatre Three debut with an impressive appearance in *The Emperor Jones* as the witch doctor. Playing Purlie is his first assignment since his recent military service.

**LESLIE EVANS** (*Lutibelle*) will, during the course of the run of this production, receive her BFA in theatre from SMU's professional program. She's a native of Mississippi and has taught in West Dallas through the DMRT Student Workshop Program.

**IRMA HALL** (*Missie*) is a published poet, a teacher, a produced playwright, a veteran of radio, television, films and of course, the stage. She's been active with DMRT from its beginnings. DMRT has named her a "Contributing Artist".

**RICHARD WATTS** (*Gitlow*) majored in theatre at Travis College, Northwestern University and Texas Christian University. He first worked for DMRT in the touring production of *An Evening of Lunacy*. As a singer he appears with the C. H. Gerald Inspirational Choir.

**STEPHEN TOBOLOWSKY** (*Charlie*) has played numerous roles for Theatre Three including the Christ figure in last season's *Godspell*. This season he played the role of the narrator in *Whispers on the Wind* and in addition to his acting is co-authoring a musical on the 40s.

**RAY LE PERE** (*Oi' Cap'n*) has just concluded a tour in Neil Simon's *The Last of the Red Hot Lovers* and now continues his broadcasting career as a radio personality for KLIF. This assignment in *Purlie* marks his Theatre Three debut.

**NAOMI BRUTON** (*Idella*) worked at organizing the first minority theatre in Dallas (The Round Up Theatre) in the 50s, played a leading role in Theatre Three's *In White America* production, appeared in Dallas Theater Center productions and has been a Contributing Artist for DMRT as well as doing movie and radio commercial work.

**SYLVIA MC ILVEEN** (*Church Soloist*) graduated from Bennett College in North Carolina, was named Miss Black North Carolina, has appeared in productions of *Stop the World...*, *The Amen Corner* and others and most recently produced a beautiful baby girl, Toni.

**JANECE CHOICE** is a senior at Tyler Street Christian Academy and a member of the national-award winning choir, The Texas Gospel Choral Ensemble. **DAVID ELLIS** is an El Centro College student who sings with the G. H. Gerald Inspirational Choir at Community First Baptist Church. **KEN HUTCHISON** is a Dallas native and former member of the Music Masters. **JACQUELYN LOVE** is studying at SMU in their theatre department and is also interested in writing. **DELORES RICHARDSON** keeps her music going avocationally but is studying microbiology and declares "I have high hopes of finding a cure for man's most deadly disease—himself." **CYNTHIA MARIE SCOTT** sang two years with the Ray Charles Show in addition to many other professional singing appearances. **MICHAEL THOMPSON** has appeared in dinner theatres, movies, television and radio... plus appearances in theatre productions from "Telemicus Clay" to "Oklahoma!". **GARY PAUL WRIGHT** is a member of the NTSU Summer Repertory Company and was featured in several roles including Bernard in "The Boys in the Band". **SHERRON BRADLEY** studied dance at Los Angeles City College and later joined the dance group led by Ina Runnells. **HARRIETTE MORGAN** studied ballet with Dallas teachers, at Tennessee State University, at Wayne State and now teaches at Bishop College. **SHEILA WHEELER** began dance training in Dallas, continued at Fisk University and taught for two years at The University of Oregon.



## BEHIND THE SCENES...

**CHARLES RICHTER** (*Director*) staged *THE PHYSICIAN IN SPITE OF HIMSELF* earlier this season for the Margo Jones Theatre. A native of Great Neck, New York, Mr. Richter served as assistant director to the Broadway production of *OF MICE AND MEN* starring James Earle Jones both during its Dallas run at SMU and its New York run. He's the recipient of a Danforth Fellowship in directing and a finalist for the Fullbright Fellowship.

**JANICE KELLEY** (*Musical Director*) is a candidate for her doctorate in music from North Texas State University. She began her career as musical director for theatre at Theatre Three with last season's highly successful production of *GODSPELL*. Earlier this season she served as musical director for *WHISPERS ON THE WIND*. She has also composed theatrical scores for children's shows including *THE MONSTER FROM OUT OF TOWN*, produced by Theatre Three.

