

T.F. THE BLACKS

Ernest Hemby

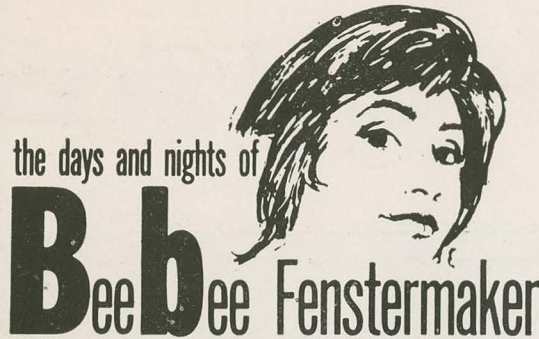
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Gene Frankel

Translated by Bernard Frechtman

Vinie Burrows	Peter DeAnda	Morris Erby	Clebert Ford
Louis Gossett	Moses Gunn	Lynn Hamilton	Lincoln Kilpatrick
Thelma Oliver	Esther Rolle	Harold Scott	Louise Stubbs
Lex Monson			

Sets by
Kim E. Swados

Lighting by
Lee Watson

Costumes and Masks by
Patricia Zippodt

Movement by
Talley Beatty

Music Supervised by
Charles Gross

Production Stage Mgr.
Edmund Cambridge

Production Associate
Alfred Manacher

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CAST

(In order of appearance)

Archibald Wellington	Louis Gossett
Deodatus Village	Lincoln Kilpatrick
Adelaide Bobo	Vinie Burrows
Edgar Alas Newport News	Morris Erby
Augusta Snow	Louise Stubbs
Felicity Trollop Pardon	Esther Rolle
Stephanie Virtue Diop	Thelma Oliver
Diouf	Clebert Ford
Missionary	Lex Monson
Judge	Peter DeAnda
Governor	Moses Gunn
Queen	Lynn Hamilton
Valet	Harold Scott
Drummer	Marc Frasier

There will be one ten minute intermission.

STAFF FOR THE BLACKS CO.

Assistant Director Frances Frankel
 Press Representatives Max Eisen
 Press Assistant Warren Pincus
 Electrician Kenneth Starrett
 Assistant Stage Manager James Spruill
 Sound by Arthur Gilbert
 Assts. to Mr. Swados Mel Scott, Marti Stevens, Geraldine Teagarden, Cameron Hudson
 Assistant to Mr. Watson Robert Stelbom
 Costume Assistant Bob Nichols
 Costume Crew Elinor Koehlinger, Jack Edwards, John Brett, Robert Mackey, Joe Barron, Sheila Kortluke, Connie Lord, Ann Froman, Ron Shimono
 Legal Representative Jerome B. Lurie
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UNDERSTUDIES

Fred Pinkard (Governor, Judge, Missionary);
 Minnie Gentry (Queen & Felicity); Lea Scott
 (Bobo & Snow); James Spruill (Valet & Newport News); Yvette Hawkins (Virtue).

CREDITS

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Who's Who in the Cast

VINIE BURROWS (Adelaide Bobo) made her Broadway debut in *The Wisteria Trees*. Since then she has been seen on Broadway in *Green Pastures*, *Mandingo*, *Mrs. Patterson*, *The Ponder Heart*, and off Broadway in *Come Share My House*. She was seen in the Paris Festival production of *The Skin of Our Teeth* with Helen Hayes and Mary Martin, and in Berlin with Ethel Waters. She has been gathering new audiences with her one woman show along the college circuit.

PETER DE ANDA (Judge) made his New York debut earlier this season in an off-Broadway production of *Julius Caesar*. He is a graduate of the Pittsburgh Playhouse School of Drama and has appeared in Pittsburgh with the Irene Kaufman Players in *Of Mice and Men* and *A Hatful of Rain*. He can currently be seen in the motion picture, *Poor Little Sam*.

MORRIS ERBY (Newport News) recently completed a tour in *The Desperate Hours* which starred Sammy Davis, Jr. He has appeared in many major plays on the West Coast, including *The Blacks*, *The Rainmaker*, *The Connection* and *Raisin in the Sun*. Mr. Erby's film appearances included *Onionhead* with Andy Griffith and *Man on a String* with Ernest Borgnine.

CLEBERT FORD (Diouf) made his Broadway debut in *The Cool World*. He has appeared in *Romeo and Juliet* for the N. Y. Shakespeare Festival. Mr. Ford was seen in the Equity Library Theatre production of *Dark of the Moon*, and on television on John Brown's Body and Directions '61.

LOUIS GOSSETT (Archibald Wellington) was in the motion picture *Raisin in the Sun*, recreating the part he originated in the Broadway production. He has been seen on Broadway in *Desk Set*, *Take A Giant Step* and *Lost in the Stars*. His television appearances include roles on *Big Story*, *Omnibus*, *Suspicion* and *You Are There*.

MOSES GUNN (Governor) from 1955 to 1957 was assistant entertainment director for Heidelberg (Germany) area Command Special Services, where he appeared in *Wonderful Town* and *Murder in the Cathedral*. He performed extensively at Tennessee A & I State University and the University of Kansas. Mr. Gunn taught drama at Gambling College, Gambling, Louisiana.

LYNN HAMILTON (Queen) has been seen on Broadway in *Only In America*, *The Cool World* and *Face of a Hero*. She recently returned from a tour of Europe and South America with the Theatre Guild-

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*John Crosby, Herald Tribune

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American Repertory Co., in *Miracle Worker* and *Skin of Our Teeth*. Her off-Broadway credits include *No Exit* and *Land Beyond the River*. TV audiences have seen Miss Hamilton on *Naked City*, *The Nurses*, *Car '54 Where Are You*, and others.

