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Theatre playbill for Song of the Lusitanian Bogey and Daddy Goodness

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AUTHORS

PETER WEISS (Song of the Lusitanian Bogey) was born in Nowames, near Berlin, emigrated from Germany in 1934, and since 1939 has been living in Stockholm where he works as a writer, painter and film director. He is a Swedish citizen, but says he doesn't really believe in nationalities. He still writes in German, and in that language has published numerous prose and dramatic works and translated two Strindberg plays. He first achieved prominence in the United States with the success of his "Marat/Sade" which opened on Broadway on December 27, 1965.

In 1966, Weiss was represented on Broadway by "The Investigation." The world premiere of "Song of the Lusitania Bogey" was at the Scala Theatre of Stockholm on January 20, 1967. The Negro Ensemble Company presented the United States premiere of this play on January 2, 1968.

RICHARD WRIGHT and **LOUIS SAPIN** (Daddy Goodness) was born in 1908 on a plantation twenty-five miles from Natchez, Mississippi, of poor parents. Deserted by his father and mother, a washer-woman brought him up. At fifteen he left home and worked for two years in Memphis, where he read H.L. Mencken's "A Book of Prefaces" and decided to become a writer. With \$150.00 in his pocket he went to Chicago and earned his living by odd jobs until depression put him out of work.

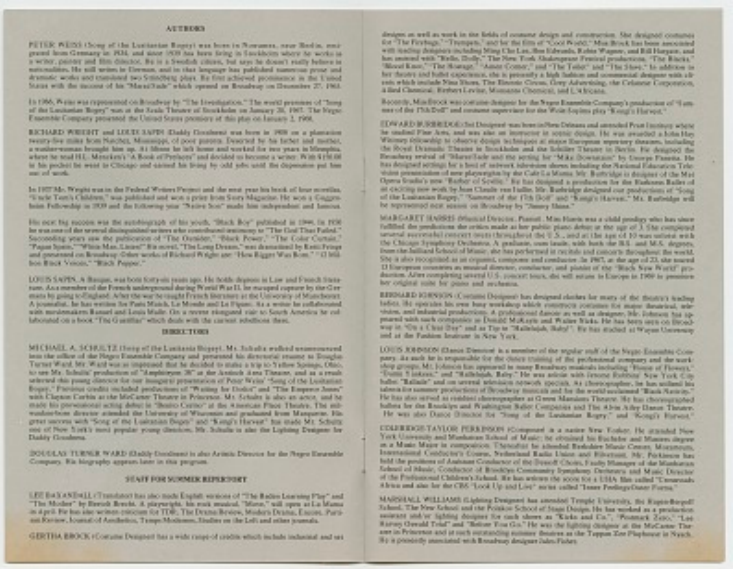
In 1937 Mr. Wright was in the Federal Writers Project and the next year his book of four novellas, "Uncle Tom's Children," was published and won a prize from Story Magazine. He won a Guggenheim Fellowship in 1939 and the following year "Native Son" made him independent and famous.

His next big success was the autobiography of his youth, "Black Boy" published in 1944. In 1950 he was one of the several distinguished writers who contributed testimony to "The God That Failed." Succeeding years saw the publication of "The Outsider," "Black Power," "The Color Curtain," "Pagan Spain," "White Man, Listen!" His novel, "The Long Dream," was dramatized by Ketti Frings and presented on Broadway. Other works of Richard Wright are: "How the Bigger was Born," "12 Million Black Voices," "Black Pepper."

LOUIS SAPIN, a Basque, was born forty-six years ago. He holds degrees in Law and French literature. As a member of the French underground during World War II, he escaped capture by the Germans by going to England. After the war he taught French literature at the University of Manchester. A journalist, he was written for Paris Match, Le Monde, and Le Figaro. As a writer he collaborated with moviemakers Bunuel and Louis Malle. On a recent elongated visit to South America he collaborated on a book "The Guerillas" which deals with the current rebellions there.

DIRECTORS

MICHAEL A. SCHULTZ (Song of the Lusitania Bogey). Mr. Schultz walked unannounced into the office of the Negro Ensemble Company and presented his directorial resume to Douglas Turner Ward. Mr. Ward was so impressed that he decided to make a trip to Yellow Springs,



Ohio, to see Mr. Schultz' production of "Amphitryon 38" at the Antioch Area Theatre, and as a result selected this young director for our inaugural presentation of Peter Weiss' "Song of Lusitanian Bogey." Previous credits included productions of "Waiting for Godot" and "The Emperor Jones" with Clayton Corbin at the McCarter Theatre in Princeton. Mr. Schultz is also an actor, and he made his professional acting debut in "Benito Cereno" at the American Place Theatre. The Milwaukee-born director attended the University of Wisconsin and graduated from Marquette. His great success with "Song of Lusitanian Bogey" and "Kongi's Harvest" has made Mr. Schultz one of New York's most popular young directors. Mr. Schultz is also the Lighting Designer for Daddy Goodness.

DOUGLAS TURNER WARD (Daddy Goodness) is also Artistic Director for the Negro Ensemble Company. His biography appears later in this program.

