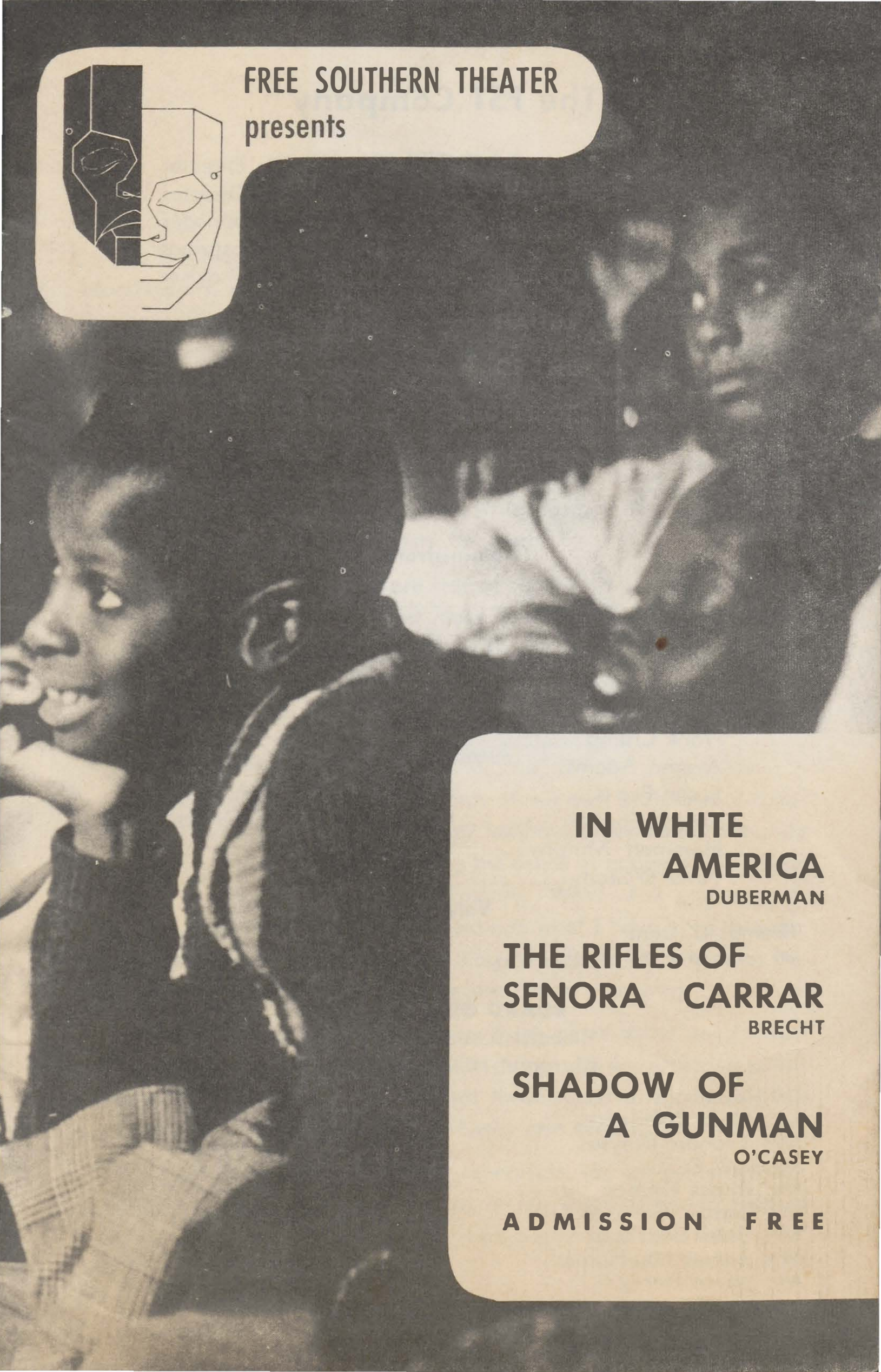




FREE SOUTHERN THEATER
presents



**IN WHITE
AMERICA**
DUBERMAN

**THE RIFLES OF
SENORA CARRAR**
BRECHT

**SHADOW OF
A GUNMAN**
O'CASEY

ADMISSION FREE

The FST Company

Robert Cordier.....	Artistic Director
David McLaughlin.....	Technical Director
William Zukof.....	Production Stagemanager
Willa Radin.....	Design and Costumes
Richard Schechner.....	Artistic Adviser
Sally Sommer.....	Dance
Kate Hughes.....	Dance
Betty Greenhoe.....	Speech

