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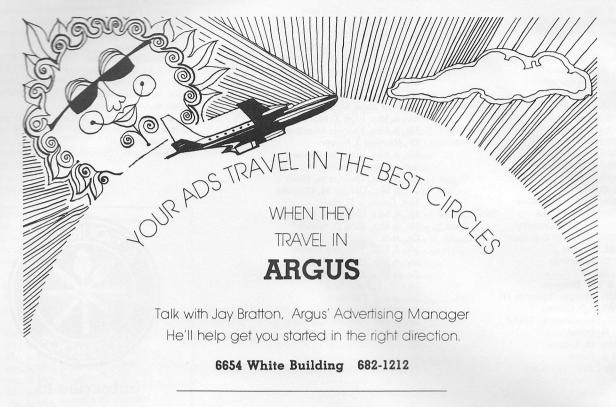
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Acknowledgements

THANKS to Mr. and Mrs. Johann Lutejeharms for their help with the text and dialects.

ACT's productions are funded, in part, by grants from the National Endowment for the Arts (a federal agency), the Washington State Arts Commission, the King County Arts Commission, and the Seattle Arts Commission, through the purchase of special services, and Seattle's Corporate Council for the Arts.

ACT wishes to thank all the volunteer committees and workers for their tremendous efforts and work on behalf of the theatre's activities, and contractor Richard Griffiths for his fine remodeling of the theatre this year.

ACT wishes to thank St. Paul's Episcopal Church for use of their space for rehearsing.

DOCTORS expecting calls during performances may give their names and seat locations to the House Manager, and the number 285-9892 to their call service.

LATE COMERS will be asked to stand at the rear of the theatre until the first break in the play, except for SIZWE BANSI IS DEAD.

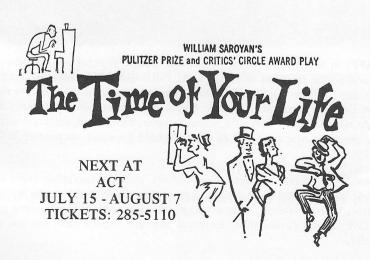
REFRESHMENTS available in downstairs lobby only, one-half hour before curtain time and during intermissions. No drinks may be taken into the seating area.

SMOKING in downstairs and outer lobby only.

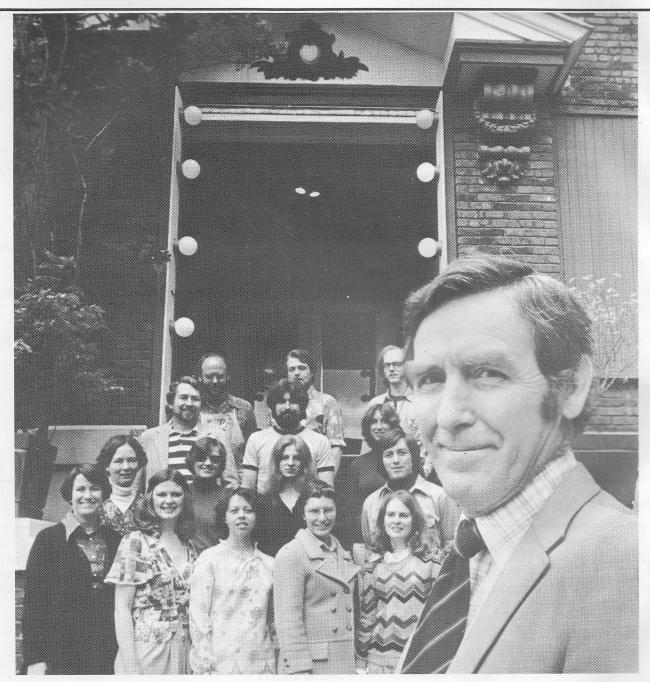
TAKING PHOTOGRAPHS or making recordings during the performance is strictly forbidden.

Want to See All the Plays This Year?

