

## Production Staff

Assistants to the Director: Zia Hyder, Shelley London  
 Stage Manager: Shelley London  
 Assistant Stage Manager: Gary Toyama  
 Properties: Alfred Choy  
 Property Crew: Faye Hendricks  
 Light Crew: Gary Aday, Jerry Darnall, Zia Hyder, Sherman Warner  
 Costume Maintenance: Natalie Char  
 Makeup: Mercedes Sindico  
 Prompter: Sharyn Wong  
 Publicity: Marcia Graham, Edgardo dela Cruz, Gary Nevinger  
 House Managers: Fred Gallegos, *assisted by* Chris Barden, Michael Dowd, Herb Rosenbush, Ray Sasaki, Caroline Chang, Marilyn Chow, Henry Hart  
 Ushers: Frear Hall, Newman Club, Phi Alpha Chapter Beta Sigma Phi, Phi Delta Sigma, St. Francis High School  
 Box Office: Gary Toyama, *assisted by* Jessie Akagi, Pamela Brown, Sheila, Ann Phyllis Goo, Geoffrey Keeler, Patricia Kim, Sharon Kuwana, Susan Min, Margaret Price, Ruth Watanabe

## Department of Drama and Theatre

FACULTY: Earle Ernst, chairman; Lucie Bentley, Edward Langhans, Richard Mason, Evelyn MacQueen, Benito Ortolani, Robert Soller, Joel Trapido, Carl Wolz

STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei

GRADUATE ASSISTANTS: Gary Aday, Kevern Cameron, Alfred Choy, Marcia Graham, Roy Green, William Gwynne, Joan Kelly, Edward Leavitt, Diana Martin, S. Buck Michaels, Richard Pintane, Sarah Trenholm, Randolph Ward

## Acknowledgments

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible. Special thanks to the University Communications Center for assistance with projections.

## Coming Events

May 12-14, 19-21 .....Shakespeare's ROMEO AND JULIET

### SUMMER THEATRE

June 23, 24, 30, July 1 .....Kesselring's ARSENIC AND OLD LACE

July 7, 8, 9 .....Osborne's LOOK BACK IN ANGER

July 14, 15, 22, 28, 29 .....Bricusse & Newley's STOP THE WORLD

July 20, 21, 22 .....Modern Dance Concert

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

# IN WHITE AMERICA

April 14, 15; 21, 22, 23, 1967

## the university theatre

JOHN FITZGERALD KENNEDY THEATRE  
 UNIVERSITY OF HAWAII / HONOLULU, HAWAII



The University Theatre

presents

Martin B. Duberman's

## IN WHITE AMERICA

April 14, 15, 21, 22, 23, 1967

Directed by Joel Trupido

Musical Direction by Robert A. Soller

Set Design by Richard Mason

Technical Direction by Robert A. Soller

Lighting Design by Roy Green

### The Cast

Richard Drake

William Pratt

William Fiddler

Larry Watson

Doreen Hazel

Gail Smith

Narrator: Kevern Cameron

Guitarist: Henry Ellis

There will be one intermission.

### Tonight's Play

Martin B. Duberman, a professional historian, took his doctorate at Harvard in 1957. After teaching at Yale and Harvard, he settled at Princeton, where he is currently associate professor of history. In 1962 his first book, a biography of Charles Francis Adams, won the Bancroft prize for "the most distinguished work on American history"; he is the youngest man ever to have won the prize. Working on his second book, which was to be a history of the American Negro, he was persuaded that his material should be made into a play. The result was *In White America*, which opened on October 31, 1963, at the off-Broadway Sheridan Square Playhouse, where it became one of the major successes of recent years.

The phrase "documentary play" will remind some theatre-goers of the recent work of Peter Weiss (*Marat/Sade* and, less successful but more literally documentary, *The Investigation*) and, in another medium, the television biography. Older members of the audience may recall *The Living Newspaper* of WPA days and *The March of Time* films. All of these differed from each other, and tonight's play is again different. The remarkable degree to which *In White America* is documentary, and the manner in which Professor Duberman put it together, are suggested by his footnotes. Here are ten of the thirteen notes to Act I:

1. The opening statements, meant to suggest the tenor of current opinion, are taken from recent letters, editors and articles in *Time*, *Newsweek*, *The New York Times*, and *The Atlanta Constitution*.

2. Falconbridge, Alexander, *Account of the Slave Trade on the Coast of Africa* (London: 1788).

The *Account*, a rare pamphlet, can be found more easily in George F. Dow, *Slave Ships and Slaving* (Syracuse: 1927), where it is reprinted on pp. 133-54.

The last sentence in this scene is out of sequence; I taken it from an earlier section of the pamphlet.

3. *Annals of Congress*, Vol. I, pp. 1224-29.

The petition was not actually read to Congress by a Quaker woman, of course, but was introduced by a Representative. Also, the speeches themselves, which are alternated between two actors, were in fact delivered by separate Congressmen, and in different sequence from presented in the scene.

4. The two opening sentences are from Jefferson's letter to Edward Coles, August 25, 1814; the remainder of the paragraph is from Jefferson's *Autobiography* (1821); the rest of the speech is from his *Notes on Virginia* (1785); all are available in many editions: e.g., Adrienne Koch and William Peden, eds., *The Life and Selected Writings of Thomas Jefferson* (New York: 1944), in which the sentence from the Coles letter is on pp. 641-42, from the *Autobiography* on p. 51, and that from the *Notes on Virginia* on pp. 257-62.

5. Olmsted, Frederick Law, *A Journey in the Seaside States* (New York: 1856), pp. 676-84.

Olmsted's various travel accounts have been widely printed. The most comprehensive edition is Frederick Olmsted, *The Cotton Kingdom*, ed. Arthur M. Schlesinger (New York: 1953), in which the material used for this scene can be found on pp. 259-65.

9. May, Samuel J., *Some Recollections of Our Antislavery Conflict* (Boston: 1869), pp. 40-50, 71-72.

10. 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: 1875), I, 116. More recently, it has been reprinted in *The Book of Our Fathers*, Irving Mark and Eugene L. Schwab, eds. (New York: 1952), pp. 33-34.

11. Sanborn, F. B., ed., *The Life and Letters of John Jay* (Boston: 1885). The speech to the court is printed on pp. 584-85; the final message to his guard, on p. 620.

12. Mary Boykin Chestnut, *A Diary from Dixie*, ed. Ames Williams (Boston: 1949), pp. 31, 38, 292-93. *Diary* is now available in a paperback edition.

13. Thomas Wentworth Higginson, *Army Life in a South Regiment* (Boston: 1870), in order of appearance, pp. 22-23, 53-54, 26, 76-77, 40-41. The volume is available in several paperback editions.

In selecting excerpts, I have not kept entirely to chronology; I have put Higginson's discussion of the soldier's religion (in his diary, Jan. 13, 1863) before their prayer in the diary, Dec. 14, 1862, and I have used the closing of the Emancipation Proclamation (diary, Jan. 1, 1863) to close the scene.

As these notes perhaps imply, the non-documentary material in *In White America* consists of the brief introductions of them limited to an identifying sentence or two, with Mr. Duberman introduces his documents.

(The play was first published by Houghton Mifflin in *The New American Library's* 1965 Signet paperback edition, with an essay by Mr. Duberman on "History and Theater.")