**AMARANTE LUCERO** (*Lighting Designer*) is a graduate student in design at SMU following his BA degree in theatre from the University of New Mexico. He has served as a master electrician and audio engineer with the Santa Fe Opera Company and a technical specialist at Popejoy Hall in his hometown of Albuquerque, New Mexico.

**CAROL FROST** (*Costumer*) now serves as the acting Artistic Director of The Dallas Minority Theatre and has served as costumer for *PURLIE*. Her BA degree is from UCLA and she continued theatrical studies, receiving her MA from Trinity University. She serves as DMRT's workshop co-ordinator. She is the winner of the Samuel Shubert National Playwrighting Fellowship.

**HARLAND WRIGHT** (*Set Designer*) has designed numerous shows for Theatre Three including *THE BOY FRIEND*, *COMPANY*, *THIEVES*, *CARNIVAL*, *ROAR OF THE GREASE-PAINT...*, and *TARTUFFE*, to name but a few. He serves as the staff designer for filmmakers at Mulberry Square, the Dallas studio that recently produced *BENJI* for which Mr. Wright served as art director.

**ALBERTA WILLIAMS** (*Choreographer*) graduated from SMU majoring in Music Education. Has taken dance at Y.W.C.A. and SMU under the direction of Betty Fergusson and J. David Kirby. She teaches dance at the South Dallas School of Ballet.

## ABOUT THE AUTHORS

**OSSIE DAVIS** (*Co-author*) made the transition from actor to actor-writer in great style since *Purlie Victorious* which he wrote and appeared in on Broadway was a distinguished success. In the course of his acting career he has appeared in 13 Broadway shows. In addition he has been lecturing and performing dramatic readings for educational, religious and civic groups. One of the most talented men on the American scene today, he wrote a film script, *Cotton Comes to Harlem* with Arnold Perl which he also directed.

**PHILIP ROSE** (*Co-author*) made his Broadway debut as a theatrical producer with *A Raisin in the Sun* which won the Drama Critics' Award as the best play of the year. He also co-produced the film version. He has since been involved as producer and/or director in many Broadway productions including *Nobody Loves an Albatross*, *Purlie Victorious*, *The Owl and the Pussycat*, *Ninety Day Mistress* and *Does a Tiger Wear a Necktie?* Mr. Rose is married to actress Doris Belack.

**GARY GELD** (*Composer*) and **PETER UDELL** (*Lyricist & Co-Author*) are unusual in that they have written #1 songs in three categories of music: pop, rhythm and blues, country & western. Together they have written and produced thirteen hit songs that made the Top Ten lists in Billboard and Cash Box. They were awarded a "gold" record for their song *Hurting Each Other* which they wrote for the Carpenters, and which passed the million mark in sales. They wrote many of the early rhythm and blues hits for Jackie Wilson and Linda Hopkins. One of their numbers, *He Says The Same Things To Me*, won the ASCAP Country Award in 1964. They also wrote the score for the CBS Special *It Takes A Lot Of Love* and for the recent film *After The Fall*. *Purlie* is their first Broadway musical.

## WANT TO SEE MORE OF DALLAS MINORITY REPERTORY THEATRE?

To receive information of future productions, please fill out this blank and mail to DMRT, 4523 Cedar Springs, Dallas, Texas 75219.

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## WE'D HATE TO ASK YOU TO LEAVE AT INTERMISSION . . .

. . . and we hope we never have to. But your ticket only pays for the first two-thirds of the performance. To pay all the costs, your ticket might cost as much as \$11.00!

The other third must come from direct gifts—contributions from you and the people sitting around you.

At a time when theatres and other performing arts institutions are failing to meet their expenses, Theatre Three is operating with no accumulated deficit from previous years. We can only do this with your help.

Our real stars are the contributors—individuals, corporations and foundations listed in our programs. Join them . . . and enjoy the applause at the end of the play because you make it all possible.

**GIVE THEATRE THREE A HAND AND ENJOY YOUR CURTAIN CALL!**

☐ Enclosed is my contribution to Theatre Three:

☐  
\$15

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☐  
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