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COLUMBIA UNIVERSITY
THE CENTER FOR THEATRE STUDIES
in association with
THE CENTER FOR UNITED STATES-CHINA ARTS EXCHANGE
presents

PEKING MAN

曹禺：北京人

by **CAO YU**

New English translation by
LESLIE LO
with Don Cohn and Michelle Vosper

Directed by
KENT PAUL

Production designed by
QUENTIN THOMAS

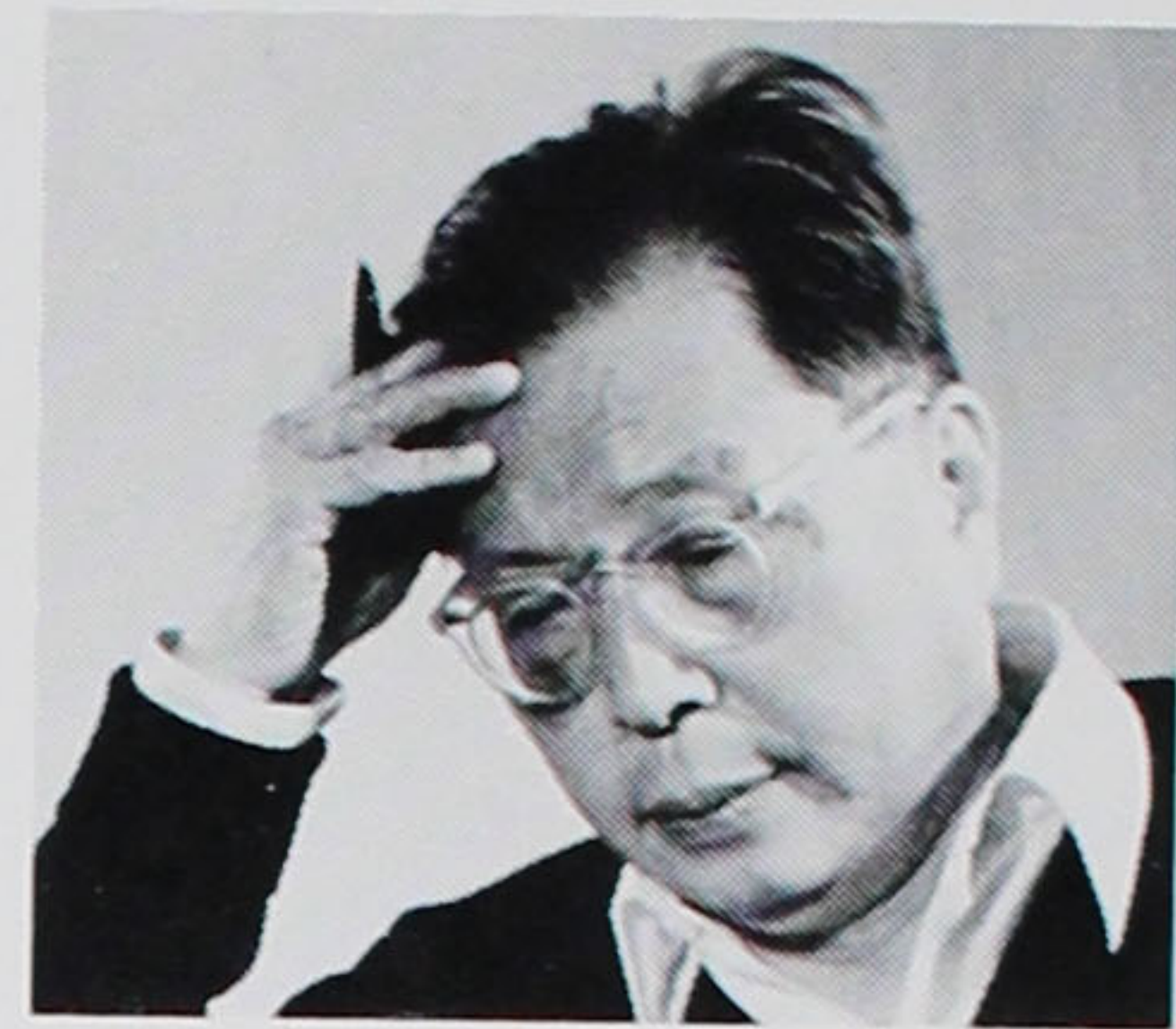
Produced for Columbia University by
ANDREW B. HARRIS

MARCH 21st THROUGH APRIL 6th 1980

HORACE MANN THEATRE
Teachers' College
120th Street and Broadway,

THE AUTHOR

Cao Yu, considered to be the foremost Chinese playwright in the 20th Century, is credited with giving Western-style spoken drama (**huaju**) a firm footing in the Chinese theatre where drama traditionally was sung. Influenced by the great Western playwrights including O'Neill, Ibsen, Chekhov, and Euripides, Mr. Cao's works, primarily plays of social realism, are serious critiques of Chinese society in the 1920's and 1930's.