LINCOLN KILPATRICK (Deodatus Village) studied with the American Theatre Wing, and made his Broadway debut in *A Raisin in the Sun*. His off-Broadway appearances have included roles in *Deep Are The Roots* and *Ballad of Jazz Street*. Mr. Kilpatrick had a leading role on television's *Naked City* opposite Nina Foch and Patrick O'Neal, and will be seen as Jim in *Huckleberry Finn*.

LEX MONSON (Missionary) returns to *The Blacks* after a stint on Broadway in *Moby Dick*. He made his New York debut in an off-Broadway production of *See How They Run*, and appeared with the Abbott Players of Chicago in many productions. Mr. Monson was the head of speech and drama at the Nolan School in Detroit and the Radio Institute of Chicago, was a dance instructor at the Duncan School of Dance and founded his own school of drama and speech in Chicago.

THELMA OLIVER (Virtue) got to New York with the Broadway bound *Kicks and Co.* While on the coast, she appeared in the motion pictures *South Pacific* and *Pirates of Tortuga*. Since coming to New York she has danced with Pearl Primus' African Dance Co. and the Donald McKayle Dance Co. Off-Broadway she has been featured in the musical *Fly Blackbird*, the N.Y. Shakespeare Festival production of *The Tempest* and at the Stroller's Theatre.

ESTHER ROLLE (Felicity Trollop Pardon) has appeared off Broadway in *4-17* and has worked extensively with community theatres. She has been lead dancer for the Asadata Dafora troupe, and she toured with Massie Patterson's *Calypso Carousel*. Miss Rolle has sung as soloist with calypso orchestras, and she was guest artist on tour with African Holiday.

HAROLD SCOTT is again appearing in a Genet play after his personal success in the playwright's *Deathwatch*, for which he won an Obie Award. He appeared in the Broadway company of *The Cool World*, for which he was cited as Most Promising Actor by *Variety*. He was in the Broadway tryout of *Kicks and Co.*, and off-Broadway was seen in *Death of Bessie Smith*, *Dark of the Moon* and *The Jackass*. Mr. Scott is presently training in the repertory company of Lincoln Center.

LOUISE STUBBS (Augusta Snow) was first seen on Broadway in *Take a Giant Step* as Christine. She appeared off-Broadway in *Tryout*, *Light in the Cellar*, *The Jackal* and *The Other Foot*. Television audiences have seen her in *Harlem Detective*. She is a grad-

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Alfred Ryder, who has staged 'Hey You, Light Man!' with ease and felicity, plays the leading man with bittersweet grace.

There are other able performances, but it is the work of Miss Sherwood and Mr. Ryder, who are on stage almost throughout the play, that stands out. 'Hey You, Light Man!' is well worth investigating both for these performances and for the chance to meet a promising new American playwright."

HOWARD TAUBMAN, New York Times

"'Hey You, Light Man!' introduces to New York a most promising new playwright. The cast is a joy. Madeleine Sherwood shows star quality. She is a delightfully deft comedienne. Oliver Hailey has unusually brilliant qualities."

EMORY LEWIS, Cue

"Hailey writes dialogue that stabs boldly and scenes that hold your interest. His upside-down humor and his mad symbols are frequently funny. And the character of the woman is both touching and droll. Furthermore she is played with superb spontaneity by Madeleine Sherwood."

FRANCES HERRIDGE, New York Post

"Miss Sherwood, a performer of considerable experience, is in top form with a portrayal that is complex, funny and subtly touching — one of the finest this season."

WILLIAM GLOVER, Associated Press Drama Critic

"Oliver Hailey has done himself proud! One of the better off-Broadway productions of the season! It's fun!" LEON PEARSON, NBC

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uate of the Goodman Theatre in Chicago where she appeared in *Little Foxes*, *Street Scene*, *House of Bernada Alba* and *Saturday's Children*.

GENE FRANKEL (Director) has directed some of the most successful productions ever presented off-Broadway. In 1960 he directed Sophie Treadwell's *Machinal* for which he won the "Obie" as Best Director of the season, while *Machinal* was awarded the Vernon Rice Award for Best Production of the Year. He was director and co-producer of the Ibsen-Miller *An Enemy of the People* which ran a year off-Broadway, and *Volpone* for which he won the "Obie" as Best Director, and which was awarded the Lola D'Annunzio Award for the outstanding achievement in the off-Broadway Theatre. Mr. Frankel has directed *Moment of Fear* for NBC and *Volpone* for the Play of the Week. He is currently the director and head of the Gene Frankel Theatre Workshop.

SIDNEY BERNSTEIN. *The Blacks* represents the third successful producer-director collaboration between Sidney Bernstein and Gene Frankel over the past twelve years, the others being the prize-winning *Volpone* of 1956-57, and the pioneering off-Broadway production of Nat Turner in 1950-51. In 1959-60 he produced *Summer of the 17th Doll* in association with the Washington Arena Stage, and in 1958 presented Horton Foote's *Midnight Caller* and *John Turner Davis*.

GEORGE EDGAR. While Mr. Edgar, a young Wall-Streeter, has had a long record as a theatre angel, *The Blacks* represents his first role as a producer. In the medium of the art film, he produced *A Bowl of Cherries* which is enjoying wide critical acclaim.

ANDRE GREGORY. Last season Mr. Gregory co-produced *Deirdre of the Sorrows*, and was manager of the American Theatre at the Brussels' Worlds Fair two years ago. Before that he was assistant to Jean Dalrymple and stage manager at the City Center and the Phoenix. He is a member of the Director's Unit at the Actors Studio.

TALLEY BEATTY, who is responsible for the dance movement in *The Blacks* has won international fame both as a soloist and a choreographer. For many years he was associated with Katherine Dunham and more recently has come into his own as a choreographer.

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