SAVE YOUR SEATING STUBS FROM THIS SHOW! You can still buy an ACT season ticket and save from 19 to 33 percent over the price of individual tickets and treat yourself to a whole season of great entertainment. Submit your ticket stubs and the difference will be deducted from your season ticket price.



Behind the Scenes



THE 1976 SEASON STAFF: in foreground, Gregory A. Falls, artistic director and founder; row one, left to right: Louise Mortenson, press and public relations director; Vicki Fritzinger, office assistant; Judith Rumsby, secretary; Cindy Mueller, office manager; Eileen MacRae Murphy, stage manager; row two, left to right: Sally Richardson, costume designer; Marian Cottrell, costume assistant; Mindy Sorkin, costume assistant; Rick Simonson, house manager; row three, left to right: William Forrester, scene designer; Paul Bryan, associate technical director; Shelley Schermer, assistant scene designer; row four, left to right: Donald Klovstad, carpenter; Al Nelson, carpenter; Phil Schermer, technical director.

NOT PICTURED: Andrew Witt, general manager; Greg Gilbert, staff photographer (who was taking the picture); Michael McCabe, custodian; Warren Sklar, assistant to the general manager; Lorraine Hurley, administrative assistant; Stan Keen, musical director; Michael Weholt, assistant stage manager; Jerry Williams, scene designer; Richard Devin, lighting designer for SIZWE; Carol Zimmerman, technical assistant. Apprentices for the season include Barbara Sussman and Mark Donnelly.

A Special Invitation

TO OUR OPENING-NIGHT AUDIENCE. Complimentary refreshments and wine* will be served in our new rehearsal room (backstage) following the first night's performance for each production. It's your chance to meet the actors, chat about the play, get to know the person who sits in front of you all season. Firstnighters, please be our guests.

*Wine has been donated by the Pike and Western Wine Merchants, in Pike Place Market.

ACT's '76 SEASON

TICKET SALES PAY **ONLY TWO-THIRDS**

CONTRIBUTIONS PAY THE DIFFERENCE

D F 8	D F 8	D F 8	D F 8	D F 8	5
SOOD THUR, EVE 8:00 P.M. JUNE 17, 1976	JULY 15, 1976 GEORGITHMENT CO. 1268	SOOS THUR. EVE 8:00 P.M. AUGUST 12, 1976 GLOSE TEXAT CO	SEPT'BR 9, 1976	GOOD THUR. EVE 8:00 P.M. OCT'BR 7, 1976 GLOBE TICKET CO. \$260	1
SICE SIZWE BARS! IS Dead SIZWE BARS! IS Dead A CONTEMPORARY THEATRE TOP FIRST WEST (AF ROXY TOP FIRST WEST (AF ROXY TOP FIRST WEST (AF ROXY) TOTAL \$7.00	THE TIME OF YOUR LIFE BY WILLIAM SAROYAN GOOD ON THUR. EVE. — 8:00 p.m. A CONTEMPORARY THEATRE TO FIRST WEST (AT ROY) TOTAL \$7.00	SCAPINO ADAPTED BY FRANK DUNIOP ADAPTED BY FRANK DUNIOP BONG ONLY AUGUST A CONTEMPORARY THEATRE TO PERST WEST (AT ROY) TOTAL \$7.00	DESIRE UNDER THE ELMS A CONTENT OF THE THE ELMS A CONTENT OF THE THE THE TOTAL \$7.00	Good Only THUR. EVE. — 8:00 p.m. OCT'BR A CONTEMPORARY THEATRE 709 FIRST WEST (AT ROY) TOTAL \$7.00	PRESENTS

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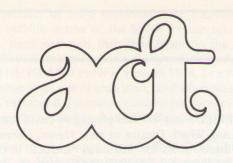
YES! I WANT TO HELP. HERE IS MY GIFT OF \$_____

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(Contributions of \$25.00 or more will be listed in the program)



a contemporary theatre

presents

the West Coast Premiere of

Sizwe Bansi IS Dead

by Athol Fugard, John Kani and Winston Ntshona

JUNE 17, 1976 - JULY 10, 1976

Director																	Gregory A. Falls
Scene Design																	William Forrester
Costume Desig	n																Sally Richardson
Lighting Desig	n.																Richard Devin
Stage Manager													E	il	ee	en	MacRae Murphy

The Cast

THE TIME: Early 1970's

THE PLACE: Style's Photographic Studio in the South African township

of New Brighton, Port Elizabeth.