Actors

John Cannon		Gilbert Moses
Robert Costley		Denise Nicholas
Emalyn Hawkins	Murray Levy	Roscoe Orman
Marisa Joffery		Joseph Perry

Administration

John O'Neal.....	General Manager
Gilbert Moses.....	Executive Director
Lynne Sanzenbacher.....	General Secretary
Mary Lovelace.....	Administrative Assistant
Murray Levy.....	Business Manager
Frank Crump.....	Advance Promotion
Averna Adams.....	Advance Promotion
Susan Ferris.....	General Assistant
Joanne Forman.....	Community Theater Director
Hammett Murphy.....	Technical Assistant
Peter O'Grady.....	Technical Assistant

Volunteers

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PURPOSE

It is no secret. One half of the people in the South are oppressed economically, politically, and culturally by the other half. The Free Southern Theater exists to inspire and uplift those oppressed people. For those who are slapped in the face by ignorance from newspapers and other mass media because of their color or because of their beliefs, the Free Southern Theater exists for them as a mirror for their beliefs and as a reflection of their colors. Those who are denied the possibilities of theater as a form of expression; those who thought they would never get a chance to act, write, sing, or dance on stage—The Free Southern Theater exists for them.

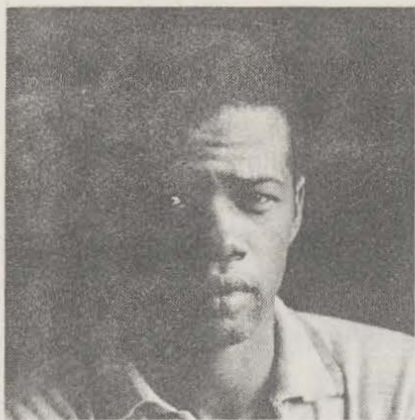
All of our performances are free of charge. If theater can place before us certain emotions and ideas found in all of us, then the value of these ideas should be shared by all of us, not only by those who can afford to pay for it.

We tour six Southern states, staging plays wherever there is room for actors, lights, and an audience.

To encourage the growth not only of our own professional theater, but of community theater as well, we have organized community workshops in New Orleans. Planting the seeds of active participation in every community we visit is necessary. Why? Ask yourself this question: "How many plays written express what I have lived through, or what I am experiencing now?" You may find the answer to be: "Not very many." You must write and stage your own.

For this season we have chosen three plays about revolt—that sometimes bloody struggle to organize grievances for effective political change and action. We will not limit ourselves to these plays however, and will rehearse others, funny and serious, while on tour.

You are welcome to watch our rehearsals, see our performances, participate in our workshops, discuss in our discussions; to help us make theater a part of this society, and a part of all our lives.



John O'Neal, General Manager and co-founder of the FST. After graduating from Southern Illinois University, O'Neal joined the Southern freedom movement as a member of SNCC. Two years of living in the South demonstrated to O'Neal the need for artistic expression as well as political organization. A writer whose plays FST will stage in the future, O'Neal has published articles on theater. You'll remember him as **Purlie** in **PURLIE VICTORIOUS**, and as **Lucky** in **WAITING FOR GODOT**.

Gilbert Moses, Executive Director and co-founder of the FST. Moses began acting at the age of nine at Karamu House theater in Cleveland, Ohio. After attending Oberlin College, he worked as a journalist for the Mississippi Free Press in Jackson. He directed the first FST production of **IN WHITE AMERICA**, played **Gitlow** in **PURLIE VICTORIOUS**, and **Vladimir** in **WAITING FOR GODOT**. Moses acts in two of the present FST plays, and is guitarist for **IN WHITE AMERICA**. He also wrote the songs you'll hear in **CARRAR**.



Robert Cordier, Artistic Director. Cordier adds the direction of the three FST plays to his staggering list of theater and film accomplishments. Born in Belgium, he studied acting at Belgium's School of Dramatic Arts, the University of Paris, and other European schools. In America, he founded his own theater, Playmakers, Inc. Cordier worked closely with author James Baldwin on the editing of **BLUES FOR MR. CHARLIE**. He has written film scripts and worked with noteworthy European films, including **HIROSHIMA MON AMOUR**, and **LAST YEAR AT MARIENBAD**.