Born in 1910 to a large, wealthy scholar-official family, Cao Yu grew up in the exclusive foreign concession in the treaty port of Tianjing in Northern Hupei Province. The downfall of the Ching Dynasty, one year after Cao's birth, was followed by a period of civil war and social upheaval. In an effort to salvage Han civilization after 200 years of foreign rule, Chinese intellectuals embarked on a movement to overhaul and revitalize China's traditional institutions and morals in the wake of Western scientism and pragmatism. At the helm of this new movement was China's youth demanding that Chinese be written in the vernacular instead of the classical, which only the elite could understand. They also attacked the patriarchal family system for curbing individual freedom, placing loyalty to the family above loyalty to the nation, and restricting class mobility and economic progress.

Although too young to participate in the movement during its heyday in the early 1920's, Cao Yu's intimate experience as a member of China's educated elite made him sensitive to the issues and influenced his writing. Cao Yu's first play, **Thunderstorm** (1934), published while he was still a student and later produced in Shanghai (1936), describes the complex relationship which developed in a wealthy coal mining family between the masters and their servants. Written in the vernacular, **Thunderstorm's** gripping social commentary — a critique of the fate of the individual in the face of a disintegrating social system — is an indictment of traditional morals and social system sustained by economic privilege. The play was widely acclaimed by students and young intellectuals who desperately sought to reveal the sores festering in Chinese society.

In his second play, **Sunrise** (1936), Cao delves into the sordid nightlife of a large Chinese city, uncovering the nightowls, describing their characters and interaction. Though indignant and dispassionate, Cao succeeds in showing the tragic conditions existing in urban China much the same way a newspaper reporter might describe them. Like **Sunrise**, though it deals with rural instead of urban society, **Wilderness** (1937) depicts the injustice and inequity inherent in Chinese society.

Peking Man (1940), considered his masterpiece, reveals the demise of a wealthy scholar official family in the 1920's during the height of intellectual reform. Unlike his earlier plays which are somewhat melodramatic, **Peking Man** passionately yet objectively describes the disintegration of a wealthy, traditional patriarchy in urban China.

Bright Skies (1956), **The Gall and the Sword** (1961), and **Wang Zhaojun** (1978) have also won popular acclaim.

In addition to Cao Yu's literary achievements, he has held a variety of positions in the government and theatre institutes. Currently, Cao Yu is Chairman of the China Playwrights Association and is a member of the Standing Committee of the National People's Congress.

HISTORICAL BACKGROUND

"The founding of the Republic of China (in 1912) had not brought peace, order, and unity. Instead, the early republican years had been among the worst in modern Chinese history, characterized by moral degradation, monarchist movements, warlordism, and intensified foreign imperialism. "What is wrong with China, and what can be done to save her?" queried the intellectuals. Obviously, political face-lifting through the adoption of the republican institution was insufficient to regenerate the nation; something far more fundamental was needed to awaken the country and the people.

The new intellectuals, Western-trained or Western-influenced, advocated a radical change in the philosophical foundations of national life. They called for a critical re-evaluation of China's cultural heritage in light of modern Western standards, a willingness to part with those elements that had made China weak, and a determination to accept Western science, democracy and culture as the foundation of a new order. At the same time, they launched a campaign to introduce a new literature based on the vernacular language instead of the classical. This intellectual outburst dealt a shattering blow to Confucianism — including traditional ethics, customs, human relations, and social conventions — and ushered in a new iconoclastic attitude toward China's past. In terms of depth and scope, the intellectual transformation that resulted surpassed that of the 1895-1911 period. Indeed, in the opinion of some, nowhere in Chinese history since the Spring and Autumn and the Warring States periods (722-221 B.C.) had social and intellectual changes been so drastic and fundamental."