THERE WILL BE NO INTERMISSION

The Company



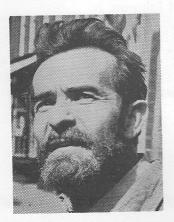
JOE FIELDS just finished playing in David Rabe's new play, STREAMERS, for the Long Wharf Theatre in New Haven, Connecticut. Mr. Fields is familiar to ACT theatre-goers for his role as "Crooks" in OF MICE AND MEN last season. He has appeared in BLOOD KNOT at the Karamu Theatre in Cleveland, and in THE BIRTHDAY PARTY in Boston. He was in DAY OF ABSENCE and HAPPY ENDING at the Seattle Repertory Theatre. On Broadway, he was in AIN'T SUPPOSED TO DIE A NATURAL DEATH; off-Broadway credits include THE BASIC TRAINING OF PAVLO HUMMEL, CEREMONIES IN DARK OLD MEN and AS YOU LIKE IT. He is in the films ACROSS 110TH STREET, PUTNEY SWOPE and THE TAKING OF PELHAM 123; he was also in the CBS Television production of STICKS AND BONES.



MEL JOHNSON, JR. has played in THE ESTATE and DREAM ON MONKEY MOUNTAIN at the Hartford Stage Company, and was "Zach" in the BLOOD KNOT and "Tranio" in THE TAMING OF THE SHREW at the Virginia Museum Theatre. On national tours he has played "Lewis" in ALL OVER TOWN, "Clorox" in THE ME NOBODY KNOWS, in FEELIN' GOOD, a musical revue for the National Theatre Co., and in BLACK NOEL with the national theatre ARTS FOR YOUTH. He has appeared on THE PATCHWORK FAMILY, currently on CBS Television. In New York, he played in NATURAL at the Lincoln Center Repertory Co., in HAMLET at the Roundabout Theatre Co., and in various plays for the Urban Arts Corporation.



DIRECTOR GREGORY A. FALLS has directed more than 30 productions at ACT, as well as being the founder of the theatre in 1965. Last season he directed THE RESISTIBLE RISE OF ARTURO UI and QUIET CARAVANS, as well as THE CHRISTMAS SHOW, THE ABSURD MUSICAL REVUE FOR CHILDREN, which toured in five Western States, and SEE THE PLAYERS.



THE PLAYWRIGHTS:

ATHOL FUGARD was born in Middelburg, South Africa, in 1932. He was educated at Port Elizabeth Technical College as a motor mechanic and at the University of Cape Town in philosophy. The following three years he spent in the Merchant Marine in the Far East. His first serious involvement in the theatre started in 1959, with his play NO-GOOD FRIDAY. He has been involved with the Serpent Players for the last 13 years, a group of aspirant African actors from New Brighton, Port Elizabeth, who approached him for advice and assistance in forming a drama group. Over those years they have together conducted a series of experiments in "play-making," the main object of which has been to articulate a response to the realities of the South African scene.

SIZWE BANSI IS DEAD is one product of these experiments in play-making. Both JOHN KANI and WINSTON NTSHONA have been involved in the real-life drama of the South African rule that blacks cannot be professional actors. Although technically listed as workers, both men quit their jobs (Kani on the Ford assembly line, Ntshona in a lumber factory) to concentrate on the theatre. Both Kani and Ntshona, along with Fugard, won the Antoinette Perry Award for their roles in SIZWE BANSI IS DEAD and THE ISLAND in New York in 1974. In a NEWSWEEK MAGAZINE article December 1974, John Kani says, "In SIZWE, Winston cries out, 'I am a man,' and when we say that, we usually mean a black man. But Athol Fugard is a man. What brought us together is a common concern for decency and dignity in our society. I am tangled in the social knot. Athol can soberly assist me in untangling that knot. Because in my rage and desperation and pain I sometimes tie the knot tighter than it is."