John Cannon. After receiving a B.A. from Brown University, Cannon enrolled at the Carnegie Institute of Technology for a degree in play-direction. Cannon voluntarily withdrew from Carnegie Tech in June of 1965 to work with FST. At the Faunce House Theater in Providence, R. I., Cannon took lead roles in such plays as: **THE LARK**, **ENDGAME**, **SWAN SONG**, **THE WILD DUCK**.



Robert Costley. Seeing Paul Robeson in Shakespeare's **OTHELLO** launched Costley's acting career in 1941. Since then Costley has accumulated many theater credits in San Francisco, Buffalo and New York, and appeared in films such as **VERTIGO**, and **THE BEAT GENERATION**. While in San Francisco he joined the Actor's Workshop production of **THE CAIN MUTINY COURT MARTIAL**. Returning to Buffalo, Costley received **BEST ACTOR AWARD** for his work in **A RAISIN IN THE SUN**, and for his role as **Purlie** in **PURLIE VICTORIOUS**.

IN WHITE AMERICA

by Martin B. Duberman

A DOCUMENTARY PLAY OF NEGRO HISTORY IN AMERICA

Directed by Robert Cordier

Negro Actors.....	Robert Costley Roscoe Orman Joseph Perry
White Actors.....	John Cannon Murray Levy
Negro Actress.....	Denise Nicholas
White Actress.....	Emalyn Hawkins
Guitarist.....	Gilbert Moses

Technical Director.....	David McLaughlin
Design and Costumes.....	Willa Radin
Production Stagemanager.....	William Zukof
Assistant Stagemanager.....	Mathilde Sheppard
Technical Assistants.....	Peter O'Grady Hammett Murphy
Design Assistant.....	Edna Gellhorn

A two act play. There will be a 10 minute intermission

For the second time, we bring you IN WHITE AMERICA, a play made up of true historical documents on the Negro struggle for political freedom in America. The play points up in scene after scene the betrayal by the American government and the American people of the hopes and aspirations of its largest minority. You'll hear the fifteen year old girl who attempted to enter Little Rock High School voice this betrayal: "I tried to find a friendly face in the mob—someone who would maybe help. I looked into the face of an old woman, it seemed a kind face, but when I looked at her again, she spat on me!"



Emalyn Hawkins. After 6 years of experience on the New York stage, Miss Hawkins returns home to the South to join FST. The actress from South Carolina received a B.A. in psychology from Berea College in Kentucky. Miss Hawkins appeared in the long-running-off-Broadway production of Behan's **THE HOSTAGE**, and in the movie **FINNEGAN'S WAKE**. In addition to a busy and successful acting career, Emalyn has also worked as a weaver, janitor, waitress, baker and teacher of English literature.

Marisa Joffrey. Miss Joffrey's first stage appearance was at the age of five when she played "Trouble" in the opera **MADAME BUTTERFLY**. Since then Miss Joffrey has had no trouble getting on stage. She appeared with the American Shakespeare Festival in Stratford, Connecticut, playing **Princess Elizabeth** in **RICHARD III**, and understudying **Hero** in **MUCH ADO ABOUT NOTHING**. She has worked with the Provincetown Repertory Theater, and has studied acting with Michael Kahn and William Ball.



Murray Levy. Levy has worked in professional theater both as actor and producer. On Broadway he appeared in **THE GREAT GOD BROWN**, **SOETHING ABOUT A SOLDIER**, and was associate producer of Lorraine Hansberry's **THE SIGN IN SIDNEY BRUSTEIN'S WINDOW**. He appeared in several highly acclaimed productions including O'Neal's **THE ICEMAN COMETH** at the Circle in the Square. Levy is making his second tour with the FST. You'll remember him as **Gogo** in **GODOT**, and as **Charlie** in **PURLIE VICTORIOUS**.

Denise Nicholas. One of the original members of the FST, this young, powerful actress from Detroit, Michigan, attended the University of Michigan in Ann Arbor. She appeared in the FST's first production of **IN WHITE AMERICA** and played **Missy** in **PURLIE VICTORIOUS**. To her talents as singer and guitarist can be added administrative experience in theater business, fund-raising, and publicity. Miss Nicholas studied improvisational theater with Severn Dardin, and worked recently in an FST production of Strindberg's **THE STRONGER**.



