

ann arbor civic theatre



LYDIA MENDELSSOHN

APRIL 21-24, 1971

Documentary Sources for "In White America"

Act I

1. Alexander Falconbridge, *Account of the Slave Trade on the Coast of Africa* (London: 1788).
2. *Annals of Congress*, Vol. I, pp. 1224-29.
3. Adrienne Koch and William Peden, eds., *The Life and Selected Writings of Thomas Jefferson* (New York: 1944).
4. Frederick Law Olmsted, *A Journey in the Seaboard States* (New York: 1856), pp. 676-84.
5. A Federal Writers' Project in the 1930's interviewed ex-slaves and recorded their reminiscences. These were deposited in the Library of Congress in over 10,000 manuscript pages. From these B. A. Botkin drew a representative sample which he published as *Lay My Burden Down* (Chicago: 1945).
6. Jourdon Anderson's letter is in L. Marie Child, *The Freedmen's Book* (Boston: 1865), pp. 265-67; the Logue Letters were printed in William Lloyd Garrison's newspaper, *The Liberator*, April 27, 1860.
7. *The Confessions of Nat Turner...*, ed. Thomas R. Gray (Baltimore: 1831).
8. Samuel J. May, *Some Recollections of Our Antislavery Conflict* (Boston: 1869), pp. 40-50, 71-72.
9. Sojourner Truth's speech was first printed in *History of Woman Suffrage*, Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joselyn Gage, eds. (New York: 1881), I, 116.
10. F. B. Sanborn, ed., *The Life and Letters of John Brown* (Boston: 1885).
11. Mary Boykin Chesnut, *A Diary from Dixie*, ed. by Ben Ames Williams (Boston: 1949), pp. 31, 38, 292-93.
12. Thomas Wentworth Higginson, *Army Life in a Black Regiment* (Boston: 1870).

Act II

1. Recollections of the impact of freedom are in Botkin, *op. cit.*
2. Elizabeth Hyde Bothume, *First Days Among the Contraband* (Boston: 1893), pp. 22, 35, 68.

3. Eliza Andrews, *The Wartime Journal of a Georgia Girl* (New York: 1908).
4. The interview with President Johnson is printed in Edward McPherson, *The Political History... of Reconstruction* (Washington: 1875), pp. 52-55. After the Douglass delegation departed, Johnson, according to one of his private secretaries who was present at the interview, said: "Those d----d sons of b-----s thought they had me in a trap! I know that d----d Douglass; he's just like any nigger, and he would sooner cut a white man's throat than not."
5. The KKK oath and first testimony are from *Official Report of the Proceedings in the Ku Klux Klan Trials... Before United States Circuit Court... Held at Columbia, South Carolina, November Term, 1871* (Columbia: 1872), pp. 61 (the oath), pp. 69 (testimony).
6. Senator Tillman's speech is in the *Congressional Record*, 59th Cong. 2d. Sess., Vol. XLI, pp. 1440-44.
7. This famous "Atlanta Exposition" speech of Booker T. Washington's was widely quoted at the time (e.g., *The New York Times*, Sept. 19, 1895).
8. W. E. B. DuBois, "Of Mr. Booker T. Washington and Others," *The Souls of Black Folk* (Chicago: 1903).
9. This is Monroe Trotter's account of the interview with Wilson, as published in *The Crisis*, 9: 119-27 (January 1915). It should not be assumed that because the version is Trotter's it is necessarily unfair to Wilson; in fact it agrees, in broad outline, with all other accounts of the interview (e.g., *The New York Times*, Nov. 13, 1914).
10. The French directive was originally discovered by W. E. B. DuBois on a trip to France following the Armistice. It was first printed in *The Crisis*, May 1919, pp. 16-18.
11. This composite speech of Marcus Garvey's is drawn from *The New York Times*, Aug. 3, 1920, and *The Independent*, Feb. 26, 1921, pp. 205-6, 218-29.
12. The Father Divine letters were printed in his weekly newspaper, *The New Day*, June 9, 1951.
13. The laborer's description is from an account written early in the century (Hamilton Holt, ed., *The Life Stories of Undistinguished Americans as Told by Themselves* (New York: 1906).

14. Walter White's wartime experiences are in his autobiography, *A Man Called White* (New York: 1948), pp. 278-82, 285, 293.
15. The fifteen-year-old girl described her ordeal to Daisy Bates, president of the Arkansas NAACP, who published the account in *Long Shadow of Little Rock* (New York: 1962), pp. 72-76.

Introducing...