—Immanuel C.Y. Hsu
The Rise of Modern China [Oxford, 1970]

THE CENTER FOR UNITED STATES—CHINA ARTS EXCHANGE

The Center for United States-China Arts Exchange is a national, non-profit organization which promotes and facilitates exchanges of specialists and materials in the performing and visual arts between this country and the People's Republic of China. The Center's programs are designed to stimulate interest in the arts of both countries through professional and educational exchanges.

The Center was established on October 1, 1978 with support grants from the Ford Foundation and the Rockefeller Brothers Fund and a research grant from the Henry Luce Foundation. Its founding director is Chou Wen-chung, Vice Dean of Columbia University's School of the Arts.

Cao Yu's visit to the United States is sponsored by the Center for United States-China Arts Exchange in collaboration with the Committee on Scholarly Communications with the People's Republic of China.

The Center for United States—China Arts Exchange
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THE CENTER FOR THE THEATRE STUDIES is a cooperative program of the School of the Arts, Teachers College, and the Graduate School of Arts and Sciences of Columbia University. The Center coordinates degree programs offered by the individual schools; initiates and sponsors theatrical productions; develops and encourages basic research in theatre; and conducts cooperative programs with theatres in the metropolitan area. Through the Center, courses in a variety of theatrical disciplines are offered, including acting, directing, playwriting, history of the theatre, stage and space design. Courses together with production work are available to the students. An undergraduate major in theatre are available through the School of General Studies as well as the doctoral degree through the Graduate School of Arts and Sciences. As one of its cooperative programs, the Center joins with the Shubert Organization in conducting an internship program in theatrical production and management.

CHARACTERS

ZENG HAO	the patriarch of a scholar-official family in Peking	PETER YOSHIDA
ZENG WENQING	Zeng Hao's oldest son	ISAO SATO
ZENG SIYI	Zeng Hao's daughter-in-law (Wenqing's wife)	LORI TAN CHINN
ZENG WENCAI	Zeng Hao's daughter	KIM MIYORI
JIANG TAI	Zeng Hao's son-in-law (Wencai's husband)	FREDDY MAO
ZENG TING	the son of Wenqing and Siyi	KEENAN KEI SHIMIZU
ZENG RUIZHEN	Ting's wife	GINNY YANG
SU FANG	Zeng Hao's niece-in-law (the daughter of his wife's sister)	KITTY MEI-MEI CHEN
CHEN NAIMA	Zeng Wenqing's former wet-nurse	MARY MON TOY
XIAO ZHUER	her grandson	WILLY CORPUS
ZHANG SHUN	a servant of the Zeng family	JAE WOO LEE
YUAN RENGAN	an anthropologist	HENRY YUK
YUAN YUAN	Yuan's daughter	MARCIA URIU
THE COLLECTORS		ADDISON LAU
		DAVID SO
POLICEMAN		PHILIP SOO HOO

PLACE The parlor of the Zeng family. Peking, China

TIME A year in the late 1920's

ACT I

The day of the Mid-Autumn Festival, late morning

ACT II

About eleven o'clock that night

ACT II

Scene 1: A month later, at dusk

Scene 2: A little before five o'clock the next morning

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

GLOSSARY

MID-AUTUMN FESTIVAL the fifteenth day of the eighth lunar month that is specially set apart for the worship of the moon. In the evening, families usually gather under the glow of lanterns to offer poultry, pork, and mooncakes to the Moon Goddess. The gathering can take place in the gardens, on the roofs, or in the ancestral halls. The festival has taken on many names, among which are the Harvest Moon Festival and the Feast of Lanterns.

DA NAI NAI "Nai Nai" actually means grandmother. It is used as a respectful way of addressing the mistress of the household.

GU LAO YE respectful term for son-in-law of the head of the family; in this case, it refers to Jiang Tai.

GU XIAO JIE respectful term for the married daughter of the head of family; in this case, it refers to Wencai.

GU NAI NAI respectful term for one's sister-in-law.

MEI MEI younger sister; "su Mei Mei" is used as an affectionate term for Su Fang.

TU FU (710-770 AD), one of the most prominent poets in Chinese history who lived and wrote during the Tang Dynasty.

DA SAO wife of oldest brother.

CONCUBINE in traditional Chinese society, polygamy was widely practiced. A concubine is an unofficial wife, brought into the family for sexual pleasure of the husband as well as for additional help with the household. She has very low social status and usually plays a subservient role to the first wife.