STAFF FOR SUMMER REPERTORY

LEE BAXANDALL (Translator) has also made English versions of "The Baden Learning Play" and "The Mother" by Bertolt Brecht. A playwright, his rock musical, "Move," will open at La Mama in April. He has also written criticism for TDR, The Drama Review, Modern Drama, Encore, Partisan Review, Journal of Aesthetics, Temps Moderness, Studies on the Left and other journals.

GERTHA BROCK (Costume Designer) has a wide range of credits which include industrial and set

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designs as well as work in the fields of costume design and construction. She designed costumes for "The Firebugs," "Trumpets," and for the film of "Cool World." Miss Brock has been associated with leading designers including Ming Cho Lee, Ben Edwards, Robin Wagner, and Bill Hargate, and has assisted with "Hello, Dolly," The New York Shakespeare Festival productions, "The Blacks," "Blood Knot," "The Hostage," "Amen Corner," and "The Toilet" and "The Slave." In addition to her theatre and ballet experience, she is presently a high fashion and commercial designer with clients which include Nina Shoes, The Electric Circus, Grey Advertising, the Celanese Corporation, Allied Chemical, Herbert Levine, Monsanto Chemical, and L'Africana.

Recently, Miss Brock was costume designer for the Negro Ensemble Company's production of "Summer of the 17th Doll" and costume supervisor for the Wole Soyima play "Kongi's Harvest."

EDWARD BURBRIDGE (Set Designer) was born in New Orleans and attended Pratt Institute where he studied Fine Arts, and was also an instructor in scenic design. He was awarded a John Hay Whitney fellowship to observe design techniques at major European repertory theatres, including the Royal Dramatic Theatre in Stockholm and the Schiller Theatre in Berlin. He designed the Broadway revival of "Marat/Sade" and the setting for "Mike Downstairs" by George Panetta. He has designed settings for a host of network television shows including the National Education Television presentation of new

playwrights by the Cafe La Mama. Mr. Burbridge is designer of the Met Opera Studios new "Barber of Seville." He has designed a production for the Harkness Ballet of an exciting new work by Jean Claude van Itallie. Mr. Burbridge designed our productions of "Song of the Lusitanian Bogey," "Summer of the 17th Doll" and "Kongi's Harvest." Mr. Burbridge will be represented next season on Broadway by "Jimmy Shine."

MARGARET HARRIS (Musical Director, Pianist), Miss Harris was a child prodigy who has since fulfilled the predictions the critics made at her public piano debut at the age of 3. She completed several successful concert tours throughout the U.S., and at the age of 10 was soloist with the Chicago Symphony Orchestra. A graduate, cum laude, with both the B.S. and M.S. degrees, from the Julliard School of Music, she has performed in recitals and concerts throughout the world. She is also recognized as an organist, composer and conductor. In 1967, at the age of 23, she toured 13 European countries as musical director, conductor, and pianist of the "Black New World" production. After completing several U.S. concert tours, she will return to Europe in 1969 to premiere her original suite for piano and orchestra.

BERNARD JOHNSON (Costume Designer) has designed clothes for many of the theatre's leading ladies. He operates his own busy workshop which constructs costumes for major theatrical, television, and industrial productions. A professional dancer as well as designer, Mr. Johnson has appeared with such companies as Donald McKayle and Walter Nicks. He has been seen on Broadway in "On a Clear Day" and as Tip in "Hallelujah, Baby!". He has studied at Wayne University and at the Fashion Institute in New York.

LOUIS JOHNSON (Dance Director) is a member of the regular staff of the Negro Ensemble Company. As such he is responsible for the dance training of the professional company and the workshop groups. Mr. Johnson has appeared in many Broadway musicals including "House of Flowers," "Damn Yankees," and "Hallelujah, Baby." He was soloist with Jerome Robbins' New York City ballet "Ballade" and on several television network specials. As choreographer, he has utilized his talents for summer productions of Broadway musicals and for the world-acclaimed "Black Nativity." He has also served as resident choreographer at Green Mansions Theatre. He has choreographed ballets for the Brooklyn and Washington Ballet Companies and The Alvin Ailey Dance Theatre. He was also Dance Director for "Song of the Lusitanian Bogey," and "Kongi's Harvest."

COLERIDGE-TAYLOR PERKINSON (Composure) is a native New Yorker. He attended New York University and Manhattan School of Music; he obtained his Bachelor and Masters degree as a Music Major in composition. Thereafter he attended Berkshire Music Center, Mozarteum, International Conductor's Course, Netherland Radio Union and Hilversum. Mr. Perkinson has held the positions of Assistant Conductor of the Dessooff Choirs, Faulty Manager of the Manhattan School of Music, Conductor of Brooklyn Community Symphony Orchestra and Music Director of the Professional Children's School. He has written the score for a USIA film called "Crossroads Africa and also for the CBS "Look Up and Live" series called "Inner Feelings-Outer Forms."

MARSHALL WILLIAMS (Lighting Designer) has attended Temple University, the Hagen-Bergoff School, The New School and the Polakov School of Stage Design. He has worked as a production assistant

and/or lighting designer for such shows as "Kicks and Co.", "Postmark Zero," "Lee Harvey Oswald Trial" and "Before You Go." He was the lighting designer at the McCarter Theatre in Princeton and at such outstanding summer theatres as the Tappan Zee Playhouse in Nyack. He is presently associated with Broadway designer Jules Fisher.

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