Department
of
Drama

LOS ANGELES CITY COLLEGE
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.

CAST OF CHARACTERS

Cheng-Hao, Old Master of the house ....... Jim Hayes
Wen-Chin, his son, the Young Master .......... James Connell
Szu-Yi, Wen-Chin's wife, the Young Mistress .... Delia Salvi
Ting, Wen-Chin's son .................. Chick Priddy
Jui-Chen, Ting's wife ............... Lillian Hodgson
Wen-Tsai, Old Master's daughter ...... Edith 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 daughter .......... Miriam Cassady
Peking Man ................................ William Hesson
Policeman ................................ Penrod Dennis

The entire action takes place in the small drawing-room of the Cheng family house, 1930.

Act I
The Moon Festival. October, mid-day.
5 minute intermission
The same night. Eleven o'clock.
10 minute intermission
Act II
Scene I
A month later. Evening.
Scene II
The same evening. Just before sunrise.

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 9:30
April 27-30

PROGRAM NOTES

"PEKING MAN"

The opportunity for this Western World Premiere 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 Kiang-So.

"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 archaeological discovery in the mid-20's of this century of Sinanthropus Pekinesis (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 insufficient 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 been 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 Tomarco, Cinema Properties Inc.
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)