Fugard has written a number of other plays, among them THE BLOOD KNOT, THE ISLAND, and BOESMAN AND LENA. Three of his plays were published by Viking Press in a single volume titled "Three Port Elizabeth Plays" in 1974. His

newest play will open this summer in London with Paul Scofield playing the lead.

Background About the Play (from the London Royal Court Theatre Program)

In South Africa there are: 15,000,000 Africans

nearly 4,000,000 Whites

2,000,000 Coloured people

over 500,000 Asians

The four million Whites occupy six-sevenths of the country. The fifteen million Africans are supposed to belong to "Bantu Homelands" — less than one seventh of the land area. The Coloured people and Asians, like most of the Africans, live and work in the so-called "White Area." The number of Africans in the White Area, urban and rural, is eight million. Four and a half million Africans are in the urban areas. The government and most white South Africans treat them as labour units, temporary sojourners, aliens in the land of their birth, or, as the Deputy Minister of Justice put it in 1969, "surplus appendages."

MINISTERIAL STATEMENTS

"... there will always be thousands of Bantu on the white farms, in the mines, in industry and also as servants in the white homes... the natives will be there, not as a right but at the bidding and by the grace of the whites. At best they will be visitors in the White Area." — Minister of Bantu Affairs, 1955. "... I have on many previous occasions said that the Bantu are here in a loose capacity, exclusively on the basis of their labour. They are not here in a permanent capacity to acquire what you and I can acquire in the sphere of labour, and the other spheres. This is not discrimination..." —Minister of Bantu Administration and Development, 1972. "I want to say at once that 'urban Bantu' is not really a correct concept; it should actually be 'the Bantu in the White Area."

SIZWE BANSI IS DEAD tells about two of these "Bantu in the White Area."

LAWS THAT CONTROL URBAN AFRICANS

- The Bantu (Abolition of Passes and Co-ordination of Documents) Act (No. 67 of 1952)—which extended Pass Laws to African women
- The Bantu (Urban Areas) Act (No. 25 of 1945)
- The Bantu Administration Act (No. 38 of 1927)
- The Bantu Labour Act (No. 67 of 1964)
- The Master and Servant Laws

Every African over the age of sixteen is required to carry and to produce on demand a "reference" book—the pass, or "dompas." Inability to produce the book, incorrect entries, lack of necessary permits, can mean immediate arrest.

"The native should only be allowed to enter the urban areas . . . when he is willing to enter and to minister to the needs of the white man and should depart therefrom when he ceases so to minister." (Stallard Commission.)

Since 1884, African bitterness about the Pass Laws has been expressed in protests, demonstrations, petitions, strikes and passive resistance. The demonstrators at Sharpville in 1960 were demonstrating against the Pass Laws. Between 1919 and 1947 government commissions or spokesmen recommended the abolition of the Pass Laws. Since 1948 when the Nationalist Government came to power, the laws have been greatly

extended and tightened. By 1970 three times as many Africans were prosecuted under the Pass Laws as in

1948. In 1972, 617,337 Africans were prosecuted.

To quote only one section of the laws known as Influx Control: SECTION 10 (1) of the Bantu (Urban Areas) Consolidated Act: "No Bantu shall remain for more than 72 hours in a prescribed (urban) area unless he produces proof in the manner prescribed that: (a) he has since birth resided continuously in such area; or (b) he has worked continuously in such area for one employer for a period of not less than ten years or has lawfully resided continuously in such area for a period of not less than fifteen years, and has thereafter continued to reside in such area and is not employed outside such area and has not during either period or thereafter been sentenced to a fine exceeding one hundred rands or to imprisonment for a period exceeding six months; or (c) such a Bantu is the wife, unmarried daughter or son under the age of which he would become liable for the payment of general tax under the Native Taxation and Development Act of 1925, of any Bantu mentioned in paragraphs a or b of this sub-section and after lawful entry into such prescribed area, ordinarily resides with that Bantu in such area; or (d) in the case of any other Bantu, permission so to remain has been granted by an officer appointed to manage a labour bureau."