THE COMPANY

Kitty Mei-Mei Chen (Su Fang) received outstanding reviews last season for her portrayal of Emiko in **And The Soul Shall Dance** with the Pan Asian Repertory Theatre at La Mama E.T.C.. This season, she has played the lead in a staged reading of **Flowers and Household Gods** at the American Place Theatre. She has performed extensively off-Broadway and off-off-Broadway, as well as at the Jones Beach Theatre in **The King and I** and at the Eugene O'Neill Playwrights' Conference in Waterford, Connecticut. On television, she is seen in several commercials, the occasional soap and film, and is a medical copy editor on non-theatrical days. Miss Chen was born in Shanghai, received her B.A. from Brown University, studied acting with Michael Howard, modern dance on scholarship at the Martha Graham School, and has authored numerous articles on Oriental arts.

Lori Tan Chinn (Zeng Siyi), a native of Seattle, has played a multitude of roles ranging from babies, animals and Jewish housewives to ancients in musicals, comedies and dramatic productions. Most recently, Lori played the dual roles of dimwit angel and 16-year-old street-wise brat in the new Ossie Davis/Ruby Dee "poedansical," **Take It From the Top**. On Broadway last season, she played opposite Michael Moriarty in David Berry's **G.R. Point**, directed by William Devane — a role she originated at the O'Neill Theatre Center, off Broadway with John Heard (directed by Tony Giordano) and in its pre-Broadway run at Baltimore's Centre Stage. Others include: Mrs. Pong in Israel Horovitz's **The Primary English Class** — also originating the role at the O'Neill, off Broadway with Diane Keaton and in the Canadian premiere; **Lovely Ladies, Kind Gentlemen** — her Broadway and theatrical bow; **Hough in Blazes** with Judd Hirsch and Marilyn Sokol, directed by Michael Kahn; all-American Melanie Fong in Michael Colby's **North Atlantic**; and productions with Studio Arena, Amas Repertory Theatre, New Federal Theatre, La Mama E.T.C., Equity Library Theatre and Frank Silvera Writers' Workshop. Lori has also danced with the Sylvilla Fort Dance Workshop and sung in cabarets and on recordings.

Willy Corpus (Xiao Zhuer), a 1978 graduate of the Bronx Community College, has appeared professionally in such contemporary plays as Terrence McNally's **Sweet Eros** at the Marymount Manhattan Theatre; **Cowboy Jack Street**, written and staged by Joan Tewkesbury at the Perry Street Theatre; Megan Terry's **Hothouse** at the Provincetown Playhouse; and Michael Weller's **Moonchildren** at the Hall of Fame Playhouse. Mr Corpus has studied at the HB Studio.

Addison Lau (Collector) is a Psychology major at Columbia College. He was born in Hong Kong.

Jae Woo Lee (Zhang Shun) born in Seoul, Korea, made his New York debut as the Duke in **Rigoletto** with the Opera Orchestra of New York in 1972. On Broadway, Mr. Lee was the Fisherman in **Pacific Overtures** (in which he sang "Four Black Dragons") and most recently in the hit revival of **The King and I** with Yul Brynner playing The Kralahome. On television he has appeared on **MASH** and **Love of Life** as well as various commercials including one for Texaco and the Metropolitan Opera in which he sings "Vesti la Gibba" from **I Pagliacci**.

Freddy Mao (Jiang Tai) born in Shanghai, made his Broadway debut in the Harold Prince/Stephen Sondheim musical, **Pacific Overtures**, and most recently appeared at La Mama E.T.C. in **The Dowager** and **Juba**. Among the broad range of 35 classical and contemporary roles he has performed are the title role of Moliere's **Scapin**, Lord Edgar in **Thieves' Carnival**, Soliony in **The Three Sisters**, Chaplain de Stogumber in **Saint Joan** and the lead in Cao Yu's powerful and enduring drama, **Thunderstorm**. He has been Artistic Director for the Napa Valley Theatre Company in California where he acted and directed extensively. On television, he has been seen regularly on **Ryan's Hope**, with Richard Boone in **Deadly Harvest** and in several commercials. Mr Mao holds an M.F.A. from the University of Iowa and has studied with the American Conservatory Theatre.

