"ORIGINAL, GAY, DAINTELY FANTASTIC AND TOTALLY ABSORBING." — BROOKS ATKINSON

THE EUGENE O'NEILL FOUNDATION'S

THE NATIONAL THEATRE OF THE DEAF

"PURE ART, DRAWN FROM A NEW REGION OF HUMAN EXPRESSION."
— Samuel Hirsch, Boston Herald Traveler

"SURELY ONE OF THE MOST ADMIRABLE ACTING COMPANIES OF THE COUNTRY."
— Elliot Norton, Boston Record America

"A RARE BEAUTY SUCH AS I HAVE NEVER KNOWN BEFORE AND WHICH HAUNTS YOU."
— Geoff Smith, Los Angeles Times

HOPKINS CENTER—SPAULDING AUDITORIUM
FRIDAY, OCTOBER 3 at 8:30 P.M.
Admission $3.00    Dartmouth Students $2.00
Tickets at Hopkins Center Box Office 646-2422
"DELIZIOSO!" — Rome American

ALL NEW PROGRAM

"SONGS FROM MILK WOOD"

An adaptation of Dylan Thomas' "Under Milk Wood"

Translated by Bernard Bragg
with Dorothy Miles
Directed by J. Ravelli
Setting by David Hayes
Costumes by Fred Voelpel
Lighting by John Gleason

"SGANARELLE"

by Moliere
English translation by Albert Bermel
Adaptation by Eric Malzkohn
and Robert Panara
Directed by Jack Sadow
Setting and Costumes by Fred Voelpel
Lighting by John Gleason

In two years of continuous life, the National Theatre of the Deaf has delighted audiences on three continents with light, colorful work in a surprising new medium. This is a language theater, spoken for hearing audiences — language with all the color and eloquence of dance.

In the United States the company has performed for over sixty communities in twenty-two states. A sensational Broadway appearance last February was followed by acclaim in England, France, Italy, Israel and Yugoslavia. Here is a sampling of the critical response in Europe:

"A tour de force... A virtuosic performance... An art form of its own. A colossal vocabulary of grace with an extra and superbly articulate dimension." — The Manchester Guardian

"We are in a rarefied atmosphere of expressive beauty. These are unique actors who distill from silence a limpid form of poetry." — Nazione, Florence

"These excellent actors, touched by the angel of silence, bring to us a fresh understanding of the inestimable value of words." — Il Giorno, Rome

THE BEAUTIFUL PEOPLE

"In an era of the ugly and the absurd, it was inspiring to find beauty and clarity in a rare stage presentation. The beautiful people bring to the audience a deeper perception of things one only knew on the surface."

— Ann Barzel, Chicago American

"Sight and Sound and sense and movement blend into a single fantastic dramatic spectacle. You laugh, weep a little, stir with emotion: You are lost in the drama." — Elliot Norton, Boston Record-American

"A quality of tenderness and joy that seems to transcend the capacity of the spoken word... a sudden, new and heart-stirring clarity." — Norman Nadel, Scripps-Howard Newspapers

MAIL ORDER FORM FOR "THE NATIONAL THEATRE OF THE DEAF"

For your convenience — and for best seat locations — use this order blank

Kindly reserve seats @ $... each for... (day and date)

Name... Address...

City... State... Zipcode...

Phone: Home... Work...

PRINTED IN U.S.A. Please enclose stamped, self-addressed envelope for return of tickets
OUTLINE FOR THE NATIONAL THEATRE OF THE DEAF
CLASS AND DISCUSSION

Informal notes - to be taken only as suggestions

We suggest that we begin with a question period of one half hour to forty-five minutes, if the group we are working with has seen our production the night before. If the group we are working with has not seen our production, we suggest that we begin with about twenty minutes which will include 2 or 3 poems read by members of the company, and short excerpts from the plays that we have currently in repertory. This should then be followed by the half hour or forty-five minute question period.

Because many people who are in these groups will be fascinated by other matters than the theatrical, some questions here will probably be asked which cover general topics as well as the specific theatrical and artistic question about our company. Common examples of these are - Why do deaf people have difficulty in talking? Why can't they all read lips? Why do some deaf people have difficulty reading? Why aren't they called deaf mates? Is sign language universal? etc, etc. Also, of course, questions about the nature of sign language itself, such as: The differences between signing and fingerspelling, whether a one-armed deaf person can use sign language. How signs develop, how new signs are born, what slang signs and sign puns are, etc. We can also show how we adapted sign language to a Japanese style in a Japanese play (show Japanese "house") also some humorous innovations such as the word "inherit" as used in "Gianni Schicchi". We can also discuss and show how we overcome many "seeming" problems in doing theatre for the deaf. Artistic problems such as how to do the doorbell, as we do in "Gianni Schicchi". And simple technical questions such as prompting, cueing, rhythm, which is greatly misunderstood by hearing people in reference to the deaf.

We suggest that the balance of the work be done in one of two ways or both.

First, the company could be divided and one or two or three directors from the school or drama department could work with the company on a new scene. These scenes could be chosen by the directors and they should bring scripts for the company. May I suggest that they bring one or two alternate scenes and scenes not involving more than three characters - unless only one director is going to do this, in which case he can use all the members of the company present. The first step would be to sit down with the cast and adapt the scene to sign language. This process of translation is quite fascinating in itself. The director will find that he can exercise a great deal of his own judgement in the selection of a sign from several synonymous signs. The company will suggest the ways to heighten the language, and add in pantomime and dance. The scene can then be rehearsed and given.

Another approach would be to incorporate student actors into scenes that are in our company's repertoire. Members of the company would demonstrate a short scene to the actors, who would be given instruction on the signing, then the scene would be rehearsed and given. This could be arranged so that the student actors would be working with our actors, or that these students themselves are given all the roles and directed by members of the company.
Both ways of working have their advantages, and they can be combined as determined by the leader of the group. We do suggest that there be one distinct leader of the group that we work with. Our own representative will be Lou Fant, one of the country's foremost experts in sign language and perhaps the country's foremost translator-interpreter.

Whereas we are most interested in drama work, we have discovered that the students of communication are interested in this as well. If they attend they may have many special questions to ask. Many of these questions will be answered by simple observation of the group. They will see how this language has developed theatrically and how many elements in it are almost like a communication charade. It will be seen how quick and witty members of the company are in the comprehension and invention of language.

In terms of media such as television - it might be fascinating to observe what different cueing might be required. During our taping of the NBC Special, we found the crews attuned to audio cueing (despite the origin of the word "Video"), and there was some difficulty in getting them to really look up at the monitors when the program was being taped.

The growth of this language is again interesting. New words are developed in a most interesting way. Words can be suggested by the class, and the theatrical way of using this word, or idea, can be worked out.

These suggestions will more than fill a long class. We hope that still more approaches are invented, and that this rough outline is regarded as pure suggestion. For example, if the group in involved in their own production, they might be interested in seeing a part of it done by us.

Please contact me for any additional information.

David Hays, Director
National Theatre of the Deaf