Roscoe Orman. A native New Yorker, Orman supported acting, singing, and dance training by odd jobs in art studios and frame shops. New York's Next Stage Theater provided Orman with his first professional experience. Besides the legitimate stage, he has appeared at several nightclubs such as The Village Gate, The Scene, and has acted, danced, and sung on network TV. He has appeared at the Red Barn Theater in **THE FANTASTICKS** and **ENTER LAUGHING**, and off-Broadway in such plays as **THE WORLDS OF OSCAR BROWN. JR.**

THE RIFLES OF SENORA CARRAR

by Bertolt Brecht

adapted by George Tabori

directed by Robert Cordier

CHARACTERS (in order of appearance)

Senora Carrar.....	Emalyn Hawkins
Jose, her son.....	Roscoe Orman
Radio Voice.....	Richard Schechner
Pedro, Teresa's brother.....	Gilbert Moses
The Wounded Man.....	Joseph Perry
Manuela.....	Marisa Joffrey, Denise Nicholas
Padre.....	Murray Levy
Mother Perez.....	Denise Nicholas, Marisa Joffrey
The Perez Sons.....	James Dixon, Nelson Youngblood
Juan.....	David McLaughlin, Hammett Murphy
Two Fishermen.....	John Cannon, William Zukof
Mourners.....	Averna Adams, Edna Gellhorn, Marisa Joffrey, Denise Nicholas

A one act play. Place: A fisherman's cottage in Andalusia, Spain. Time: Evening, 1937, the Spanish Civil War.

Technical Director.....	David McLaughlin
Design.....	Robert Cordier, McLaughlin, Willa Radin
Costumes.....	Willa Radin
Production Stagemanager.....	William Zukof
Assistant Stagemanager.....	Mathilde Sheppard, Joseph Perry
Technical Assistant.....	Hammett Murphy
Sound.....	Peter O'Grady
Flute.....	Mathilde Sheppard
Songs.....	Music by Paul Levi and Joanne Forman Lyrics by Gilbert Moses

Teresa Carrar's husband, a fisherman, has been killed in the Asturian uprising. Now, at the height of the Spanish Civil War, she is determined to keep her sons, Juan and Jose, out of the battle. Senora Carrar's brother, a worker who is in the fight against the dictator Franco, comes to ask for 3 rifles which he knows his sister has. Only another death in the Carrar family makes Teresa Carrar realize that even silence means to take a stand. As Pedro, her brother, tells her, "Not to fight for us, Teresa, doesn't mean he isn't fighting, it only means he's fighting on the other side."

Joseph Perry. From Bainbridge, Georgia, Perry developed an interest in creative arts in high-school, and while there wrote two one-act plays. After three years of pre-medical study at Atlanta's Morehouse College, Perry decided to follow up his high school interests. He worked at Spelman's Rockefeller Playhouse the following summer. Joining the FST as an apprentice, Perry quickly became one of the regular actors in the company. He has worked as stage manager for CARRAR and appears in all three FST productions.



William Zukof, Production Stage manager has worked as apprentice stage manager for the American Shakespeare Festival in Stratford, Conn., where he also acted in KING LEAR, HENRY V, and CAESAR AND CLEOPATRA; he was assistant stage manager at The Players' Theater. Fund raiser and General Secretary **Lynn Sanzenbacher** has worked as Public Relations Director and as Assistant Production Manager for Sancro Film in Rome, Italy. **Mary Lovelace,** Administrative Assistant, is a native of Jackson, Miss., received her B.A. from Howard University. Working on advanced publicity is **Averna Adams,** a native of Mississippi who received her B.A. from Tougaloo College.

David McLaughlin, Technical Director. Studying Fine Arts at Yale University, McLaughlin participated in two Yale Drama Festivals and several Dramatic Association productions. He and four other students formed the Silliman College Players Touring Company which toured Washington, Baltimore, Richmond, and New Haven. McLaughlin has worked at New Orleans's Circle Theater as Lighting Technician and at New York's Bridge Theater as Technical Director.