Kim Miyori (Zeng Wencai) California-born and a third generation Japanese-American, appeared in both the Broadway and original Mark Taper Forum productions of **Zoot Suit**. She was the lead dancer in **Pacific Overtures**, and her terpsichorean gifts are also displayed in the films, **Grease** and **Sgt. Pepper's Lonely Hearts Club Band**. She has acted a range of roles with the Pacific Conservatory Repertory Company, the Pittsburgh Civic Light Opera, the East-West Players and the Pan Asian Repertory Theatre and danced with Ballet West and the Los Angeles Dance Theatre. Miss Miyori has a B.F.A. in Drama from Carnegie-Mellon, plays both piano and flute, is a gifted choreographer and teacher of dance having directed her own school in California for several years and served on the faculty of Stella Adler's School of the Theatre.

Isao Sato [Zeng Wenqing] a native of Tokyo, Japan, received a Tony Award nomination for his American debut on Broadway in **Pacific Overtures**. This season, he appeared in **An Evening for the Boat People** at the Public Theatre with Irene Worth, Joshua Logan, Dustin Hoffman and Jane Alexander, and acted last season with Seattle's ACT. As a member of Japan's prestigious Shiki Theatrical Company, his productions included **Hamlet**, **Much Ado About Nothing**, **Mame**, **The Life of Edith Piaf**, **Seigfried** and **Intermezzo**. His most recent work in Japan was with the Toho Kabuki Troupe at Tokyo's Imperial Theatre. He holds the distinction of performing the title role in a concert version of Berlioz' **Lelio** conducted by Seiji Ozawa.

Keenan Kei Shimizu [Zeng Ting] made his professional debut at age eight as Jerome in **South Pacific** at the Coconut Grove Playhouse in Miami in 1964, a role he repeated in productions at the Jones Beach Theatre, the Music Theater of Lincoln Center at the New York State Theater and City Center. He has been Prince Chulalongkorn in several productions of **The King and I** including those at City Center and the St. Louis Municipal Opera. He appeared more recently in **Rashomon** at the Equity Library Theatre and **Year of the Dragon** at the American Place Theatre, repeating his role in the PBS production as part of the Theatre in America series. He played Keni Hamilton in the CBS Thanksgiving Special, **Year of the Gentle Tiger**. Mr. Shimizu attended the High School of Performing Arts and received his B.F.A. in Theatre from City College of the City University last June.

David So [Collector], born in Hong Kong, is a student in the School of Engineering, Columbia College.

Philip Soo Hoo [Collector and Policeman] is a student in the School of Engineering, Columbia College.

Mary Mon Toy [Chen Naima] made her Broadway debut in the featured role of Mamselle Honolulu in the Peter Brook/Herbert Ross production of **House of Flowers**, choreographed by George Balanchine. She also created the role of Minnie Ho in **The World of Suzie Wong** staged by Joshua Logan, an assignment she repeated on national tour. She was seen in **Santa Anita '42** at the Chelsea Theater Center and **Year of the Dragon** at the American Place Theater, and played leading roles in many summer stock productions. Television viewers have seen her frequently on **Ryan's Hope**, **One Life to Live**, **The Doctors**, **Guiding Light** and the **Kojak** special, **Chinatown Murders**, in which she was made up as an 80-year-old woman. On **One of Our Own** opposite George Peppard, Miss Toy played a pediatrician, and was a mother on the PBS special, **Our Story: Jade Snow Wong**. A seasoned club performer, Miss Toy has headlined at major nightspots from New York and Las Vegas to Paris. She currently plays a dietician in Bob Fosse's new film, **All That Jazz**.

Marcia Uriu [Yuan Yuan] is making her professional stage debut in The Center for Theatre Studies' production of **PEKING MAN**. Born 18 years ago in Los Angeles, Miss Uriu is a freshman at Barnard College with a keen interest in modern, tap, jazz and classical dance.

Ginny Yang [Ruizhen] was born in Korea, received her B.A. in Drama from Catawba College and studied acting with William Hickey at the HB Studio. She was featured last summer in **F.O.B.** directed by Robert Allan Ackerman at the Eugene O'Neill Playwrights' Conference in Waterford, Conn. For West German television, Miss Yang portrayed a photo-journalist in last season's series, **Apartment to Share**; on American television she has been seen as spokeswoman for several commercials. Miss Yang has also appeared at such off Broadway theaters as Theater of the New City, The Open Space in Soho and La Mama E.T.C., where she was featured in **The Orphan of Chao**.

