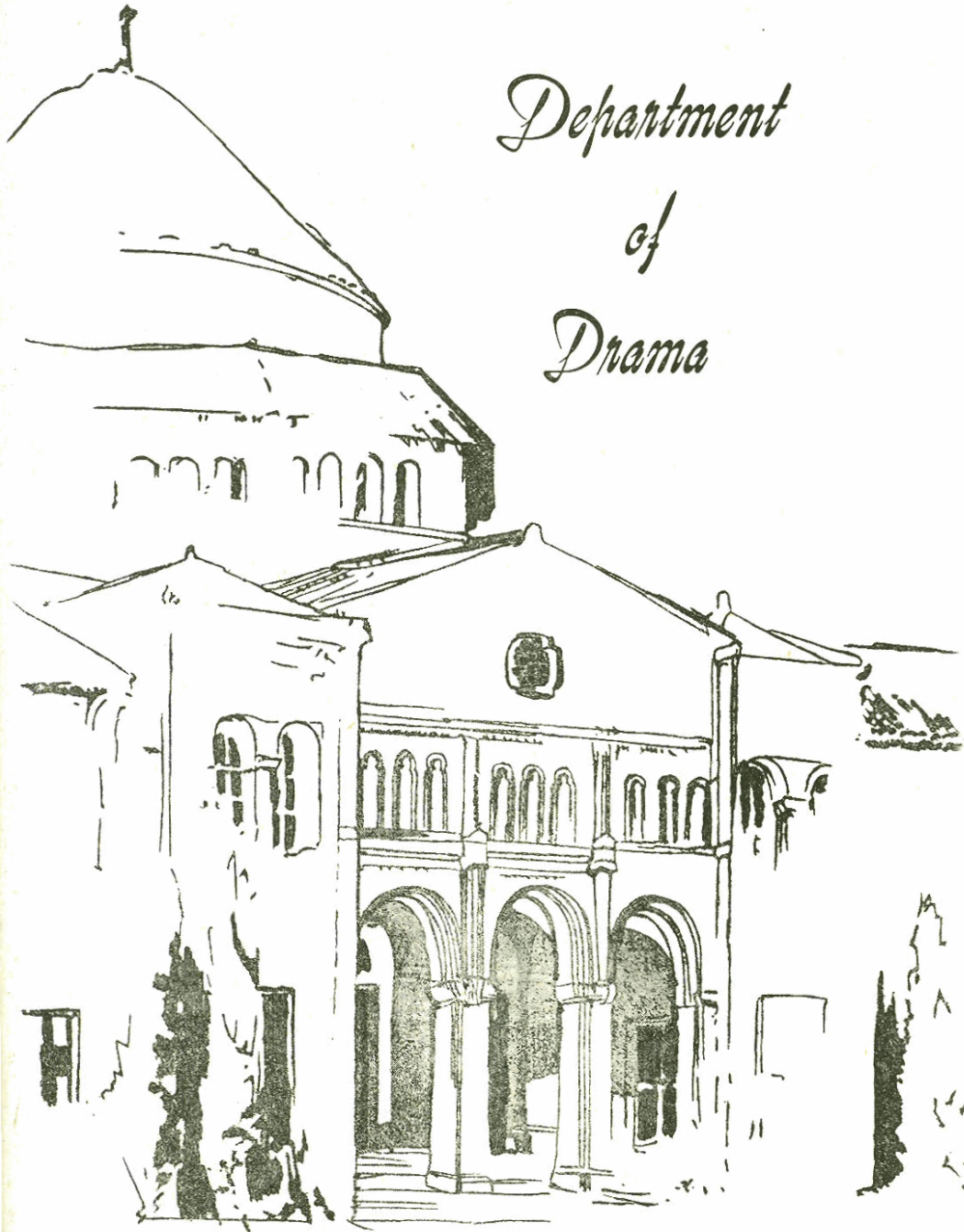


*Department
of
Drama*



LOS ANGELES CITY COLLEGE

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PEKING MAN, a Chinese tragedy written by Tsao-Yu (C. P. Wan) and adapted by Reginald Lawrence, presented in its Western World premiere, April 27 through 30; with a State College cast, by the Associated Students as production 239 of the Twenty-Second Season of the Department of Drama. Staged by Jerry Blunt, Production Coordination by May Rose Borum, Setting and Technical Direction by Barry McGee, Directed by *William Hesson.

PRODUCTION STAFF

Stage ManagerBill Cochrane
 AssistantGloria Reed
 ElectricianJoe Fenwick
 AssistantLois Brown
 Property ManagerJackie Rogers
 AssistantsMarilyn Johnson, Elaine Bass
 Set DresserLeonora George
 AssistantDita Giannos
 Sound TechnicianMikie Rubenstein
 CurtainMario Loucel
 Wardrobe MistressPat Nordella
 AssistantMary Beth Donaldson
 Rehearsal SecretaryPeggy McCasland
 AssistantCarol Field

HOUSE STAFF

House Manager*Shirley Boulware
 AssistantShelah Shutan
 Theater CustodianLee Egishian

* Los Angeles State College drama major.