Allan Schreiber (*Director*) is a drama teacher at Pioneer High School. Allan literally "grew up" in AACT, working in all aspects of production and acting since he was in high school himself. This is his fourth show as director for AACT. He previously did "Devil's Disciple," "The Visit," and "Rhinoceros," the last winning the Best Play award in 1967-68.

John Stevens (*Producer*) is an AACT board member and has acted in such productions as "The Visit," "Rhinoceros," and "The Odd Couple" as well as many one-acts. John was last seen in the workshop production of "The Twelve Pound Look." He teaches journalism at U of M.

Sandy Swinehart (*Set Designer*) this marks Sandy's return to AACT activities after a "sabbatical" with small children. She is an Ann Arbor housewife, married to a former AACT board member.

Dave Alexander (*Pianist*) is a noted blues singer and pianist. He was the hit of the 1970 Blues Festival and has a record album, "Oakland Blues," on the World Pacific label. He is heard nightly at the Liberty Inn.

Peter Wilde (*Lighting Designer*) has worked with many area groups. Peter has designed lighting for AACT most recently on "Rhinoceros," "The Visit," and "A Delicate Balance."

Whites

Charles Stallman. Last year's Best Actor award winner as Felix in "The Odd Couple," Charlie is now a drama student at EMU. He is a member of the AACT board and coordinated last summer's season of one-acts. He also has acted in such AACT productions as "Kiss Me Kate," "Rhinoceros," and "A Delicate Balance" and has appeared with the Ypsi Players and the Stratford (Conn.) Shakespeare Festival.

Harriet Davis. Seen most recently in AACT's one-act, "The Twelve Pound Look," Harriet also appeared last summer in "Spoon River Anthology" and has appeared with other acting groups. She is coordinator of drama for the Ann Arbor Recreation Department.

Note: Mr. Schreiber is filling in for an actor who became suddenly unavailable.

IN WHITE AMERICA

by MARTIN B. DUBERMAN

directed by Allan Schreiber

Cast:

BLACKS	Clyde Hackney, Jr. Larry Hunter Jan Gillum
WHITES	Charles Stallman Allan Schreiber Harriet Davis
PIANIST	Dave Alexander

Director's Note

"In White America" was first produced in 1964, when Martin Luther King was still America's foremost civil rights leader, and the names of Eldridge Cleaver, Angela Davis, and Huey P. Newton were virtually unknown. Even Malcolm X was known to but a handful of whites.

Why, then, do this production in 1971 when the Soledad Brothers, the murder of Fred Hampton, and the trial of Bobby Seale have replaced freedom marches and school intergration as front page news? The reason is simple. History has not changed. The forgotten or ignored incidents in American history, the unpleasant qualities of some of our heroes, slavery, lynchings: all these are as real now as they were in 1964.

It may be more important now than it was seven years ago for us to know our own history. It may help to explain where the militants come from and why they are so angry. Perhaps *they* know the story of life in white America better than whites do. Perhaps we can learn from them.

Allan Schreiber

Blacks

Clyde Hackney, Jr. A Washtenaw Community College student, Clyde is a Pioneer High School graduate where he appeared in "In White America." He is a member of the Model Cities Board.

Larry Hunter. He also appeared in the Pioneer production of "In White America" (which was also directed by Allen Schreiber) and is now an economics major at EMU. He formerly was a relocation aide for emergency housing in Ann Arbor,

Jan Gillum. A high school teacher in Plymouth, Jan is a UM graduate in speech. Her husband is wrestling coach at Huron High School.

PRODUCTION STAFF

Producer	John Stevens
Stage Manager	Michael Bott
Lighting Design	Peter Wilde
Lighting Technicians	George Orkin, Bob Seeman
Set Design	Sandy Swinehart
Set Construction	John Stephens, <i>Chairman</i> , Paul Jess, In-Kuin Kim
Set up crew	Dave DeVries, Al Podewil
Props	Joan Scheffler
Makeup	Burnette Staebler, <i>Chairman</i> , Revella Woodson
Poster Design	Dwight Stevenson
Publicity	James Kane, Bob Seeman
Photography	Fred Beutler
Head Usher	Gerry Briegel, <i>Chairman</i>
Box Office	Joan Gibson, <i>Chairman</i>
Program	Sally Springett
Program Ads	Helga Hover
Ticket Agent	Jerry Scofield

ACKNOWLEDGEMENTS

Bill Bishop (WAAM)	Lucy Dobson (WPAG)	Ted Heusel (WPAG)
Judy Riecker (WAAM)		King's Keyboard House

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