Peter Yoshida [Zeng Hao] made his professional debut in **The Pleasure of His Company** with Cyril Ritchard and Maureen O'Sullivan. Subsequently, he has performed in a wide variety of roles for such companies as the Chelsea Theater Center, The Open Space in Soho, Equity Library Theatre, La Mama E.T.C., the AMAS Repertory Theatre, the American Theatre Company and the Studio Arena Theatre in Buffalo. Mr. Yoshida holds degrees from the University of Illinois and the Princeton Theological Seminary where he was an officer of the Merlin Theatre. He can be seen on the big screen in **Network**, and Bob Endelson's **Fight for Your Life** and has been viewed on the home screen in the PBS special, **Our Story: Jade Snow Wong**, **The Nurses**, and **Ryan's Hope**. Mr. Yoshida has trained at the American Theatre Wing and the American Academy of Dramatic Arts. He is currently creating a cabaret act and, through his interest in the Old and New Testaments, has plans for staging religious drama in the future.

Henry Yuk [Yuan Rengan], a native New Yorker, graduate of Brooklyn College and a Master's candidate at the Bank Street College of Education, has acted extensively with the Pan Asian Repertory Theater at La Mama in plays ranging from Goldoni's **The Servant of Two Masters** to Cao Yu's **Thunderstorm**, and was last seen as Oka in **And the Soul Shall Dance**. With the Four Seas Players he portrayed Mr. Li, the lawyer, in Arthur Miller's **A View From The Bridge**. On television, he was seen in PBS's **Vegetable Soup**. Mr. Yuk has trained at the HB and George Morrison Studios.

Leslie Nai-Kwai Lo (Translator), a doctoral candidate in comparative and international education at Teachers' College, Columbia University, was born in Canton, China, and reared in Hong Kong. He received his B.A. degree from the University of Oregon, and his M.I.A. degree and East Asian Institute Certificate from Columbia University. He is writing his dissertation on the development of nonformal education in China.

Kent Paul (Director) is Artistic Director of the new Playhouse Repertory Company, inspired by the Neighborhood Playhouse, and staged its charter production of Robert Anderson's **The Days Between** in its New York premiere last spring. He directed **The Hunter** by Murray Mednick and the U.S. premiere of Marguerite Duras' **The Square** for the New York Shakespeare Festival at the Public Theater, poet Jon Swan's three one-act plays entitled **Fireworks** off-Broadway and Arthur Laurents' **A Clearing In The Woods** and Robert Anderson's **Silent Night, Lonely Night** at the Theater of the Riverside Church. A seasoned veteran of resident companies throughout the nation — Mr. Paul's distinctive productions include **The Lady's Not For Burning** at the Long Wharf Theatre, the American premiere of Jean Anouilh's **Dear Antoine** and O'Neill's **A Moon for the Misbegotten** at the Loeb Drama Center at Harvard, the world premiere of Robert Patrick's **Judas** and the U.S. premiere of Thornton Wilder's **The Alcestiad** at the Pacific Conservatory of the Performing Arts, **Vanities** at the Milwaukee Repertory Theater and **Ladyhouse Blues** at A Contemporary Theater in Seattle. Two special projects for the Neighborhood Playhouse School of the Theater of which he is an alumnus included a bill of one-act plays by Thornton Wilder, Michael Weller, John Guare and David Mowat. A native Nebraskan and graduate of Harvard College, Mr. Paul made his directing debut with a version of William Hanley's **Mrs. Dally Has A Lover** while serving as Associate Producer of the Cincinnati Playhouse-in-the-Park where he subsequently staged three of O'Neill's S.S. Glencairn plays and Arthur Miller's **A Memory of Two Mondays**. Mr. Paul currently serves as adjunct Professor of Directing at Columbia University's Center for Theatre Studies.

Quentin Thomas (Designer), born in Wales, is currently associated with several major British theatres, including the Kenneth More Theatre, the Unicorn Theatre, Derby Playhouse and Theatr Yr Yhylon (The Welsh Actors Company), where he designed the British Premiere National Tour of Durrenmatt's **Frank V** with music by Kurt Weill, and **Small Change** by Peter Gill. He has also designed national tours for London managements, including Sane Connaughton's **Sir Is Winning**, commissioned by the National Theatre, and **Anchorman** by Ron Hutchinson, which in London ran at the Royal Court Theatre. In addition, Mr. Thomas has designed touring exhibitions and fashion shows for major British corporations, and has created lighting and overall concepts for British punk rock and new-wave band national and European concert tours, as well as opera and dance events. This past season, he designed **Much Ado About Nothing** for the Royal Academy of Dramatic Art, where he continues his association as a design instructor. Among other assignments for the Royal Shakespeare Company, he designed last year's production of **As You Like It**. Mr. Thomas is Picker Visiting Professor in Theatre at Colgate University. Prior to beginning work on **PEKING MAN**, he designed **Minds and Bodies**, written and directed by Royal Shakespeare Company Director Euan Smith for the Belgrade Theatre 2 in Coventry. While designing this production, Mr. Thomas has also been instructing students in Columbia Schools of Art and Architecture in lighting and design.