Under the Master and Servants Acts, African workers are bound to their employers and may be prosecuted if they "desert," neglect duties, refuse to obey, etc. Average annual prosecutions: 22,000.

If a woman loses her husband through death, divorce or desertion, she runs the risk of being evicted

from her home in the township.

If a man marries a woman from a rural area, she may not come to live with her husband in town, even if he qualifies in terms of SECTION 10 (above), unless she can prove she entered the area lawfully and ordinarily resides with her husband. As there is a total embargo on the entry of African women into the metropolitan area, this is not possible. An out-of-work African may be declared "idle" and ordered from the urban area.

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Artistic Director's Comments

Welcome to ACT's 12th season.

We have produced almost a hundred plays since we opened the theatre in 1965 with OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD — a mere eight hours after our theatre license was granted.

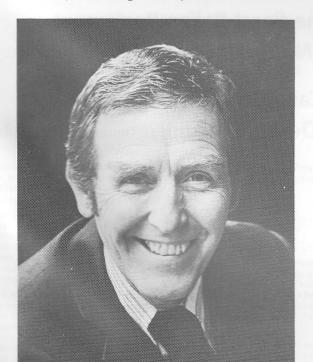
ACT's regular season has grown from ten weeks in midsummer to six months, from 12 performances of each play to 24, from season audiences of 8,931 to 63,269.

Our children's theatre, which began during ACT's second season with the first American production of four Brian Way plays, has evolved from a student company to the fully professional Young Act Company. This last season, between October and April, the Young Act Company created three productions, performed over 200 times and toured five states.

In addition to our regular ACT productions, we have, from time to time, sponsored other theatre companies at our theatre, including The National Theatre of the Deaf, Japanese Kyogen Theatre with the Nomura Troupe, Bramwell Fletcher in THE BERNARD SHAW STORY, and El Teatro Campesino.

ACT's first season followed the first year of the Seattle Repertory Theatre. The question was frequently asked, "Why have you started ACT?" The implication of the question was clearly, "We already have a theatre. Why duplicate effort?" Since that time there has been a phenomenal growth of theatre in Seattle. This past year there were five professional (Equity) companies performing in Seattle, plus the Empty Space Association, Black Arts/West, Skid Road Show, and others. Per capita, Seattle has as much professional theatre as any city in the country; New York, Minneapolis, New Haven and Los Angeles may be the only comparable cities.

In 1973, ACT's Board made the decision to buy the building and the parking lot which services it. In 1975, following three years of accelerated growth, ACT embarked upon the current five-year



program of expansion and consolidation of facilities. The question is still pertinent: "How much theatre can we stand (support? attend?) in Seattle?," and the concomitant question: "What is the optimum size of operation for ACT?"

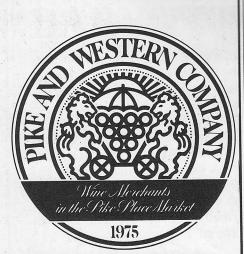
I don't know. We won't know until we have explored the limits of how much art our civilization can use. We are still emerging from the influence of 19th Century pragmatism which assumed that art was an extra . . . a dessert after the real work had been done.

It is likely that in the next decade Seattle will be enriched by more theatre. After all, theatre is an intimate, hand-crafted product which cannot be mass-presented. For the time being, the answer to how much theatre our audience can absorb is probably circumscribed only by the quality and variety of what is offered.

In a face

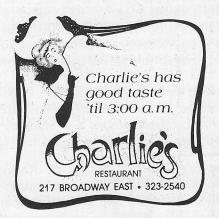
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