CAST OF CHARACTERS

Cheng-Hao, Old Master of the house*Jim Hayes
 Wen-Chin*James Connell
 His son, the Young Master
 Szu-Yi*Delia Salvi
 Wen-Chin's wife, the Young Mistress
 Ting, Wen-Chin's sonChick Priddy
 Jui-Chen, Ting's wife*Lillian Hodgson
 Wen-Tsai, Old Master's daughterEdith Steefel
 Chiang-Tai, her husband*Nesdon Booth
 Nan Fang, Old Master's niece*Betty Keeney
 Nurse Huang, the family nurse*Eunice Walker
 Lee, the family servant*Roy Anderson
 Dr. Yuan, an anthropologist*Jack Shapiro
 Yuan Yuan, his daughterMiriam Cassady
 Peking Man*William Hesson
 PolicemanPenrod Dennis

* Los Angeles State College drama major.

The entire action takes place in the small drawing-room of the Cheng family house, 1936.

Act I

The Moon Festival. October, mid-day.

5 minute intermission

Act II

The same night. Eleven o'clock.

10 minute intermission

Act III

Scene I

A month later. Evening.

Scene II

The same evening. Just before sunrise.

PROGRAM NOTES

"PEKING MAN"

The opportunity for this Western World Premier of "Peking Man" comes to us through the good offices of the adapter of the play, Reginald Lawrence. Mr. Lawrence is nationally known as a playwright and director, having been associated with Fordham University and the American Theater Wing in New York.

"'Peking Man,'" says Mr. Lawrence, "is one of the most popular plays in the repertory of the modern Chinese theater. Written by C. P. Wan (Tsao-Yu) in 1940, it played almost constantly through the war years throughout unoccupied China and is now accepted as a modern classic. It won first prize from the Kuomintang Ministry of Education. Mr. Wan is Dean of the National Academy of Dramatic Arts in Kinag-An.

"Like all Chinese plays, 'Peking Man' was originally four hours long in production. It has been reduced to our customary playing time in the adaptation, which was made in close collaboration with Mr. Wan."

"'Peking Man'" pays tribute by its title to the archeological discovery in the mid-20's of this century of *Sinanthropus Pekinensis* (Peking Man), the link that until then had been missing in the known development of ancient man.

In view of the momentous happenings in China today, the presentation of this play could hardly be more timely, for it takes as its theme the disintegration of one form of the Chinese cultural system—the break-up of the old family.

China's long and venerable history of dynastic rule with its set cultural and social patterns was broken sharply by the Revolution and founding of the Republic in 1911. The "Middle Kingdom" of China was no longer the center of the universe; the West was an immediate and demanding neighbor with new ways and new learning which it pressed forward with vigorous persuasion. China found herself in the awkward position of one both armed and encumbered with ancient political and social systems, revered and valued in her history, but impotent to meet the demands of a new age.

One of the most honored of these systems was that of the scholar family, such a family as the Chengs of "Peking Man." One hundred years ago, even fifty, the family of Cheng Hao could have followed its code and prospered; its kind of learning would have won respect and government positions; its sons would have been filial; its daughters have born sons, and the family unit would have been sufficient unto itself. Today is a different story, and the Cheng family of "Peking Man" shares with its country the knowledge of the necessity of change, but struggles also against the persistency of habit.

CREDITS

The Drama Department and the staff of the "Peking Man" production are deeply appreciative of the time given by Mrs. Betty Andrews Blunt in briefing the cast on background material and in further adapting the play to suit the needs of the present production.

Background choral effects by the Rhythm Choir, Ralph Peterson, director, Department of Music.

Set dressing and properties by Louis Tomero, Cinema Properties Inc.

COMING—In the Auditorium . . .

THE DARWIN THEORY

World Premiere

of a new play with music by Tommy Miller

June 1, 2, 3, 4

NOW PLAYING—On the Bungalow Stage

DEEP ARE THE ROOTS

Nightly at 8:30

April 27-30

COMING—On the Bungalow Stage

A STAR TO FOLLOW

by Mark Rodgers

Premiere Production

Written by a student in Advanced Playwriting and directed by Nettie Paisin, Direction Major, A STAR TO FOLLOW will be the first original long-play production on the campus in several years. Mark Rodgers has several short plays and published stories to his credit; three of his one-acters have been produced here and have been awarded considerable praise.

May 11-14 and 18-21

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DEPARTMENT OF DRAMA

H. KENN CARMICHAEL, *Chairman*

JERRY BLUNT

MAY ROSE BORUM

BARRY MCGEE

ALICE PARICHAN

KARL WESTERMAN

Evening Division

NORMAN MENNES (American Film)

GITTA PERL (Dance Pantomime)

ARTHUR SWERDLOFF (Screenwriting)