Frank Crump, working on Advance Publicity, hails from Charles City, Va., and attends Tougaloo College. **Peter O'Grady,** Assistant to the Technical Director, is from New York and Chicago. He writes poetry, plays the guitar and harmonica. **Susan Ferris,** General Assistant, is from Montclair, N.J.; graduated with a B.A. in English from Smith College. **Mathilde Sheppard,** Assistant to the Stage manager, was born in Baltimore, Md. She plays the flute, bassoon, and piano. **Hammett Murphy,** Assistant to the Technical Director, is a native of New Orleans, and graduated from Louisiana State University with a B.A. in history. He has published poetry, short stories, and ink drawings.

Willa Radin, Designer and Costume Mistress. A graduate of Cornell University with a B.A. in painting, Miss Radin received her M.A. in Fine Arts from Columbia University.



SHADOW OF A GUNMAN

A TRAGEDY IN TWO ACTS

by Sean O'Casey

directed by Robert Cordier

Residents in the tenement	Donal Davoren	John Cannon, Roscoe Orman
	Seumas Shields, a peddler	Robert Costley
	Tommy Owens	Roscoe Orman, John Cannon
	Adolphus Grigson	Murray Levy
	Mrs. Grigson	Emalyn Hawkins
	Minnie Powell	Denise Nicholas
	Mr. Mulligan, the landlord	Joseph Perry
Residents of an adjoining tenement	Mrs. Henderson	Marisa Joffery
	Mr. Gallogher	Gilbert Moses
	Mr. Maguire, soldier of the Irish Republican Army, (I.R.A.)	William Zukof
	A British Auxiliary	Gilbert Moses

Scene: A room in a tenement in Hilljoy Square, Dublin, Ireland. Some hours elapse between the two acts. The period of the play is May 1920.

Technical Director	David McLaughlin
Design and Costumes	Willa Radin
Production Stagemanager	William Zukof
Assistant Stagemanager	Mathilde Sheppard
Technical Assistants	Peter O'Grady Hammett Murphy
Design Assistant	Edna Gellhorn

There will be a 10 minute intermission

A poet and a whole bunch of zany people try to live their lives as if their country, Ireland, was not occupied by British soldiers. They all talk about bravery and freedom, but only one of them, a young girl, does anything about it.

A little history: The play takes place during the war between England and Ireland (1918-1921). After the death of Charles Parnell, the leader of the Irish Home Rule Party (for self-government), and after the death of the second home rule bill in the British Parliament, Ireland was a country without much hope of freedom and dignity. Before the outbreak of World War I the third home rule bill was passed but postponed because of the war. This postponement and the continuing oppressions of the British government led, in 1916, to a rebellion which ended with the execution of over 90 young Irish leaders. In addition to the presence of British forces in Ireland the country was becoming more and more embroiled in a civil war between North and South Ireland. Terrorist groups from both sides are echoed in the play.

How To Discuss Plays

A play is one of the oldest forms of entertainment. Theater has been, through the ages, a festive occasion, part of a religious ceremony, where masses of people came and watched live conflict between man and God, between man and man, or, the inner conflict within man himself.

Although we have available today many forms of entertainment such as television and films, only theater, live drama, maintains the unique power of communication between actors and audience. The audience can see, almost feel the actors' costumes; the actors can hear the audience's response to his acting.

To further this kind of communication, the Free Southern Theater invites you to stay after each performance to discuss the ideas presented in the plays.

First of all . . . relax. Let your mind open up to the play . . . and its ideas. And after the play, turn over some of these questions in your mind.

1. What total feeling or impression did the play create for you?
2. Did what happened on stage have to happen because of the kind of people on stage, or did it happen accidentally? What differences in character would change what happened on the stage?
3. What do you feel about the main character? Contempt? Pity? Affection? Do you like him or dislike him? Why? What do the other characters feel about the main character?
4. Is the story believable? What makes it believable or unbelievable?
5. In a play like *IN WHITE AMERICA*, are there many things from history which you did not know?
6. In a play like *THE RIFLES OF SENORA CARRAR*, what questions are raised about non-violence and violence . . . about action and passivity?
7. What makes the characters in *SHADOW OF A GUNMAN* so funny? Is it due to the difference between what they say and what they do?

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APPRECIATION

We extend our thanks to Mr. Adam Haydel
whose generosity made this season possible.
He trusted a new theater looking for a
home, and gave us a building to rehearse in.

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FREE SOUTHERN THEATER

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