Robert Owens (Production Stage Manager) has served the theatre as actor, stage manager and assistant stage manager in productions off-Broadway, off-off-Broadway, in summer stock and at universities. A recent graduate of The Neighborhood Playhouse School of the Theatre, he has assisted Artistic Director Kent Paul in the development of the new Playhouse Repertory Company and its premiere production of Robert Anderson's **The Days Between**. Mr. Owen's professional acting roles have included Tom in **The Knack**, Aguecheek in **Twelfth Night**, Haemon in Anouilh's **Antigone** and the character of the Stage Manager in Wilder's **Pullman Car Hiawatha**.

Andrew B. Harris (Producer) is a playwright who serves The Center for Theatre Studies at Columbia University as Instructor and Administrator as well as director and producer. His previous productions at Columbia include Bertolt Brecht's **Life of Galileo** with Laurence Luckinbill, **Albee Directs Albee** and **Shep in Rep**, five plays by Sam Shepard. **Cowboy Mouth** which Shepard wrote with Patti Smith was selected to tour Europe and is presently playing in West Germany. Mr. Harris did his under-graduate work at the University of Chicago and attended the School of the Arts at Columbia. He is currently completing his doctorate. He was a member of the New Dramatists from 1973-1978.

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Special thanks to Richard Dunning, Felix Soto and Lin Yuen

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OTHER ACTIVITIES ASSOCIATED WITH CAO YU'S VISIT

MARCH 27 8:00 PM

Theatre in Modern China, lecture by Cao Yu, introduction by Arthur Miller.
Frank Altschul Auditorium, School of International Affairs, Columbia University,
420 West 118th Street.

MARCH 24-APRIL 11

An Exhibition of Photographs of Modern Theatre Productions from the People's Republic of China. Asia House, 112 East 64th Street, Monday through Friday, 10am to 5pm. Closed Wednesday April 9th.

TRANSLATOR'S NOTE

Traditionally in China all drama was lyrical. Early in the twentieth century, Western-style "spoken drama" (or **huaju**) appeared on the stage for the first time. Unable to compete with the more established traditional opera and the increasingly popular movie industry, however, it seemed that the new dramatic movement would become yet another futile attempt by progressive dramatists who epitomized the spirit of changing times.

In the 1930s Cao Yu emerged as the savior of the movement: his **Thunderstorm** (1934), **Sunrise** (1936), and **Wilderness** (1937) won him instant fame and success, as well as the hearts of the Chinese people. From then on, "spoken drama" found a permanent place in Chinese culture. In 1940, Cao Yu produced **Peking Man**, his masterpiece.

Peking Man depicts the decline of a once-prominent scholar-official family in China. With piercing insight, Cao Yu unmasks the tensions and hypocrisy inherent in Chinese polite society, exposing with contemptuous humor and guarded optimism the clash between traditional Chinese gentility and modern humanitarian ideals.

Peking Man brilliantly mines the richness and subtlety of the Chinese language. It was our labor to interpret Cao Yu's art and adapt it to the English language. We encountered many difficulties. At times we adhered strictly to the original text; at other times we felt it necessary to allow our creative instincts and imagination to guide us through the translation of Chinese terms for which we were unable to find English equivalents. At all times we were aware that this particular translation would serve as a script for a stage performance.

While translating **Peking Man**, we were always in awe of Cao Yu's meticulous descriptions of his characters and settings, as well as his ability to penetrate the souls of his characters. Yet Cao Yu writes with grace and ease; the reader is captivated by the force of this seasoned story teller. In moments of frustration, when we were haunted by our inadequacies, we would refresh ourselves by admiring his talent for expressing ideas in such simple yet poignant and profound language.

Michelle Vosper collaborated on the translation of Act I; Don Cohn on Acts II and III. It has been an education for us all.

—L.L.
New York City
March 1980

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